

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • OCTOBER 4, 2003

## Aretha Franklin

A Tribute to the Queen of Soul

Spotlight Begins on Page 19

### HOT SPOTS



#### 86 Mitch's Pitch

RIAA's new chief Mitch Bainwol grants his first in-depth interview with *Billboard*. Are partisan politics part of his platform?



#### 15 Due 'North'

Elvis Costello journeys into a different rhythmic realm with his first Deutsche Grammophon CD, "North."



#### 37 Too Hot to Handle

Bad Boy's Da Band caps its MTV series with its debut album, "Too Hot for TV."

## Streisand Readies New 'Movie'

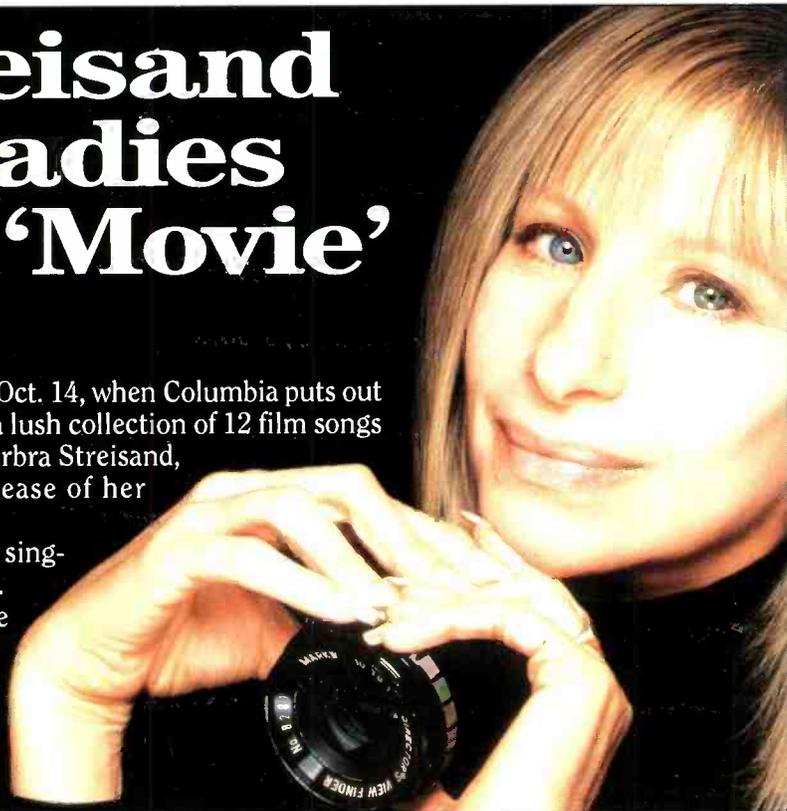
BY MELINDA NEWMAN

LOS ANGELES—On Oct. 14, when Columbia puts out "The Movie Album," a lush collection of 12 film songs newly recorded by Barbra Streisand, it will mark the release of her 60th album.

Even the legendary singer finds this startling.

"Can you believe it?" she exclaims. "I can't quite imagine it. [The number] includes soundtracks,

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## Retailers Embrace UMG Plan

But More Flexibility Sought On Margins, Merchandising

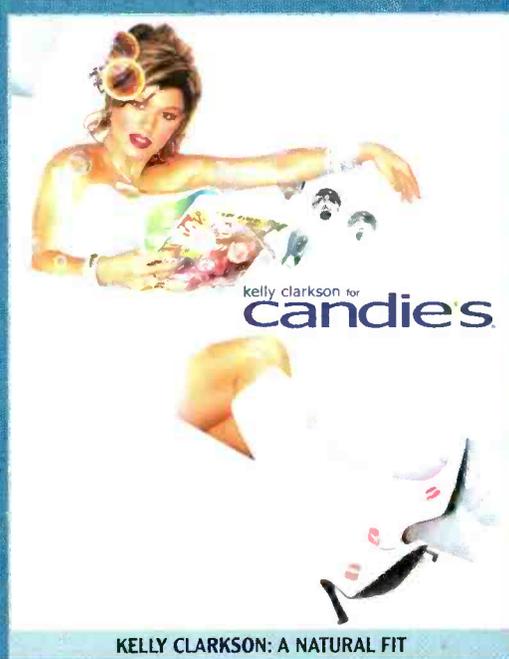
BY ED CHRISTMAN

NEW YORK—The Universal Music Group's JumpStart price-reduction program has passed its first test, with practically every major account signing up to qualify for the discount.

But merchants say they hope the program will continue to evolve, particularly with regard to the impact on retail's profit margin and high-profile, in-store merchandising.

"I am going to find a way to make it work, and I hope [JumpStart] is a living, breathing thing," says John Kunz, owner of Waterloo Records.

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KELLY CLARKSON: A NATURAL FIT

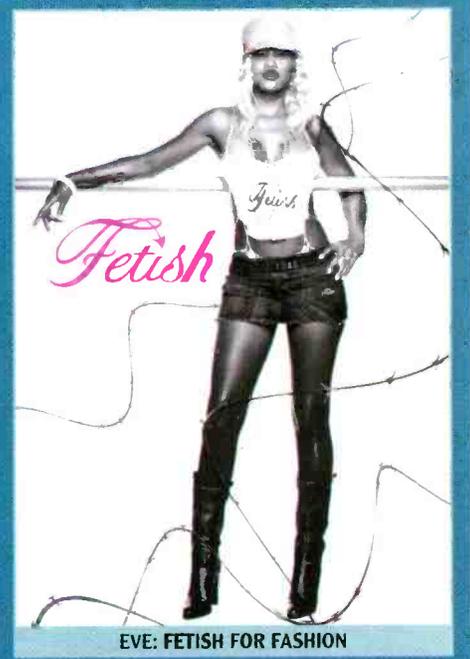
## Fashion Houses Strike A Chord With Pop Stars

BY CARLA HAY

NEW YORK—In the world of fashion, supermodels are beginning to take a back seat to music superstars.

Whether it's Christina Aguilera strutting her stuff for Versace and Skechers, Eve aligning herself with Reebok Classic or Kelly Clarkson partnering with Candie's, music artists have become the latest darlings

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EVE: FETISH FOR FASHION

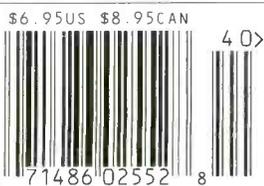
## The Chemical Brothers

## Singles 93-03

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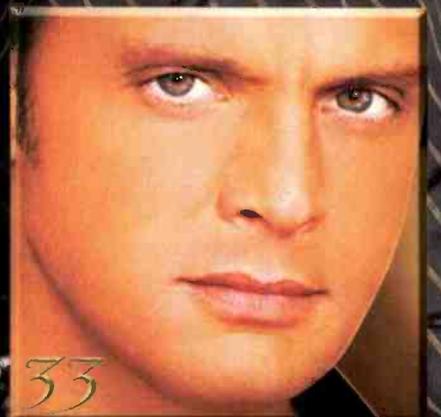


LUIS MIGUEL

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**A NUMBER TO BE REMEMBERED**

- FIRST POP ALBUM IN 4 YEARS
- 11 NEW SONGS
- LUIS MIGUEL, PRODUCER



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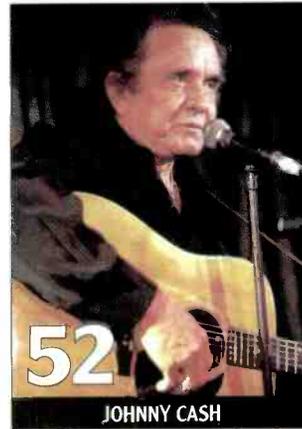
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CASSANDRA WILSON



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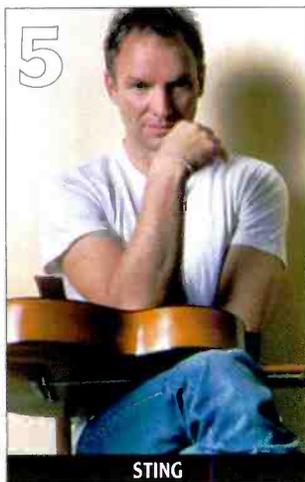
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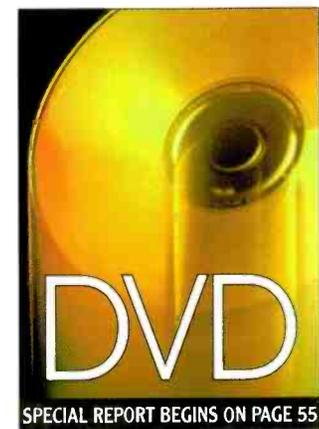
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STING

**QUOTE OF THE WEEK**

“I always thought [the U.S.] would be the place for us. We thought we would spend the rest of our lives kicking it up on the Sunset Strip, but it didn't happen.”

JUSTIN HAWKINS, THE DARKNESS  
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# RETURNING TO HOLLYWOOD

The most important film & TV music event of 2003 . . .



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presented by **VOLVO**

### NEW PANELS JUST ADDED!

PRESENTED BY 

#### A LIFETIME OF BACK-END ROYALTIES

An examination of the lucrative back-end royalty opportunities that occur after the initial run of a film or TV property.

#### THE RHYTHM & SOUL OF FILM & TV MUSIC

A how-to on the unique opportunities in Film and TV music for urban artists and composers.

### PLUS . . .

#### THE COMPOSER/DIRECTOR RELATIONSHIP

Hollywood superstars discuss how they make beautiful music (and film) together.

#### THE INDIE PERSPECTIVE

How Hollywood's most innovative filmmakers overcome tight budgets, or no budgets, to achieve their musical aims.

#### PITCHING MUSIC FOR FILM

Insiders unlock the secrets of getting music placed in hot Hollywood projects.

#### RETURN OF THE MUSICAL

A plethora of post-"Chicago" projects are in the works. How will these extravaganzas change the sound of film?

#### TV & MUSIC: THE NEW MARKETING MIX

How music companies and TV networks collaborate to sell records and boost ratings.

#### ANATOMY OF A FILM

We get the back story on music use from the creative team behind a major film project.

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MCKEAN

#### JEFF BRABEC

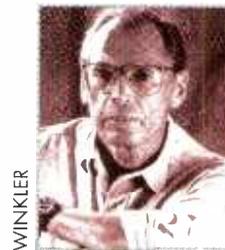
The Chrysalis Music Group

#### TODD BRABEC

ASCAP

#### JOEL HIGH

Lion's Gate



WINKLER

#### MICHAEL MCKEAN

actor/songwriter/director/screenwriter

#### ADAM TAYLOR

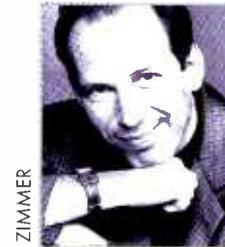
Associated Production Music

#### RANDY SPENDLOVE

Miramax

#### JEANIE WEEMS

ASCAP



ZIMMER

#### IRWIN WINKLER

producer/director

#### STEVEN WINOGRADSKY

The Winogradsky Company

#### HANS ZIMMER

composer

### AND, A NEW BONUS TRACK . . .

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#### MUSIC FOR COMMERCIALS

Ad agencies and commercial music production companies explore key issues, including the use of original vs. licensed music and the potential opportunities and pitfalls of exposing songs through commercials.

#### TOP OF THE SPOT CHARTS

The talents behind the spots topping SHOOT's Top 10 Spot Tracks Chart discuss creating successful music and sound design in advertising.

**November 19-20, 2003 • Renaissance Hollywood Hotel**

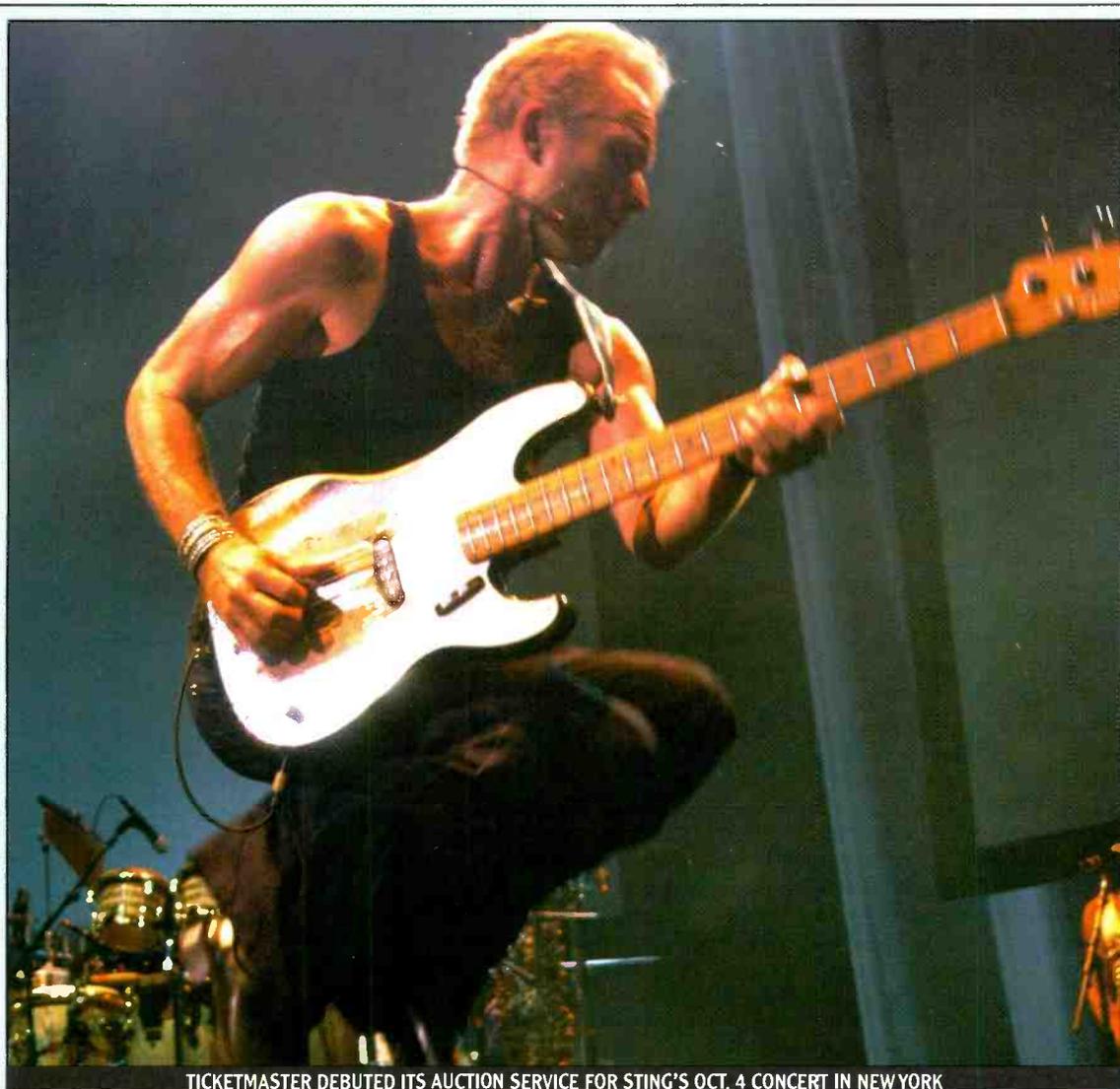
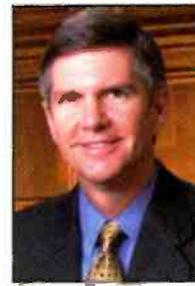
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# Upfront

TOP OF THE NEWS



TICKETMASTER DEBUTED ITS AUCTION SERVICE FOR STING'S OCT. 4 CONCERT IN NEW YORK

## Ticket Auction Starts A Buzz

BY SUSANNE AULT

LOS ANGELES—Easing into new territory, Ticketmaster has debuted its first concert ticket auction for a Sting charity show Oct. 4 at New York's Hammerstein Ballroom.

When *Billboard* first learned of Ticketmaster's plan to provide sanctioned auctions, the program was met with some concern that it would unnecessarily drive up ticket costs (*Billboard*, May 24).

Sting's decision to donate his net proceeds from the concert to UNICEF will likely alleviate any appearance of price gouging, live-event executives say. At the same time, they add, the auction will set the concert's true market value, squeezing out scalpers who profit at artists' expense.

"Anything that thwarts scalpers and aids the charity of our choice is a great idea," says Kathryn Schenker, Sting's manager.

Clear Channel Entertainment, which books the Hammerstein, worked with Sting to coordinate the auction with Ticketmaster.

Other artist managers are watching how this event goes before diving in themselves.

"It may be a good idea—[the charity angle] makes it so it's not like you are gouging [buyers]," says Bert Holman, manager for the Allman Brothers Band, who had problems with high scalping activity at the band's 13 sellouts at New

York's Beacon Theatre in March.

Jim Guerinot, head of Rebel Waltz Management, feels that a charity auction is "wonderful," because you "see money that would otherwise go to the brokers get into the hands of a charity that artists designate."

Accessible through Ticketmaster's and Sting's Web sites, the seven-day auction for the Hammerstein show began at 10 p.m. ET Sept. 18. There were 1,680 floor tickets available for bidding, and per-ticket bids had risen from a \$50 starting price to \$78 at press time.

The auction was held in a uniform clearing price format, meaning that all winners will pay the same ticket price regardless of their individual final bid. The individual ticket price for all will be the lowest winning bid.

Tickets will be sent to winners only a few days before the concert, reducing the possibility of buyers reselling them. There is a two-ticket limit per order. Ticketmaster's service charge per order is \$19.50 for shipping and handling, with tickets going through UPS.

Sting's show follows Ticketmaster's test of its auction program with the June 21 Lennox Lewis/Vitali Klitschko boxing match at Los Angeles' Staples Center. While all the packages did not sell out for the fight—in part because Klitschko replaced Mike Tyson—Ticketmaster told *Billboard* that it was pleased with the results of the auction.

(Continued on page 71)

## Clubs Seek Better Access To Hits

BY BRIAN GARRITY

NEW YORK—In the face of declining sales, U.S. record clubs are trying to rebuild their frayed relationships with the music industry.

Vilified in the pre-Napster '90s for supposedly devaluing music with their 12-for-a-dollar offers, the clubs—BMG Music Service and Columbia House—now are reaching out to the industry for more favorable terms.

Amid this downturn, the ownership of Columbia House could be in flux. Venture capital firm the Blackstone Group last year purchased an 85% stake in the club for \$410 million from Sony Music and Time Warner, which continue as minority partners.

Management is now reportedly engaged in merger talks with video-rental giant Blockbuster (*Billboard* Bulletin, Sept. 22).

Columbia House declined to comment on a possible deal. But Scott Flanders, CEO of Columbia House, confirms that the situation is dire. "Our music club was \$400 million in revenue in 2002, and it's going to be \$250 million in 2003, with Latin being \$100 million of that," he says.

"That tells you how dramatic it is declining. And it's heading to a van-

ishing point if the industry doesn't begin supporting the clubs," he says.

Overall music club revenue will be about \$500 million in 2003, down from \$1.5 billion just three years ago, according to industry estimates.

Despite the falloff in business, both clubs claim that they continue to generate profits, thanks largely to cost controls.

The staggering decline in music club revenue is tied in part to the same issues that have dogged the industry at large in recent years, including unauthorized file-sharing, commercial piracy, competition from DVD and

videogames and the general economic malaise.

But the clubs also claim a lack of relevant product to offer their members.

That's because the major labels, fearing cannibalization of sales, typically hold back new releases from club distribution for at least three months. (The labels license their repertoire to the clubs at below-wholesale prices.)

What's more, Flanders says the labels have been lengthening the holdbacks to the point where most top artists now have up to a one-year window before being offered through the clubs.

(Continued on page 85)



FLANDERS: HOLDBACKS ARE 'CHOKING' CLUBS

## Majors Talk A Deal, But EC OK Uncertain

BY GORDON MASSON

LONDON—The majors seem to be racing to see which can reach agreement on a merger or takeover first. But Europe's competition authorities are another matter; both proponents and opponents of consolidation claim their support.

With EMI confirming it is in nonexclusive discussions with Warner Music Group, BMG is reportedly eyeing the possibility of a deal with Sony, while not entirely giving up on

a Warner merger.

Privately, music industry executives tell *Billboard* that they have heard positive sounds from the European Commission's competition department.

A senior source at one of the companies involved notes: "Things have changed completely in the past few years, and it seems the [competition] commission now actually agrees that consolidation would be a good thing."

However, European indie trade body Impala claims the regulators are

(Continued on page 85)

## Europe's Music Execs Strategize

BY GORDON MASSON  
and EMMANUEL LEGRAND

LONDON—Faced with multiple crises, European music executives are reinventing themselves as lobbyists, technologists and anti-piracy cops.

For these executives, the keys to ending the current downturn in music sales are developing legitimate online music services, nurturing new technologies, increasing the use of copy-protection and achieving a reduced value-added tax (VAT) on music.

At the same time, they

continue to cut costs and try to maintain a focus on artist development.

"Nobody has been complacent," says John Kennedy, president/COO of Universal Music International

(UMI). "Everybody is adjusting their cost base and looking at more profitable areas of business."

As in other parts of the world, the chief concern is responding to consumer demand for music online.

"Consumers have shown that they prefer to consume music in this way," says Tony Wadsworth, chairman/CEO of EMI Recorded Music U.K. "Downloading is part of consumer culture, and we need to provide a broad and appealing service."

Europe lags behind the U.S. in the implementation  
*(Continued on page 83)*



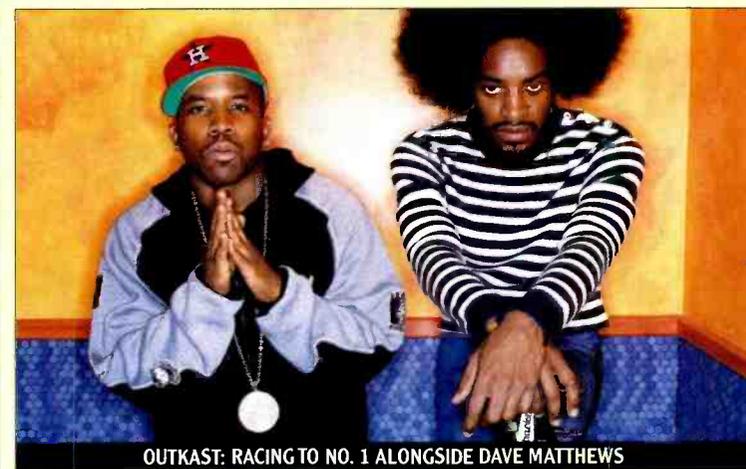
KENNEDY: 'NOBODY HAS BEEN COMPLACENT'



WADSWORTH: CATER TO CONSUMERS



DE BURETEL: BULLISH ON DVDs



OUTKAST: RACING TO NO. 1 ALONGSIDE DAVE MATTHEWS

## Retailers Embrace Super Tuesday

BY GEOFF MAYFIELD  
and ED CHRISTMAN

The first release-heavy Super Tuesday (Sept. 23) of the 2003 holiday drive saw two titles flirting with half-million openers. A double-album from OutKast is battling a solo set by Dave Matthews for the No. 1 slot on next issue's Billboard 200.

More significantly for music merchants, the bumper crop—which also included albums from R. Kelly, Limp Bizkit, Nickelback, Obie Trice, Murphy Lee, Rob Zombie, Fuel, Rufus Wainwright, Gloria Estefan, Elvis Costello, Anthony Hamilton and Reba McEntire debuting in stores—might yield the third straight week that U.S. album sales exceed those of the same week of the prior year (see *Over the Counter*, page 73).

Sept. 23 felt like "old times" to Bob Perkins, president of the 70-unit, Atlanta-based Value Central Entertainment.

And Amy Dorfman, director of marketing of the 24-store Brighton, Mass.-based Newbury Comics, called Tuesday the biggest release date of the year, with sales up 30% over the same Tuesday last year.

Bob Anderson, VP of national sales at Jive, hopes that Tuesday is "an indication of how the fourth quarter" will play out.

First-day numbers cited by chains suggest that OutKast's "Speakerboxxx/The Love Below" (Arista) and Matthews' "Some Devil" (RCA) will each easily exceed 400,000 copies in the first week, with the latter boosted by vigorous Internet sales. Chart watchers say both could move 450,000 units or more.

Vince Szydlowski, senior director of product at the 23-unit Virgin Entertainment Group in Los Angeles, says that Tuesday was a "gangbuster" day, with the OutKast album blowing out the door and Matthews coming in second at the chain.

Like Virgin, most retailers say they were surprised by the sales strength of OutKast, which resulted in outages at some stores and had BMG Distribu-

tion scrambling to meet the demand. Arista initially shipped more than 900,000 units, with orders closing in on the 1 million mark as of mid-day Wednesday, according to sources.

How quickly they resupply stores could affect the race for No. 1. Also expected to be a factor is that Matthews' album will receive a substantial boost from online sales from his Web site. Sources say davematthews.com may have generated nearly 80,000 units in sales. Additionally, the album is experiencing stronger than normal second- and third-day sales, thanks to the publicity surrounding the artist's Sept. 24 Central Park concert, attended by 100,000 people.

The OutKast album carried a \$21.98 list price, but an aggressive 20% buy-in discount helped the album to be priced at \$10.99 at Best Buy and Circuit City, \$11.98 at Target and \$13.98 at Kmart, sources say. The Matthews album, meanwhile, was priced at \$9.99 at Best Buy, Circuit City and Kmart and \$11.88 at Target. "Some Devil" came with a limited-edition premium of an extra CD with five live songs.

Close behind those two is Limp Bizkit's new "Results May Vary" (Flip/Geffen/Interscope), which appears on course for a start of about 350,000. The band's last full-length album, "Chocolate Starfish and the Hot Dog Flavored Water," sold 1 million copies during its first week in 2000, one of six albums to achieve million-plus weeks that year, according to Nielsen SoundScan. Only two have done so since the start of 2001.

Also looking strong from the Sept. 23 batch are R. Kelly's "The R in R&B" (Jive), which is aiming for a start of 275,000 or more, and rap rookie Obie Trice's "Cheers" (Shady/Aftermath/Interscope), heading for 250,000. The latest set by Nickelback, "The Long Road" (Roadrunner/Island Def Jam), could also hit 215,000.

Murphy Lee, who was featured on the recent Billboard Hot 100 chart-topper "Shake Ya Tailfeather," seems primed to begin in the range of 140,000-150,000 copies for "Murphy's Law" (Universal).

## New Role For Royalties

### PPL Emphasizes Importance Of Performance Income

BY GORDON MASSON

LONDON—Performance income is no longer the "icing on the cake," as some sections of the industry used to view it. Instead, the revenue derived from such royalties is "increasingly important in a world of transition."

This was one in a series of messages delivered by Phonographic Performance Ltd. chairman Fran Nevrla at the collection society's annual meeting Sept. 24 at the British Library.

Confirming that PPL distributed a record £61 million (\$96 million) to its members from royalties collected in 2002 (*Billboard*, Sept. 6), Nevrla also took the opportunity to highlight music's role in the modern world.

"I can envision a time well within our lifetime when Europe will gradually lose its entire manufacturing



NEVRKLA: 'WE DO MEAN BUSINESS'

and copyright is fundamentally important and entirely in the British national interest."

Nevrla also reiterated his stance on accessing royalties from overseas for British rights owners, saying that PPL "shall pursue quite relentlessly our quest to finally retrieve all the enormous sums of income owed to the British by virtually every overseas collecting society in the world. We shall not go away, we shall not be shut up and we do mean business."

Guest speaker John Smith, general secretary of the Musicians' Union, announced that an agreement has been reached between PPL and the various performers and artists organizations whereby there will be one single administration—probably PPL—to process U.K. and overseas royalties.

base to much more ambitious and aggressive markets," he said.

Emphasizing the growing stature of the U.K.'s creative industries, he added, "Looking after music, culture

## Arenas Eye Improved Revenue

BY RAY WADDELL

INDIANAPOLIS—A mood of cautious optimism and a spirit of cooperation was evident at the 14th annual Arena Management Conference, held here Sept. 20-23.

Total registration for the conference, produced by the International Assn. of Assembly Managers, was 355, up from about 300 last year.

"The quality of this conference seems to be elevating every year," says Dexter King, executive director of IAAM. "People have taken the attitude of 'I have to have something to take away from this to develop and grow my business.'"

Session topics ranged from improving revenue from ticketing operations to contractual issues with promoters and producers. Safety and security issues were again a priority.

Arena managers in general seem to be more proactive than ever in taking the initiative on revenue generation rather than waiting for the phone to ring.

"I'm finding people to be optimistic about the business, but the optimism is because they are trying to do something about it," says King, who has been in the facilities business for more than 30 years and is a former arena manager. "The biggest message I'm hearing is 'You've got to work on relationships, working toward a mutual purpose.'"

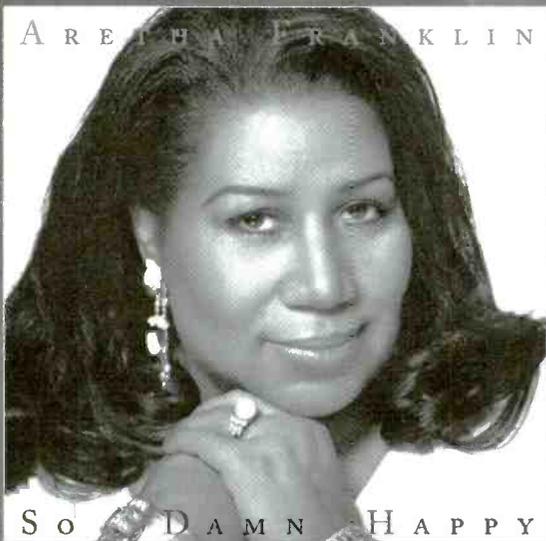
The IAAM is moving toward shortening the annual July international conference, set for Reno, Nev., in 2004, by a half-day. "The recipe over the last eight years has gotten a little tired; the emphasis needs to be on professional development, along with the central core [of the convention] that people like, including the trade

*(Continued on page 85)*



# ARETHA FRANKLIN SO DAMN HAPPY

ALBUM IN STORES SEPTEMBER 16<sup>TH</sup>



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## FCC Approves HBC/Univision Merger Amid Dissension

BY LEILA COBO

MIAMI—Although the Federal Communications Commission became the last regulatory agency to approve the merger of Hispanic Broadcasting Corp. and Univision on Sept. 22, some members of Congress are still trying to fight the merger.

Weeks before the FCC's expected approval—voted along party lines with the two Democratic commissioners dissenting—several lawmakers filed companion bills in the Senate and House of Representatives with the intent of derailing the merger.

The National Minority Media Opportunities Act was introduced specifically "to prevent media mergers that would create monopolies in Spanish-language TV and radio broadcasting," according to a press release issued by the office of Sen. Hilary Rodham Clinton, D-N.Y. Clinton and Sen. Edward M. Kennedy, D-Mass., introduced the bill before the Senate last month.

House Democratic Caucus chairman Bob Menendez, D-N.J., and Rep. John Conyers, D-Mich., brought the same bill before their chamber.

A press statement issued by FCC chairman Michael K. Powell and commissioners Kathleen Q. Abernathy and Kevin J. Martin claimed: "Today's decision wisely rejects the call to separate Hispanics into a separate class for government review purposes.

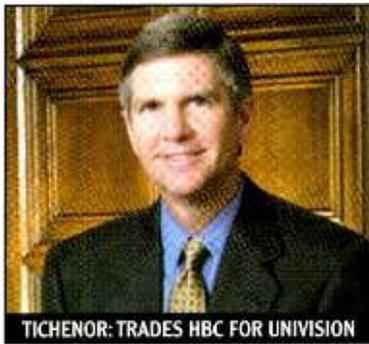
"The implications of treating Hispanics as an insular group removed from the general mainstream of news, entertainment and information are troubling," continues the statement.

With the FCC's blessing, the \$3 billion-plus deal brought the largest

Spanish-language radio network in the U.S. into the mammoth media company that owns the nation's top Spanish-language TV network.

The 65 stations owned and/or operated by HBC will now be called Univision Radio. Cross promotion of Univision TV and radio shows is expected to begin immediately.

The newly named network will be run by president Mac Tichenor, the former chairman/CEO of HBC. Tichenor will remain headquartered in Dallas, as will Univision Radio, but he'll report directly to A. Jerrold Perenchio, chair-



TICHENOR: TRADES HBC FOR UNIVISION

man and president/CEO of Los Angeles-based Univision.

Univision and HBC have from the onset argued that Spanish-language advertising is part of the entire U.S. advertising market, and that radio and TV are different markets that don't compete for the same dollars.

"The whole point of the merger is that... with the assets of TV, radio and the Internet, we think we can get advertisers who have not addressed their message to Hispanics, especially in Spanish-language [markets], to start doing it," Tichenor says.

Others, however, think the merger amounts to the death of competition in the Spanish-language marketplace.

"Hispanic ownership will be finished if that merger is allowed to continue," said Raúl Alarcón, CEO of competing radio network Spanish Broadcasting System, a few months before the FCC approval. "Not only [for] SBS but for all the other would-be Hispanic owners that will not be able to enter this business if HBC and Univision are allowed to merge."

In fact, SBS had sought to merge with HBC prior to the Univision/HBC negotiations.

In a press statement, dissenting FCC commissioner Jonathan S. Adelstein agreed with Alarcón. "After the merger, Univision will gain a stronger position to lock up Spanish-language advertising," he wrote. "Today's decision does nothing to curb Univision's enormous power over Spanish-language media, despite well-documented allegations of anti-competitive practices."

Univision also owns the Telefutera network and cable network Galavision. Also under its umbrella is Univision Music Group, which is the leading label in the U.S. Latin market and whose holdings include Univision Records, Fonovisa Records, RPE and 50% of Mexico's Disa Records.

Tichenor says ownership of the labels will not affect what his stations play. Speaking to *Billboard* several weeks prior to the closing of the deal, Tichenor said, "It would be contrary to the best interests of the radio group to do that."

As a condition of the approval, Univision will sell off two stations—one in Albuquerque, N.M., and one in Houston.

## Young Hispanics Prefer Spanish Media

BY LEILA COBO

A new study of young Hispanics conducted by the Assn. of Hispanic Advertising Agencies (AHAA) in conjunction with Simmons Market Research calls into question traditional media-consumption beliefs.

For years, the common assumption in the marketplace has been that Spanish-language media is the realm of older Latinos, while younger generations are assimilated English speakers who prefer mainstream media. AHAA found otherwise.

In polling 10,000 Hispanics across the U.S. aged 18-34, the study found that the majority (68%) are either bilingual or Spanish-dominant and consume Spanish-language radio and TV at slightly higher rates than their English-language alternatives.

In commissioning the study, AHAA wanted to target a segment of the population that is increasingly desirable to advertisers. But in addition, "we wanted to break some myths that are always being published by English-language media [saying] that the only people that consume Spanish-language media are poor, old Hispanics," AHAA president Aida Levitán says.



LEVITÁN: DISPELLING MYTHS

"The perception is that most Hispanics who are young are not Spanish-speaking, are not Spanish-dominant or even bilingual and that

they're not consuming Hispanic media," says Levitán, who is also chairperson/CEO of Miami-based advertising agency Publicis, Sanchez and Levitán.

The study also found that young Hispanics are more likely to be impulsive shoppers who patronize more store types than do non-Hispanics; are heavy readers of lifestyle, entertainment, automotive and sports magazines; and like to stay on top of trends and purchase the latest electronic equipment, even at top retail prices.

Levitán says the new survey dovetails with findings from other AHAA studies. More important, she adds, it is a precursor to a far bigger study AHAA plans to commission next year together with the mun2 TV network.

The study may be viewed at [ahaa.org](http://ahaa.org).

## NEWS LINE

THE WEEK IN BRIEF

**Universal Music Group** reports an operating loss of 42 million euros (\$48.27 million) for the six months to June 30 compared to a profit of 169 million euros (\$194.2 million) in the same period last year. The company attributes the decline to the tepid global music market. Parent Vivendi Universal reports a loss of 632 million euros (\$726 million) on revenue of 12.36 billion euros (\$14.21 billion) for the half-year. This is in contrast to the 12.31 billion euros (\$14.15 billion) it lost last year when revenue was 29.99 billion euros (\$34.36 billion). **SAMANTHA CHANG**

**By voice vote**, the House Judiciary Committee Sept. 24 passed bipartisan legislation that would replace the much-criticized Copyright Arbitration Royalty Panel with a more efficient full-time panel. The legislation calls for three administrative law judges, with one of them designated chief. The bill now goes to the House floor, where it is expected to be approved. **BILL HOLLAND**

**Judge Louis J. Stanton** has approved the license agreement between the Radio Music License Committee and performance-rights organization BMI. The parties agreed on blanket and per-program licenses for BMI repertoire in over-the-air broadcasts as well as a separate fee for RMLC members that simultaneously stream their programming on the Internet. The deal covers the 10-year period from 1997 to 2006. **MARC SCHIFFMAN**

**Thirty-five members** of the Nashville Songwriters Assn. International were on Capitol Hill Sept. 22-23 to discuss the devastating effect illegal music downloading has had on their careers. The songwriters met with 60 members of the Judiciary and Commerce Committees who deal with copyright and Internet issues. NSAI executive director Barton Herbison said the group supports a House bill introduced June 19 by Rep. Lamar Smith, R-Texas, that calls on the Department of Justice to use its authority to educate the public on copyright infringement and crack down on infringers. Also in the House, some lawmakers are forming a Songwriters Caucus to monitor problems that U.S. tunesmiths face. Reps. Marsha Blackburn, R-Tenn.; Lloyd Doggett, D-Texas; and Jim Cooper, D-Tenn., are on board. **BILL HOLLAND**

## 'Mike' Spector, 98, Dies

### Merchant Founded Spec's Chain

BY ED CHRISTMAN

Martin "Mike" Spector, a music retailing pioneer, died Sept. 24 of a heart attack in South Miami Hospital. He was 98.

Spector "was a wonderful man and an exceptional merchant as well as a mentor and industry leader," says John Marmaduke, chairman of Hastings Entertainment.

Spector graduated from law school and started out as an entertainment lawyer. He founded the Spec's chain in 1948, selling music in the home appliance store that he opened in Miami.

That single store grew into a record chain, which at one point claimed as many as 56 outlets, with the majority in Florida and some stores in Puerto Rico as well.

The company went public in the mid-1980s, with his daughter, Ann Loeff, taking the lead in day-to-day operations as president. Spector remained on board as chairman until the mid-1990s.

Along the way, the chain became the dominant retailer in Florida and a strong merchant of Latin music, before the 1994-1996 price war led to a music retail consolidation, which resulted in Spec's being sold to Camelot Music in 1998, its 50th anniversary. Trans World now owns the Spec's stores, and its logo lives on in the Florida market.

At the time of his death, Spector was hospitalized in intensive care for a medical procedure, surrounded by family. In addition to his daughter, Spector is survived by his wife, Dorothy; another daughter, Rosalind Spector Zacks, who was also a senior executive with the Spec's chain; and his sons, Michael and Bayard. The family requests that in lieu of flowers, donations be made to the American Technion Society-Israel Institute of Technology at 810 Seventh Ave., New York, N.Y. 10019 or Congregation Bet Breira, 9400 SW 87th Ave., Miami, Fla. 33176.



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## The Fear Factor In Mergers

Media company mergers are always worth scrutinizing closely, but mergers are one thing, and anti-competitive behavior is quite another.

The latter doesn't always automatically follow the former. But you wouldn't know it from the criticism being generated by the Federal Communications Commission's decision to approve the union of the Hispanic Broadcasting Corp. and Univision, the Hispanic media conglomerate.

At this point complaints appear to be driven by fears about motive and intent, in the sense that bigger can never be better. The controversy over the FCC's recent decision to expand media ownership rules is likely also helping to color this debate. But the market dynamics are just not the same. Or are they?

What makes the HBC/Univision merger different is one's view of the media market. Should the Spanish-language market be considered separate and unique, or is it just a component of the mainstream media market, with Spanish networks competing with the likes of NBC, CBS and ABC?

If you take the former view, it's easy to understand how critics can see hobgob-

lins under the bed. It doesn't help that Univision chairman and chief executive A. Jerrold Perenchio is among President Bush's large contributors. He has been named a "pioneer" for raising more than \$100,000 for the president's re-election.

By virtue of the merger, Univision will own 53 Spanish-language TV stations and 68 radio stations.

It already rakes in about \$1 billion in

*At this point complaints appear to be driven by fears about motive and intent.*

revenue through its holdings, which also include another broadcast network, a cable channel, the top Spanish-language Web site and a record label. That's about half of the revenue generated by the U.S. Hispanic market.

In contrast, Telemundo, the Spanish-language network recently acquired by NBC, has 24 TV stations. The next-largest Hispanic radio chain, the Spanish Broadcasting System, owns about 25 stations.

By those numbers, Univision certainly has tremendous clout in the Hispanic market. But FCC chairman Michael Powell and the two other Republicans on the five-member commission take the view that Univision is just another player in the larger market. And by that measure, it's dwarfed by the other networks.

The merger, Univision executives claim, will give the company the ability to not only compete more effectively for advertising, but through economies of scale, to offer more diverse and higher-quality programming.

So, the proof will be in the pudding. If the company holds true to its promise, the merger could be a win-win situation, even if it spurs other deals, such as the potential union of Telemundo and SBS. If Univision begins to exhibit anti-competitive behavior—especially by failing to promote a diversity of views—that's another story. It should rightly draw the wrath of government regulators. But it's too early to tell that now. All critics have to go on is the notion that bigger is never better, and that's not enough to stop the deal.

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Elvis Costello sings a different tune on his Deutsche Grammophon debut, 'North'



# MUSIC



Dannii Minogue looks to light up the States with her second U.S. album, 'Neon Nights'

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

## The Darkness: Don't Take Us Too Lightly

Justin Hawkins, lead singer for British quartet the Darkness, has a goal: The band's U.S. fans will buy so many copies of the group's Sept. 16 Atlantic debut, "Permission to Land," that it will go far beyond the Recording Industry Assn. of America's diamond status signifying sales of 10 million albums.

"We'll sell enough records that they will have to invent a new mineral for us!" Hawkins says.

A little hyperbolic, to be sure, but there's nothing about the Darkness that isn't a bit over the top. While it's easy to get carried away by Hawkins' Freddie Mercury-like falsetto and his penchant for wearing striped or pink leotards onstage and focus solely on the flamboyance, you would miss out on just how much fun (and accomplished) the band is. If you believe the group is just spoofing '80s metal acts and isn't serious about its craft, Hawkins will assure you that that is not the case.

"People have made that mistake," he says, just hours before the band took the stage for a sold-out show at the Roxy in Los Angeles. "It's all about the cake and the icing. The cake takes the time: You're whipping up the

eggs, the sugar; that's us spending time working up the songs and the structure. And then the way we present it is as bombastic as possible. That's the icing. It's the ideal album to stick on and get pissed to."

Obviously lots of folks back home agree: "Per-

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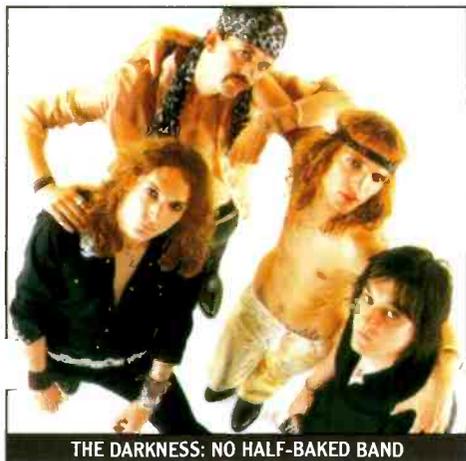
mission to Land," on EastWest, has been No. 1 on the British album chart for four weeks.

A little heartbroken that the Darkness didn't win the Mercury Music Prize ("It would have been a brilliant thing for U.K. music if we had won it," he says), Hawkins nonetheless cherishes what he perceives as the band's underdog status: "The minute we lose that, the backlash starts." He adds that he'll consider the band an underdog at least until it breaks in America.

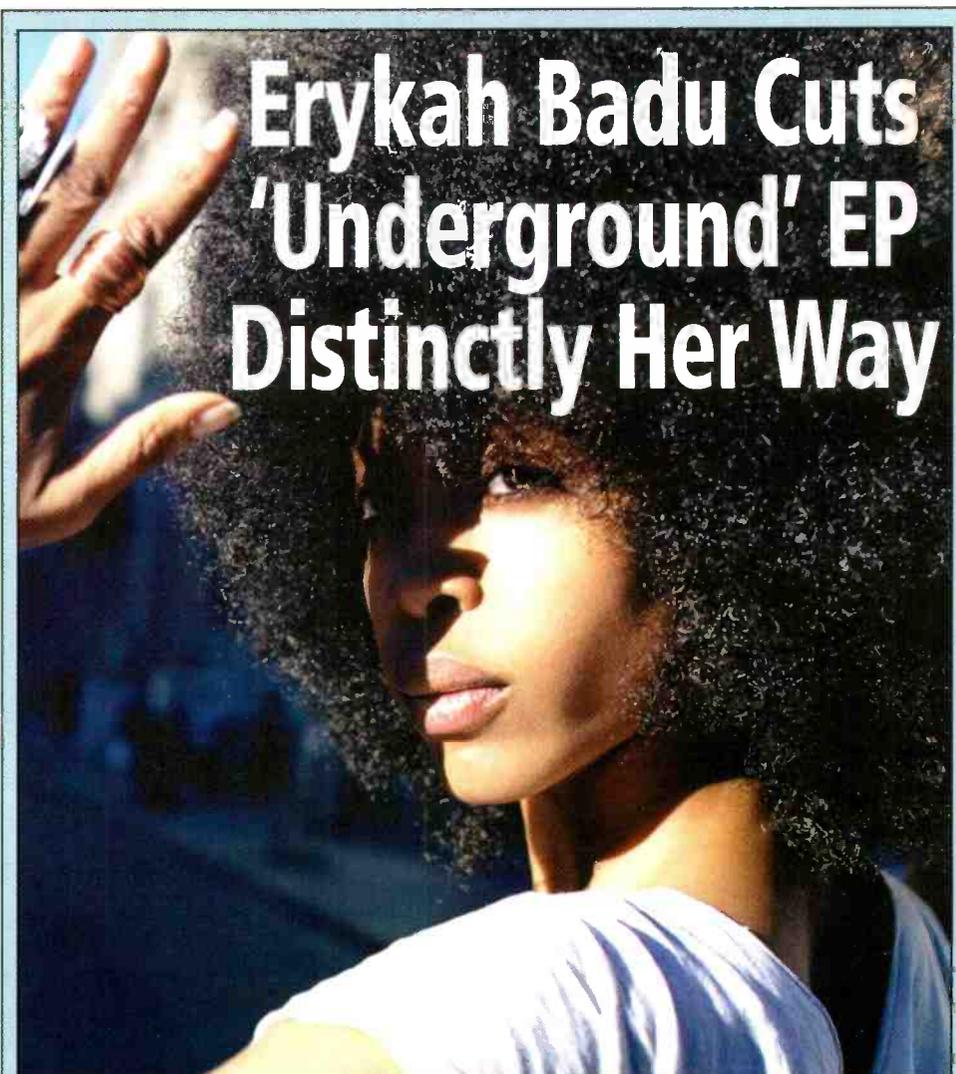
Hawkins has always been ready for his state-side success, although he may have been a bit premature. "I always thought this would be the place for us," he says. "We did South by Southwest two years ago. I didn't plan on coming back to England, because nothing was really happening for us in the U.K. We thought we would spend the rest of our lives kicking it up on the Sunset Strip, but it didn't happen."

Instead, the band, which formed in 1999, returned to the U.K., kept recording and playing live and began building an ever-increasing following. When the Darkness returned to South

(Continued on page 13)



THE DARKNESS: NO HALF-BAKED BAND



## Erykah Badu Cuts 'Underground' EP Distinctly Her Way

BY GAIL MITCHELL

One thing hasn't changed since Erykah Badu first grooved into crossover success in 1997: The singer/songwriter does things her way.

And that includes musical messages pulsating throughout her fourth project, the EP "Worldwide Underground," released Sept. 16 on Motown/Universal. So why an EP instead of a full-length album?

"I wanted to do something brave," Badu says. "I just didn't have enough songs at the time we

started recording. So I grabbed five songs from my tour to put out a quick EP. But the project took longer as I began mixing, rerecording and finalizing songs.

"I have equipment on the tour bus. So every night I'd listen to music and to the show the night before, perfecting the next day's show. More ideas started coming, and by then I had eight songs. But it was already negotiated as an EP, so I don't call it an album."

The outing to which Badu refers is her  
(Continued on page 12)

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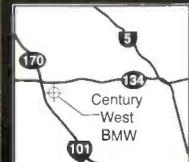
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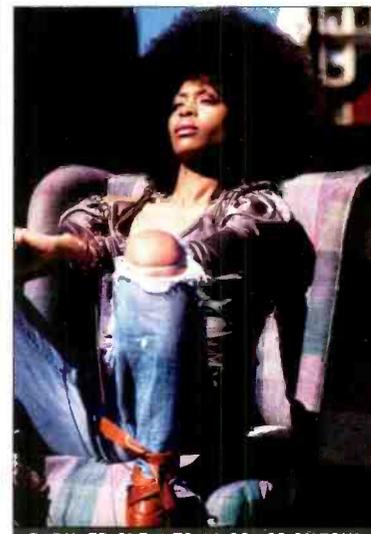
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## Badu

*Continued from page 11*

national Frustrated Artist Tour 2003 A.D., staged earlier this year. It is another example of Badu following her muse. She used these performances to plug into her audiences' energy and to simultaneously amp her creative juices.

"I came up with the Frustrated Artist Tour in order to come up with the right material," Badu says. "That was



BADU: EP GREW TO 10 SONGS ON TOUR

the approach I took because I was having a hard time writing. I had a block."

The result is a 10-track project with a mix-tape vibe inspired by—and dedicated to—that tour's audiences. Front-and back-ended with a short intro and outro, the grab-bag of sound seamlessly winds its way from '70s R&B/soul and hip-hop to jazz and back again.

The set is primarily produced by Freakquency, a team that consists of Badu, James Poyser, Rashad "Ringo" Smith and R.C. Williams.

Lead single "Danger" is currently No. 34 on Hot R&B/Hip-Hop Singles & Tracks. The EP, which joins "Baduizm" (1997), "Live" (1997) and "Mama's Gun" (2000) in the Badu catalog, debuts this issue at No. 3 on The Billboard 200.

"The songs and how they connect is important," Badu adds. "I worked real hard on that. I want people to listen from beginning to end—to feel the whole movement." Or, as she exhorts on the liner credits for opening track "Bump It": "Music and the art of producing it is a sensational & sensual relationship. Experience the experiment!"

There are nearly 50 minutes of "Worldwide Underground" music to sample, thanks to tracks that veer into eight- and 10-minute territory. That's in keeping with Badu's quest to make "music the star of this EP."

Reminiscent of the bass-driven R&B that pumps Badu's multi-platinum debut "Baduizm," "Worldwide Underground" also draws from the artist's hip-hop and jazz influences. The Donald Byrd-inspired "Think Twice," addressing fear in relationships, features trumpeter Roy Hargrove, who also contributes vocals.

Dead Prez slides in with its self-  
*(Continued on page 13)*

Continued from page 12

penned "Steady on the Grind" about society's ongoing struggles. Guitarist Lenny Kravitz electrifies "Back in the Day," which reflects "all that music we used to love growing up before they played the same six songs on the radio all day," Badu says.

Letting "vocals get in where they fit," Badu is supported by China Blac, Zap Mama and Caron Wheeler (Soul II Soul). Joining her on bonus track "Love of My Life Worldwide"—a nod to Sugarhill Records' female rap trio Sequence—are Queen Latifah, Bahamadia and ex-Sequence member Angie Stone (Angie B.).

The "Danger" video hasn't been shot yet, but "it's written and will come soon," Badu says. In the meantime, the label has been holding major-market listening sessions since August. Badu has been on hand for these events, talking about the project and answering audiences' questions.

In addition to advertising directly to Badu's core audience through MTV2, VH1, BET and radio, the label lined up interviews with Upscale, Ebony and Heart & Soul, among other publications. Tying the whole vibe together at retail will be a special black-light poster. The EP itself is priced at \$10.99.

Badu will spend the fall and winter overseas, according to Motown/Universal director of marketing Lynn Scott, likely followed by another domestic tour in January 2004.

During a year that has witnessed Badu winning Grammy, BET and Soul Train Lady of Soul awards for her work with Common on "Love of My Life (An Ode to Hip Hop)," it still comes down to just one thing for the artist: the music.

"I'm always working on music in different ways," she says when asked about future projects. "And perhaps I'll do more acting [she had a role in "The Cider House Rules"]. But I'm just continuing to perfect my art, my craft, any way I can."

## The Beat

Continued from page 11

by Southwest this year, it was ready.

"Atlantic was like, 'I want this, I want it now,'" Hawkins says. "That was the catalyst for people in the U.K. to take their fingers out of their arseholes and get going."

Since then, it has been straight to the top, but Hawkins can't help but think it may all come to a sudden end. Although the record company is cautioning the band to hold on to the new songs for the next project, Hawkins says it needs the instant gratification, just in case. "The B-sides for our singles in the U.K. are the newest and best stuff. The [label] tells us to hold on to something for the next album, but we're like, 'No. We might get hit by a bus tomorrow, so we want it out there now.'"



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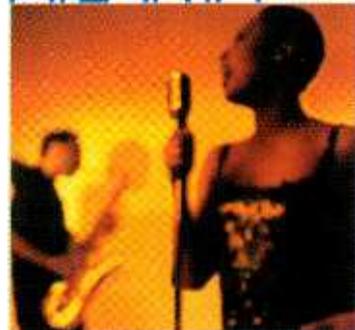


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# Music

## Caesar Set Finally Bows

When Warner Christian purchased Word Entertainment in 2002, it all but scrapped its black music division, retaining only Shirley Caesar, who had been its prime attraction with a highly valued catalog for more than two decades.

But Caesar also had a never-released duets project that she had recorded a year earlier. It features such secular heavyweights as Gladys Knight, Patti LaBelle and Lou Rawls, as well as gospel artists Kirk Franklin and Candi Staton.

For two years, pending the label's reorganization, the project—titled "Shirley Caesar & Friends"—was shelved.

However, the album's Sept. 23 release marked the dawning of a new era for Warner Christian in the gospel music arena.

Still, the label has a great deal more riding on its success than a heady first showing, particularly with Caesar's reported displeasure with the company.

"I think she has a wait-and-see posture at this point," reports Desmond Pringle, the recently appointed A&R director for black gospel at the

Nashville-based Warner Christian Music Group.

"She has been very cooperative, because she wants the company to get behind this project and work it, and we will," Pringle says. "The good thing is the Christian and the urban sides are very enthusiastic about this record, and I think she will see them demonstrate a strong commitment to this project. I'm sure that will be reassuring."

Pringle, an accomplished vocalist who is also featured on the album

(having recut vocals originally recorded by Rawls but were unsalvageable, as were Staton's vocal tracks), says the project marks a new sound for Caesar, "not only in terms of the style of songs but [also the] greater sophistication in the production, and that's due to our producer, Roger Ryan. He was CeCe Winans' musical

director for a while, and he was part of Wynonna Judd's band."

But the fate of the label's recording

## In The Spirit

By Lisa Collins  
eye4gospel@aol.com



CAESAR: DUETS WITH 'FRIENDS'

union with Caesar seems to have been decided, as far as the artist's management is concerned.

"We have completed our contract, this project is on the streets and we can officially say, 'Shirley is a free agent,'" manager Carolyn Sanders says. "We're looking and keeping our options open."

Caesar, for her part, is more than pleased with the project.

"Word Records came to my church and asked me how I would feel about putting together some secular artists to do this. I said, 'Great,'" she says. "I'm so glad the Lord has given me this kind of favor, because only he could have pulled together people like that."

## DeGarmo Launches Rock Opera

Music industry veteran Eddie DeGarmo has always been a visionary and a risk taker, and those character traits couldn't be more evident with the recent release of "Hero," the multi-faceted music, stage and book concept DeGarmo has been developing for the past 10 years.

**Higher Ground™**  
By Debra Akins

The "Hero" rock opera is what DeGarmo describes as "Jesus Christ Superstar" for the MTV generation." It features the talents of Michael Tait (Tait, dc Talk), Rebecca St. James and Mark Stuart (Audio Adrenaline) in leading roles, with supporting performances by Grits, John Cooper (Skillet), Paul Wright, T-Bone, Nirva and others.

Produced by Pete Stewart, "Hero" is a 33-track double-CD on DeGarmo's Meaux Music imprint, distributed by EMI's Chordant Distribution Group. It is the core of a line of

products that includes a trilogy of novels and a comic book series (all written by author Stephen Lawhead and his son, Ross), along with dramatized audio books. The 20-city Hero Rock Opera tour, booked by Creative Artists Agency and featuring a 21-member cast, kicks off Nov. 1 in Wabash, Ind., and ends Nov. 23 in San Antonio.

DeGarmo's vision began 10 years ago when he wrestled with an intense desire to get people talking about Jesus. He collaborated with long-time friend and songwriter Bob Farrell.

"This started out as my mission, and it really became my obsession," DeGarmo says. "We found that the idea of a rock opera was a fresh, new concept to people under 30, and it was a warm and fuzzy feeling to people over 30. So we felt like it was something that would work well with a very broad audience."

"I loved the idea of this whole thing," says Tait, who plays the lead character and is heading out on the

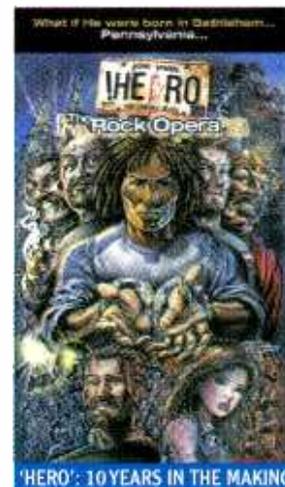
tour just as his own sophomore solo CD, "Lose This Life," hits stores Nov. 4. "I'm the kind of guy who jumps to get involved with something right away and asks questions later. I don't

think anyone has ever really done anything like this before, and it has really stretched me as a performer."

"Hero" lands at a time when music sales are declining and the industry is scrambling to find more innovative ways to reach music lovers. But does DeGarmo think a concept like "Hero" can generate enough consumer interest to override the financial risks involved in launching

such a massive campaign?

"It's a major risk for me, but I thought it was a story worth telling," he says. "My whole career has been about impacting culture, and I just feel like this is a fresh way to do it. The live experience is something nobody's figured out how to reproduce, and 'Hero' is built around the live experience, so I hope that will be a major driving force."



'HERO': 10 YEARS IN THE MAKING

# Costello Turns Toward Introspection With 'North'

BY CHRIS MORRIS

LOS ANGELES—"North" is hardly the usual direction for Elvis Costello.

In sharp contrast to his previous album, 2002's "When I Was Cruel," Costello's Deutsche Grammophon set—issued Sept. 23—eschews rock instrumentation and textures. Costello plays guitar on just one number; the collection's 11 tracks—all original ballads—are dominated by Steve Nieve's piano.

Costello says of his unusually naked new songs, "The first song is taken [by some] as romantic loss, when it's actually about bereavement. The rest of the songs describe a transition from bewilderment into acceptance. That is something I believe people will recognize in degrees . . . Hopefully, in time, different songs will mean different things to individuals who are listening."

Though intimate in content, the set is embellished on several numbers by arrangements, written by Costello, featuring a string and horn ensemble that sometimes swells to 48 pieces. Soloists include jazz saxophonist Lee Konitz, trumpeter Lew Soloff and vibraphonist Bill Ware.

The introspective, bluntly honest and often wounded songs (published by Sideways Songs/BMG Music Publishing) were penned during Costello's 2002 American tour.

He says, "I was seeking out pianos wherever I could—backstage, in dressing rooms, sometimes in the wings of theaters. And then I bought a cheap electronic keyboard so that I could play late at night in a hotel room. I could sketch things out on that. I was also on the road, literally on the road, so I could sit at the back of the bus with the keyboard and keep working."

"When I finished the tour, a second group of songs appeared, which is the second half of the record. Pretty much, they appear in the sequence in which they were written."

Costello's pop-oriented recordings are released through Island/Def Jam. But Universal Classics chairman Chris Roberts offered Deutsche Grammophon as a haven for "North." It will serve as a prelude to the late-2004 release by the label of a Costello orchestral album, recorded with Michael Tilson-Thomas and

the London Symphony Orchestra. That set showcases a ballet score for "A Midsummer Night's Dream," commissioned by Italy's Aterballetto dance company.

"[Roberts] gave me the opportunity to make a ballad album," Costello says, "and I had a whole other repertoire of maybe 20 or more songs that I could have recorded. Then the 'North' songs appeared, and the imperative changed."

"We wanted to bridge the gap," Universal Classics senior VP/GM Marc Johnston says. "From ['When I Was Cruel'] into a symphonic, sort of ballet album was a pretty radical step, so this was the natural journey that Elvis was taking. This album is one step further toward the album next fall."

Johnston says of the marketing effort for the album, "We're experts at reaching an adult consumer. Working with heavy Internet campaigns, publicity-driven projects are what we do."

The CD package for "North" includes a PIN that allows the consumer to download the title composition, which Costello chose not to include on the album.

Release-week events included a pair of concerts at New York's Town Hall; a live performance at New York's Museum of Television & Radio, simulcast at the museum's Los Angeles location and six major-market Virgin Megastores (and taped for a later airing by the syndicated public-radio series "World Café"); and appearances on "Late Show With David Letterman" and "A&E Live by Request." The singer was scheduled to tape PBS' "Soundstage" Sept. 26.

Costello—who is managed by Jill Taylor of By Eleven Management in London and booked by Marsha Vlasic of MVO in New York—begins an extensive tour of Japan and Europe in early October.

"Then hopefully," Costello says, "in the late winter or early spring of next year, we'll do a full-length American tour, if all is well."



COSTELLO: ASSEMBLED LATEST COLLECTION WHILE ON THE ROAD



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## Cassandra Grooves On 'Glamoured'; Pharoah Smiles At The Blue Note

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With her 1993 Blue Note Records CD, "Blue Light 'Til Dawn," **Cassandra Wilson** blazed a trail that inspired jazz vocalists to tap into the popular music they grew up with while also paying heed to earlier traditions.

A decade later, Wilson continues to find fertile ground in crossing genre borders with "Glamoured," her fifth Blue Note recording—and 14th overall as a leader. It is due Oct. 7.

"I certainly didn't see myself as a pioneer then," says Wilson, who believes in the elasticity of jazz. "But listening to music today, by both jazz vocalists and instrumentalists, I can see how I did open some doors."

Recorded in her hometown of Jackson, Miss., and home base of New York, "Glamoured" finds Wilson swooning in the joys and humbled by the disappointments of love's "complicated paths."

"There is reverie here," she says. "That's what you get when you make it to the other side of the deep and darkness."

With her low-toned, honey-coated voice; finger-snapped rhythms; and sensuous, off-the-beat phrasing, Wil-

son delivers a percussive take on **Bob Dylan's** "Lay Lady Lay," a heartfelt rendition of **Willie Nelson's** "Crazy," a sobered version of **Sting's** "Fragile," a funky, rocking spin on **Muddy Waters'** "Honey Bee" and a pensive interpretation of the 1972 soul ballad "If Loving You Is Wrong." She also poignantly covers her mentor **Abbey**

ways and strummed it like a guitar while Garrett rocked the house. The chemistry of the blowing fest was so potent one hopes the pair will link horns in the studio.

**THREE-DOT LOUNGE:** Brazilian singer **Gal Costa** and special guests **Morelenbaum?/Sakamoto** pay tribute to **Antonio Carlos Jobim** and **Stan Getz** Oct. 28 at Carnegie Hall . . . America's largest bilingual Japanese newspaper, **The Rafu Shimpo**, will honor Heads Up International band **Hiroshima** Oct. 16 at its 100th-anniversary dinner at the Century Plaza Hotel in Los Angeles . . . Oakland, Calif., jazz club Yoshi's

plays host Oct. 24-26 to B-3 organist **Joey DeFrancesco** and vocalist **Joe Doggs**, the stage name for actor **Joe Pesci**, in support of their Concord Jazz CD, "Falling in Love Again" . . . A Bay Area transplant based in New York, guitarist **Liberty Ellman** delivers "Tactiles," his latest CD on Pi Recordings, Oct. 7. Ellman plays in **Henry Threadgill's Zooid** band and wrote the music for the play "Nickel and Dime," based on the best-selling book of the same name. The play will run Oct. 8-Nov. 9 at San Francisco's Brava Theater . . . Also on Oct. 7, Dreyfus Jazz releases trumpeter **Lester Bowie's** final album, "When the Spirit Returns," recorded shortly before his death in 1999.

**JAZZ Notes**  
By Dan Ouellette  
douellette@billboard.com



**Lincoln's** tune "Throw It Away" in a quiet duet with bassist **Reginald Veal**.

For "Glamoured," Wilson reunited with her musical director, **Brandon Ross**. "He's a guitar god," she says. "He knows me, and he complements my voice."

The chanteuse also hooked up with guitarist **Fabrizio Sotti**, who not only co-produced "Glamoured" but also co-wrote three of Wilson's six originals. She met him at the West Village club Sweet Rhythm earlier this year. "Fabrizio knew a lot of my music and had even envisioned us working together," she says. "I knew his fascination with hip-hop would bring new textures to the production."

The highlight original is the gleeful "I Want More," a song that quickly became part of Wilson's concert repertoire as evidenced in July at the North Sea Jazz Festival. It is co-written by Sotti and session drummer **Terri Lyne Carrington**. "Terri Lyne started playing a groove in the studio, and I just started to sing makeshift lyrics," Wilson says. "That song just happened. That's way cool."

**SAXOPHONE SUMMIT:** While he usually exhibits a stoic presence onstage, tenor saxophonist **Pharoah Sanders** smiled frequently during the late set Sept. 11 at New York's Blue Note.

The reason? He was co-leading a week-long quintet gig with alto saxophonist **Kenny Garrett**. (The band featured a stellar rhythm team of pianist **Carlos McKinney**, bassist **Bob Hurst** and drummer **Jeff "Tain" Watts**.) Garrett was fired up from the get-go, bobbing back and forth during his sax launch before bowing to Sanders, who wailed and shrieked in response.

The set ended with Garrett's blazing piece "Sing a Song of Song," where the two saxists danced in place while they double-helixed peppy melodic lines. At one point, Sanders tilted his saxophone side-



WILSON: TAKES ON DYLAN, NELSON

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# Original Primus Lineup Readies Theater Tour

BY SUSANNE AULT

LOS ANGELES—Primus last toured four years ago. If you count how long it has been since the San Francisco band hit the road with its original band members, it's seven. But fans have not forgotten the avant-garde alternative act.

Shows for the road trip, titled Tour de Fromage, are selling fast, tour organizers report. And that sort of attention is encouraging Primus to remain an active band.

During the group's four-year touring and recording hiatus, frontman Les Claypool enjoyed various independent projects, such as the multi-monikered group Colonel Les Claypool's Fearless Frog Brigade. But the decision to release the career-spanning DVD "Animals Should Not Try to Act Like People" Oct. 7 enticed band members—including drummer Tim Alexander, who left the group in 1996—to reunite for a limited tour.

Don Muller, Primus' booking agent at Creative Artists Agency (CAA), notes that shows scheduled for Oct. 17 at the 2,200-capacity Wilmet Theatre in Los Angeles and Oct. 31 at the 2,250-seat Warfield venue in San Francisco sold out within hours, spurring him to add a

show at each venue, Oct. 18 and Oct. 30, respectively.

The 28-date tour kicks off Oct. 14 at Freeborn Hall in Davis, Calif., and wraps Nov. 23 at Kool Haus in Toronto.

Considering that this summer has been hit and miss for ticket sales, "it's great to see," Muller says of Primus' brisk sales pace. "[Considering] the fact that Primus has not been around as a unit for a long time, this is a great way to set ourselves up in coming back."

Many of the dates, which average \$30 per ticket, are not yet on sale. Nevertheless, Rick Mueller, promoter of six Primus shows for Bill Graham Presents/Clear Channel Entertainment, agrees that the initial tracking shows that "there's definitely demand [from] people to see them again."

## CAUTIOUS COMEBACK

As far as returning for good, Claypool remarks, "The touring market has been pretty soft, [so] obviously [hot sales] raise the excitement level. When your agent gets excited and your promoter gets excited, that helps motivate things as well."

Even with such audience interest, Primus is embarking on a relatively cautious comeback. The band is

skipping Southern markets for now, primarily stopping at proven West and Midwest fan spots. Sticking to modestly sized clubs and theaters also manages the financial risk.

"We wanted to be on the conservative side just to make sure," CAA's Muller says. "[Primus] crossed rock and fusion jam [in a way] that's absolutely unique. It strikes a chord



with people, but as time goes by you just don't know."

Muller would like to add another tour leg, but Primus will make the final decision.

Bill Graham's Mueller thinks the ticket prices are also attractive and conducive to corraling crowds.

"They aren't charging \$50. Some of their really core fans would pay that," he says. "But this is reasonable. They won't burn out their audience."

If history repeats itself, Primus should do fine. Billboard Boxscore data is not available for tours featuring Alexander. But of the 21 Primus shows reported between Nov. 6, 1999, and March 22, 2000, 17 sold out. Shows averaged 1,951 people in attendance—roughly the capacity for most theaters—and averaged \$41,985 in grosses.

The band also has a solid following at retail, with six of its albums, including the 1991 effort "Sailing the Seas of Cheese" and the 1993 disc "Pork Soda," having charted on The Billboard 200.

Still, Claypool wants to see how crowds react to the band's 2003 performances before deciding about Primus' future recording and touring plans.

## REDISCOVERING THE MUSIC

Claypool also wants to see how "Animals Should Not Try to Act Like People," the band's first DVD, is received when it is released next month on Interscope. The two-disc package features an EP of new songs plus the band's 12 videos, including

"Lacquerhead," which was banned on MTV.

"We're all feeling each other out. I can't imagine it won't continue on, [but] it's sort of undefined at this point," he says. "If you do something for a long time [the band started recording in the early 1990s], it becomes a bit tiresome. But we're rediscovering this stuff. This is some insane music. That type of thing inspires me."

Primus will return to its signature innovative self on tour, Claypool says. Each show is split into two full sets. Old and new songs, plus some fresh material, make up the first half. The second portion will be a start-to-finish performance of "Sailing the Seas of Cheese," the band's mainstream breakthrough album.

To incorporate the hyperkinetic visuals of Primus' music videos over the years, a DJ will mix images on video screens to complement the band's performances.

"There's over 150 songs. The idea is to play them all [during the course of the tour]," Claypool says. "After Tim left, a good 50% of our material we just didn't play anymore. So [we will roll out] things that I haven't heard in years. And it'll be that much more exciting when thousands of people are along for the ride with us."

# Bottom Line Gets Last-Minute Reprieve

BY CHRISTOPHER WALSH

NEW YORK—On the brink of the Bottom Line's possible eviction from the Greenwich Village space it has occupied for nearly 30 years, a judge in New York City Civil Court ordered a 30-day adjournment to eviction proceedings initiated against the venerated downtown nightclub.

Known for an eclectic mix of live music, including legendary performances by such artists as Bruce Springsteen and Stevie Wonder, the Bottom Line has fallen \$185,000 behind in rent owed to its landlord, New York University (NYU), which initiated legal action to take possession

of the space at 15 W. 4th St. Additionally, Sirius will expand the existing relationship in order to demonstrate the Bottom Line's long-term stability.

"It's the heart and soul of the Village," Sirius programmer/on-air personality Meg Griffin says of the club. "The hope is that the university will understand that and represent itself for what it is supposed to be—a place of culture and learning—and not close it down."

Until the Sept. 24 hearing, NYU was firm in its position. John Beckman, assistant VP of NYU's office of public affairs, stated that the cabaret's monthly rent of \$11,250 represents half its market value. In effect, he says, the nonprofit university is subsidizing a for-profit business. NYU, he adds, needs more classroom space.

"The university recognizes the Bottom Line's cultural value, and for that reason we have not been looking to see the Bottom Line close," Beckman said in a statement issued after the judge's decision.

"We were prepared to go to trial today," he said. "However, during a recess, we had the most productive and realistic conversations to date with the Bottom Line. [The] university agreed to the Bottom Line's request for a 30-day adjournment, during which we will be pursuing

discussions with them to achieve a reasonable outcome."

The nightclub's dilemma illustrates the continuing impact of a slow economy and the Sept. 11, 2001, terrorist attacks on New York businesses.

"When the economy started to bottom out in 2000 and money started getting tight, we became a little late with some of the rent payments," Pepper acknowledges. "We were struggling, the way every small

business in this area was.

"Then, we were hit with 9/11," Pepper continues. "As it did to so many small businesses in this area, 9/11 crippled us, to a certain extent. On top of that, it was compounded horribly by the recession we're in now."



of the space at 15 W. 4th St.

Bottom Line co-owners Allan Pepper and Stan Snadowsky have been seeking a strategic partner to help make the club financially viable.

Sirius Satellite Radio, which streams selected Bottom Line concerts on its live performance channel, made a last-minute offer to pay the club's back rent if NYU will come to an agree-

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Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Nokia Nokia Corp.	<b>Nokia Unwired tour</b> Featuring the All-American Rejects, Hoobastank and other acts October 20 stops	\$200,000	Using tour to tout new Nokia 3300 music phone that includes an MP3 player, FM radio and messaging keypad. The phone is sold with a CD-ROM of new and emerging artists including the All-American Rejects and Hoobastank. Will demo the phone through on-site sampling and prompt usage by offering fans the chance to text message encore requests. Tying in service provider Cingular Wireless.	Nada Usina, Nokia mobile phones entertainment and media GM; Lisa Bennett, Radiate Group VP of business development; Jenna Adler, Creative Artists Agency, Radiate activates.
Qwest Qwest Communications Int'l	<b>Launch Concert Series</b> featuring the Starting Line August-October nine stops	\$150,000	Using sponsorship as part of inaugural youth marketing initiative for wireless products and high-speed Internet access service. Activation centers on highway-q.com, a microsite offering tour content, sweepstake offers and product info. Qwest uses the site to compile a prospective customer database. Running sweeps dangling autographed guitars and displaying phones made by Nokia and other manufacturers at each gig. Running a Human Coupon promo in two markets where street teams distribute bar-coded T-shirts offering tickets, CDs and other prizes.	Katarina Stanic, Qwest director of consumer marketing, Bob Roback, Yahoo GM of music. Yahoo activates.
Seagram's Gin Pernod Ricard	<b>Seagram's Gin Live</b> featuring Carl Thomas and Lil' Mo September-October 25 stops	\$900,000	Running radio-station ticket giveaways and on-premise promos including model searches and red-carpet walks. Will post interviews with concert attendees on seagramsginlive.com to drive Web site traffic. DJs from "The Doug Banks Morning Show" will co-host select tour stops and interview concert-goers; the radio show also will host Seagram's Gin Live Diamonds and Ice contest giving away a \$50,000 commissioned watch to one lucky listener. Five-year-old tour raises funds for nonprofit One Hundred Black Men.	Paul Campbell, Seagram's Gin global marketing director; Tony Rome, Maven Strategies president. Maven executes.

Compiled by William Chipps, senior editor, IEG Sponsorship Report  
sponsorship.com

OCTOBER 4  
2003

Billboard®

BOXSCORE™  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BRUCE SPRINGSTEEN & THE E STREET BAND	Giants Stadium, East Rutherford, N.J. July 15, 17-18, 21, 24, 26-27, Aug. 28, 30-31	\$38,684,050 \$75/\$95	566,560 ten sellouts	NJSEA, Meadowlands Sports Complex
BRUCE SPRINGSTEEN & THE E STREET BAND	Fenway Park, Boston Sept. 6-7	\$5,222,625 \$75	70,827 two sellouts	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA, TED NUGENT	Comerica Park, Detroit Sept. 7	\$3,322,345 \$150/\$65	41,655 43,323	Clear Channel Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Sept. 17-21	\$2,796,690 \$225/\$175/\$127.50/\$87.50	20,570 five sellouts	Concerts West
DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS	Tweeter Center at the Waterfront, Camden, N.J. Sept. 5-6	\$1,983,380 \$52.50/\$35	50,363 50,940 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS	Tweeter Center for the Performing Arts, Mansfield, Mass. Sept. 8-9	\$1,977,010 \$56/\$38.50	39,576 39,800 two shows	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Alpine Valley Music Theatre, East Troy, Wis. Sept. 6	\$1,359,655 \$125/\$45	19,268 34,952	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA, PORCH GHOULS	Sound Advice Amphitheatre, West Palm Beach, Fla. Sept. 12	\$1,262,736 \$137/\$45	18,402 19,621	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	HiFi Buys Amphitheatre, Atlanta Sept. 14	\$1,114,680 \$123/\$115/\$53	13,038 16,000	House of Blues Concerts
COLDPLAY, JUMBO	Sports Palace, Mexico City Sept. 7-8	\$1,081,375 (12,003,260 pesos) \$40.54/\$13.51	39,408 two sellouts	OCESA Presents
AEROSMITH & KISS, SALIVA	Blossom Music Center, Cuyahoga Falls, Ohio Sept. 3	\$1,062,172 \$125/\$98/\$50	14,441 18,500	House of Blues Concerts
FLEETWOOD MAC	United Center, Chicago Sept. 13	\$1,014,998 \$125/\$75/\$49.50	11,250 12,869	Concerts West
DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS	Hersheypark Stadium, Hershey, Pa. Sept. 11	\$956,187 \$52.50/\$39.50	22,160 29,000	Clear Channel Entertainment
FLEETWOOD MAC	Mississippi Coast Coliseum, Biloxi, Miss. Sept. 6	\$848,965 \$125/\$75/\$47.50	9,579 sellout	Concerts West, Park Place Entertainment
CHER, TOMMY DRAKE	ARCO Arena, Sacramento, Calif. Sept. 6	\$829,183 \$73.85/\$56.35	12,468 sellout	Clear Channel Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST	Tweeter Center at the Waterfront, Camden, N.J. Sept. 12	\$821,061 \$47/\$35	22,165 25,317	Clear Channel Entertainment
FARM AID: WILLIE NELSON, NEIL YOUNG, JOHN MELLENCAMP, DAVE MATTHEWS, SHERYL CROW, BROOKS & DUNN, EMMYLOU HARRIS & OTHERS	German Amphitheater, Columbus, Ohio Sept. 7	\$813,684 \$75/\$33	19,010 20,000	Clear Channel Entertainment
CHER, TOMMY DRAKE	Rose Garden, Portland, Ore. Sept. 10	\$778,050 \$82.35/\$57.35	10,713 13,218	Clear Channel Entertainment
CHER, TOMMY DRAKE	Lawlor Events Center, Reno, Nev. Sept. 8	\$689,307 \$96.60/\$74.10	8,183 8,500	Clear Channel Entertainment
TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN	Tweeter Center at the Waterfront, Camden, N.J. Sept. 13	\$662,321 \$56.75/\$24.75	20,747 sellout	Clear Channel Entertainment
FLEETWOOD MAC	Thompson-Boling Arena, Knoxville, Tenn. Sept. 12	\$606,096 \$85/\$65/\$49.50	9,188 11,188	Concerts West
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST	Tweeter Center for the Performing Arts, Mansfield, Mass. Sept. 10	\$602,813 \$46.50/\$36.50	14,354 19,900	Clear Channel Entertainment
FLEETWOOD MAC	Greensboro Coliseum, Greensboro, N.C. Sept. 10	\$590,111 \$95/\$75/\$49.50	9,639 11,687	Concerts West
CHER, TOMMY DRAKE	San Diego Sports Arena, San Diego Sept. 12	\$571,429 \$90.25/\$35.25	9,631 11,432	Clear Channel Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST	Nissan Pavilion at Stone Ridge, Bristow, Va. Sept. 6	\$554,346 \$46.50/\$34.50	14,519 23,313	Clear Channel Entertainment
FLEETWOOD MAC	The Arena at Gwinnett Center, Duluth, Ga. Sept. 7	\$543,760 \$125/\$95/\$47.50	8,017 9,910	Concerts West
CROSBY, STILLS & NASH	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Sept. 7	\$527,158 \$74.50/\$32.50	9,174 13,944	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	HiFi Buys Amphitheatre, Atlanta Aug. 26	\$519,029 \$133.25/\$75.25/\$50.25/ \$10.25	9,872 11,000	House of Blues Concerts
TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN	Montage Mountain Amphitheater, Scranton, Pa. Sept. 12	\$473,698 \$55.25/\$25.25	11,470 sellout	Clear Channel Entertainment
ALABAMA	UMB Bank Pavilion, Maryland Heights, Mo. Sept. 6	\$464,828 \$1,002/\$10	17,293 21,000	Clear Channel Entertainment
MEAT LOAF	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 27	\$459,464 \$51.50/\$10	11,758 13,944	Clear Channel Entertainment
FLEETWOOD MAC	Alerus Center, Grand Forks, N.D. Aug. 19	\$442,710 \$125/\$75/\$35	7,808 11,800	Concerts West
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST	PNC Bank Arts Center, Holmdel, N.J. Sept. 7	\$439,673 \$46.25/\$34.25	11,577 16,944	Clear Channel Entertainment
AMERICAN IDOLS LIVE	HP Pavilion, San Jose, Calif. Aug. 30	\$437,980 \$45/\$25	11,796 sellout	AEG Live
SAMMY HAGAR, MONTROSE, MICHAEL ANTHONY	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 23	\$432,568 \$52/\$10	19,017 21,000	Clear Channel Entertainment

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MusicTouring

# VIP Packs Offer Exclusive Perks

VIP ticket packages could be the newest revenue source for touring artists. Already, **Tim McGraw**, **Kiss** and **Sammy Hagar** have done well with the Sony Signatures-orchestrated program, and Latin act **Maná** is the latest to come on board. The program

is overseen at Signatures by **Dan Cooper**, senior VP of artist relations, who says Signatures views the VIP packages as an extension of its merchandising deal with the artists. The program began in March with Hagar. The \$200 package provides an opportunity for fans to get

**On The Road™**  
By Ray Waddell  
rwaddell@billboard.com



onstage with the rocker, a meet'n'greet with a photo op, a T-shirt, a coupon for Hagar's online store at redrocker.com and a yard glass filled with Hagar's signature Waborita, a margarita made with his Cabo Wabo tequila.

Each deal is cut individually with the act. "The artist has to be in on this to sequester the tickets," Cooper says. "We feel like we are the only ones positioned to combine merchandise with tickets and the VIP

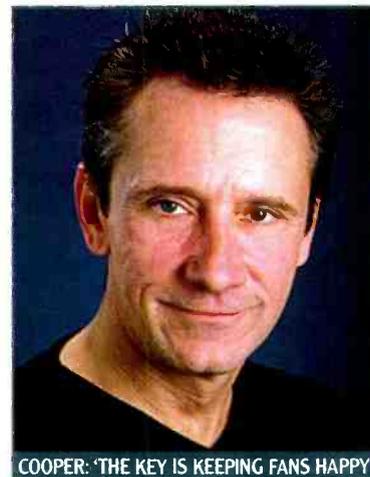
hand-hold our fans, especially the platinum fans. We give them our on-site guy's cell phone number. They're our personal guests."

Promoters, notoriously leery of any sale of a ticket above face value, "are, for the most part, OK with this," Cooper says, adding that in most cases, package buyers still pay full price for a ticket. "We're not trying to cut out the promoter's allocation; we're taking what already goes to the artists."

PHAIR GAME: Liz Phair will follow up a co-headlining summer tour with **Jason Mraz** with a headline run of North American theaters and large clubs. The 15-date run commences Nov. 1 in San Diego at the 4th & B Theater. It heads east through markets including the Beaumont Club in Kansas City, Mo. (Nov. 5), the Roxy Theatre in Atlanta (9), the Rave in Milwaukee (18) and the Ogden Theatre in Denver (20) before concluding Nov. 21 in Albuquerque, N.M., at the Sunshine Theatre. Phair will tour Europe in late September and October. She is booked in North America by **Marty Diamond** at Little Big Man Booking.

REFUELING: Epic act **Fuel** will support its new album, "Natural Selection," with the PlayStation2 Road to Voodoo tour, which begins Sept. 29 at Slim's in San Francisco. The tour is presented by Best Buy and produced by House of Blues. **Smile Empty Soul** and **DJ Swamp** are supporting. The tour wraps Nov. 1 at the Voodoo Music Festival in New Orleans.

BUGGIN' OUT: The second Volkswagen Music Ed. Tour will visit 20 college campuses in 33 days, beginning Oct. 3 at Villanova (Pa.) University and running through Nov. 6 at Claremont (Calif.) McKenna College. Bands are **the Ataris** and **Vendetta Red**. The tour is produced by Clear Channel Entertainment.



COOPER: 'THE KEY IS KEEPING FANS HAPPY'

experience. We're already in business with the artist, we're already paying a royalty fee—all we have to do is come up with a split on these packages."

In the case of **Maná**, its \$350 platinum package includes a VIP-section ticket to the show, an autographed tour program, an exclusive concert T-shirt, a VIP laminate and a meet'n'greet with the band. The \$150 gold package includes a ticket for a preferred highest-priced seat, a collectible laminate and a souvenir tour program. Kiss has been on the high end so far, with \$1,000 VIP packages.

For McGraw's recent Swampstock show in Rayville, La., tickets were only available through McGraw's official Web site, which linked to Signatures's McGraw store; through Ticketmaster; or through a boot shop in Rayville. "We sold as many tickets as

# Spotlight

## Aretha

### How The Queen Of Soul Earned Her Crown

BY GAIL MITCHELL

Long before Atlantic executive Jerry Wexler produced Aretha Franklin's career-propelling label debut, "I Never Loved a Man the Way I Love You," he was already familiar with her one-of-a-kind voice. One of his favorite Franklin recordings is a live version of "Precious Lord, Take My Hand." She was all of 14 years old.

"There is a dying echo at the end and then a little silence," Wexler recounted during a recent interview with *Billboard*. "And during that pregnant silence, a parishioner can be heard saying, 'Listen at her . . . listen at her.'"

People have been listening to Aretha Franklin ever since.

With the Sept. 16 release of her new Arista Records album, "So Damn Happy," the long-reigning Queen of Soul is back with her first new album since 1998. Once again, she has teamed with contemporary hitmakers, this time including Jimmy Jam & Terry Lewis and Mary J. Blige (who contributes two songs), as well as veteran songwriter/producer Burt Bacharach. Franklin even produces three songs herself.

Yet for all the contemporary talent and style brought to Franklin's latest work, she has never lost her gospel roots. They are ingrained within this singer/songwriter's soul.

#### GOSPEL IS WHAT GAVE HER A START

She was born March 25, 1942, in Memphis the daughter of the Rev. C. L. Franklin, a renowned Detroit Baptist minister and a singer in his own right.

Growing up, Franklin and sisters Carolyn and Erma sang gospel together in the church choir. By her teens, Franklin was touring as an opening act on her father's gospel show, an experience that introduced her to stars in both the gospel and secular worlds: Clara Ward, the Staple Singers, Sam Cooke, Dinah Washington and Bobby Bland.

After making gospel records for Chess, Franklin headed to New York, where she caught the ear of legendary Columbia talent scout John Hammond. Between 1960 and 1966, she recorded nine albums for the label, ranging from R&B, jazz and pop to Broadway and standards. She scored several top 10 hits on the R&B charts—"Today I Sing the Blues,"

*(Continued on page 22)*



Was.

Is.

ALWAYS WILL BE.

ANTONIO "LA" REID  
AND THE ENTIRE ARISTA FAMILY



# Franklin: 'I Guess I Was Trailblazing A Little'

*Legend Discusses Her Involvement In The Day-To-Day Aspects Of Her Career*

BY DAVID NATHAN

Aretha Franklin's perspective on the world of music has been shaped by a distinguished career filled with accomplishment.

Beyond her oft-acknowledged status as the Queen of Soul, Franklin has been an active participant in the music industry for more than four decades and as such, she has witnessed many changes in the way the business of entertainment functions.

Not just a legendary recording artist, Franklin's impressive catalog as a songwriter includes such classics as "Think," "Daydreaming," "Ain't No Way," "Dr. Feelgood" and "Rock Steady." Her latest Arista Records album, "So Damn Happy," also includes new Franklin compositions.

Since the early '70s, Franklin's name has also appeared as a producer on several of her recordings. Prior to that, her stellar musicianship, accompanying herself at the piano, helped shape such timeless recordings as "Respect," "I Never Loved a Man (The Way I Love You)" and "Chain of Fools."

Intimately involved with the day-to-day workings of her career, Franklin has also been a pioneer in a business that is acknowledging now more than ever the power, contribution and creativity of female entertainers. On a recent September evening, speaking from her home in Michigan, Franklin offered her thoughts about an industry in which she has played such a pivotal role.

## What conditions existed for you as a new artist when you signed with Columbia Records in 1960?

When I first signed with the label, artists were much less self-contained than they are today. You didn't get as much of the artist as you do now, with so many people now writing and producing on their own. I would say my first contract with Columbia was OK for a new artist at that time. I had recorded before [as a gospel artist], so I had a small following.

It was a tremendous feeling signing with the company, and I was thrilled. I wouldn't say the contract was altogether fair. In those days, you didn't get much per side you recorded, so I didn't make a lot of money at Columbia; I made more money from performing.

But at least it was better than the \$250 a side that those artists like Bessie Smith made before I came along! Being at Columbia was much less personalized than later recording situations I had. Goddard Lieberson was the head of the company, and I never met him once during those six years—couldn't even tell you what he looked like.

## You signed with Atlantic Records at the end of 1966.

Yes, and it was a far better deal than with Columbia. The bonus I got for signing with Atlantic was more than the entire amount of money I made at Columbia. Ahmet Ertegun and Jerry Wexler were wonderful and fabulous. They were caring chieftains, and Atlantic was one of the classiest labels out there. I got to write, produce.

## You were with the label until 1978, and you retained ownership of some of your later Atlantic masters, which was unusual for artists at that time.

Yes, that was a plus and an example of Atlantic's generosity and appreciation of me as an artist. I got to own five albums—"With Everything I Feel in Me," "You," "Sweet Passion," "Almighty Fire" and "La Diva."

## In 1980, you signed with Arista, and that's been your recording home for 23 years. What attracted you to the label?

It was very similar to what I liked about Atlantic. The chieftain, Clive Davis, did not sit in his lofty office. He participated in the development and career of the artist, he got actively involved. There were a number of things I liked about Arista: Clive was doing a great job with Barry Manilow and with Dionne Warwick. We worked together on a mutual basis, and it was an honor to work with someone as brilliant as Clive, who I did not know when we were both at Columbia Records. I got to see his MO, I was privy to his meetings with his staff and it was just an honor and a real lesson in itself to be around him.



'I'VE MANAGED MYSELF, WHICH IS SOMETHING GROWN PEOPLE HAVE TO KNOW ANYWAY—HOW TO MANAGE THEMSELVES'

## Let's talk a little about management.

I've only really ever had two managers—way back, [it was] my first husband, Ted White, and then for many years, my late brother, the Reverend Cecil Franklin. Basically, since then, I've managed myself, which is something grown people have to know anyway—how to manage themselves. I have had two great agents—Dick Alen at William Morris, with whom I signed in 1979, and Ruth Bowen, who's been with me since 1962. When you have two longtime industry people like Dick and Ruthie, who are very savvy, you really don't need a manager. They have both done a great job. Right now, Crown Booking, which is my own company, is also booking myself and my sons, Teddy and Kecal.

## You are working with them on their careers, right?

Yes, I'm now just beginning to do that. Teddy has been playing guitar on some of my shows, and Kecal has his own hip-hop group. Right now, I'm looking for deals for both of them, working with Crown Productions based here in Detroit and with Gwendolyn Quinn, who is my publicist and

has her own company, GQ Media. She's one of the best—very focused, someone who gets the job done.

## The industry has been through many changes since you first began recording. What are some of the main shifts you see?

Well, obviously the fact that many of the labels have merged and continue discussing mergers. Of course, the Internet has come into play—nowadays an artist could sell platinum online. Radio has changed to the degree that program directors are much younger, and the playlists are tighter.

## How does that affect you?

Hey, I do the singing and put together the best music I can, and I leave the record companies to do their thing! With my new album, I feel that the company is on point. There's a very savvy group of people at Arista, and they have all the equipment and savoir faire to bring the record home. Arista has the ability to compete in the marketplace. I just hope that the radio people love the album as much as I do. I feel that Arista is going to support the album: That will be the determining factor as to whether I will stay with them after my contract ends.

## I know that in the past you have considered having your own label.

Well, for some time, I have been an aspiring CEO myself, and I've been interested in having my own record company. But as far as I have evaluated from talking to people like [Sony Music U.S. president] Donnie Ienner and Quincy Jones, it's more than just a notion. This industry is extremely competitive, and I have no problem with competition as far as music goes. But as far as the business goes, you could lose tons of money if you try to start your own label. I did consider it, but I did not think it would be a wise decision right now.

## You have written some of your biggest hits—songs like "Think" and "Daydreaming." Do you see yourself getting more into writing?

It's great that some of my songs have done well. "Daydreaming" has been recorded four times. Artists have done songs like "Call Me" and "Ain't No Way," and "Think" has been used in a lot of commercials and movies. What could be better for a writer than to have their music appreciated? In the past, I've written songs for each album, but I see myself doing that more and more where half of my albums will contain songs I write. I have to incorporate more of myself playing the piano on my records and writing songs.

## Many of your Atlantic recordings were done that way, with you playing the piano, leading the rhythm section and so on.

Yes, we did a lot more head arrangements where the musicians arranged around what I was playing at the piano—the records were put together like a soul buffet, songs like "Respect," "Rock Steady," "Think," "Spanish Harlem," "Bridge Over Troubled Water," "I Say a Little Prayer." I had a certain style when I was doing those songs.

Now, I didn't always get the credits when I should have for what I did back then. As time went on, I began to realize the importance of those credits for the rhythm arrangements, for the vocal arrangements. Early on, it was just about the music, and I wasn't thinking about the business side of things, getting credits as a producer or arranger. But you learn from trial and error, and sometimes people in the business are not going to tell you too much. Fortunately, by the early '70s, I started to make sure I got more credits for what I was doing on my records.

(Continued on page 34)

## Queen Of Soul

Continued from page 19

"Won't Be Long" and "Operation Heartbreak." She also cracked the Hot 100 with "Rock-a-Bye Your Baby With a Dixie Melody." But the Columbia/Franklin match never totally clicked.

Then came Atlantic Records.

Home to Ruth Brown, Ray Charles and Joe Turner, among others, the label specialized in what today is called "grown folks' music."

"It was the sound of good-time Saturday night, uptown," Wexler recalls. "Whether in New Orleans or Mississippi in a juke joint, it was a sound that came from black people originally that we echoed successfully. We aimed it strictly at black adults. It never occurred to us that Caucasians would start digging this music, too."

Thanks to a mutual friend and then-gospel radio personality Louise Bishop, Wexler learned that Franklin's Columbia contract was ending. He signed her in 1966. His initial intention was to take her to Memphis and have Jim Stewart's Stax team produce her first project. But Stewart passed, so Wexler stepped in—and history was made.

### 'THIS CHICK IS DOWN'

Wexler and the 25-year-old Franklin traveled South anyway to Alabama's Fame studio in Muscle Shoals. Paired with soul- and blues-oozing musicians like Chips Moman, Charles Chalmers and Dewey "Spoooner" Oldham, Franklin emerged with the stellar track "I Never Loved a Man the Way I Love You"—the perfect cohesion of her down-home gospel fervor with emotional, gut-pulling R&B.

"We knew we had a good record," Wexler says. "We put her in an R&B context with the best players we could find. Incredible, Southern good old boys who'd backed up the Staples, Willie Nelson and others. From that first note, the musicians knew they were dealing with someone whose musical language they understood. They felt, 'Hey, this chick is down.'"

However, the project nearly derailed. While the title song was finished, only part of another track had been cut (Moman and Dan Penn's "Do Right Woman—Do Right Man") when Franklin's manager/husband, Ted White, argued with Fame owner Rick Hall. The infamous disagreement spurred White to spirit Franklin out of Alabama. Located a couple of weeks later, Franklin completed that track and nine others in New York, where Wexler had flown the musicians.

As charted in the record books, Franklin's "I Never..." single skyrocketed to No. 1 on the R&B charts and No. 9 on the pop charts. But it was Franklin's stand-up-and-shout reworking of Otis Redding's "Respect" that pushed her to the top of both charts.

"She made a global anthem out of it," Wexler says. "It was feminist rights, a feminist stance with sexual overtones. Sisters of every color and from every nation suddenly found that, 'Hey, respect. That's what I'm talking about.'"

Ahmet Ertegun, co-founder of Atlantic Records and co-chairman/co-CEO of the Atlantic Group, recalls: "Nobody was prepared for the incredible sessions that Jerry, Arif Mardin and Tommy Dowd collaborated on with Aretha. They made the most historical and celebrated African-American blues music ever heard. Jerry understood her special talent and was able to create the context in which she flourished."

### 'A GREAT GENIUS'

"In the end, it's the artist who makes the record," Ertegun says. "The producers, arrangers and record companies, we do all we can to bring it to the right place. But the credit has to finally go to the great geniuses like an Aretha, Ray Charles, Billie Holiday. Aretha has in her all the joy, sadness and feeling of the music that has become the world's most popular music, African-American pop music."

Whether singing her own songs or Aretha-izing covers of Redding, Simon & Garfunkel ("Bridge Over Troubled Water"), Hal David & Burt Bacharach ("I Say a Little Prayer"), Carole King ("[You Make Me Feel Like] A Natural Woman"), Curtis Mayfield ("Something He Can Feel") and Stevie Wonder ("Until You Come Back to Me [That's What I'm Gonna Do]") and Ertegun ("Don't Play That Song"), Franklin was always hands-on about the musicianship that crafted her sound. It's a habit she practices to this day.

"She's a very contributory artist," Wexler says. "She'd come up with songs, and I'd bring her songs. It was a 60/40 proposition in her favor."

"Once we decided on a tune, she'd take it home and work



FRANKLIN AND ERTEGUN: INCREDIBLE SESSIONS

it up herself: the arrangement, the key for the piano, her vocals, the background vocals," he continues. "In the studio we'd have the entire orchestra there with the rhythm section. She took care of the piano, and the others would fall in. It was a very natural form of record production."

Fellow producer Mardin concurs. Although he was not present at the Muscle Shoals sessions, when the stage shifted to New York he became involved with the arrangements and later wrote horn and string charts.

"It was an amazing process," he reflects. "She'd come to the sessions all prepared. She'd start playing the song on the piano. I'd write down the chord sequence; the bass player would look at her left hand and copy her bass figures. The guitar players would do the same by observing her right hand. Jerry and Tom [Dowd] would comment, change or approve over the talk-back system from the control room. The background singers' parts would also be worked on in the studio or back room, Aretha having given them their parts."

"Infectious grooves would materialize between the drummer and the bass," Mardin continues. "Thus the arrangement would be built slowly until Jerry and Aretha thought it was ready to be recorded. She would sing live and correct some lines later."

In terms of her song selections, Wexler notes she "never wanted to sing a song where she was the victimized woman. She always wanted the upper hand, although maybe that wasn't the case with every song. Usually, however, a song had to resonate with how she was feeling at that particular time in her life. The phrase 'at that time' is important."

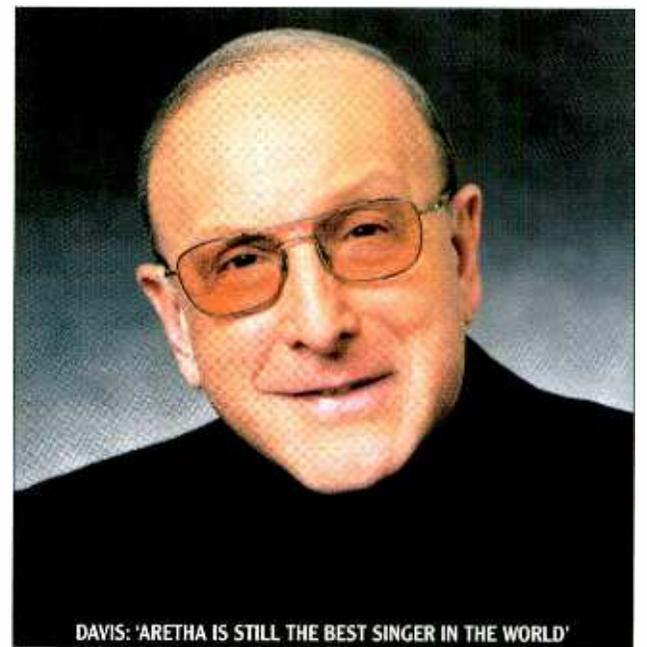
### AN 'AMAZING' ALBUM

Franklin stayed with Atlantic until 1979. Besides Wexler, Mardin and Dowd, she also worked with such artists and producers as Eric Clapton, Donny Hathaway and Quincy Jones. From her Atlantic days came a string of classic albums, such as "Aretha Arrives," "Aretha: Lady Soul," "Aretha Franklin: Soul '69," "Spirit in the Dark" and the seminal "Aretha Live at Fillmore West."

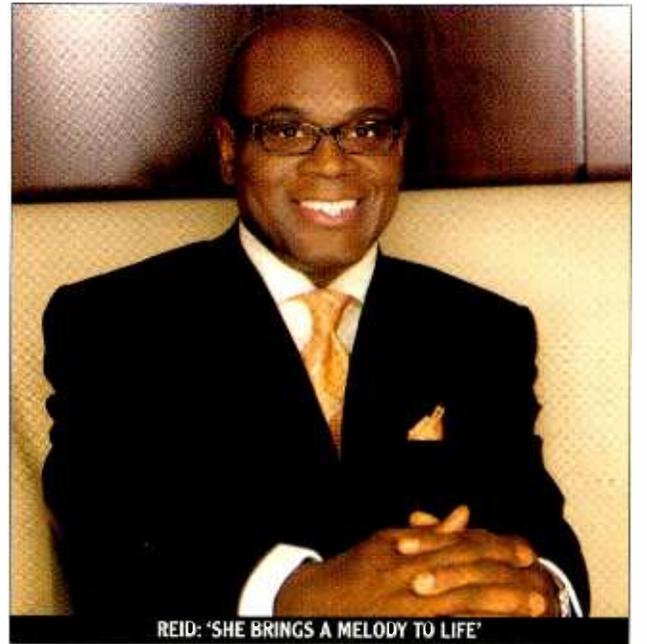
Yet it was another live recording that found her hitting new heights—and reclaiming her gospel roots. The album was the 1972 release "Amazing Grace."

The uplifting double-album set—which has since gone double-platinum—was recorded live in Los Angeles at Rev. James Cleveland's church together with the Southern California Community Choir and Franklin's rhythm section (including Cornell Dupree on guitar and Chuck Rainey on bass) flown in for the occasion. Franklin's father provided remarks.

Wexler outlines the scenario. "I'd been after her for years to do a gospel album, but she resisted. Then she finally said, 'Let's do it.' Instead of her just singing over the mic, we took her whole rhythm section out there. We had a regular [church] service with the regular congregation and our little



DAVIS: 'ARETHA IS STILL THE BEST SINGER IN THE WORLD'



REID: 'SHE BRINGS A MELODY TO LIFE'

band. It was filmed, but I don't know where those films are."

Mardin "personally" remixed and edited the songs in New York, he recalls, working to keep that "live atmosphere as much as we could. The songs [including "Precious Lord, Take My Hand," "Amazing Grace," "Precious Memories" and even Marvin Gaye's "Wholy Holy"] were naturals for Aretha, as she had sung them in her father's church since she was very young. This album is a testament to Aretha's gospel side."

### SUPERSTAR PAIRINGS

Encountering flagging sales at the end of the '70s, Franklin kick-started her career and reached a new generation of fans with her appearance in the 1980 film "The Blues Brothers." That year, Clive Davis signed her to Arista Records.

"She called me," recalls Davis, now chairman/CEO of the RCA Music Group. "She was very familiar with what I was doing at the time with Dionne Warwick and wanted to know if I was interested in creatively linking with her."

"Aretha is still the best singer in the world, bar none. She finds meanings in lyrics that the composers didn't even know they had. She chills you, heats you, affects your soul ... it's exhilarating."

Franklin's first single under the Arista alliance, "United Together," hit No. 3 on the R&B charts. Franklin was back.

That was followed by such hits as "Love All the Hurt Away" and the No. 1 R&B hit "Jump to It," one of several songs from two albums Franklin did with another R&B pioneer, Luther Vandross.

Franklin's pairings with Vandross as well as other artists and producers during this period was part of Davis' challenge to "not just choose songs that would showcase her voice but also show

(Continued on page 34)

to the  
one and only

*Queen of Soul*

and

*Queen of Our Hearts*

congratulations  
we love you,

*Ahmet*

and all of your friends,  
past and present at

*Atlantic Records*





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**ARETHA FRANKLIN**

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# Staging A Great Show

BY RAY WADDELL

If you want to catch soul diva Aretha Franklin in concert nowadays, be prepared to travel some distance for the privilege.

A look at the fabled soul singer's 2003 itinerary reveals about 25 bookings, with almost no dates scheduled west of the Mississippi. At this stage in her career, Franklin prefers to "work when she wants to," according to her longtime agent, Dick Alen of the William Morris Agency in Los Angeles.

That was not always the case, of course. "Back when Aretha was at Atlantic with all the hits, she regularly did 30- to 60-date tours," Alen says. "Nowadays, she plays four to six days a month, in the good-weather months."

And when she does appear in public, Franklin steers clear of coliseum and arena dates. "She would rather play 2,000- to 6,000-seat theaters, where her audience gets up close and personal," Alen says.

Further restricting her touring activities is Franklin's refusal to fly. Then again, what's the point of paying your dues

she will not stop working, but she'll restrict herself to things that sound like they'll be fun or are in interesting places."

This year, Franklin has played Washington, D.C.'s Mellon Auditorium; the Bushnell in Hartford, Conn.; the Palace Theatre in Albany, N.Y.; Fleet Boston Pavilion in Boston; Atlanta's Chastain Park Amphitheatre; and a two-night stand at Trump Plaza in Atlantic City, N.J. Franklin is also a regular summer play at Wolf Trap's Filene Center in Vienna, Va., first booked in 1991 and virtually every year since.

Most recently, Franklin played the Center's annual gala June 5, an important fundraiser for the Wolf Trap Foundation.

"She still puts on a great show; she's the Queen of Soul," says Peter Zimmerman, director of programming for Wolf Trap. "We can count on her for 6,000 to 7,000 tickets every time, and our capacity is 7,000."

Franklin also played the Bushnell's gala fundraiser June 7. "It went really well," says Megan Fitzgerald, programs coordinator for the Bushnell. "The crowd loved it. She played for about an hour, with high energy."

Zimmerman says hosting Franklin is artistically and



'VH1 DIVAS: A TRIBUTE TO ARETHA FRANKLIN' SHOWCASED THE ARTIST AND FELLOW FEMALE STARS IN 2001

if you can't eventually cash in and enjoy them?

But overall, offers for Aretha to perform are plentiful.

"We could probably book her for 20 days a month, 10 months a year," says Alen, a 33-year WMA veteran who first booked Franklin when she was still a jazz artist at Columbia in the early 1960s.

And, given Franklin's stature as an artist, unique performance opportunities do arise.

"She has played at the White House numerous times and Kennedy Center Honors several times—just about every prestigious event out there," Alen notes.

However, her limited touring schedule has, of late, kept Franklin out of markets that would love to have her, including Los Angeles, San Francisco, Texas and, perhaps most importantly, Las Vegas. "People are waving money at her, but she just doesn't want to go," Alen says.

Today, Franklin travels with an entourage of 26, including her own rhythm section, background singers, personal staff and six dancers on some shows. She hires between 13 and 25 musicians locally in each market, frequently under the direction of musical director H.B. Barnum.

While the current outing is billed as Franklin's farewell tour, fans need not panic.

"She's calling it her farewell tour, but that doesn't mean she'll stop working," Alen says. "In fact, she's very clear that

financially rewarding.

"Everybody makes money when you sell that many tickets," he says. "Aretha is a real sweetheart of a lady and a real businesswoman, too. She knows every detail of what goes on with her show and her deal."

Fred Daniels, executive director of the 2,844-seat Palace Theatre, booked Franklin for the first time in April as an in-house promotion. "She put on a great show," Daniels says. "We had solid ticket sales, and the crowd was very appreciative and excited to see her. She worked hard for the evening."

A June 24 booking at Chastain Park sold out at about 6,700 and was taped for use on "Prime Time Live." "It was pure Aretha," says Peter Conlon, president of Clear Channel Entertainment, Atlanta, who promoted the date. "She just delivers the goods."

Conlon says Franklin has played Chastain Park numerous times. "She likes the place," he says. "Atlanta has always been a good, important market for her, as it is for a lot of black performers."

Daniels says Franklin did a lot of the Palace show's upfront work herself, and "it was a pleasure to work with her. I'm looking forward to presenting her again, but she claims she's going to slow down. That would be a loss for all of us."

Franklin closes out her 2003 touring schedule with a New Year's Eve booking at the Chicago Theatre.

## The Queen Still Reigns

BY GARY GRAFF

Comedian Billy Dee Washington put this question to Aretha Franklin's audience before her hometown appearance of her "semi-retirement" tour Sept. 6 at the Freedom Hill Amphitheatre in Sterling Heights, Mich.

"If Arnold Schwarzenegger and Gary Coleman can run for governor of California, why can't Aretha Franklin run for governor of Michigan?"

The folks in and around Detroit are happy enough to just let her be Queen, Mr. Washington.

But the 62-year-old Franklin was only semi-regal for her Detroit court of fans, even clad in a formal white gown. She is, after all, the Queen of Soul, which runs counter to the kind of decorum most royals affect; R-E-S-P-E-C-T for this monarch requires booty shaking rather than bowing.

Franklin gave the Freedom Hill audience reasons to sit and to shake throughout her one-hour-and-45-minute concert, during which she did not utter one word about a final farewell. (No one would have believed her, anyway.) As is often her wont, it was the kind of show where the individual parts were greater than their sum, but the best parts were brilliant enough to mitigate any lesser moments.

Besides four decades' worth of stellar material, Franklin's greatest asset remains her voice, strengthened in recent years by her classical studies. It was full and lusty on "It Won't Be Long," "Chain of Fools" and, of course, "Respect." It was supple and emotive for "Try a Little Tenderness" and "(You Make Me Feel Like) A Natural Woman"; the latter was extended with a wailing vocal exhibition.

Her rendition of "Today I Sing the Blues"—bolstered by stinging guitar licks from her son Teddy Richards—had a spiritual flair, complementing the torchy "Make Them Hear You" and a stirring "Precious Memories." The latter found her accompanied by the choir from the New Bethel Baptist Church, where both her father and brother served as preachers.

Franklin also succeeded in generating a little heat for her new Arista Records album, "So Damn Happy" (which arrived Sept. 16), sitting at the piano for the title track and "You Are My Joy," though her performance of the first single, "The Only Thing Missin'," was marred by microphone problems.

The attempts to contemporize and "dress up" the show proved superfluous, however. A youthful dance troupe was unnecessary but benign for "Chain of Fools" and "Respect," but the costumes worn during "Natural Woman" were decidedly unnatural—particularly one feather thong number that looked more suited to a Nelly video.

Speaking of which, a dance routine to Nelly's "Hot in Herre" might have made sense if it was filling for a costume change—but it wasn't. (Uncharacteristically, Franklin stayed in the same dress all night.) And the concert simply wasn't the right context for a three-song set from positive-minded rapper Kecalf Franklin—another of her sons—and his group, K5.

And as good as "Freeway of Love" may be, Franklin's 15-minute-plus vamp that came toward the end of the show was simply too much of a good thing and sent the vast majority of the audience streaming for the exits well before it was over.

Few of those fans could have been disappointed as they left, however. The Queen came and left with her crown intact, and despite all the retirement talk, this was one crowd that felt assured it would see her onstage again.

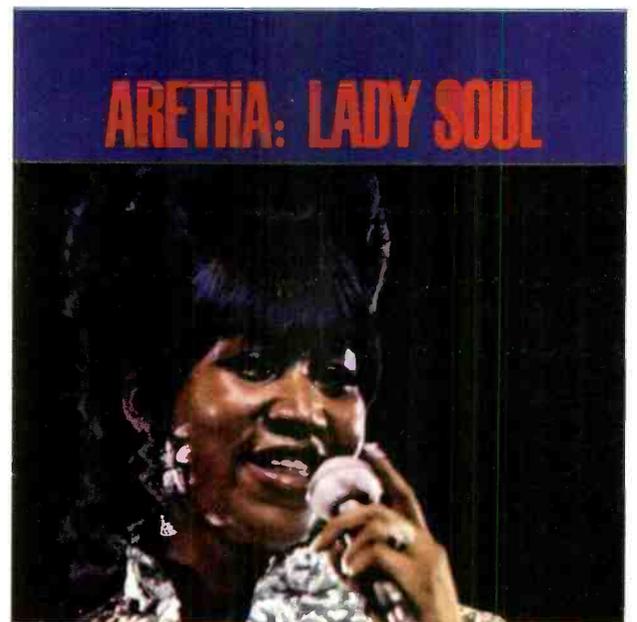
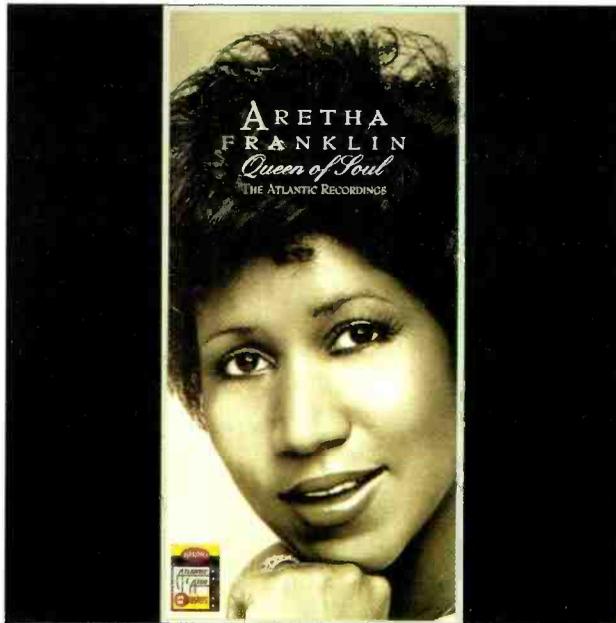
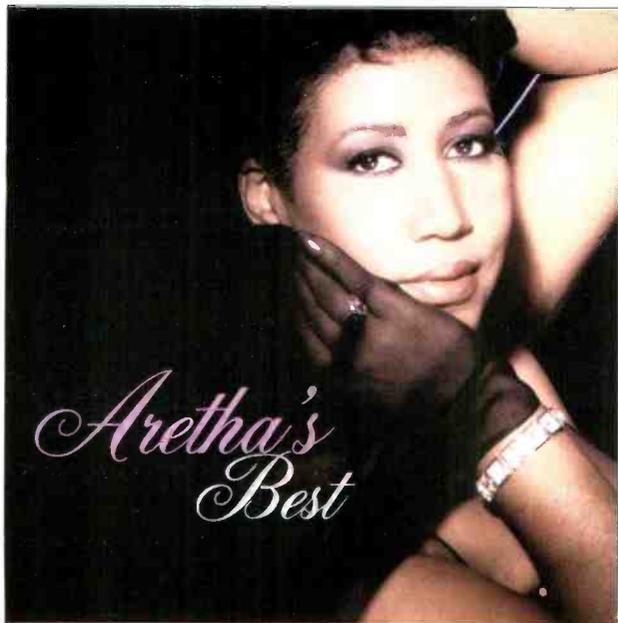
*This review originally appeared on billboard.com.*

Dearest Aretha:

Your voice is indeed a national treasure and your incredible legacy is second to none. But what a wonderful privilege it's been to get to know the fun loving woman, the caring mother, the up to date well read citizen, and the ever curious young mind who is constantly trying to expand her personal horizons, whether it be acting or opera or ballet.

No challenge is ever too much for you. They talk about the energy of today's modern woman, it's really you - the Queen of Soul herself - who is still setting the bar for excellence in every way.

Love,  
Clive



## Atlantic/Rhino Deal Lets 'Crown Jewel' Shine

BY CRAIG ROSEN

Shortly after Atlantic Records acquired half of Rhino Records in 1992, giving the latter label access to Atlantic's vaults, one of the first artists Rhino set its sights on was Aretha Franklin.

"She's in a category unto herself," says David McLees, senior VP of A&R for Warner Strategic Marketing and Rhino Entertainment. "She's the crown jewel of the Atlantic catalog and always has been for us. There's no soul diva that has outlasted her."

The Atlantic-Rhino deal proved to be beneficial to both labels, as well as to Franklin's legions of fans, who were anxiously waiting for the Queen of Soul to receive the royal treatment on CD. "Atlantic saw Rhino as a great way to develop their catalog, and we saw it as a great way to grow our company and get access to fantastic material to keep us going into this century," McLees says. "Aretha Franklin and Otis Redding were on the top of that list."

Franklin's incredible career with Atlantic Records began in 1967 and continued through 1979. During the 12-year period, she recorded such landmark singles as "Respect" and "Chain of Fools" (both in 1967) and "Spanish Harlem" (1971), and classic albums including 1967's "I Never Loved a Man (The Way I Love You)," 1968's "Aretha: Lady Soul," and 1972's "Amazing Grace." Her Atlantic catalog includes 14 gold-selling singles, six gold albums, and one double-platinum set, and ranges from the classic R&B sides cut with the Muscle Shoals Rhythm Section and soulful interpretations of pop classics to gospel-influenced material and intimate live recordings.

Rhino/Atlantic's Franklin reissue campaign began with the release of "Queen of Soul: The Atlantic Recordings" in 1992. The four-CD, 86-track boxed set ranges from her first Atlantic hit, 1967's "I Never Loved a Man (The Way I Love You)" to 1976's "Something He Can Feel," and has sold more than 72,000 units to date, according to Nielsen SoundScan.

Although McLees says that Rhino has "released just about every conceivable package and upgraded every album" in the Atlantic Franklin catalog, the campaign is by no means over.

In May 2001, Rhino issued the 20-track, single-disc "Aretha's Best," which includes all her best-known Atlantic hits ("Respect," "Think" and more), as well as some latter-day smashes ("Freeway of Love," "Who's Zoomin' Who?") licensed from Arista. More than two years after its release, Rhino is still promoting the title, which has sold approxi-



mately 169,000 to date, according to Nielsen SoundScan.

"We went back on TV over the summer, because she seems to be experiencing a renaissance of sorts and we're doing quite well with it," McLees says. Although the title has been the most consistent weekly seller in the catalog, Rhino executives felt that it did not reach its full potential after its initial release. "We thought it under-performed earlier; I don't think we committed as much marketing as we should have on TV," McLees adds. "We thought there was potential and it seems that things are happening again with her this year, so we wanted to try it again, and it seems to be doing well."

There is also the possibility of future compilations. "I think we'd like to do a two-CD set at some point, a two-CD

greatest-hits," McLees says. "We have a boxed set and a few single-disc greatest hits, and there is something out that we inherited from Atlantic called 'Aretha's 30 Greatest Hits,' which is a double, but it would be nice to have that be 'Aretha's 40 Greatest Hits.'"

Another option, McLees says, is releasing some of Franklin's classic albums in the DVD-Audio format. "We were talking about doing one on 'Lady Soul,'" he says. "'Chain of Fools' and some other songs have quad mixes, which are pretty cool, and we know that there are all kinds of possibilities in terms of surround sound in the future," he says.

Among the gems reissued and upgraded by Rhino/Atlantic is "Amazing Grace: The Complete Recordings," the 1999 repackaging of Franklin's classic return to her gospel roots, originally issued in 1972. Rhino took the live album, which originally featured a mere 14 tracks, and added another 15, making it a double-CD set comprising two concerts recorded at the New Temple Missionary Baptist Church in Los Angeles with Franklin backed by the Southern California Community Choir, organist Ken Lupper and Rev. James Cleveland. The album was certified double-platinum by the Recording Industry Assn. of America in 1992.

Other classic titles that have been upgraded on CD include "Lady Soul," "Aretha Live at the Fillmore West," "I Never Loved a Man (The Way I Love You)," and "Sparkle," Franklin's 1976 soundtrack collaboration with Curtis Mayfield. The latter has sold approximately 75,000 copies since SoundScan began tracking album sales in 1991.

Among the hits collections, 1994's "The Very Best of Aretha Franklin, Vol. 1" is tops. It hit the platinum mark in 2001 and has sold 1.1 million copies, according to Nielsen SoundScan.

Columbia, Franklin's first label, and Arista, her current home, have also sought to mine gold from their respective Franklin recordings.

Columbia/Legacy issued the appropriately titled "The Queen in Waiting: The Columbia Years 1960-1965," a two-CD set summarizing her career with the label, in 2002. That was preceded by the single-disc "Early Years" in 1997 and the double-disc "Jazz to Soul" in 1992.

Arista, meanwhile, has focused on her post-1980 career with the recently released "Platinum & Gold Collection," issued nearly a decade after the label's "Greatest Hits (1980-1994)." That title has sold approximately 495,000 copies, according to Nielsen SoundScan.

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THE QUEEN OF SOUL

  
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IN STORES  
SEPTEMBER 16TH

## Franklin Has Most Top 10, No. 1 R&B Albums

You could wear out an abacus or two keeping track of the hit singles and albums Aretha Franklin has racked up during the course of her career. The Queen of Soul has produced 17 top 10 Hot 100 hits and 22 top 40 Billboard 200 albums. In addition, and more impressively, Franklin has amassed 20 No. 1 R&B/Hip-Hop Singles & Tracks and a whopping 10 No. 1 R&B/Hip-Hop Albums. In fact, those 10 No. 1 albums spent a collective 74 weeks atop the R&B chart.

All told, Franklin has the most top 10 and No. 1 R&B albums of any solo artist and has also garnered the most charted R&B albums and top 40 R&B albums of any solo female artist.

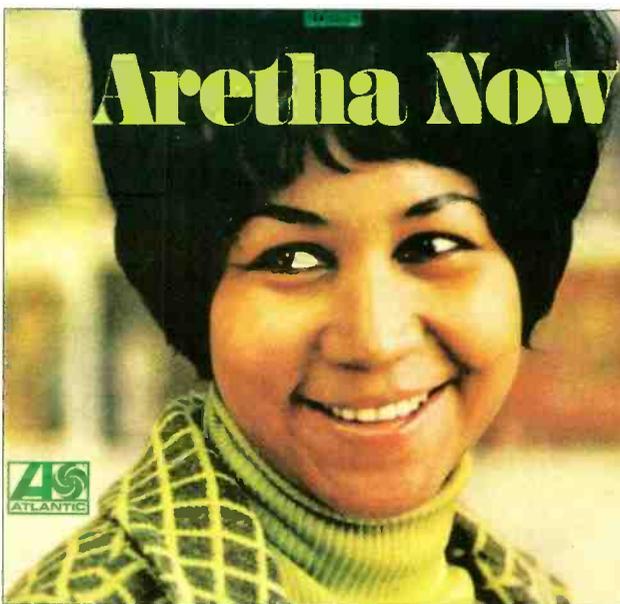
Franklin's top Hot 100 and Billboard 200 entries are ranked here and on page 32. She had two No. 1 singles on the Hot 100 chart. "Respect" spent two weeks at No. 1 in 1967, and 20 years later, her duet with George Michael, "I Knew You Were Waiting (For Me)," also notched two weeks at the top. On The Billboard 200, her top six albums all charted in the top 10 and were released between 1967 and 1972.

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

### The Hot 100 Singles

Rank—Title—Peak Position—Debut Date—Label

- 1.—"I Knew You Were Waiting (For Me)" with George Michael—No. 1—Feb. 21, 1987—Arista
- 2.—"Respect"—No. 1—April 29, 1967—Atlantic
- 3.—"Chain of Fools"—No. 2—Dec. 9, 1967—Atlantic
- 4.—"Spanish Harlem"—No. 2—July 31, 1971—Atlantic
- 5.—"Until You Come Back to Me (That's What I'm



- Gonna Do)"—No. 3—Nov. 24, 1973—Atlantic
- 6.—"Freeway of Love"—No. 3—June 22, 1985—Arista
- 7.—"Baby I Love You"—No. 4—July 22, 1967—Atlantic
- 8.—"(Sweet Sweet Baby) Since You've Been Gone"—No. 5—March 2, 1968—Atlantic
- 9.—"Day Dreaming"—No. 5—March 18, 1972—Atlantic
- 10.—"The House That Jack Built"—No. 6—Aug. 17, 1968—Atlantic
- 11.—"Bridge Over Troubled Water/Brand New Me"—No. 6—April 17, 1971—Atlantic
- 12.—"Think"—No. 7—May 18, 1968—Atlantic
- 13.—"Who's Zoomin' Who"—No. 7—Sept. 28, 1985—Arista
- 14.—"A Natural Woman (You Make Me Feel Like)"—No. 8—Sept. 2, 1967—Atlantic
- 15.—"I Never Loved a Man (The Way I Love You)"—No. 9—March 4, 1967—Atlantic
- 16.—"Rock Steady"—No. 9—Oct. 30, 1971—Atlantic
- 17.—"I Say a Little Prayer"—No. 10—Aug. 17, 1968—Atlantic
- 18.—"Don't Play That Song"—No. 11—Aug. 8, 1970—Atlantic
- 19.—"Call Me/Son of a Preacher Man"—No. 13—Feb. 7, 1970—Atlantic
- 20.—"Share Your Love With Me"—No. 13—Aug. 2, 1969—Atlantic

(Continued on page 32)

Donald J. Trump  
&  
Trump International  
Hotel and Tower  
Would Like To Applaud  
*Aretha Franklin*

For Her Contributions To The Music Industry

*Dear Aretha,*

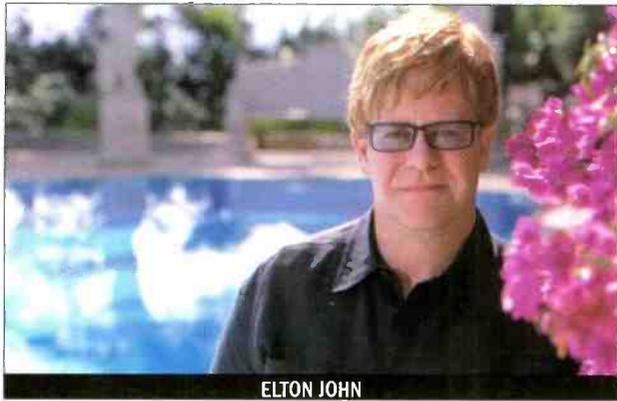
*You are all the  
world needs to get by.*

*I love working with  
you. I learned from you.  
I'm so proud to have  
known you.*

*love,*

*Arif*

## Aretha, We Love You



ELTON JOHN

"She is the greatest soul singer ever—and one of the most underrated pianists. Playing with her on a TV tribute was one of the highlights of my career."—**Elton John**

"I had only been in New York for a little while in the '80s when I got a call from my [answering] service that Arif [Mardin] had called. I'm floored that Arif even knows who I am at this point, so I call him right away. Arif gets on the phone and says, 'We have a session tomorrow and need a trumpet.' I said, 'Sure, no problem,' and didn't even ask who the date was for. When I got to the studio, I found out it was for Aretha, and I just stopped breathing for a couple of minutes. For me, this was a big moment, because playing for Aretha was like playing for royalty!"

"In a way, I was better off not knowing because I might have worried about it all night. She was so large in my life as a kid listening to music. I was flabbergasted that I got up that morning, went to the studio and *then* found out I was working for Aretha Franklin. It was totally cool though. We did the track, everyone was happy and I was lucky to get a few more calls after that when Aretha was working in New York. She's such an icon, such an artist."—**Chris Botti**

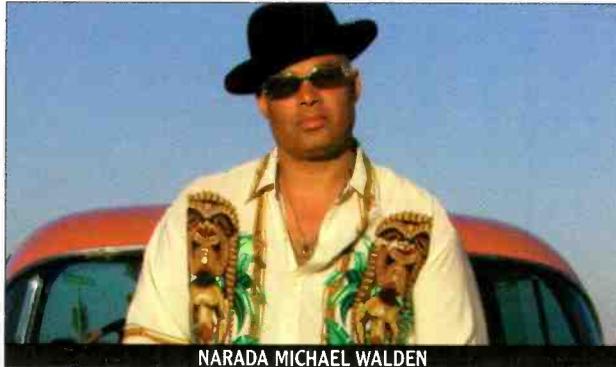
"Her talent is tremendous, her voice is immortal and every time she sings, the magic resonates in me!"—**Alicia Keys**

"Aretha Franklin is an American treasure. She is not only a brilliant singer but [she is also a] songwriter, who I am honored to have had the opportunity to work with. She will forever remain the Queen in my heart, and in the hearts of millions."—**Kenneth "Babyface" Edmonds**

"Working with Aretha is always fun. She brings out the best in you, because her performance is so soulful. She makes you want to give her your best."—**Cissy Houston**

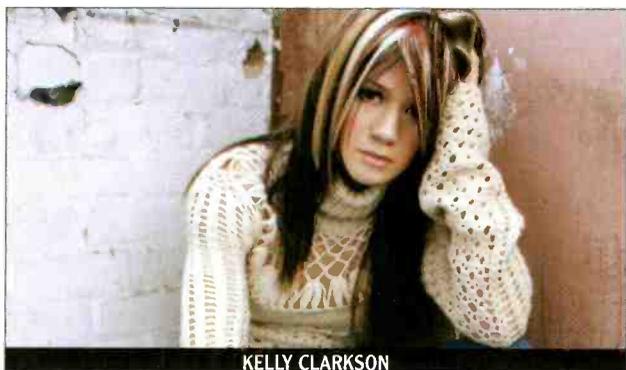
"Ms. Franklin's voice is the real deal. Regality at its best;

the way she makes you feel is magical and sometimes downright sad. Undisputedly, she is the Queen of Soul."—**Jill Scott**



NARADA MICHAEL WALDEN

"The first time I met Aretha, I was prepping the track for 'Who's Zoomin' Who?,' and she walked in with her fur coat and jeans, looking like a queen. I suddenly got so nervous. I mean, here was the Queen of Soul, and I was about to make music with her. Wow! Well, once we got in the studio, all my nerves faded as I knew why I was there: to make amazing music! She represents this amazing body of work, and there is no one like her, never will be. She rocked my world for sure!"—**Narada Michael Walden**



KELLY CLARKSON

"I sing a lot of her songs. I grew up listening to her. She's such an influence to me. Her voice is phenomenal. She's got such a quality to it; it's really emotional. You can feel her lyrics—what she's saying in her song—and that's something that a lot of singers can't do. It's not only her voice, it's her presence. The first time I got to meet her was at Clive Davis' party last year. When she walks in the room, everyone just shuts up. She's one in a million. There's nobody else like her."—**Kelly Clarkson**

## Most R&B Albums

Continued from page 30

### The Billboard 200 Albums

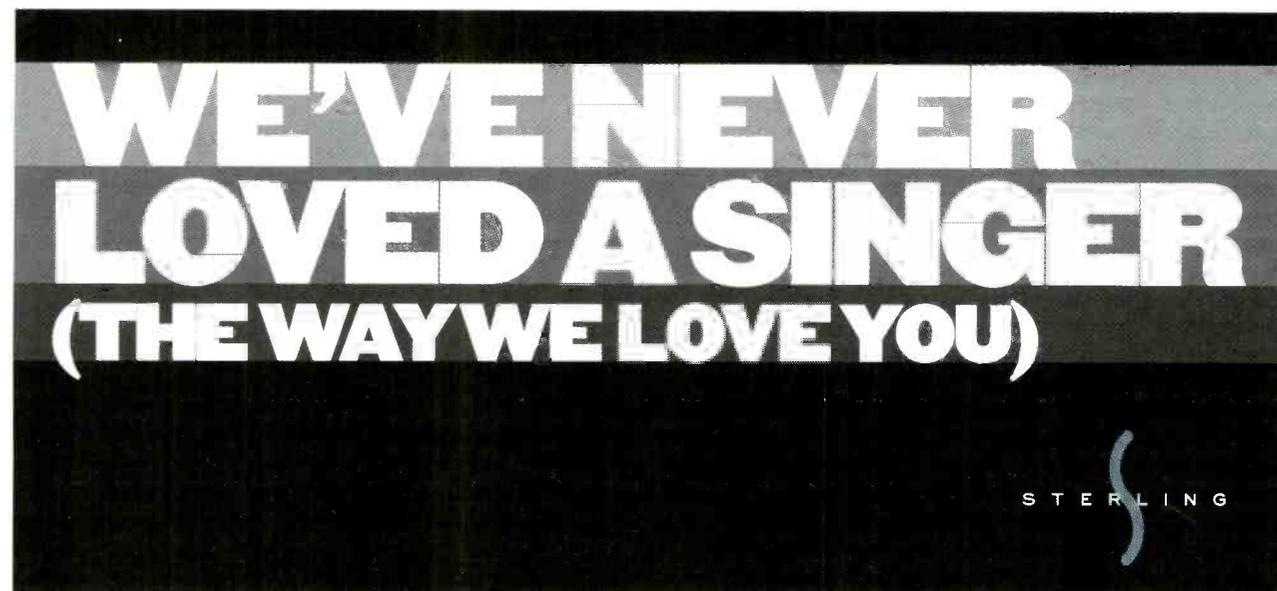
Rank—Title—Peak Position—Debut Date—Label

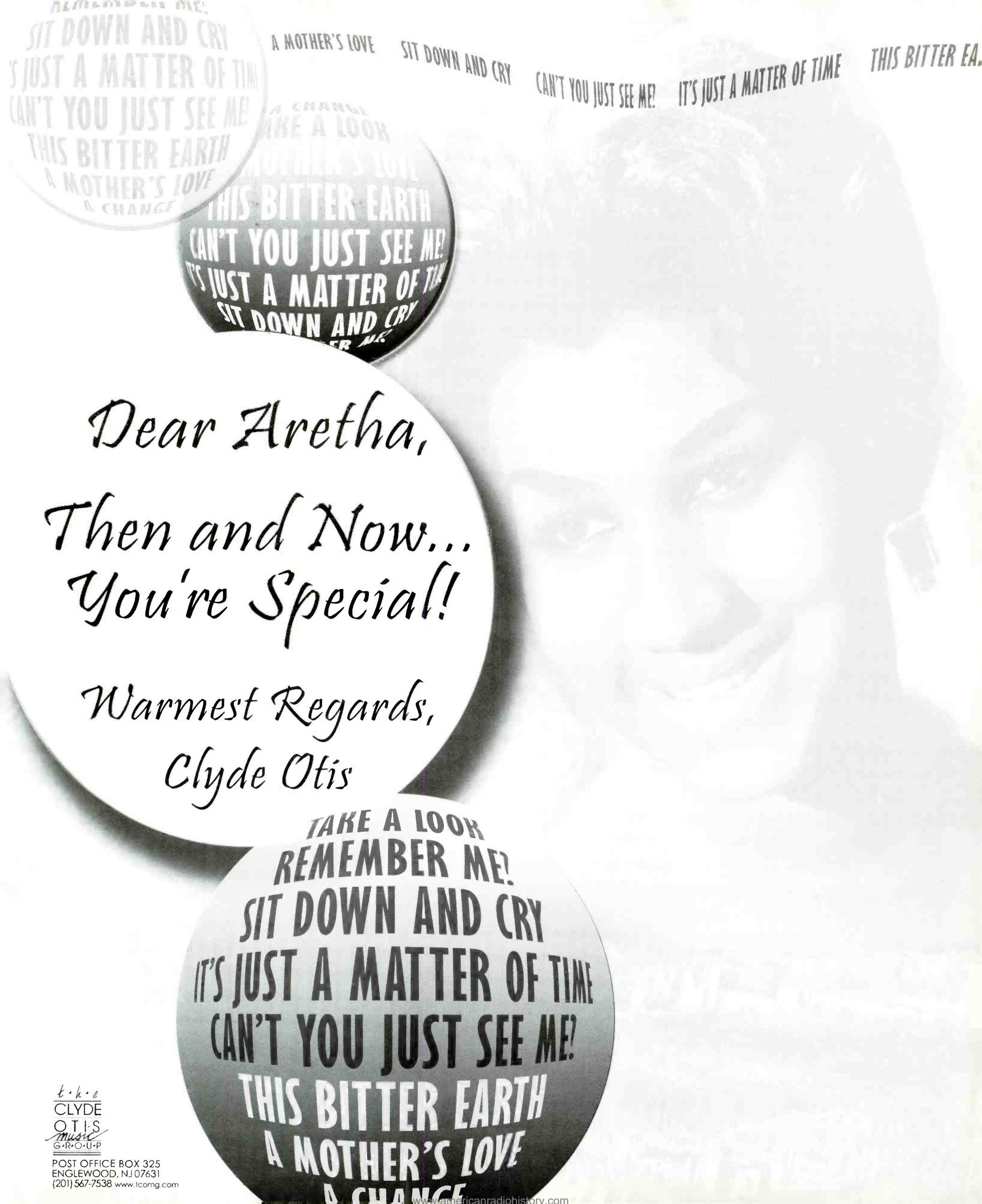
- 1.—"I Never Loved a Man (The Way I Love You)"—No. 2—April 8, 1967—Atlantic
- 2.—"Aretha: Lady Soul"—No. 2—Feb. 24, 1968—Atlantic
- 3.—"Aretha Now"—No. 3—July 13, 1968—Atlantic
- 4.—"Aretha Arrives"—No. 5—Aug. 26, 1967—Atlantic
- 5.—"Aretha Live at Fillmore West"—No. 7—June 5, 1971—Atlantic



- 6.—"Amazing Grace"—No. 7—June 17, 1972—Atlantic
- 7.—"Young, Gifted & Black"—No. 11—Feb. 19, 1972—Atlantic
- 8.—"Aretha in Paris"—No. 13—Nov. 23, 1968—Atlantic
- 9.—"Who's Zoomin' Who?"—No. 13—July 17, 1985—Arista
- 10.—"Let Me in Your Life"—No. 14—March 16, 1974—Atlantic
- 11.—"Aretha Franklin: Soul '69"—No. 15—Feb. 15, 1969—Atlantic
- 12.—"This Girl's in Love With You"—No. 17—Feb. 14, 1970—Atlantic
- 13.—"Sparkle"—No. 18—June 19, 1976—Atlantic
- 14.—"Aretha's Gold"—No. 18—July 19, 1969—Atlantic
- 15.—"Aretha's Greatest Hits"—No. 19—Sept. 25, 1971—Atlantic
- 16.—"Jump to It"—No. 23—Aug. 14, 1982—Arista
- 17.—"Spirit in the Dark"—No. 25—Sept. 12, 1970—Atlantic
- 18.—"Hey Now Hey (The Other Side of the Sky)"—No. 30—July 14, 1973—Atlantic
- 19.—"A Rose Is Still a Rose"—No. 30—April 11, 1998—Arista
- 20.—"Aretha"—No. 32—Nov. 15, 1986—Arista

Compiled by Keith Caulfield





REMEMBER ME!  
SIT DOWN AND CRY  
IT'S JUST A MATTER OF TIME  
CAN'T YOU JUST SEE ME?  
THIS BITTER EARTH  
A MOTHER'S LOVE  
A CHANGE

TAKE A LOOK  
REMEMBER ME!  
SIT DOWN AND CRY  
IT'S JUST A MATTER OF TIME  
CAN'T YOU JUST SEE ME?  
THIS BITTER EARTH  
A MOTHER'S LOVE

A MOTHER'S LOVE

SIT DOWN AND CRY

CAN'T YOU JUST SEE ME?

IT'S JUST A MATTER OF TIME

THIS BITTER EA...

*Dear Aretha,  
Then and Now...  
You're Special!*

*Warmest Regards,  
Clyde Otis*

TAKE A LOOK  
REMEMBER ME!  
SIT DOWN AND CRY  
IT'S JUST A MATTER OF TIME  
CAN'T YOU JUST SEE ME?  
THIS BITTER EARTH  
A MOTHER'S LOVE  
A CHANGE

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## Queen Of Soul

Continued from page 22

that she can interpret contemporary music, be on the radio and still continue to affect millions, says Davis. "That's why I introduced her very selectively to people like Luther, Narada [Michael Walden,] Mary J. Blige, Lauryn Hill and Annie Lennox and Dave Stewart of the Eurythmics."

That strategy was responsible for Franklin scoring a No. 1 R&B and top three pop hit with "Freeway of Love." The song was co-written by Walden, who produced the album that spawned it, "Who's Zoomin' Who?," and continued to work with



FRANKLIN: A SUPPORTER OF KING

Franklin on future Arista projects.

"Her father had passed, and she hadn't recorded for two years," Walden says. "'Until You Say You Love Me' was the first song we did. I'd massage her shoulders very gently. She'd begin to open up and sing. She was coming out of mourning and wanted to get back to being creative."

That creative bent was apparent throughout the "Zoomin'" sessions.

"Aretha, Clive and I talked ahead of time," Walden continues. "I asked her, 'What do you do in your life now?' She said, 'I might go to a club, look at someone and he looks back at me. And just when he thinks he's got me, the fish is off the hook.'"

"That's where I got the 'who's zoomin' who' part. I had written 'Freeway of Love' for myself. But I flipped it and rewrote the lyrics for her. However, all those little [ad libs] in that song, like 'better than ever street' were things she worked up off the top of her head."

The revitalized Franklin of the '80s teamed for a string of star-power duets. In addition to "Love All the Hurt Away" with George Benson, she traded vocals with Annie Lennox ("Sisters Are Doin' It for Themselves"), George Michael ("I Knew You Were Waiting [For Me]"), Elton John ("Through the Storm"), Whitney Houston ("It Isn't, It Wasn't, It Ain't Never Gonna

Be"), James Brown ("Gimme Your Love") and Michael McDonald ("Ever Changing Times").

After the lackluster 1991 album "What You See Is What You Sweat," Franklin did not resurface with a new studio album until 1998. That album, the impressive "A Rose Is Still a Rose," reached the R&B top 10.

This time around, she aligned herself with a contingent of contemporary players from the R&B/rap/hip-hop arena, who added to Franklin's soulful foundation without radically detracting from it. Among those enlisted for the project were former Fugee Lauryn Hill (who wrote/produced the No. 5 R&B title track), Dallas Austin, Corey Rooney, Daryl Simmons, Jermaine Dupri and Sean "P. Diddy" Combs.

"Clive called me, and it happened," says Combs, who contributed the song "Never Leave You Again." "They wanted to do something that would take [Franklin] out of who she was and go for a younger vibe.

"I was working on something new for another artist," adds Dupri, who is represented on the album by "Here We Go Again" and "Every Little Bit Hurts." "Clive heard the song and said it sounded like something Aretha would sing.

"She's seen almost every era [of music]," Dupri adds. "And musically, she knows what's wrong without your having to say anything."

### THE NEXT ERA

Five years after the release of "A Rose Is Still a Rose," the Queen is still cooking. Her latest Arista set—and 12th studio album for the label—is "So Damn Happy."

This isn't the first time Arista president/CEO Antonio "L.A." Reid has worked with Franklin. He was one of the producers on her 1994 album "Greatest Hits (1980-1994)." Among his contributions was the original track "Honey," penned by Babyface.

"I flew to Detroit, went in the studio with her and was back home that night in Atlanta," Reid relates. "In and out the same day. Aretha is a pro. She believes in practicing, living with the music and putting her touches on it. She brings a melody to life with a voice that's a combination of blues and gospel with soul. But there's also a perfection there that you only get from a trained voice. All of that is going on at the same time."

Besides contemporary hitmakers Jam & Lewis and Blige, the "So Damn Happy" credits roster includes music legend Burt Bacharach.

"A lot of people wanted to work on this record, so they reached out," Reid says. "I just wanted to make sure we maintained the soul and good feeling Aretha is famous for and not drift too far from there. I didn't want to make a record forced to fit into today's music. But I also didn't want to make a retro record. The common thread is this is a very soulful and honest record."

The album's lead single, "The Only Thing Missin'," was co-written by Troy Taylor and Gordon Chambers and produced by Taylor. The song reached No. 53 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"She knew exactly, emotionally what needed to be done—down to every word and syllable," Chambers says.

"She came with her notations and had it down, on point," Taylor adds. "On Mary [J. Blige's] song, 'No Matter What,' Aretha made things cool. She'd ask me, 'Do you want me to

sing along with Mary or do my thing?' She would ask if she wasn't all the way sure; there was no royalty thing. These young kids don't ask.

"This album has the same vibe as 'A Rose Is Still a Rose.' I thought, 'She needs to be thick on the radio, but she also needs to sound like the old Aretha,'" Taylor says. "And even though 'Missin' ' has the old Staple Singers vibe, it still has a knock to it."

### NUMEROUS ACCOLADES

Throughout the course of her storied career, Franklin has amassed a host of platinum and gold albums and singles and 15 Grammys, plus a National Academy of Recording Arts and Sciences Legend Award, Lifetime Achievement Award and Grammy Hall of Fame Awards. In 1987 she became the first



CLINTON INVITED FRANKLIN TO PERFORM AT HIS INAUGURAL GALA

woman inducted into the Rock & Roll Hall of Fame. And Time magazine chose her as one of the most influential artists and entertainers of the 20th century.

She has sung at Dr. Martin Luther King's funeral and at former President Bill Clinton's inaugural gala. She's also endured marital problems and the untimely deaths of her father, sisters and brother/manager.

However, through all the ups and downs in her life, Franklin and her earthy, soul-lifting music have prevailed.

"Musical talent is a tripod," Wexler says. "There is the head/brain; that has to do with the musicality. There's the throat/chest; that has to do with sound. Then there's the heart, which is emotion. No one I can think of in history has combined these three attributes the way Aretha has."

## Franklin Q&A

Continued from page 21

### What advice would you give young artists starting out?

You need that piece of paper, that college degree. It's the same old story: You need an education so you have something to fall back on if you don't make it in the industry. I'd also say, "Listen to your parents—they've 'been there, done that.'" Then, make sure you have good entertainment attorneys and agents. Shop around: Don't just go with the first thing you see. Sometimes, people may give you a long story about what they're going to do, so talk to other people about them. I'm actually thinking of opening up an arm of my company, Crown Productions, to work as a consultant in guiding young artists in their careers.

### What are some of the biggest challenges you have faced in dealing with the business as a female artist and performer?

It's not today like it was yesterday. Women have broken through the glass ceiling, and they're now more and more in the power seats. The industry is no longer strictly a male bastion. When I came along, there were only three or four female producers: myself, Patrice Rushen, a couple of others.

You know, none of your contemporaries produced themselves. Dionne Warwick, Diana Ross, Patti LaBelle, Gladys Knight.

Well [she says with a laugh], I guess I was trailblazing a little!

*To The Queen*

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Last but not least!

Thank you  
for all the wonderful Forty  
plus years together and the  
privilege of representing you.  
Wishing you only the best for  
always.

Ruth Bowen  
Bowen Agency, Ltd.

# First Things First.

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

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## Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

### Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., StereoLink, Terk Technologies, and U.S. Robotics. Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, StereoLink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com feature the products on its site. *Brian Garrity, N.Y.*

### Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Alt-schul, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the Cooper part," says the source. "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise, but I always believed we were close to reaching a compromise, but I always my intention to go forward with the bill."

*Melinda Newman, L.A.*

### U.S. Sh...

### U.G...

Kevin named created executive and sales Strategic (WSM), effective Monday. Go relocate from to Los Angeles report to Scott Pascucci, president of WSM, the catalog division of Warner Music Group.

*Melinda Newman*

### Tonos Names Co...

Tonos Entertainment the online musician network founded by Carole Bayer Sager, David Foster, and Kenneth "Baby Face" Edmonds.

**TECH DEVELOPMENTS**

**Trans W...**

# Make-Or-Break Time For Da Band

BY RASHAUN HALL

When "Making the Band 2" televised its Sept. 10 finale, it was a ratings smash, pulling in a 2.1 rating (which equals 3 million viewers), according to Nielsen Media Research. Now the question is whether the group can repeat that success on the charts.

The answer will come with the Sept. 30 release of "Too Hot for TV," the debut album by Bad Boy's Da Band on Bad Boy/Universal.

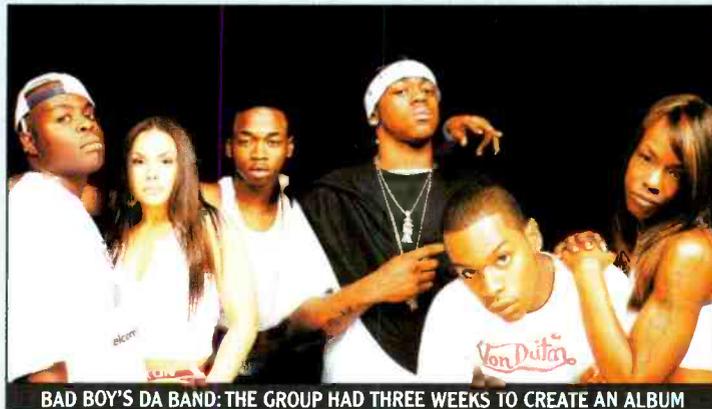
MTV and Bad Boy CEO Sean "P. Diddy" Combs teamed up for the show, which followed the trials and tribulations of the sextet. Now, MTV and Bad Boy have joined forces to give the album the full promotional push.

Following the season finale, MTV premiered a new episode of "Making the Video" featuring the group's first clip, "Bad Boy This Bad Boy That." Since then, Da Band has made appearances on "Direct Effect" and "TRL." Also, MTV will re-air the first and second seasons of "Making the Band 2" beginning the week prior to the album's release.

In addition, Da Band will host programming on MTV2, including Sucker Free Sunday, prior to the release. Banner advertisements for the album will run throughout these programs.

"MTV is my partner," Combs says. "When we started the process, we told [the group] if they made a hot album we'd make their dreams come true. We just wanted to follow through with that."

MTV/MTV2 president Van Toffler says, "Because we were partners in the TV show, it flowed organically. It was easy to



retro-fit the band's presence on our other programs."

Management Inc. CEO Phil Robinson, who manages Bad Boy's Da Band along with Combs, sees MTV's support of the group as crucial to its initial success.

"That's the medium that the public knows the band through," Robinson says. "Although people recognize Bad Boy as a record company that goes out and develops first-class talent, the [band's] initial and continued availability has been through MTV."

And MTV is where Da Band's audience is, Robinson says. "The audience is not on radio... yet. The audience is not through street campaigns... yet. The audience just knows them through seeing them on MTV every Wednesday at 10 o'clock," he says.

While the level of support from MTV may be unusual, what

the group went through to craft "Too Hot for TV" has been even more extreme.

## SIX INTO ONE

"Our timetable was ridiculous," Bad Boy product manager Allison Stanley says. "We had to create an album in three weeks. That's unheard-of for a hip-hop album. Jay-Z or Biggie [Smalls] might have been able to do something like that, but for [a group of] new kids who have not been seasoned to this industry, it was a difficult process."

"Right now, we have one group, but when we started we had six solo artists," Stanley says. "Some of them today still act that way. So, it was really hard to merge and jell six people who have been living their lives as solo acts and getting them to come up with a hit record."

As that process unfolded during the second season, viewers really got to see the ups and downs of the group—which consists of MCs Babs, Ness, Miami (also known as F:red) and Young City (formerly known as Chopper), reggae toaster Dylan and R&B singer Sara—and what effect it had on the making of the album.

"We had to push the [release] date back," Stanley says. "We were suppose to deliver singles, and we missed those dates. It just wasn't happening."

Stanley adds that the group's contribution to the "Bad Boys II" soundtrack "was the first song where everything finally came together. That was a pivotal point, because it proved that we could make a hot record. Up until that point, we were wondering what we got ourselves into. When that record happened, we knew that

(Continued on page 38)

# J Collars The Underdogs

Production Duo Will Find, Develop New Acts For Its Own Label

The Underdogs add the title "label owner" to their résumé. Songwriting/production duo Harvey Mason Jr. and Damon Thomas' Underdog Entertainment has signed a deal with Clive Davis and J Records.

The pact calls for Mason and Thomas to develop, produce and sign new acts to Underdog Entertainment. J Records will oversee all marketing, promotion, sales and distribution for the new label. The Underdogs will continue to produce artists on J Records and other labels.

"This has been our goal for the last few years while we've been building a production company and finding artists we're inspired by," Mason says. He adds that the label is negotiating deals with two artists. Look for the

first Underdog Entertainment/J release next year.

In the meantime, the Los Angeles-based team is working on projects by "American Idol" second-season winner Ruben Studdard, Craig David, Heather Headley, Babyface, Dream and Joe. The team's past music credentials include Justin Timberlake, Tyrese, Mariah Carey, Pink, B2K and Luther Vandross.

## MOTTOLA CO-MANAGES USHER:

Record industry vet Thomas Mottola's Champion Entertainment is now co-managing singer/songwriter Usher. Champion will be working alongside Jonnetta Patton of JPat Management. JPat has been Usher's primary management firm for more than 10 years.

Usher's next Arista album, "Confessions," is due in first-quarter 2004. Production collaborators include the Neptunes, Jimmy Jam & Terry Lewis, Touch of Jazz's Vidal & Dre and Rich Harrison ("Crazy in Love").

INDUSTRY BRIEFS: Speaking of Jimmy Jam & Terry Lewis, the

Rhythm & Blues  
By Gail Mitchell  
gmitchell@billboard.com



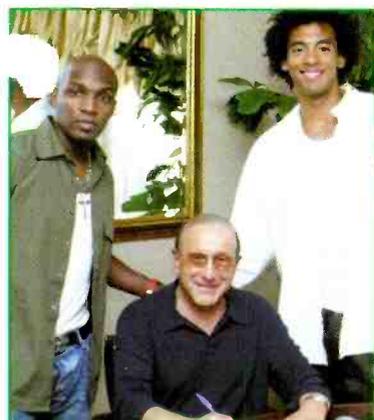
Grammy Award-winning duo's Flyte Tyme Productions is winging its way to Los Angeles. Flyte Tyme West opens in early 2004; actual location and staff are still being finalized. The pair's headquarters remain in Minneapolis.

Current Flyte Tyme projects include music for the films "The Fighting Temptations" and the October release "Radio." The latter, starring Cuba Gooding Jr. and Ed Harris, will feature Motown/Universal artist India.Arie during the end-credits track.

In other industry news, former Elektra artist Keith Sweat signs with the Sanctuary label. Sweat is also among the co-producers on former labelmate Silk's new project, "Silk-time" (Sept. 23).

With former member Gary Jenkins opting to pursue a solo career, Silk is now a quartet. The new album

(Continued on page 38)



FROM LEFT, THOMAS, DAVIS AND MASON

OCTOBER 4 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 THE PEACE/CAPITOL	Chingy
4	6	DAMN! SO SO DEF/ARISTA	YoungBloodZ Featuring Lil Jon
5	4	INTO YOU DESERT STORM/ELEKTRA/VEG	Fabulous Featuring Tamia Or Ashanti
6	5	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	50 Cent
7	7	CAN'T STOP, WON'T STOP ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz
8	9	STAND UP DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Shawna
9	8	LET'S GET DOWN COLUMBIA/SUM	Bow Wow Featuring Baby
10	11	HOLIDAY IN DISTURBING THE PEACE/CAPITOL	Chingy Featuring Ludacris & Snoop Dogg
11	10	SUGA SUGA UNIVERSAL/UMRG	Baby Bash Featuring Frankie J
12	15	GOT SOME TEETH SHADY/INTERSCOPE	Obie Trice
13	20	THE WAY YOU MOVE ARISTA	OutKast Featuring Sleepy Brown
14	13	WHERE THE HOOD AT? RUFF Ryders/DEF JAM/IDJMG	DMX
15	14	MAGIC STICK QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
16	16	24'S GRAND HUSTLE/ATLANTIC	T.I.
17	18	IF I CAN'T SHADY/AFTERMATH/INTERSCOPE	50 Cent
18	12	LIKE GLUE VP/ATLANTIC	Sean Paul
19	22	WAT DA HOOK GON BE FO REEL/UNIVERSAL/UMRG	Murphy Lee Featuring Jermaine Dupri
20	21	FLY D.P.G.	213
21	19	LIGHT YOUR A** ON FIRE STAR TRAK/ARISTA	Busta Rhymes
22	23	WHERE IS THE LOVE? A&M/INTERSCOPE	Black Eyed Peas
23	17	WHAT UP GANGSTA SHADY/AFTERMATH/INTERSCOPE	50 Cent
24	24	DELIVERANCE BEAT CLUB/INTERSCOPE	Bubba Sparxxx
25		PON DE RIVER, PON DE BANK VP	Elephant Man

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. ♣ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

OCTOBER 4  
2003

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Baby Boy</b> BEYONCÉ FEAT. SEAN PAUL (COLUMBIA/SUM)	26	30	<b>Knock Knock</b> MONICA (J/RMG)	51	53	<b>Getting Late</b> FLOETRY (SOLJAZZ/DREAMWORKS)
2	6	<b>Damn!</b> YOUNGBLOODZ FEAT. LIL JON (ISO SO DEF/ARISTA)	27	33	<b>Love Calls</b> KEM (KEMISTRY/MOTOWN/UMRG)	52	51	<b>Superstar</b> RUBEN STUDDARD (J/RMG)
3	4	<b>Get Low</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	28	44	<b>The Way You Move</b> OUTKAST FEAT. SLEEPY BROWN (ARISTA)	53	55	<b>Crazy</b> JAVIER (CAPITOL)
4	2	<b>Frontin'</b> PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	29	28	<b>24's</b> T.I. (GRAND HUSTLE/ATLANTIC)	54	52	<b>My Love Is Like... Wo</b> MYA (J&M/INTERSCOPE)
5	3	<b>Shake Ya Tailfeather</b> NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	30	31	<b>Dance With My Father</b> LUTHER VANDROSS (J/RMG)	55	63	<b>Hot &amp; Wet</b> 112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/IDJMG)
6	8	<b>Thoina Thoina</b> R. KELLY (JIVE)	31	24	<b>Where The Hood At?</b> DMX (RUFF RYDERS/DEF JAM/IDJMG)	56	47	<b>What A Girl Wants</b> ATL (INDO/TIME/EPIC/SUM)
7	5	<b>Right Thurr</b> CHINGY (DISTURBING THA PEACE/CAPITOL)	32	34	<b>Officially Missing You</b> TAMIA (ELEKTRA/EEG)	57	60	<b>Calling All Girls</b> ATL (INDO/TIME/EPIC/SUM)
8	10	<b>Stand Up</b> LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	33	26	<b>Like Glue</b> SEAN PAUL (VP/ATLANTIC)	58	—	<b>Stunt 101</b> G-UNIT (G-UNIT/SHAOVYN/INTERSCOPE)
9	7	<b>Into You</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	34	32	<b>Put That Woman First</b> JAHHEIM (DIVINE MILL/WARNER BROS.)	59	71	<b>Party To Damascus</b> WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)
10	11	<b>Can't Stop, Won't Stop</b> YOUNG GUNZ (RCA/A-FELLA/DEF JAM/IDJMG)	35	36	<b>Danger</b> ERYKAH BADU (MOTOWN/UMRG)	60	70	<b>Backright</b> JAHHEIM (DIVINE MILL/WARNER BROS.)
11	13	<b>Rain On Me</b> ASHANTI (MURDER INC./DEF JAM/IDJMG)	36	45	<b>Fly</b> Z.I.Z. (ID PG.)	61	64	<b>Nookie (Real Good)</b> JACK-O FEAT. RODNEY (POPE BOY/SOBE/WARNER BROS.)
12	9	<b>P.I.M.P.</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	37	37	<b>Get Busy</b> SEAN PAUL (VP/ATLANTIC)	62	—	<b>Love You More</b> GINUWINE (EPIC/SUM)
13	12	<b>Come Over</b> AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	38	49	<b>Pon De River, Pon De Bank</b> ELEPHANT MAN (VP)	63	65	<b>U Got That Love (Call It A Night)</b> GERALD LEVERT (ELEKTRA/EEG)
14	16	<b>Step In The Name Of Love</b> R. KELLY (JIVE)	39	35	<b>Summertime</b> BEYONCÉ (MUSIC WORLD/COLUMBIA/SUM)	64	61	<b>Love At 1st Sight</b> MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)
15	14	<b>Ooh!</b> MARY J. BLIGE (GEFFEN)	40	39	<b>I'll Never Leave</b> R. KELLY (JIVE)	65	58	<b>I Need You Now</b> SMOKE NORJUL (EMI GOSPEL)
16	17	<b>Clubbin'</b> MARQUEE HOUSTON (T.U.G./ELEKTRA/EEG)	41	41	<b>Got Some Teeth</b> OBIE TRICE (SHADY/INTERSCOPE)	66	75	<b>More &amp; More</b> JOE (JIVE)
17	20	<b>Walked Outta Heaven</b> JAGGED EDGE (COLUMBIA/SUM)	42	38	<b>Light Your A** On Fire</b> BUSTA RHYMES (STAR TRAK/ARISTA)	67	72	<b>Comin' From Where I'm From</b> ANTHONY HAMILTON (ISO SO DEF/ARISTA)
18	19	<b>So Gone</b> MONICA (J/RMG)	43	50	<b>Wat Da Hook Gon Be</b> MURPHY LEE (FO. REEL/UNIVERSAL/UMRG)	68	59	<b>Roun' The Globe</b> NAPPY ROOTS (ATLANTIC)
19	22	<b>Signs Of Love Makin'</b> TYRESE (J/RMG)	44	27	<b>What Up Gangsta</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	69	69	<b>Shake That Monkey</b> TOO SHORT (SHORT/JIVE)
20	29	<b>Holidae In</b> CHINGY (DISTURBING THA PEACE/CAPITOL)	45	56	<b>Bad Boy This Bad Boy That</b> BAD BOY'S DA BAND (BAD BOY/UMRG)	70	—	<b>Say How I Feel</b> RHIAN BENSON (IDG)
21	25	<b>Read Your Mind</b> AVANT (GEFFEN)	46	46	<b>Busted</b> THE ISLEY BROTHERS (DREAMWORKS)	71	68	<b>The Crown</b> JA RULE (MURDER INC./DEF JAM/IDJMG)
22	18	<b>In Those Jeans</b> GINUWINE (EPIC/SUM)	47	48	<b>Find A Way</b> DWELE (VIRGIN)	72	66	<b>Suga Suga</b> BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
23	21	<b>Crazy In Love</b> BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	48	40	<b>Like A Pimp</b> DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)	73	—	<b>Down For Me</b> LONN FEAT. MARIO WINANS (BAD BOY/UMRG)
24	23	<b>I Wish I Wasn't</b> HEATHER HEADLEY (RCA/RMG)	49	54	<b>Naggin</b> YING YANG TWINS (COLLIPARK/TVT)	74	—	<b>Salt Shaker</b> YING YANG TWINS (COLLIPARK/TVT)
25	15	<b>Let's Get Down</b> BOW WOW FEAT. BABY (COLUMBIA/SUM)	50	57	<b>Milkshake</b> KELIS (STAR TRAK/ARISTA)	75	62	<b>The Only Thing Missin'</b> ARETHA FRANKLIN (ARISTA)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 140 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

OCTOBER 4  
2003

# Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>Walked Outta Heaven</b> JAGGED EDGE (COLUMBIA/SUM)	26	21	<b>Holidae In</b> CHINGY (DISTURBING THA PEACE/CAPITOL)	51	47	<b>GhettoMusick</b> OUTKAST (ARISTA)
2	2	<b>Calling All Girls</b> ATL (INDO/TIME/EPIC/SUM)	27	17	<b>Jimmy Mathis</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	52	—	<b>Roun' The Globe</b> NAPPY ROOTS (ATLANTIC)
3	3	<b>Love At 1st Sight</b> MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	28	13	<b>Got Some Teeth</b> OBIE TRICE (SHADY/INTERSCOPE)	53	67	<b>Stop/Excuse Me Miss Again</b> JAY-Z (RCA/A-FELLA/DEF JAM/IDJMG)
4	6	<b>I Like</b> AJ (RIPE)	29	55	<b>Cop That Sh#!</b> TIMBALAND & MAGOO (BLACKGROUND/UNIVERSAL/UMRG)	54	50	<b>Snake/I'll Never Leave</b> R. KELLY (JIVE)
5	11	<b>Suga Suga</b> BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	30	—	<b>Anything Goes</b> C.N. WAYNE WONDER & LEXUS (RED STAR/DEF JAMAICA/IDJMG)	55	—	<b>Naggin</b> YING YANG TWINS (COLLIPARK/TVT)
6	7	<b>Na Na Na Na</b> 112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/IDJMG)	31	31	<b>Uh-Oh</b> THE PROJECT 2B (INCE/OPHEUS)	56	51	<b>Pump It Up</b> JOE BUDDEN (DEF JAM/IDJMG)
7	4	<b>Soul Shake</b> NATHANIEL LAMAR (JENSTAR)	32	20	<b>Get Low</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	57	30	<b>Fire (Yes, Yes Y'all)</b> JOE BUDDEN FEAT. BUSTARHYMES (DEF JAM/IDJMG)
8	5	<b>Superstar/Flying Without Wings</b> RUBEN STUDDARD (J/RMG)	33	33	<b>Step In The Name Of Love</b> R. KELLY (JIVE)	58	—	<b>Candi Bar</b> KEITH MURRAY (DEF JAM/IDJMG)
9	24	<b>The Way You Move</b> OUTKAST FEAT. SLEEPY BROWN (ARISTA)	34	32	<b>Party &amp; Bullsh*t 2003</b> RAH DIGGA (FLIPMODE/J/RMG)	59	73	<b>Crazy</b> JAVIER (CAPITOL)
10	9	<b>Stand Up</b> LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	35	36	<b>Cadillac On 22's</b> DAVID BANNER (SRC/UNIVERSAL/UMRG)	60	63	<b>I'm Glad</b> JENNIFER LOPEZ (EPIC)
11	10	<b>All Night Long</b> SEDUCTION WITH SADDLER (JENSTAR)	36	41	<b>P.I.M.P.</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	61	68	<b>My Love Is Like... Wo</b> MYA (J&M/INTERSCOPE)
12	26	<b>Light Your A** On Fire</b> BUSTARHYMES (STAR TRAK/ARISTA)	37	40	<b>Into You</b> FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/EEG)	62	56	<b>Through The Rain</b> MARIAH CAREY (MONARC/ISLAND/IDJMG)
13	12	<b>Let's Get Down</b> BOW WOW FEAT. BABY (COLUMBIA/SUM)	38	65	<b>Milkshake</b> KELIS (STAR TRAK/ARISTA)	63	—	<b>NotHis Free/I Don't Give A @#&amp;%</b> OBIE TRICE, LIL JON & THE EAST SIDE BOYZ (BME/TVT)
14	19	<b>What Cha Gone Do</b> PLAYBOY SHANE FEAT. LIL FLIP (BALL HAWG)	39	45	<b>Put Your Drinks Down</b> DRAG ON (RUFF RYDERS/VIRGIN)	64	52	<b>Never Leave You - Uh Ooh, Uh Ooh!</b> LUMIDEE (UNIVERSAL/UMRG)
15	28	<b>By The Way</b> JESSE POWELL (MONOPOLY/D3/RIVIERA)	40	43	<b>Miss You</b> AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	65	64	<b>I Love You</b> DRU HILL (DEF SOUL/IDJMG)
16	25	<b>Grind Right</b> SKENT DUKE FEAT. SLY FAM (WISE OWL)	41	39	<b>Like Glue</b> SEAN PAUL (VP/ATLANTIC)	66	—	<b>Take It Off!</b> THE HIGH & MIGHTY (EASTERN CONFERENCE/FAT BEATS)
17	8	<b>Right Thurr</b> CHINGY (DISTURBING THA PEACE/CAPITOL)	42	58	<b>Big Poppa/Warning</b> THE NOTORIOUS B.I.G. (BAD BOY/UMRG)	67	44	<b>I Can</b> NAS (ILL WILL/COLUMBIA/SUM)
18	29	<b>Gotta Get The Money</b> ELIUS HALL (CROSSOVER)	43	23	<b>Danger</b> ERYKAH BADU (MOTOWN/UMRG)	68	75	<b>21 Questions</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
19	22	<b>Thoina Thoina</b> R. KELLY (JIVE)	44	37	<b>Knock Knock</b> MONICA (J/RMG)	69	57	<b>Like A Pimp</b> DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)
20	38	<b>Where The Hood At?</b> DMX (RUFF RYDERS/DEF JAM/IDJMG)	45	53	<b>Rain On Me</b> ASHANTI (MURDER INC./DEF JAM/IDJMG)	70	61	<b>Made You Look</b> NAS (ILL WILL/COLUMBIA/SUM)
21	14	<b>If You Let Me</b> LOU MILEY (JENSTAR)	46	34	<b>Crazy In Love</b> BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	71	72	<b>Mo Money Mo Problems</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
22	16	<b>Officially Missing You</b> TAMIA (ELEKTRA/EEG)	47	62	<b>24's</b> T.I. (GRAND HUSTLE/ATLANTIC)	72	—	<b>Breathe</b> BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)
23	27	<b>Let's Get It</b> SMOOT (RAPROCK/PYRAMID)	48	35	<b>Never Scared</b> BONE CRUSHER (BREAK EM DEF SO DEF/ARISTA)	73	—	<b>Dipset (Santana's Town)</b> JUELZ SANTANA FEAT. CAM'RON (RCA/A-FELLA/DEF JAM/IDJMG)
24	15	<b>Damn!</b> YOUNGBLOODZ FEAT. LIL JON (ISO SO DEF/ARISTA)	49	49	<b>I Don't Wanna Hurt You</b> LATIF (MOTOWN/UMRG)	74	—	<b>Jerry Springer Episode</b> SOUL POSITION (RHYMESAYERS ENTERTAINMENT/FEAT BEATS)
25	18	<b>Frontin'</b> PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	50	46	<b>Tonite, I'm Yours</b> ZANE FEAT. TANK (PRIORITY/CAPITOL)	75	—	<b>Freedom</b> JURASSIC 5 (UP ABOVE)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# Music R&B/Hip-Hop

## Da Band

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this was something that we could make happen."

For Brooklyn, N.Y., native Babs, "Making the Band 2" has been the "experience of a lifetime."

"Coming into it, we thought it was just about music, but this is a business," the group's only female MC says. "It's 10% music and 90% business. We just had to grind all the time."

"The music is what brought us together," she adds. "We all argued and fought a lot, but when it was time to go into that studio and collab on a song, we worked together as a winning team."

Ness, a native of Philadelphia, agrees, saying, "That was the beautiful thing about the whole situation: No longer did I have to sit down and write three verses, a hook and a bridge. I had five other people brainstorming with me, so it made my job easier."

"Once we got into the studio and really got into the rhythm of making songs, it just upped the bar," he adds. "Every song got hotter and hotter, because we were vibing together and around each other 24/7."

With the album finally in the can and the promotional push in full swing, the label chose to introduce the group's music with the single "Bad Boy This Bad Boy That."

"This isn't a normal setup," Stanley explains. "We have continued just not being normal with this project through the setup, because normally an album needs three or four months' setup prior to release. We didn't get that. So, we've had to leak records on the Internet just to get the word out on the streets."

"With 'Bad Boy This Bad Boy That,' we're doing a staggered release," she adds. "We're going with that now, and then the second single ['Tonight'] will be our main single at radio. 'Bad Boy This Bad Boy That' was a huge leak that we released at radio, and people like it, but we're not neces-

sarily going hard with it. We'll be going hard on the next single."

### STILL MORE WORK TO COME

Despite the success of the show, Robinson understands that there is still work to be done in order to make "Too Hot for TV" a hit record.

"The key is the record," Robinson says. "Although they are appearing on the different MTV shows, that's just first-week promotion. What we know here at Bad Boy and [in relation to] my management style is that you have to break this group traditionally. I don't care how big they appear on TV, if radio doesn't play the record and fans don't request the record, then none of that matters."

"We're following our game plan with the street campaign, promotional tours, etc.," he adds. "It's nothing different [from what] we would do to break any other new act, although these kids have 10 million fans already. They don't have fans in the record business yet, [but] they have fans at TV."

While the label will be exercising all the traditional promotional outlets in addition to MTV's support, Robinson wants to ensure that the group isn't overexposed.

"If they're going to have a recording career, we don't want to turn it into a fly-by-night thing," Robinson says. "In the past, MTV has had other acts come from this show who have had out-of-the-box success because of the TV show and endorsements, but the next year they are never heard of again. We'd rather have the band have longevity as a recording act, both [as a] band [and] as solo artists, rather than being considered the fad that's hot right now."

For fans still craving more, Stanley says that the first season of "Making the Band 2" will be released on DVD this holiday season with season two to follow in 2004.

Will there be a third season? "I don't know," Combs says. "We're weighing our options. As far as a brand, we've made the blueprint for 'Making the Band.' If that's the blueprint that is going to be followed, we want to be involved."

## Rhythm & Blues

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finds remaining members **Timothy Cameron, Jimmy Gates Jr., Gary Glenn and Johnathen Rasboro**

recording under the group's own Silk Music Group banner. The label is distributed by Minnesota-based Liquid 8 Records.

The R&B-oriented Silk Music Group has also signed rapper **Starr James** (who appears on Silk's title-track single) and female R&B trio **Klis** ("Silk" spelled backward). **Marques Houston** will now make

his solo album debut under the T.U.G./Elektra banner. It is set for release Oct. 21. Formerly with Interscope, Houston is climbing the Hot R&B/Hip-Hop Singles & Tracks chart with "Clubbin'" (No. 17).

**A SOULFUL WALK:** Aretha Franklin is BET's 2003 Walk of Fame honoree. The ninth annual induction ceremony takes place Oct. 18 at BET's Washington, D.C., headquarters.

Paying tribute to Franklin's talent will be **Mary J. Blige, Alicia Keys, Ron Isley, Teena Marie and Ruben Studdard**, among others. The Queen of Soul joins such past honorees as **Stevie Wonder, Michael Jackson and Whitney Houston**. Radio/TV personality **Donnie Simpson** will host the affair, which airs at 9 p.m. EST/PST Oct. 28.

# 'Mulheres' Soundtrack A Bubbling Success

BY TOM GOMES

SAO PAULO, Brazil—Everyone knows that Brazilian audiences love soap operas. And often, the soundtracks to successful soap operas also become hits.

But in a market depleted by piracy, nothing has come close in recent years to the success of "Mulheres Apaixonadas," the soundtrack to the hit soap opera of the same name.

The double-disc CD has sold more than 1 million copies through Aug. 31, according to indie label Som Livre. According to figures released by Brazil's Assn. of Record Producers, "Mulheres Apaixonadas" has been so successful that Som Livre was the top-selling label in Brazil in July and August. From January to now, it is second in sales only to Universal.

In addition, for the first three weeks of September, four out of the top five best-selling albums in Brazil were Som Livre titles, according to a weekly report of 200 retailers nationwide published in *Sucesso* magazine.

Among the discs were "Mulheres Apaixonadas" and "Mulheres Apaixonadas 2," a follow-up album that Som

Livre released to capitalize on the initial soundtrack's success.

"Mulheres Apaixonadas Vol. 2" has sold 180,000 copies since its release. The album is currently No. 4 on *Sucesso's* chart, directly behind its predecessor.

"'Mulheres Apaixonadas 2' has the right elements to become a hit, due to its repertoire and the growing success the soap opera has been reaching," says Eugenio Romaguera, marketing director for Som Livre.

"Mulheres" airs on Brazil's Globo Network, which is owned by Globo Group, also Som Livre's parent company.

As a label, Som Livre is responsible for releasing all the soundtracks of the soap operas broadcast by Globo. It always follows the same pattern. It first releases a compilation album featuring

Brazilian songs, and later, another album featuring international songs recorded by non-Brazilian acts, both Latin and non-Latin. All the songs are featured in the soap opera, but they are mostly licensed from other labels, as Som Livre's only signed artist is pop singer Xuxa.

For the soundtrack of "Mulheres Apaixonadas," Som Livre changed its

pattern. For the first time, the Brazilian and the international soundtracks were released simultaneously on a double-CD, featuring such hits as Maná's "Vivir Sin Aire" and Norah Jones' "Don't Know Why," among others.

Romaguera says the label decided to go with a double-CD because the author

and director of the soap needed to present too many characters and settings: Traditionally, each song in a soundtrack is pegged to a single character.

The track listing for "Mulheres Apaixonadas" was selected by Mariosinho Rocha, music director of Globo Network, and André Werneck, manag-

er of repertoire. The final selection was made by Rocha, Werneck, the writers and directors of the soap opera and Som Livre chairman João Araújo.

Despite the success of "Mulheres Apaixonadas," Romaguera says there are no immediate plans to release the album in other countries.



ROMAGUERA: ALBUM 'HAD THE RIGHT ELEMENTS'

## América Latina... NEWS FROM SOUTH OF THE BORDER

**In Chile:** The country's first edition of TV reality show "Operación Triunfo" ended Sept. 14. Voting viewers selected finalists Mónica, Nicole and César as the winners of cash prizes and recording contracts with Universal Music Chile. The jury also chose Mónica to represent Chile at the 2004 "Operación Triunfo" Festival in Cannes, France. The finale's ratings were excellent—peaking at 4.2 million viewers with an average of 2.9 million. A sequel is in the works... Barely three months after releasing a successful new studio album for Warner Music, Chilean rock icons Los Prisioneros have announced that guitarist Claudio Narea is leaving the trio and will be replaced by special guest Alvaro Henríquez. Henríquez is an original member of the legendary, now-disbanded Los Tres. Los Prisioneros will tour in October and November with Mexican band Café Tacuba, which released an EP tribute to Los Tres, "Vale Callampa," last year. **MARCELO FERNANDEZ BITAR**

**In Panama:** Web site panamarock.com has announced the nominees for the second annual Panama Rock Awards, which will take place Nov. 13 in Panama City's

Vasco Núñez de Balboa Convention Center. With five nods for its album "On," local band Los 33 was the top nominee. Sony Music was the top nominated label, with 16 nods for its acts. Awards will be given in 16 categories. The Panama Rock Awards were created in 2002 to recognize and promote local talent. "We manage the Web site, but the bands are really responsible for it," says Fabricio Mejía, one of the site's co-founders. "They send us the information, photos, the music. We're just the medium." For this second edition, the Web page has the backing of a weekly radio and TV show. Nominated artists include those who have released albums between Aug. 1, 2002, and July 31, 2003, as well as acts who have been actively performing during the year. Winners will be determined by Internet vote. A Lifetime Achievement Award will be given to Evan Rodaniche, lead singer of rock band Cage 9, which recently signed with BMG. Producers Igmarr Herrera and Jonathan Harker will receive a special award for "El Pionero," the first CD/DVD produced in Panama. For a complete list of nominees, go to panamarock.com. **ANASTACIO PUERTAS CAICEDO**

## What Buyers Want, What Labels Sign Vastly Differ

You could almost hear a collective gasp of shock when the Recording Industry Assn. of America released its midyear Latin shipment numbers last month.

It was not because shipments of Latin music had dropped by 4.5% during the first six months of the year. A decline was expected.

The real issue was that as of June, regional Mexican music represented an astounding 68% of all Latin music shipments in the U.S., while Latin pop and rock shipments, after plummeting 26.2% during 2003's first half, represented only 24% of all shipments.

Just what is going on?

Several weeks and many conversations later, virtually everyone polled agrees that there is a crisis in Latin pop. And the major reason behind it is a clear disconnect between what labels sign and heavily promote in the genre and what music buyers actually purchase.

Of course, it's not a simple problem. As such, we're not aiming to point fingers or bash specific acts or labels. Instead, we're venturing to offer a broad explanation of what is happening and why.

Quickly changing trends and ever-growing multiple influences from both the mainstream and Latin markets make this a particularly challenging time for Latin pop A&R. It's hard to pinpoint what can work, and it's harder still—not to mention expensive—to test what will work, especially in a market as widespread and diverse as the U.S.

The number of Latin pop radio stations pales in comparison with the number of regional Mexican stations. In addition, the pop buyer is also more adept at downloading music, further eroding the genre's sales.

These are factors largely outside of the labels' hands. But what about those they do handle?

Big names usually receive the

bulk of promotional budgets, especially radio, often at the expense of more promising, developing acts. This would be fine, if those big acts were selling enough to make back what is spent on them. In today's market, very few do.

The result is a constant reliance on what is tried and true. Radio programmers justify it by saying listeners yearn for what they find "familiar," and indeed, familiar names dominate their lists.

But that doesn't seem to be translating into sales.

Yes, some developing acts receive full support. Witness **Juanes**, with three videos to his name for his first album, which sold negligible amounts. Back then, label reps said they were in it for the long haul. Today his sophomore album has spent 70 weeks in the top 10 of the *Billboard* Top Latin Albums chart.

**Obie Bermúdez** and **Akwid** are also high on sales and radio charts. And **Area 305** has maintained a

constant radio presence that should begin to translate into sales—if not with this album, then the next.

But these are acts with a different sound and the ability to defend their music in a live setting.

That hasn't been the case with many developing acts that labels

handicap is astounding.

No wonder labels give up by the time a second album comes around. The pity is that acts that could have surfaced with a sophomore push also get lost in the shuffle.

Regional Mexican music doesn't have these issues. Fledgling artists are cheaper to sign, production costs are less expensive than those of pop and the acts tour constantly.

Moreover, as one executive points out, regional Mexican music is always renovating itself.

Some say regional Mexican music accounts for more than 60% of the market because more than 60% of the U.S. Hispanic population is of Mexican descent. But it's not as if Mexicans listen to only *grupos* and *rancheras*.

In fact, Mexico has long been a breeding ground for new pop.

But somehow, here in the U.S., new pop is equated with what sold 10 years ago.

Certainly, there is a need for that music. But it is time to also move forward if pop is to reclaim its space in the musical landscape.



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

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	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 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
4 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	4 LUNYTUNES & NORIEGA MAS FLOW (VJ)	4 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
5 MANA REVOLUCION DE AMOR (WARNER LATINA)	5 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	5 AKWID PROYECTO AKWID (HEADLINERS/UNIVISION/UG)
6 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	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 LATINO)	7 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	7 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
8 YANDEL QUIEN CONTRA MI (FRESH)	8 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	8 LOS ACOSTA EN VIVO VOL. 1 (DISA)
9 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	9 HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	9 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
10 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	10 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	10 LOS ORIGINALES DE SAN JUAN 25 EXITOS ORIGINALES (UNIVISION/UG)
11 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	11 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	11 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
12 BELINDA BELINDA (ARIOLA/BMG LATIN)	12 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	12 CUISILLOS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
13 SHAKIRA GRANDES EXITOS (SONY DISCOS)	13 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	13 LIMITE GRACIAS 1995-2003 (UNIVERSAL LATINO)
14 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	14 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MDC&R/SONY DISCOS)	14 LUPILLO RIVERA DE BOHEMIA CON...LUPILLO RIVERA (SONY DISCOS)
15 VARIOUS ARTISTS 2003 LATIN GRAMMY NOMINEES (POP/TROPICAL) (UNIVERSAL LATINO)	15 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	15 CONTROL LA HISTORIA (EMI LATIN)
16 CHAYANNE GRANDES EXITOS (SONY DISCOS)	16 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	16 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
17 DON OMAR THE LAST DON (VJ)	17 SALVADOR DON PODER (WORD-CURBA/WARNER BROS.)	17 POLO URIAS Y SU MAQUINA NORTENA 20 MAS...QUINZAS!!! (FONOVISA/UG)
18 CAFE TACUBA CUATRO CAMINOS (MCA)	18 FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATINO)	18 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)
19 THALIA THALIA'S HITS REMIXED (EMI LATIN)	19 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	19 GRUPO BRYNDIS/LIBERACION ENCUENTRO ROMANTICO (DISA)
20 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	20 MARC ANTHONY LIBRE (COLUMBIA/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 (Oro). △ 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. [H] indicates past or present Heatseeker title. © 2003 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# OCTOBER 4 2003 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		
				1 Week At Number 1		
1	8	3	7	<b>HOY</b> G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO)	Gloria Estefan EPIC/SONY DISCOS	1
2	2	2	10	<b>UN SIGLO SIN TI</b> R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
3	1	1	13	<b>ANTES</b> S. KRYS, J. S. MEILLAN (O. BERMUDEZ)	Obie Bermudez EMI LATIN	1
4	7	5	8	<b>NO ES LO MISMO</b> A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	4
5	11	23	3	<b>TE NECESITO</b> L. MIGUEL (L. J. GUERRA)	Luis Miguel WARNER LATINA	5
6	5	9	8	<b>ESO DUELE</b> R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	5
7	6	10	6	<b>ASIGNATURA PENDIENTE</b> T. TORRES (R. ARJONA)	Ricky Martin SONY DISCOS	6
8	3	6	11	<b>QUITEMONOS LA ROPA</b> R. NERIO, J. REYES (ESTEFAN, J. REYES)	Alexandre Pires ARIELA/BMG LATIN	3
9	9	8	6	<b>NO HACE FALTA</b> E. ESTEFAN JR., R. BARLOW (E. ESTEFAN JR., R. BARLOW, N. TOVARI)	Cristian ARIELA/BMG LATIN	6
10	4	7	11	<b>FOTOGRAFIA</b> G. SANTAOLALLA, J. UANES (JUANES)	Juanes With Nelly Furtado SURCO/UNIVERSAL LATINO	1
11	12	13	12	<b>ESTOY A PUNTO</b> BRONCO (O. VILLARREAL)	Bronco: El Gigante De America FONOVISA	7
12	10	4	12	<b>VIVE LA VIDA</b> R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE/UNIVISION	3
13	15	12	10	<b>RIE Y LLORA</b> S. GEORGE (S. GEORGE, F. OSORIO)	Celia Cruz SONY DISCOS	12
14	13	15	5	<b>NOMAS POR TU CULPA</b> LOS HURACANES DEL NORTE (S. SERNA DEL RIO)	Los Huracanes Del Norte UNIVISION	13
15	14	29	4	<b>AVE CAUTIVA</b> J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	14
16	40	—	2	<b>QUIERO PERDERME EN TU CUERPO</b> K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	16
17	18	25	26	<b>TAL VEZ</b> T. TORRES (F. DE VITA)	Ricky Martin SONY DISCOS	1
18	19	16	15	<b>HOY EMPIEZA MI TRISTEZA</b> J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango DISA	15
19	21	21	8	<b>EN LOS PURITOS HUESOS</b> F. CAMACHO (F. VILLA)	Banda El Limon DISA	19
20	16	20	26	<b>SI TE DIJERON</b> J. M. LUGO (V. M. RUIZ)	Gilberto Santa Rosa SONY DISCOS	5
21	20	18	16	<b>SE ME OLVIDO TU NOMBRE</b> E. ESTEFAN JR., A. PENIA (E. ESTEFAN JR., A. PENIA)	Shalim CRESCENT MOON/SONY DISCOS	2
22	33	30	13	<b>MINUTOS</b> R. ARJONA (R. ARJONA, M. LUNA)	Ricardo Arjona SONY DISCOS	5
23	25	31	11	<b>TE METISTE EN MI CAMA</b> PALOMO (F. Y. QUEZADA)	Palomo DISA	23
24	17	14	15	<b>YA NO ES IGUAL</b> FRANKIE J. J. GALVEZ (F. J. BAUTISTA)	Frankie J SONY DISCOS	11
25	26	26	24	<b>ACA ENTRE NOS</b> A. LIZARRAGA, J. LIZARRAGA (M. URIETA)	Banda El Recodo FONOVISA	12
26	38	—	2	<b>CAUSAME LA MUERTE</b> LOS TIGRES DEL NORTE (J. MEZA)	Los Tigres Del Norte FONOVISA	26
27	29	27	12	<b>DEJENME SI ESTOY LLORANDO</b> I. RODRIGUEZ, F. EHRlich (A. CURIEL, N. NEO)	Los Angeles De Charly FONOVISA	27
28	27	32	3	<b>SOLO POR TI</b> SORAYA (SORAYA)	Soraya EMI LATIN	27
				HOT SHOT DEBUT		
29	NEW	1	1	<b>MIENTES TAN BIEN</b> SIN BANDERA (I. GARCIA)	Sin Bandera SONY DISCOS	29
30	23	19	24	<b>TU AMOR O TU DESPRECIO</b> M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	1
31	42	36	16	<b>LLORARE LAS PENAS</b> K. SANTANDER, J. M. VELAZQUEZ (J. M. VELAZQUEZ, RAYITO)	David Bisbal VALE/UNIVERSAL LATINO	3
32	31	33	26	<b>SERAN SUS OJOS</b> A. URIAS (T. VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	30
33	24	24	16	<b>SUETALO</b> R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)	Millie ARIELA/BMG LATIN	9
34	35	37	26	<b>ME FALTA VALOR</b> PAGUILAR (T. BELLO)	Pepe Aguilar UNIVISION	5
35	36	42	5	<b>AMOR BESAME</b> A. URIAS, F. GARCIA (A. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	35
36	32	35	5	<b>DEJAME VOLAR</b> P. MASITTI, L. FOCHOA, J. IGLESIAS JR. (P. MASITTI, J. IGLESIAS JR.)	Julio WARNER LATINA	32
37	41	50	4	<b>TE RETO A QUE ME OLVIDES</b> J. PRECIADO (C. RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG LATIN	37
38	39	38	19	<b>UNA EMOCION PARA SIEMPRE</b> E. RAMAZZOTTI, C. G. GUIDOTTI (E. RAMAZZOTTI, C. GUIDOTTI, M. FABRIZIO, M. ORTIZ, M. MARTIN)	Eros Ramazzotti ARIELA/BMG LATIN	5
39	30	22	17	<b>QUE GANAS</b> K. SANTANDER, D. BETANCOURT (R. MONTANER, D. BETANCOURT, J. E. CHOJA)	Ricardo Montaner WARNER LATINA	5
40	46	49	3	<b>UN AMOR PARA LA HISTORIA</b> A. JAJEN (Y. MEYRIQUEZ)	Gilberto Santa Rosa SONY DISCOS	40
41	34	28	11	<b>TE REGALO MI TRISTEZA</b> A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	18
42	28	11	10	<b>ME PONES SEXY</b> C. RODNEY, D. DELUGE (C. RODNEY, D. DELUGE, G. BRUNO, J. CARTAGENA, T. SOOL, B. RUSSELL)	Thalia Featuring Fat Joe EMI LATIN	9
43	45	41	4	<b>ME CANSE DE MORIR POR TU AMOR</b> L. E. PAVAN, M. SANCHEZ (M. MASS)	Adan Chalino Sanchez UNIVISION	41
44	37	40	4	<b>PARA MORIR IGUALES</b> N. SERRANO FLORES, E. MORALES (J. J. JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	37
45	44	39	9	<b>YA NO ERES EL MISMO</b> J. GAVIRIA, B. OSSA (J. GAVIRIA, B. OSSA, NOELIA)	Noelia FONOVISA	24
46	43	43	9	<b>SUPERVISOR DE TUS SUEÑOS</b> L. MEDINA, F. BELLOMO (A. ALAYON)	A. Cinco LATIN WORLD	39
47	RE-ENTRY	1	1	<b>YO LA AMO</b> PAGUILAR (M. LUNA)	Pepe Aguilar UNIVISION	44
48	RE-ENTRY	3	3	<b>YA NO TE VAYAS</b> J. QUIROZ (M. A. SOLIS)	Banda El Limon UNIVERSAL LATINO	47
49	RE-ENTRY	13	13	<b>ACTOS DE UN TONTO</b> J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	4
50	48	—	2	<b>EN REALIDAD</b> P. CABRERA (M. R. DIAZ)	Jorge Luis Cabrera DISA	48

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 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
		Airplay monitored by Nielsen Broadcast Data Systems					
1	1	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	21	20	<b>DEJAME VOLAR</b> WARNER LATINA	JULIO
2	2	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	22	18	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS
3	8	<b>TE NECESITO</b> WARNER LATINA	LUIS MIGUEL	23	22	<b>UNA EMOCION PARA SIEMPRE</b> ARIELA/BMG LATIN	EROS RAMAZZOTTI
4	5	<b>NO ES LO MISMO</b> WARNER LATINA	ALEJANDRO SANZ	24	17	<b>QUE GANAS</b> WARNER LATINA	RICARDO MONTANER
5	4	<b>ASIGNATURA PENDIENTE</b> SONY DISCOS	RICKY MARTIN	25	29	<b>UN AMOR PARA LA HISTORIA</b> SONY DISCOS	GILBERTO SANTA ROSA
6	9	<b>HOY</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	26	26	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ
7	3	<b>FOTOGRAFIA</b> SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTADO	27	27	<b>ME FALTA VALOR</b> UNIVISION	PEPE AGUILAR
8	6	<b>QUITEMONOS LA ROPA</b> ARIELA/BMG LATIN	ALEXANDRE PIRES	28	16	<b>ME PONES SEXY</b> EMI LATIN	THALIA FEATURING FAT JOE
9	7	<b>NO HACE FALTA</b> ARIELA/BMG LATIN	CRISTIAN	29	23	<b>SUPERVISOR DE TUS SUEÑOS</b> LATIN WORLD	A. CINCO
10	28	<b>QUIERO PERDERME EN TU CUERPO</b> VALE/UNIVERSAL LATINO	DAVIO BISBAL	30	24	<b>YA NO ERES EL MISMO</b> FONOVISA	NOELIA
11	11	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	31	31	<b>LO QUE YO TUVE CONTIGO</b> UNIVERSAL LATINO	JOSE FELICIANO
12	10	<b>VIVE LA VIDA</b> RPE/UNIVISION	AREA 305	32	—	<b>LA PAG</b> SURCO/UNIVERSAL LATINO	JUANES
13	21	<b>MINUTOS</b> SONY DISCOS	RICARDO ARJONA	33	—	<b>CARMELINA</b> ALFANNO/UNIVERSAL LATINO	JORGE CORREA TERESO
14	12	<b>MARIPOSA TRACIONERA</b> WARNER LATINA	MANA	34	32	<b>TE REGALO MI TRISTEZA</b> FONOVISA	LOS TEMERARIOS
15	15	<b>SOLO POR TI</b> EMI LATIN	SORAYA	35	38	<b>YO LA AMO</b> UNIVISION	PEPE AGUILAR
16	33	<b>MIENTES TAN BIEN</b> SONY DISCOS	SIN BANDERA	36	35	<b>CUANDO TU NO ESTAS</b> WARNER LATINA	OLGA TANON
17	14	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J	37	39	<b>LO SIENTO</b> ARIELA/BMG LATIN	BELINDA
18	13	<b>SUETALO</b> ARIELA/BMG LATIN	MILLIE	38	34	<b>NIÑA AMADA MIA</b> SONY DISCOS	ALEJANDRO FERNANDEZ
19	25	<b>LLORARE LAS PENAS</b> VALE/UNIVERSAL LATINO	DAVIO BISBAL	39	—	<b>AMOR AMOR</b> ARIELA/BMG LATIN	ROSELYN SANCHEZ
20	19	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON/SONY DISCOS	SHALIM	40	—	<b>QUE DIFICILES</b> UNIVISION	GRACIELA BELTRAN

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		Airplay monitored by Nielsen Broadcast Data Systems					
1	4	<b>HOY</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	21	—	<b>QUIERO PERDERME EN TU CUERPO</b> VALE/UNIVERSAL LATINO	DAVIO BISBAL
2	1	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ	22	29	<b>TRACION</b> SONY DISCOS	INDIA
3	2	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	23	25	<b>NO ES LO MISMO</b> SONY DISCOS	ALEJANDRO SANZ
4	3	<b>SIN PODERTE HABLAR</b> SONY DISCOS	HUEY DUNBAR	24	—	<b>COMO NO</b> NO LITTLE FISH	LA SECTA ALLSTAR
5	11	<b>AY AMOR</b> HECTOR & TITO FEATURING VICTOR MANUELLE	HECTOR & TITO	25	17	<b>CUIDALA</b> M.P.	TITO ROJAS
6	10	<b>INTENTALO TU</b> J&N	JOE VERAS	26	27	<b>LA CURA</b> RCC	PENA SUAZO Y SU BANDA GORDA
7	6	<b>TU VOLVERAS</b> UNIVERSAL LATINO	KEVIN CEBALLO	27	28	<b>TU MAMA Y TU PAPA</b> 24K	ORO SOLIDO
8	7	<b>POLOS OPUESTOS</b> J&N	MONCHY & ALEXANDRA	28	—	<b>VOY A TENER QUE OLVIDARTE</b> SONY DISCOS	ANDY ANDY
9	5	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	29	21	<b>MASUCAMBA</b> WHITE LION	TEGO CALDERON
10	13	<b>SON DE CALI</b> UNIVISION	SON DE CALI	30	32	<b>MALA MALA</b> M.P.	PEORO JESUS
11	20	<b>MERENDO LA COLA</b> J&N	SEKAPPEAL	31	—	<b>EL AMOR ES CIEGO</b> COMBO	EL GRAN COMBO DE PUERTO RICO
12	8	<b>POCO HOMBRE</b> SONY DISCOS	VICTOR MANUELLE	32	40	<b>AMAME O DEJAME</b> UNIVERSAL LATINO	KEVIN CEBALLO
13	9	<b>LA ULTIMA VEZ</b> MAGIC JUAN FEATURING EDDY HERRERA	J&N	33	33	<b>QUE MUJER</b> J&N	ANTHONY
14	18	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON/SONY DISCOS	SHALIM	34	34	<b>SOLO POR TI</b> EMI LATIN	SORAYA
15	19	<b>HOY TE VI PASAR</b> DISCOMANIA	KIKO RODRIGUEZ	35	37	<b>CARALUNA</b> WARNER LATINA	BACILOS
16	12	<b>VIVE LA VIDA</b> RPE/UNIVISION	AREA 305	36	—	<b>ALLA SE QUEDO</b> M.P.	JOHNNY VENTURA
17	16	<b>QUITEMONOS LA ROPA</b> ARIELA/BMG LATIN	ALEXANDRE PIRES	37	—	<b>PA' QUE RETOZEN</b> WHITE LION/BMG LATIN	TEGO CALDERON
18	15	<b>NO TENGO SUERTE EN EL AMOR</b> J&N	YOSKAR SARANTE	38	—	<b>NO HACE FALTA</b> ARIELA/BMG LATIN	CRISTIAN
19	24	<b>PERDONAME</b> EMI LATIN	UMI-T 21	39	—	<b>PERSONA IDEAL</b> SONY DISCOS	ADOLESCENT'S ORQUESTA
20	14	<b>SOY MUJER</b> SONY DISCOS	INDIA	40	—	<b>VEN</b> M.P.	ANTHONY CRUZ

# REGIONAL MEXICAN AIRPLAY

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

# Dannii Minogue Ponders The 'X-Factor'

BY MICHAEL PAOLETTA

It is not easy growing up in the shadow of a more famous sibling, but Dannii Minogue is doing just fine.

Released earlier this year, her fourth international album, "Neon Nights," has been certified gold in several territories, including the U.K. and her homeland, Australia.

Now, Minogue is gearing up for what may be the toughest hurdle of her career: cracking the U.S. market. But like her sister, Kylie, she is undaunted.

"I must admit, it's been amazing watching the buildup for the new album in America," Minogue says. But she is savvy enough to know that in any country, no matter how much of a marketing push an artist receives, in the end, "It's all timing."

Without missing a beat, she quickly adds, "There's also that unexplainable X-factor. Of course, that's half the excitement."

Arriving Oct. 7 from Ultra Records, the '80s-hued, electro-sparked "Neon Nights" is Minogue's second U.S. album. (It follows her debut, "Love and Kisses," which Savage/MCA released in 1992.)

It includes a handful of global hits, including "Put the Needle on It," "Don't Wanna Lose This Feeling" and "I Begin to Wonder." The last of which is the lead single in the U.S.

Prior to its Sept. 23 release, "I Begin to Wonder" received ample radio mix-show play.

This paved the way for several stations—including rhythmic top 40 outlets KDLA Los Angeles and WPYM Miami—to officially add the pop-hued dance track.

Rhythmic top 40 WKTU New York PD Jeff Z is impressed with the song. "We will definitely be adding it in the near future," he says. "Dannii could very well have the same kind of U.S. success that her sister has experienced."

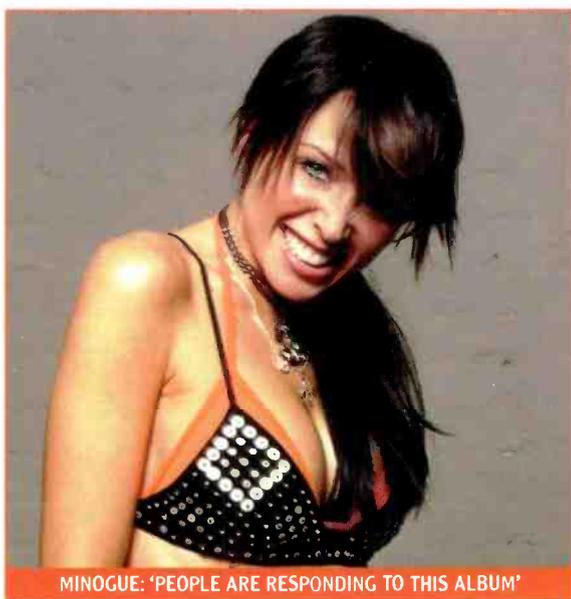
## A BIT OF A BUMPY RIDE

Indeed, the timing could be right for the younger Minogue's American breakthrough. "This album is happening in countries all over the world," Minogue says.

Even in markets like France, where Minogue says she was never a household name, "Neon Nights" has been embraced. "And I recently did my first promotional trip to Canada. People are liking and responding to this album."

Minogue's musical journey has not been without its bumps. "I've had different levels of success at different points in my career," she shares.

After her third album ("Girl," 1997), Minogue says she parted ways with Warner. Without a recording contract, she explored a number of employment opportunities, ranging from TV to theater. (Recently, she had an eight-week run as host of a weekly show on England's Capital FM radio station.)



MINOGUE: 'PEOPLE ARE RESPONDING TO THIS ALBUM'

While appearing in a West End musical production of "Notre-Dame de Paris," Minogue struck gold.

"My voice really developed while performing in this show," Minogue says. "People noticed this and began talking."

Word spread to producer Riva, who had a U.K. crossover hit with "Stringer" in 2001. According to Minogue, Riva asked her to lend her vocals to the instrumental track.

With Minogue's added vocals, the track—rechristened "Who Do You Love Now?" by Riva Featuring Dannii Minogue—was released by ffrr/London. It became a top five U.K. hit.

"It was a magical pairing," Minogue notes. "And it truly put me in the spotlight."

U.S. fans received a taste of "Who Do You Love Now?" last year when it appeared on the Atlantic Records compilation "Big Beat: Future Classics."

## LUCKY BREAK

Following the European success of "Who Do You Love Now?," Minogue says label offers started pouring in. "Since I was already familiar with the Warner family, I signed with London for six albums."

Plus, she continues, London agreed to "let me make the album I wanted to make." For Minogue, this meant co-writing the bulk of the songs and working with producers Ian Masterson, Neimo and Jean Claude Ades, among others.

Now, U.S. dance enthusiasts are poised to fully savor "Neon Nights." Minogue began a three-week U.S. radio and retail promotional tour Sept. 22. Her trek includes a performance at the 10th annual Billboard Dance Music Summit and an appearance on Howard Stern's radio show—as well as Vic Latino's "Top 8 at 8" countdown program on WKTU.

MTV and Telemundo 2 will also be filming Minogue while she is here, according to Ultra president Patrick Moxey.

"Dannii has pockets of strong support in the U.S.," Moxey notes. "From this, we hope to build a strong, solid platform for her."

Minogue would like that. "I feel like I'm halfway up a mountain," she says. "I now have some height. I feel like I'm rising."

# Gold's 'Friends' Help On Philly Set

With the world embracing the sounds of Philadelphia—from **Jill Scott** and **Kindred the Family Soul** to **Floetry** and **Elton John's** "Are You Ready for Love"—the timing could not be better for the release of the sterling "Larry Gold Presents Don Cello and Friends."

Masterminded and produced by veteran cellist/string arranger **Larry Gold**, the Rapster/BBE U.K. disc—handled by Studio Distribution in the U.S.—is akin to **Quincy Jones'** 1989 album, "Back on the Block."

Like that collection, the soul-blessed "Don Cello and Friends" features several choice artists; the catch here is that each one has a connection to Philadelphia. Original soul man **Bunny Sigler** delivers the heartfelt ballad "Can I," while newcomer **Kameelah Waheed**

**Mary J. Blige** and **Justin Timberlake**, among numerous others.

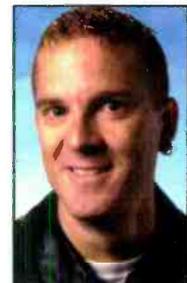
For Gold, "Don Cello and Friends" is a love letter to Philly soul music, both the old and the new: "This record is the result of my lifetime of experience."

As for the "Don Cello" in the

**Beat Box™**



By Michael Paoletta  
mpaoletta@billboard.com



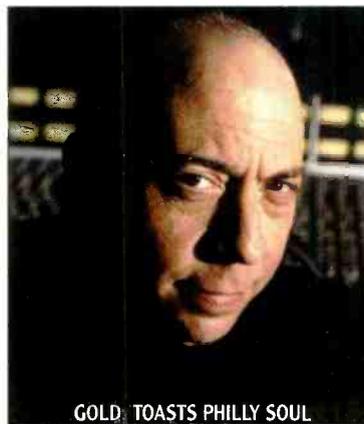
album's title, it is a nickname that rapper **Jay-Z** bestowed upon Gold.

**LIFE DURING WARTIME:** **Talking Heads** fans will rejoice with the Nov. 11 release of "Once in a Lifetime," a three-CD/one-DVD boxed set from Warner Archives. Sure, all the hits are included, but previously unreleased tracks like the "steel drums" version of "Uh-Oh, Love Comes to Town" make this collection more than essential. The DVD, an expanded version of the 1988 VHS release "Storytelling Giant," spotlights all of the band's videos.

**SIGN OF THE TIMES:** After 136 releases spanning 13 years, influential U.K. label **Hooj Choons** has shuttered.

According to a statement issued on the London-based label's official Web site (hooj.com), the closing follows "two years of fairly horrendous financial struggle, during which time we fought to trade our way out of mounting debt problems."

It also stated that key staffers will continue to work for the company's Web site, which will soon experience a change in name and ownership. At press time, no one could be reached for comment at the firm's office.



GOLD TOASTS PHILLY SOUL

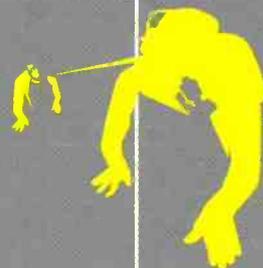
shines on the feisty "Traveling." Elsewhere, **Kindred the Family Soul**, **Floetry**, **Jaguar Wright** and **Cristal**, among others, take turns at the mic.

Since his days as an original member of **MFSB**, Philly native Gold has worked with illustrious artists, producers and songwriters. His résumé includes such names as **the O'Jays**, **Thom Bell**, **the Salsoul Orchestra**, **Gamble & Huff**, **Christina Aguilera**,

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# Billboard® HOT DANCE MUSIC™

## Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	2	7	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
2	2	3	9	INTO THE SUN	MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
3	3	6	10	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
4	6	15	5	SEND YOUR LOVE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
5	7	14	7	I LOVE I LOVE	VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
6	11	19	6	I NEED YOU (REMIXES)	MUTE 42643/REPRISE	Dave Gahan
7	5	1	11	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
8	9	13	8	FEEL GOOD TIME (BORIS & BECK REMIXES)	COLUMBIA PROMO	Pink Featuring William Orbit
9	4	4	11	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
10	12	17	9	SINNERMAN (FELIX DA HOUSECAT MIX)	VERVE 000910/UMRG	Nina Simone
11	10	5	10	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947	Beyonce
12	17	25	6	SHELTER	IT'S TIME CHILD 002	Ann Nesby
13	8	7	9	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	STAR 69 1262	Amuka Featuring Sheila Brody
14	18	24	7	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)	INTERSCOPE PROMO	Smash Mouth
15	26	37	4	LEI LO LAI	ELECTRIC MONKEY 1008	The Latin Project
16	23	28	5	SOUL SLOSHING	GEFFEN PROMO	Venus Hum
17	21	26	6	A BETTER WORLD	GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
18	25	31	5	WHAT U DO 2 ME (REMIXES)	DREAMWORKS PROMO	Boomkat
19	27	36	4	CENTER OF THE SUN	NETTWERK 33204	Conjure One
20	24	27	7	SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES)	CURB PROMO	Laura Turner
21	15	8	11	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
22	29	34	5	LONG WAY HOME	RADIKAL 99193	ATB
23	19	23	8	WE CAN (REMIXES)	CURB 1 PROMO	LeAnn Rimes
24	22	11	11	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
25	13	10	12	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
				<b>POWER PICK</b>		
26	34	42	3	FUTURE FUNK	TOMMY BOY SILVER LABEL 2413/TOMMY BOY	Seth Lawrence
27	20	16	12	CAN YOU FIND THE HEART	NITEGROOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
28	31	32	5	WURKIN'	HARLEQUIN 51251	Housekeeperz Featuring Ceevox
29	32	35	5	FREETIME (REMIXES)	COLUMBIA 79860	Kenna
30	14	12	12	HAREM (M. LEHMAN, R. RIVERA, & H. HECTOR MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman
31	36	45	3	BRINGIN' ON THE HEARTBREAK (REMIXES)	MONARCH/ISLAND PROMO/IQJMG	Mariah Carey
32	35	43	3	YOU PROMISED ME (TU ES FOUTU)	ZYX 5218	In-Grid
33	28	22	10	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
34	41	49	3	HOT IN HERRE (THE REMIXES)	1K7 PROMO	Tiga
35	30	18	17	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	00T0100T 014	Colourful Karma Featuring Terra Deva
36	42	—	2	ANYTHING (GABRIEL & DRESDEN MIXES)	PRIVATE MUSIC PROMO/AAL	Lili Haydn
37	16	9	12	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO/RED INK	Simply Red
38	45	—	2	THE ONLY THING MISSIN' (REMIXES)	ARISTA 56474	Aretha Franklin
				<b>HOT SHOT DEBUT</b>		
39	NEW	1	1	THIS BEAT IS	TWISTED 50020	Superchumbo
40	NEW	1	1	JUST SO YOU KNOW (REMIXES)	WARNER BROS. PROMO	Holly Palmer
41	33	20	13	BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES)	STAR 69 1263	Andrea Doria
42	43	47	4	SHAKE IT	CREDENDE IMPORT	Lee-Cabrera
43	37	30	11	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMO/EPIC	Dead Or Alive
44	40	40	7	I'M FEELIN' HIGH	CUTTING 458	Whorizon
45	46	44	8	ALL I WANT	RADIKAL 99170	Gardeweg
46	NEW	1	1	JALEO (ROGER SANCHEZ REMIX)	SONY DISCOS PROMO	Ricky Martin
47	38	39	9	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe
48	44	38	14	PAVEMENT CRACKS (REMIXES)	J 55884/RMG	Annie Lennox
49	48	33	14	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley
50	50	48	6	MOVE YOUR FEET	CRUNCHY FROG 88149/ATLANTIC	Junior Senior

## Dance Singles Sales

Dance Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	1	1	SYMPATHY FOR THE DEVIL (REMIXES)	ABKCO 9666	The Rolling Stones
2	1	—	2	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	BMG STRATEGIC MARKETING/RCA 54218/RMG	Elvis Presley
3	3	2	3	(THERE'S GOTTA BE) MORE TO LIFE	FOREFRONT 52925/VIRGIN	Stacie Orrico
4	4	1	11	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
5	2	—	2	PAVEMENT CRACKS (REMIXES)	J 55884/RMG	Annie Lennox
6	5	4	10	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
7	9	5	33	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 063753/DJMG	Mariah Carey
8	6	3	9	I'M GLAD (REMIXES)	EPIC 79952/SONY MUSIC	Jennifer Lopez
9	8	6	16	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico
10	7	8	12	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
11	10	7	5	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
12	RE-ENTRY	2	2	ROUND ROUND	UNIVERSAL 063850/UMRG	Sugababes
13	12	9	11	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
14	11	11	22	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
15	RE-ENTRY	13	13	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
16	21	18	49	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
17	18	14	22	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
18	17	16	22	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
19	14	12	5	I NEED YOU (REMIXES)	MUTE/REPRISE 42643/WARNER BROS.	Dave Gahan
20	15	—	2	SUNLIGHT	ROBBINS 72090	DJ Sammy
21	19	10	26	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/DJMG	Daniel Bedingfield
22	23	22	8	A LITTLE LOUDER	ZONE 1019/SYSTEM	DJ Icey
23	20	17	12	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyonce
24	13	15	18	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
25	RE-ENTRY	10	10	TOUR DE FRANCE 2003	ASTRALWERKS 52689	Kraftwerk

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 DJs. \* Videoclip 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, [V] CD Maxi-Single available, [C] Vinyl Maxi-Single available, [K] Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 4  
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# Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE	
				<b>NUMBER 1</b> 4 Weeks At Number 1	
1	1	4	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04	
2	2	4	VARIOUS ARTISTS	Verve/Remixed2	
3	3	24	THE POSTAL SERVICE	Give Up	
4	NEW	1	BOND	Bond: Remixed	
5	5	7	BT	Emotional Technology	
6	6	12	THE HAPPY BOYS	Trance Party (Volume Three)	
7	8	14	LOUIE DEVITO	Louie DeVito's Dance Factory Level 2	
8	7	13	DELERIUM	Chimera	
9	12	5	VARIOUS ARTISTS	Best Of House Volume Three	
10	11	9	DEBORAH COX	Deborah Cox Remixed	
11	4	2	LORDS OF ACID	Greatest T*ts	
12	10	23	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Oisco	
13	9	5	KRAFTWERK	Tour De France Soundtracks	
14	13	9	VARIOUS ARTISTS	Pure Trance 2	
15	14	25	THALIA	Thalia's Hits Remixed	
16	16	34	VARIOUS ARTISTS	Verve/Remixed	
17	15	8	DAVID WAXMAN	Ultra.Chilled 04	
18	20	2	VARIOUS ARTISTS	Bargrooves	
19	18	20	TIESTO	Nyana	
20	17	9	SOUNDTRACK	Lara Croft, Tomb Raider: The Cradle Of Life	
21	24	4	PREFUSE 73	Extinguished	
22	RE-ENTRY	1	ATB	Addicted To Music	
23	22	18	DAVID WAXMAN	Ultra.Trance: 2	
24	19	2	FELIX DA HOUSECAT	A Bugged Out Mix By Felix Da Housecat	
25	RE-ENTRY	1	THIEVERY CORPORATION	The Richest Man In Babylon	

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: ○ 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. [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	FLY AGAIN Kristine W TOMMY BOY	1	FEELS LIKE (OSUNLADE MIXES) Siji BBE/IK7
2	MY LOVE IS ALWAYS Saffron Hill UNCOMMON TRAX	2	HOLD ON Unstoppable Youth STRAY
3	ROCK WIT U (AWWWW BABY) Ashanti MURDER INC./DEF JAM/DJMG	3	CABARET Morel YOSHITOSH/DEEP DISH
4	I FEEL LOVE Blue Man Group Featuring Venus Hum BLUE MAN GROUP/LAVA	4	TONIGHT H-Foundation ASTRALWERKS
5	TIME OF OUR LIVES Paul Van Dyk Featuring Vega 4 MUTE	5	I BEGIN TO WONDER Dannii Minogue ULTRA

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.

# Haggard Speaks Out 'Like Never Before'

BY CHRIS MORRIS

LOS ANGELES—The title of Merle Haggard's new record pretty much says it all—It's "Haggard Like Never Before."

The album, due Sept. 30, marks the debut of the veteran singer's own label, Hag Records (which is distributed by Compendia Music Group in Nashville), and finds him delivering some of the most pointed and reflective original material of his 40-year recording career.

Haggard—who released his last two albums through Anti-, the eclectic imprint of L.A. punk label Epitaph Records—believes he did not have much choice about starting his own label.

"You're just not going to get the kind of money with [the majors], and you're not gonna get the kind of cooperation," Haggard says. "For whatever reason, they're too far removed . . . And they don't want me. The major labels don't want Merle Haggard on there."

Tom Thacker, the Nashville-based president of Hag Records, concurs with Haggard's point of view.

"The majors are doing an excellent job of killing the country music genre," Thacker says. "They discovered sex and formula. Pablum records sell, and as a result, with very few exceptions, they've abandoned the music that spoke to so many people."

Haggard says the idea of starting a label grew out of a previous working relationship with Thacker.

"He sold some records for me on a gospel record that I had [in 2001] called 'Cabin in the Hills'— 62,000 at \$10 apiece to Wal-Mart. So we made some money . . . I said, 'Why don't we form a company?'"

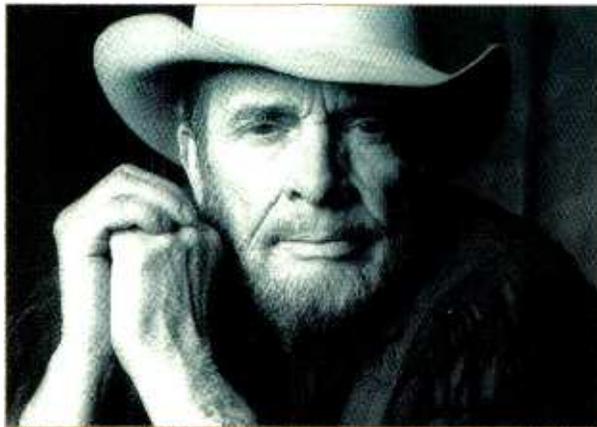
Despite his aversion to major labels, Thacker says, "Compendia was chosen as distributor because they have a great deal of depth of experience on their staff, most of whom have come from major labels—Walt Wilson, who is the general manager; Ric Pepin in overall publicity and promotion; and Terry Donovan in sales. Without hiring a bunch of people to run the label, we were able to step in and find a distribution company that had personnel that could fill us in as a label without going to all that terrible expense that one would incur."

Ironically, Haggard credits Epitaph and Anti- president Andy Kaulkin—who plays piano on the album's title track—with supplying the impetus for the sharpest new material on "Haggard Like Never Before."

"He came up here [to my home studio in Northern California], and he listened to my music," Haggard recalls. "He said, 'I really like everything that I hear, but I don't hear anything new.' He left, and I took his thought to heart . . . I was almost dodging the bullet of

doin' a Merle Haggard song."

Haggard has already captured widespread attention with the first single from the album, "That's the News." Like all of Haggard's compositions, the song is published by Merle Haggard Music (BMI).



HAGGARD: 'THE NEWS MEDIA HAS FRUSTRATED ME, IRRITATED ME'

The tune, a musically lilting, lyrically bristling castigation of the news media's penchant for sensationalism, made headlines in The Los Angeles Times, The New York Times and other prominent publications.

"The seed of that song started back with [the murder trial of] O.J. Simpson," Haggard says. "The news media has frustrated me, irritated me, pissed me off . . . I think they *know* they're wrong, and I really believe that this song has made a difference in some of the programming."

Another song, "Lonesome Day,"

co-written by Haggard's keyboardist, Doug Colosio, is a biting take on the abridgment of freedom of speech.

"I've never put any sort of a governor on my speaking until lately," Haggard says. "And I really seriously watch what I'm saying, because I'm afraid if I said the wrong thing, those men in black, whoever they are, would come down the rope on me in a hot minute, and they'd find some marijuana and they'd find some cocaine, 'cause they'd throw it down. They're not gonna allow a little hillbilly in Northern California like me to upset any sort of rhetoric that's in favor. Sorry, but I think we live in that kind of a world right now."

Never a man to shy away from his own contradictions, Haggard also penned a patriotic homage to the troops in Iraq, "Yellow Ribbons."

He says, "After maybe leaning far left of center with those other two songs, I wanted to lean back and let people know that I am a man who believes in keeping the law of the land, and I believe in the Constitution, and I believe that we should back the commander in chief, and we should lift politics in time of war, and we should band together."

"Haggard Like Never Before" also includes a couple of poignant reflec-

tions on old age, some beautiful love songs and a cover duet of Woody Guthrie's "Reno Blues (Philadelphia Lawyer)" with old crony Willie Nelson.

Haggard says of Nelson, "I said, 'Hey, man, I'm recording out here. Why don't you come out and grace my studio?' He came out the next day and worked all day long, and I fixed him a catfish dinner."

Compendia sales VP Terry Donovan says that, beyond working with major accounts on endcaps and listening stations for "Haggard Like Never Before," the company plans to promote the album on alternative routes—literally.

"We identified that the trucking, over-the-road people would be important to this," Donovan says, adding that Compendia plans to sell and promote the record at truck stops and travel centers.

Haggard—who is self-managed and booked by Lance Roberts of the Bobby Roberts Co. in Nashville—will tour the East Coast in September and October. He will appear on "The Grand Ole Opry" Sept. 27 and on "Late Show With David Letterman" Oct. 9.

He plans to stay off the road in November and December, but he says he won't be idle.

"I'm working on doing a weekly broadcast from my studio on the Internet [at merlehaggard.com], sort of a Don Imus-type thing. I'll have one camera, give out all the audio and video feed and let whoever wants it jump up there and take it."

## Cash Wins Three Americana Music Awards

The late **Johnny Cash** was the top winner at the Americana Music Awards, held Sept. 19 in Nashville. Cash was named artist of the year. He also won the album of the year category for "American IV: The Man Comes Around" (American Recordings/Lost Highway), as well as the song of the year honor for "Hurt," written by **Trent Reznor**.

Winners were selected by members of the Americana Music Assn. prior to Cash's Sept. 12 death.

**Jerry Douglas** was named instrumentalist of the year. The late **Gram Parsons** was named the President's Award winner, and, as previously announced, **Kris Kristofferson** was on hand to accept the Spirit of Americana Free Speech award (Nashville Scene, *Billboard*, Sept. 27).

Two lifetime achievement awards were also handed out. The late **Sam Phillips**, founder of Sun Records and

Sun Studios, won in the executive category. **John Prine** took home the honor in the songwriter category.

The awards were held during the fourth annual Americana Music Assn. conference. A highlight of the event was a Q&A/performance session with **Rodney Crowell**, who talked about Cash, his former father-in-law.

Crowell said Cash was about "dignity and poetry" and called him "a man with a wicked sense of humor who was a bad boy, full of regrets. He was an enigma."

Discussing the craft of songwriting, Crowell advised writers to "stay out of the way" of their own songs. Asked how that could be accomplished, Crowell said, "Never utter the word 'hit' when you're writing. Never say 'jazz, country, pop, crossover, ballad' or any of those preconceived notions of what others think a song can be."

Noting that today's youth appear to be so conservative, Crowell said, "They're supposed to be idealistic [and] kicking down the walls. So maybe you older guys need to have the courage to be radical and introduce a counter point of view."

For more on the conference, see page 8.

**ON THE ROW:** The Country Music Assn.'s board of directors is considering the idea of holding the annual CMA Awards in New York in 2005. A delegation representing the city presented the proposal during the CMA's September board meeting. The CMA staff has been instructed to study the proposal in depth and report back to the board. A decision will not be announced until July 2004.

In a statement, CMA executive director **Ed Benson** said that if the

awards were moved from their longtime Nashville home, it would be for one year only, "to generate increased exposure and excitement for the format."

**Nashville Scene**  
By Phyllis Stark  
pstark@billboard.com



released in September and includes an audio CD of Denver's original recording of the song. Upcoming books based on Denver's songs are "Country Roads" and "Wingsong." They will also include CDs.

**BlackHawk** has added singer/songwriter **Anthony Crawford** to its lineup. Crawford previously recorded three solo albums and notched two singles on the AC chart. He has appeared on albums by **Steve Winwood**, **Neil Young**, **Patty Loveless**, **Rosanne Cash** and **Rodney Crowell**. Crawford joins band founders **Henry Paul** and **Dave Robbins** and fills a slot left vacant by the death of **Van Stephenson** in 2001. The trio will record a new album this winter. No word on a new label home for the former Arista Nashville and Sony group.

**Dixie Chicks** will perform at an Oct. 10 benefit concert at the Verizon Wireless Amphitheater in Charlotte, N.C., to raise money for the environmental group Honor the Earth. **Indigo Girls** and **Ben Folds** will also perform.





# ALBUMS

Edited by Michael Paoletta

## POP

### ► EMMYLOU HARRIS

**Stumble Into Grace**  
**PRODUCER:** Malcolm Burn  
**Nonesuch 79805**  
**RELEASE DATE:** Sept. 23

Emmylou Harris continues to mine the sedate, enticing vibe that animated her last two studio albums, "Wrecking Ball" and "Red Dirt Girl." Malcolm Burn, who produced the latter set, again lends his light sonic touch to the proceedings. Harris—who wrote or co-wrote everything here except the traditional French tune "Plaisir D'Amour"—gets excellent support from a cast that includes Linda Ronstadt, Buddy and Julie Miller, Jane Siberry and Daniel Lanois. While the style and sound is no longer the revelation it was when it opened a new chapter in Harris' career, this is a very affecting record. Some of the material—"Here I Am," "Can You Hear Me Now" and "Time in Babylon"—ranks with the singer's best writing. No longer just a neo-country diva, Harris is still carving an interesting niche for herself.—**CM**

### ► SHELBY LYNNE

**Identity Crisis**  
**PRODUCER:** Shelby Lynne  
**Capitol 7243 5 90508**  
**RELEASE DATE:** Sept. 16

Ms. Lynne has it all wrong. Her previous album, "Love, Shelby," should have been called "Identity Crisis." And this, her eighth album, should be titled "Love, Shelby." Recall, for a moment, the artist's "I Am Shelby Lynne," which intertwined rock, bluegrass and soul. So gorgeous was that 2000 album that it earned Lynne the best new artist Grammy Award. One year later, Lynne delivered the super glossy, Glen Ballard-produced "Love, Shelby." Incredibly polished in a decidedly pop way (can you say Liz Phair?). "Love, Shelby" certainly confused fans. Now, along comes "Identity Crisis," a wonderful return to form for the singer/songwriter. Musically, the self-produced and -penned set revels in roots-rock ("Gotta Be Better"), country ("Lonesome"), blues ("Evil Man") and gospel ("10 Rocks"). Lyrical, Lynne explores themes of regret, self-doubt, mistrust, uncertainty, mortality, faith and love. Album closer "One With the Sun" is beautifully simple, heartfelt and full of optimism. Love Shelby, indeed.—**MP**

### LEONA NAESS

**Leona Naess**  
**PRODUCER:** Ethan Johns  
**Geffen B0000344**  
**RELEASE DATE:** Sept. 16

The eponymous title of Leona Naess' third album reinforces her stated sense of it being more like a first one. The sweetly melancholic set is surely more solid overall than her preceding discs, thanks to producer Ethan Johns' unifying textural understatement—a perfect match for Naess' languidly wispy yet enticing vocal. Ever-economic backing

## ESSENTIAL REVIEWS



### DMX

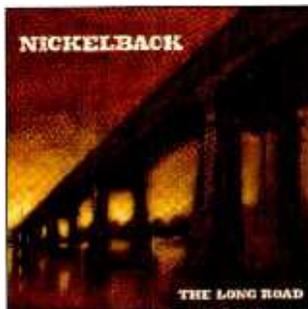
**Grand Champ**  
**PRODUCERS:** various  
**Def Jam 440 063 369**  
**RELEASE DATE:** Sept. 16

DMX is up to his old tricks on "Grand Champ." The ferocious Yonkers, N.Y., native unleashes another set (his fifth) of high-octane street anthems and soulful songs of regret. Lead single "Where the Hood At?" is classic DMX—from the call-and-response hook to the anthemic backbeat. On "Dogs Out," the rapper reignites his rivalry with Ja Rule over a grimy Kanye West-produced beat. Unfortunately, what should have been the album's most promising track, "Shot Down," misses the mark with mundane production; featuring 50 Cent and Styles P, the all-star lineup is given little to work with but makes the most of the situation with piercing lyrics. DMX shows his softer side with songs like the gospel-influenced "Thank You," featuring Patti LaBelle, and the Monica duet "Don't Gotta Go Home." With X eyeing retirement, it looks as though he will be going out on top, thanks to "Grand Champ."—**RH**

### NICKELBACK

**The Long Road**  
**PRODUCER:** Nickelback, Joey Moi  
**Roadrunner 40020**  
**RELEASE DATE:** Sept. 23

Go ahead and pick on Nickelback. Sure, they may churn out slick, near-grunge rock with hooks a mile wide, but is that so wrong? With its previous album, the multi-million-selling "Silver Side Up," the band hit the commercial jackpot, thanks to frontman Chad Kroeger's distinctive wail and wall-to-wall power chords. The quartet continues the winning formula on its new disc, the much-



anticipated "The Long Road." A disc that a pop fan can enjoy, for sure, but it would also be at home in the jukebox of a roadside bar. Highlights include the midtempo sing-along "Someday," the lyrically sarcastic crunch of "Feelin' Way Too Damn Good" and the catchy "Do This Anyway." The CD's initial pressing will include three extra tracks, including a cover of Elton John's "Saturday Night's Alright (For Fighting)."—**KC**



### OUTKAST

**Speakerboxxx/The Love Below**  
**PRODUCERS:** various  
**Arista 82876-50133**  
**RELEASE DATE:** Sept. 23

OutKast multiplies music lovers' pleasures with its first double album, featuring a solo CD set from both Big Boi and André 3000. "The Love Below," the latter's contribution, is all about the love. From the swinging "Love Hater" to the ethereal "She Lives in My Lap," André 3000 showcases his broad musical palette on the themed set. For immediate proof, look no further than lead single "Hey Ya," with its '60s pop vibe. Meanwhile, Big Boi's "Speakerboxxx" is more in the vein of past OutKast projects. Tracks like lead single "The Way You Move" and "Bowtie" should more than satisfy OutKast purists. That said, Big Boi does his own bit of experimenting with the ultra-funky "Ghetto Musick." The result is a sonic gem that is part electro-funk, part R&B slow jam (courtesy of a snippet from Patti LaBelle's "Love, Need and Want You"). This could very well be the year's best album.—**RH**

ranges from the sorrowful sole piano accompaniment of "Ballerina" to the rockier full-band approach on the succeeding "Dues to Pay," which still retains the often-lovelorn artist's pained expression. But "Leona Naess" is anything but dreary. Songs like the angel-evoking, standout lead track, "Calling," offer reason for hope and bring tuneful melodies that linger in the mind long after the last note.—**JB**

## R&B/HIP-HOP

### ► YING YANG TWINS

**Me & My Brother**  
**PRODUCERS:** Beat-in-Azz, Lil Jon, Derrick Williams  
**TVT 2480**  
**RELEASE DATE:** Sept. 16

After years of thriving in the South, crunk music is now everywhere. Crunk veterans Ying Yang Twins look to take full advantage of the sub-genre's newfound fame with their TVT debut, "Me & My Brother." The Atlanta-based duo—D Roc and Kaine—first had heads bouncing with their Collipark/Koch set "Alley" and single "Say I Yi Yi." Ironically, the lead single this time around, "Naggin," is

a departure from crunk anthems. Produced by Beat-in-Azz, the melodic track is relationship-oriented. The Twins turn up the heat on such songs as "Georgia Dome (Get Low Sequel)" and "Salt Shaker." The former finds the duo picking up where "Get Low"—Lil Jon & the East Side Boyz's red-hot single—left off. Meanwhile, the latter, which features Lil Jon & the East Side Boyz, will have ladies shaking it up this fall.—**RH**

## DANCE/ELECTRONIC

### ► LFO

**Sheath**  
**PRODUCER:** Mark Bell  
**Warp WARP CD110**  
**RELEASE DATE:** Sept. 23

At just 31, Mark Bell has produced albums by friend and continual collaborator Björk ("Homogenic") and Depeche Mode ("Exciter"). And because he's such an innovator, he also has the respect of the international techno community. One of Warp's earliest signings, Bell's LFO project helped establish a blueprint of challenging listening that works in and out of the clubs—an aesthetic that

remains at the core of the electronic label more than a decade later. On this third LFO album (the first in seven years), songs like opener "Blown" and "Moistly" are beguiling, almost ambient pieces that reveal Bell's talent at balancing intricate micro-details. But the true highlight is the single, "Freak," a stuttering, maniacal beast of a dancefloor anthem that sets a new high bar in soulful techno that a lot of producers will have considerable trouble reaching.—**TP**

## COUNTRY

### ★ CHRIS KNIGHT

**The Jealous Kind**  
**PRODUCERS:** Dan Baird, Joe Hardy  
**Dualtone 80302**  
**RELEASE DATE:** Sept. 23

Chris Knight's follow-up to "Pretty Good Guy" (2001) is a return to country music's dark side, with spare, unobtrusive instrumentation. This time out, the focus is more on Knight's version of romance than violence—beginning with a title cut that is a smoldering, desperate admission of overpowering love. Though not showcased often, Knight does have a sense of humor,

shown here on the ode to persistence, "Banging Away." But Knight's real skill is a cinematic knack for storytelling, drawing sharp, often ill-fated characters in such cuts as "The Border" and "A Train Not Running." It is also gratifying to see Knight's mean streak still very much intact ("Carla Came Home" and "Long Black Highway"). A top-shelf songwriter, Knight has rarely been better than on "Me and This Road." He is like Steve Earle without the pretension; it is high time Knight got his due.—**RW**

## LATIN

### ► CABAS

**Contacto**  
**PRODUCERS:** Chucho Merchán, Andrés Cabas  
**EMI Latin 93283**  
**RELEASE DATE:** Sept. 16

In 2001, Colombian artist Cabas burst onto the Latin scene with an explosive fusion of traditional Colombian rhythms and aggressive rock. Bolstered by a dynamic stage presence and ample attention, Cabas—who writes his own material and is an accomplished pianist—seems poised for bigger things with his sophomore effort. The album kicks off auspiciously with the punchy single "La Caderona," a mix of bluesy piano, Caribbean drumming and crunching electric guitar. But as "Contacto" progresses, Cabas digresses. "Contacto" is extremely well-produced, the musicianship is above par and the use of purely folkloric elements—although often excessive—is daring. But many of the songs lack a clear structure and simply ramble. While Cabas is masterful at straddling tropical and alternative, notably in tracks like "Bolita de Trapo," other titles, like "Contacto," are self-indulgent to a fault. Here, less would have been more. Still, the promise remains.—**LC**

## WORLD

### ★ MARIA DE BARROS

**Nha Mundo**  
**PRODUCERS:** Daniel Luchansky, Djim Job, Kalu Montiero  
**Narada World 72435-91628**  
**RELEASE DATE:** Sept. 16

Maria de Barros was born in Senegal and spent the first 13 years of her life in Mauritania. She credits her creative spirit to the homeland of her parents, Cape Verde, a former Portuguese colony. Indeed, Barros' music bears more resemblance to traditional Cape Verdean music than anything else, given Cape Verde's musical connections to both Portugal and Brazil. Barros sings a pair of *moros* (written by her grandfather, Djedjinho)—"DjaBraba nha Terra Natal" and "Triste Agonia"—with wonderful feeling. She acquires herself quite well on the boleros "La Gloria Eres Tú" and "Manha de Carnaval." Barros' performance shines with particular brilliance when she works the *coladeira* style (think salsa), especially the more uptempo *coladeiras*, including "So Um Melodia." "Nha Mundo" means "my world." De Barros' musical world is well worth a visit.—**PVV**  
*(Continued on page 50)*

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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 49)

## JAZZ

### ★ BARBARA SFRAGA

**Under the Moon**  
**PRODUCER:** Mark Ruffin  
**A440 Music Group 4025**  
**RELEASE DATE:** Sept. 2

Vocalist Barbara Sfraga has tracked one of the most captivating jazz albums of the year with "Under the Moon." Her vocal work is consistently inventive and sure, and she demonstrates a distinctive feel for how to unlock a song in a new way. Sfraga benefits from a terrific group of backing musicians, and in particular from her interplay with longtime collaborator/bassist Chris Sullivan. Their bass/vocal duet on Bob Dylan's "Every Grain of Sand" is one of the highlights of an album filled with special moments. The title track, written by Angela Boffill, is a dreamy groove that Sfraga settles into with a wonderfully modulated vocal. Duke Ellington's "Sophisticated Lady" receives a swinging treatment, calling forth a sweet bass solo from Sullivan and a Sfraga vocal that is so in-the-pocket that it is virtually a second instrumental solo. Sfraga's debut for A440 is a major-league jazz record. Racked by Ryko.—**PVV**

## GOSPEL

### ► VICKI YOHE

**I Just Want You**  
**PRODUCER:** Christopher Harris  
**Pure Springs Gospel/EMI Gospel**  
**726838-42302-5**  
**RELEASE DATE:** Sept. 16

With six previous minor-label albums to her credit during the past decade, blue-eyed gospel/soul songstress Vicki Yohe makes a long overdue jump to the big leagues. Smooth, perfectly conceived AC arrangement and production give Yohe just the multi-ethnic, genre-spanning tableau on which to lay her jaw-dropping vocals, which run effortlessly from a whisper to a wail. Yohe is a balladeer nonpareil, and she and producer Christopher Harris wisely play to her strong suit on uniformly solid, dramatic material. The title song, as well as "Because of Who You Are," "Anoint Me Lord" and her signature "Mercy Seat," are all equally compelling standouts from an artist whose time is unquestionably at hand.—**GE**

## CLASSICAL

### ★ PHILIP GLASS

**Etudes for Piano, Vol. I, Nos. 1-10**  
**PRODUCERS:** Don Christensen, Martin Goldray  
**Orange Mountain Music OMM0009**  
**RELEASE DATE:** Sept. 16

For all his stylistic constancy, Philip Glass has always been a mercurial composer in terms of quality. Some of his recent large-scale pieces have been truly awful, even as he has excelled in such realms as the string quartet. Glass' solo piano music has usually brought out the best of him, and for years, he has treated lucky audiences to live performances of his ongoing series of etudes, or "studies." With the first volume complete, he chose the etudes to help inaugurate his Orange Mountain Music label (newly distributed by Harmonia

Mundi). All of the Glass trademarks are here, but rather than seeming repetitive, these pieces have a sense of magnetic inevitability, with living rhythms and strangely song-like melodies. The composer's vigorous touch and the full-bodied piano sound add to the allure. Glass' many fans will be ecstatic, while foes should be newly charmed.—**BB**

## NEW AGE

### B-TRIBE

**5**  
**PRODUCER:** The Brave  
**Higher Octave 70876 17994**  
**RELEASE DATE:** Sept. 16

After the serene meditative moods of previous album "Spiritual Spiritual," B-Tribe (aka Claus Zundel/The Brave) drops the double-exposure titles and slightly—but just—increases the tempo for its fifth album. The Brave, who is simultaneously releasing a pair of chillout jazz and blues discs in his Sacred Spirit series, has become something of a factory and it shows in the generic, smooth ambient moods of "5." The fresh approaches revealed on B-Tribe's debut album, "Fiesta Fatal!," have become formulaic. But taken on its own, "5" does have a seductive, Les Baxter-esque allure. African singer Luna Mohammed goes sultry on the bluesy "Love" while sounding vaguely Indian and Pygmy on other tracks. The B-Tribe mix of spacious, slo-mo flamenco guitars across seductive rhythms, whispered voices and the odd sampled aria remain inviting.—**JD**

## VITAL REISSUES

### JEFF BUCKLEY

**Live at Sin-é**  
**PRODUCERS:** Jeff Buckley, Steve Berkowitz,  
 Mary Guibert, Jerry Rappaport  
**Columbia/Legacy C2K 89202**  
**RELEASE DATE:** Sept. 2

Part of the inaugural round in Sony Legacy's new Legacy Edition series—reissued albums remastered, repackaged and expanded to double-disc length (à la Universal's Deluxe Editions)—"Live at Sin-é" is the latest and one of the most valuable of several posthumous Jeff Buckley sets. His debut release from 1993, the original four-song "Live at Sin-é" EP, was merely the seed for this vastly longer collection, which consists of 34 tracks of music and banter on two CDs. There is also a bonus DVD featuring an interview and additional performances that will have fans swooning. Buckley was obviously at home in tiny café Sin-é in New York's East Village. In addition to without-a-net versions of songs later made famous on his first full album "Grace," there are impromptu covers of everything from Bob Dylan to Nusrat Fateh Ali Khan. Listening to such a vital, youthful spirit, it is hard to believe he is gone.—**BB**

## Billboard.com

Also reviewed online this week:

- Sir Mix-a-Lot, "Daddy's Home" (Rhyme Cartel)
- The Last Emperor, "Music, Magic, Myth" (Raptivism)
- Plaid, "Spokes" (Warp)

# SINGLES

Edited by Chuck Taylor

## POP

★ **NICK LACHEY** **This I Swear** (3:31)  
**PRODUCER:** David Erickson  
**WRITERS:** J. Reid, D. Erickson  
**PUBLISHERS:** Sony/ATV/Murlyn Songs/  
 AB Universal Publishing  
**Universal 21097** (CD promo)

Top 40 radio may have an ever-irritating aversion to pop love songs, but Nick Lachey may have the last laugh. "This I Swear" has ably averted the airwaves as the theme song to MTV's No. 1-rated show, "The Newlyweds: Nick and Jessica," the reality series based on the pop stars' disarmingly unbalanced first year of marriage. This song rates as a classic, with its lovely message, its charmed, strings-filled production and Lachey's restrained but heartfelt vocal—it is truly a first-rate ballad. While so much that pervades radio is bombastic and dark, here's an old-fashioned melodic masterpiece, the kind that could long serve as a reminder of the times of your life in 2003. So simple, so memorable, so easy to love. And yet such a struggle to get on the radio. It's just wrong.—**CT**

**R.E.M.** **Bad Day** (3:57)

**PRODUCERS:** Pat McCarthy, R.E.M.  
**WRITERS:** Barry, Buck, Mills, Stipe  
**PUBLISHERS:** Night Garden/Warner  
 Tamerlane, BMI

**Warner Bros. 101174** (CD promo)  
 When last we heard from now-trio R.E.M., it seemed as if the modern rock-cum-pop staple had pretty much run its course, recycling themes and running short on hooks. "Bad Day," taken from the upcoming "In Time: The Best of 1988-2003," is a step up, showcasing a keen message about media manipulation, along with one of the more convincing vocals of late from lead singer Michael Stipe. Melodically, the song is closely modeled after 1988's "It's the End of the World as We Know It (And I Feel Fine)"—certainly a noteworthy musical moment but not one necessarily worth repeating. All in all, it's a pleasantry for die-hard fans, but less than the best for a group whose greatest impact was felt before it ever reached the top 40.—**CT**

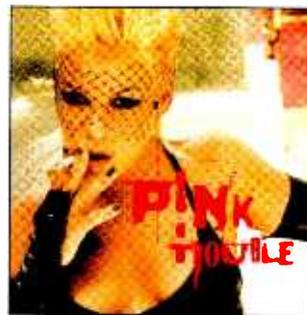
## R&B/HIP-HOP

► **G UNIT** **Stunt 101** (3:53)

**PRODUCER:** Denaun Porter  
**WRITERS:** D. Porter, C. Jackson, C. Lloyd,  
 D. Brown  
**PUBLISHER:** not listed  
**G Unit/Interscope** (CD promo)

Now that 50 Cent has become a household name, the Queens, N.Y., native looks to do the same with his G Unit crew. The quartet—consisting of Lloyd Banks, Young Buck, the currently imprisoned Tony Yayo and 50 Cent—seems to be well on its way with the help of "Stunt 101." Serving as the lead single to forthcoming debut "Beg for Mercy," the quartet remains true to 50 Cent's gritty lyrical style on the Denaun Porter-produced track. While 50 Cent drops his requisite verse, Banks and Buck—who are featured on 50 Cent's "P.I.M.P."—carry their own weight and then some. Radio is likely to devour the single in the same way it

# ESSENTIAL REVIEWS



**PINK Trouble** (3:11)  
**PRODUCERS:** Pink, L.A. Reid, Roger  
 Davies, Craig Logan  
**WRITERS:** Pink, T. Armstrong  
**PUBLISHERS:** Pink Inside/EMI Black-  
 wood, BMI; How About a Bunch of  
 Trouble, ASCAP

**Arista 56321** (CD promo)  
 Pink demonstrated on her second album, "Missundazstood," that she is a force to be reckoned with, insisting that doing things her own way—and delivering a message of hard living and tough love—would ultimately prove more successful than hitching a ride on the swankier youth bandwagon of the late '90s. New single "Trouble," the first release from her upcoming Arista set "Try This," is appropriately gritty, lined with plenty of electric guitars and street-smart vocals that leave Avril and her sneering contemporaries in a trail of pixie dust. Pink continues to forge her own path with ass-kicking melodies and an image that is cast in iron; she is wholly believable with this one-listen song, which should—at last—give her the No. 1 hit that has thus far eluded her in the U.S. Pink is truly a bright spot in a colorless pop world.—**CT**



**P.O.D. Will You** (3:45)  
**PRODUCERS:** Howard Benson, P.O.D.  
**WRITERS:** P.O.D.  
**PUBLISHERS:** Soulfah Music/Famous  
 Music, Jason Truby Music, ASCAP  
**Atlantic 301291** (CD promo)

San Diego's P.O.D. struck a national nerve when "Alive," from sophomore major-label album "Satellite," became a post-Sept. 11, 2001, anthem. The band followed it with the moving "Youth of the Nation," which helped propel the set to triple-platinum status. Since, P.O.D. lost founding guitarist Marcos Curiel, replacing him with Jason Truby. The good news is that the first single from its forthcoming album, "Payable on Death," retains the band's signature sound. While vocalist Sonny Sandoval doesn't rap on "Will You," as he has on past singles, his vocals ably carry the song. And while not as instantly catchy as "Alive," this track is quickly finding an audience at both modern and active rock. While it's doubtful that P.O.D. will cross over to top 40 with "Will You," the song should further establish the band as a core act for rock radio.—**BT**

## COUNTRY

**SHANIA TWAIN** **She's Not Just a Pretty Face** (3:48)

**PRODUCER:** Robert John "Mutt" Lange  
**WRITERS:** R.J. Lange, S. Twain  
**PUBLISHERS:** Universal Songs of PolyGram/  
 Loon Echo, BMI/ASCAP  
**Mercury 02475** (CD promo)

We've definitely heard this type of Shania Twain ultra-lightweight country girl-power anthem before. It's all about ear candy here, from the spiritless fiddle licks and steel of the intro to Twain's admittedly well-rendered "Oh, na, na, na" that gets things started. Lyrically, it's so much what you would expect, like Helen Reddy for a new generation: "She is a soldier—she is a wife/She is a surgeon—she'll save your life/She's not just a pretty face." Gee, women can do a lot of different things, alert the media. Still, the song is exquisite country pop with an endearing Twain vocal that owns more heart than the song deserves. As always, collaborator/husband Robert John "Mutt" Lange never met a hook he didn't like, with neat sonic tricks and instrumental breaks around every corner. In the past, one might expect a meteoric rise up the charts with fare such as this, but Twain has found the footing tougher this go-round... And besides, exactly which choir is she preaching to?—**RW**

has with every song that has had anything to do with 50 Cent this year. This may be one crew that is as great as the sum of its parts.—**RH**

**NICK CANNON FEATURING R. KELLY** **Gigolo** (4:00)

**PRODUCER:** R. Kelly  
**WRITERS:** R. Kelly, N. Cannon  
**PUBLISHERS:** Zomba Songs/R. Kelly  
 Publishing, BMI; Nickelodeon/N-Can-N  
 Music/Famous Music, ASCAP  
**Jive 56194** (CD promo)

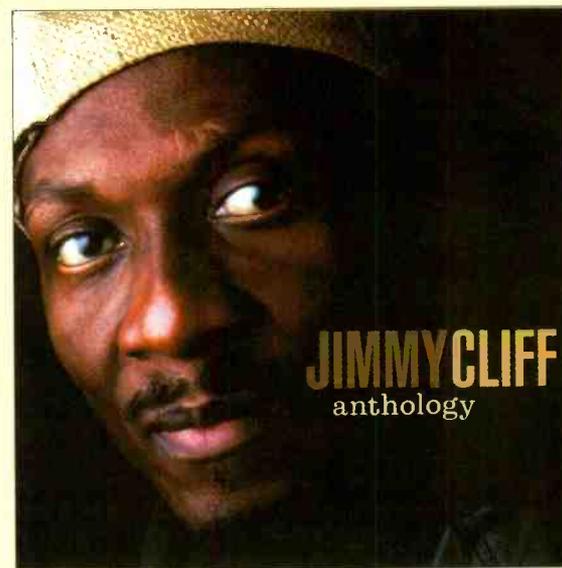
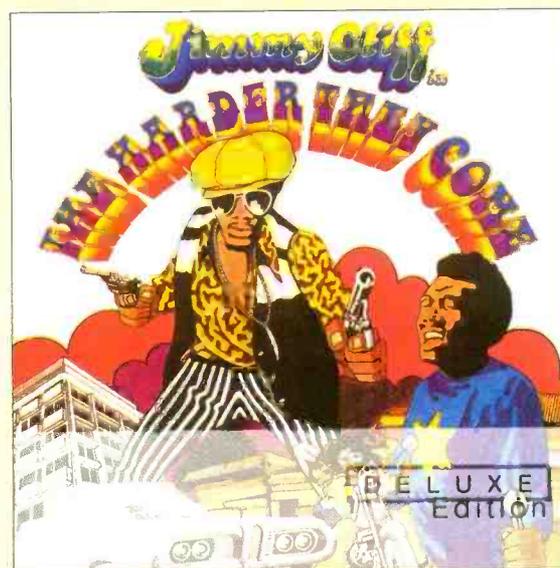
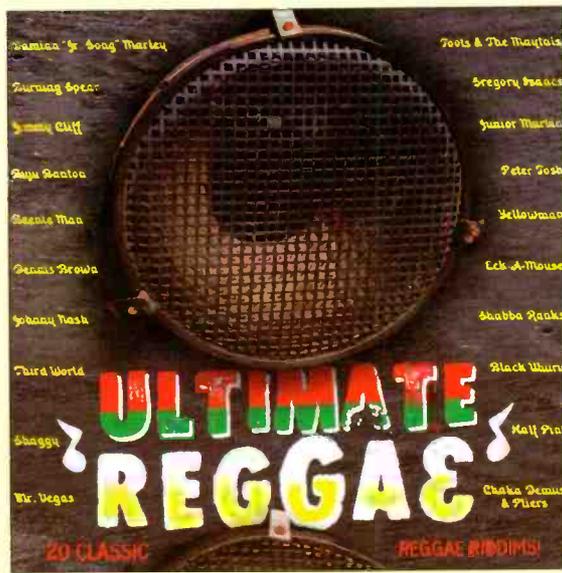
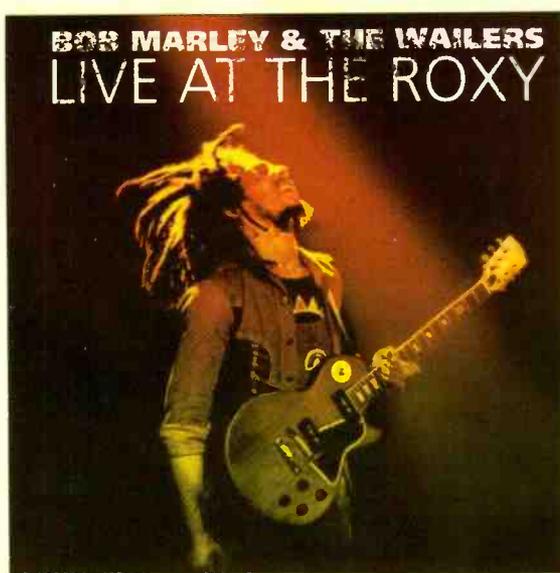
Nick Cannon and labelmate R. Kelly seem to be getting comfortable in their student/teacher relationship. Kelly, who co-penned and co-produced Cannon's previous single "Feelin' Freaky," is at the boards once again for Cannon's latest, "Gigolo." The pimp-themed anthem features a guitar-tinged track with Cannon posing as a junior playa with the requisite swagger. That said, "Gigolo" has an undeniably catchy vibe that makes you sing along even if you don't agree with the trite lyric. The single should find favor with mainstream R&B radio, where other Kelly-produced tracks like Marques Houston's "Clubbin'" and his own "Thoia Thoing" continue to gain spins. Cannon certainly has come a long way from his Nickelodeon days. It will be interesting to see how his fans (and maybe more important, their parents) respond to his newfound maturity.—**RH**

Scena Records releases live recordings by Johnny Cash from 'The Louisiana Hayride'



Rob Perkins right-sizes Value Central through its Chapter 11 filing

MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



## Labels Now Seek Strategic Branding

BY SUSANNE AULT

LOS ANGELES—Labels are starting to push for strategic partnerships with major brands that go beyond mere licensing deals, in a bid for new revenue to compensate for falling CD sales.

Labels are already earning additional revenue through licensing songs for commercials. One tune can generate several hundred thousand dollars for its corresponding record and publishing company (*Billboard*, May 3).

Yet at the third annual Music Day Sept. 16—where label executives paraded upcoming releases in search of promotional partners—the overriding theme was the need to go above and beyond inking simple licensing deals.

"The future of our business is to look for brands that want to work closer with us—not just license the song, but [who] want a long-term strategy with us," said Dominic Sandifer, senior VP of strategic marketing for Interscope, Geffen and A&M at Universal Music Group.

He spoke during Universal's presentation to the marketing crowd, which included representatives from such companies as Coca-Cola, Bausch

& Lomb, Dunkin' Donuts and GM.

BMG, Buena Vista Music Group, EMI Music and Warner Music Group also held sessions throughout the day at the Henry Fonda Music Box Theater.

Also sprinkled into the event, organized by entertainment marketing organization the L.A. Office, were live performances from such artists as EMI/Virgin's Stacie Orrico and EMI/Capitol's Dave Koz.

Ideal joint projects for labels nowadays, Sandifer and other presenters explained, are along the lines of Coca-Cola's campaign starring Interscope artists Mya and Common. Here, he said, the beverage company licensed the song "Real Compared to What" for use in the spots, placed Mya and Common in the ads and ran

*'Artists are a lot more comfortable [with sponsorships] because of the competition to get your music out there.'*

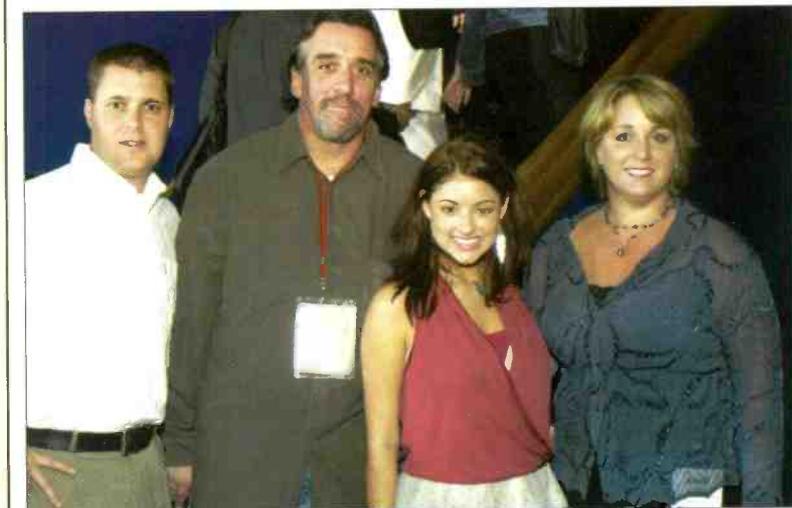
—DAVE KOZ

the campaign to coincide with the July release of Mya's album "Moodring," which included a version of "Real."

That campaign was worth more than \$10 million in promotional TV and radio media for "Moodring," Sandifer said. Currently, Universal is hoping to match promotional side-kicks with Limp Bizkit and Ashanti, among others.

Typically, labels financially benefit solely from the licensing aspect of

(Continued on page 53)



Virgin Records singer Stacie Orrico was one of the artists featured at Music Day. Pictured, from left, are Brit Hamm, Orrico's manager; EMI Music's Kenny Didia; Orrico; and EMI Music senior director of sales and marketing Shelly Hill.

## 'Spit & Polish' Does The Job

### UME Wraps Successful Reggae Promotion

BY WES ORSHOSKI

After spending the summer schooling consumers on the depth and quality of its reggae catalog, Universal Music Enterprises (UME) learned a lesson itself about working reggae, senior VP of marketing Richie Gallo says.

Following several years of anticipation, this past summer the label launched a high-profile—by reggae's standards—advertising and promotional campaign touting more than two dozen titles, including Bob Marley's biggest albums and sets from Jimmy Cliff, Burning Spear, Black Uhuru, Gregory Isaacs and many others.

After seeing UME titles dominate the *Billboard* Top Reggae Albums chart and climb the Top Pop Catalog Albums chart during the life of the promotion, Gallo says he "learned that with a little energy and spit and polish, we can get a little further" in promoting and selling reggae titles, which are not always the easiest sell.

During June and July, nearly a dozen UME titles carrying the Tuff Gong, Island, Hip-O, UTV and UME logos dominated the *Billboard* reggae chart. At the height of the cam-

paign, in mid-July, the Marley best-of "Legend"—the crown jewel in UME's collection—sold roughly 20,000 copies per week. The promotion was so successful that the label is working with Red Stripe, Air Jamaica and Puma on future high-profile efforts, one of which will be tied to the forthcoming World Cup tournament.

A goal of the promotion, spearheaded by associate director of marketing Ramon Galbert, was to beef up the reggae legacy of the Island label—which has been somewhat distilled in recent years—and to remind consumers that Island truly introduced Americans to the genre.

Splashed across the top of print advertising and fliers created for the promotion were the headlines "Jamaican music history: Lessons begin here" and "Island Records: Home of the finest in reggae music."

All carried a new version of the Island logo: the iconic jagged-leaved Island palm tree in yellow surrounded by a black circle and accompanied by the words "Island Reggae" in separate red and green boxes.

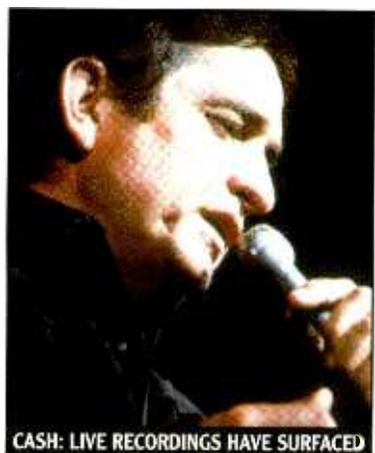
The promotion focused on five titles UME issued

(Continued on page 52)

# Cash's 'Hayride' Tracks Out On Scena Records

In an eerie coincidence of timing, an indie label released one of the best available **Johnny Cash** collections Sept. 23, just 11 days after the legendary artist's death (*Billboard*, Sept. 27).

"Johnny Cash—Live Recordings From the Louisiana Hayride"—issued by Lee's Summit, Mo.-based Scena Records—compiles hitherto unheard 1955-1963 air shots from the titular Shreveport, La., country radio showcase. The '55 performances are the earliest live recordings by the Man in Black currently in print.



CASH: LIVE RECORDINGS HAVE SURFACED

Cash and his working band blast through vital versions of such hits as "Hey Porter," "Folsom Prison Blues" and "Big River," plus such rare offerings as a version of the **Edna St. Vincent Millay** poem "Ballad of the Harp Weaver" set to music.

On the same date, Scena also released an equally fine set devoted to 1960-1965 "Hayride" appearances by Cash's late wife, **June Carter Cash**. RED Distribution is handling the albums.

**GRANTING WISHES:** Wishing Tree Records in Warren, R.I., has lined up exclusive tracks by some familiar alternative-rock names for its third album benefiting Amos House, a Providence, R.I.-based, nonprofit organization that provides shelter and support for the homeless.

The two-CD "Amos House Collection, Vol. III," due Nov. 25, will include new material by **Wilco**, **Super Furry Animals**, **Hayden**, **Spoon**, **Her Space Holiday**, **Wheat** with **Tim Rutili**, and **Califone**. The label's own acts—**Richard Davies**, **Emily Sparks**, the **Aluminum Group** and **Skating Club**—are also featured among the 20 tracks.

Revolver in San Francisco is distributing exclusively.

**MORE RYKO ACTION:** Ryko Distribution, through MRI, is taking on exclusive distribution of Chemical Underground, the label founded by the members of the atmospheric U.K. band **the Delgados**. The deal kicks off Oct. 21 with the release of the new Delgados album "Domes-tiques" and "5:14 Fouoxytine Seagull Alcohol John Nicotine," a solo album by **Arab Strap** member **Malcolm Middleton**.

Ryko has also moved into the gospel arena with an exclusive U.S. distribution deal with Tyscot Records. Tyscot, which claims to be the oldest African-American-owned gospel firm, has a catalog that features **Rance Allen**, **Deitrick Haddon**, **Bishop Larry Trotter**, **Rodnie Bryant** and **William Becton**. Tyscot's parent, TASEIS Distribution, handles marketing and manufacturing for the label.

**QUICK HITS:** Doobie Shea Records founder **Tim Austin** has started a new production company, Doobie Shea Productions, to facilitate the production and release of independent projects by regional bluegrass artists.

The Americana, folk and blue-

## The Indies

By Chris Morris  
cmorris@billboard.com



grass label operates its own studio in Boones Mill, Va. The new operation will offer recording, editing, music publishing, design, printing, manufacturing, promotion and publicity services. Doobie Shea can be reached at 540-334-1118... Harmonia Mundi USA in Santa Monica, Calif., best-known as a world-music distributor, inaugur-

ates a deal with the dance and electronica label Le Maquis in October with the release of the electronica compilation "Datcha Studio"... Redeye Distribution in Graham, N.C., has sealed an exclusive pact with Iowa City, Iowa-based Americana label Trailer Records. The label, founded in 1994 by musician **David Zollo**, has a roster that includes former **Lucinda Williams** guitarist **Bo Ramsey** and folk singer **Greg Brown**, who will issue a new album through Trailer in the fall... Burnside Distribution in Portland, Ore., is exclusively distributing Vancouver-based BongoBeat Records' elaborate Oct. 14 release "Katrina & the Waves: The Original Recordings 1983-1984" in the U.S. The heavily annotated, two-disc set compiles tracks from two albums first released by now-defunct Canadian indie Attic Records (which was operated by BongoBeat's **Ralph Alfonso**). The collection includes the original version of the band's seemingly still-ubiquitous 1985 top 10 hit, "Walking on Sunshine." The second disc is a DVD of a previously unseen 1983 live set filmed at Shepperton Studios in England.

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## 'Spit & Polish'

Continued from page 51

during the campaign—Bob Marley & the Wailers' "Live at the Roxy" (a previously unreleased two-disc set); an expanded, remastered version of the landmark "The Harder They Come" soundtrack; a definitive, two-disc Cliff anthology; a Marley best-of DVD; and the 20-track "Ultimate Reggae," which features cuts from Cliff, Peter Tosh and Shaggy.

A two-page spread in the July 24 issue of *Rolling Stone* featured the covers of 19 Marley titles (nearly all of them remastered) and recently repackaged and remastered sets from Spear, Isaacs and Buju Banton.

Also pictured were the covers of several of UME's "Millennium Collection" and "Ultimate Collection" anthologies feting the likes of Lee "Scratch" Perry and Black Uhuru.

Similar ads ran in *Blender*, *The Source*, *Vibe*, *The Fader*, *Surfer* and *High Times*. They were also splashed on bus benches in Los Angeles and across the backs of pay-phone kiosk clusters and on subway billboards in Manhattan. The label also hyped the "Roxy" title on a Sunset Strip billboard not far from the fabled Hollywood club it was recorded at.

Gallo says UME was trying to send the message that "it's not all about Bob [Marley]"—even though it is his star power and catalog that drove the campaign. Thanks to their positioning

alongside the eye-catching collection of Marley and Cliff covers, lesser-known sets by the likes of Capleton, Max Romeo and Luciano were given instant credibility, he notes.

And certainly, especially because of the print advertising, the promotion gave these albums a much bigger presence than they normally would have carried.

For these artists, himself included, "any form of promotion is good," says Spear, whose early Island titles were recently remastered by UME and pictured in the print ads. "It's good for everybody and good for the music in general. From a promotional level, it's wonderful."

Hopefully, he says, "it will guide a new generation into Burning Spear music."

### ONLINE AND ON END-CAPS

Wrapped in mid-September, the campaign was also driven by end-cap promotions with Virgin, Tower and Best Buy.

Online, UME created islandreggae-sweepstakes.com, where visitors could enter to win a trip to an annual Marley festival in Orlando, Fla. The site was noted on fliers and in ads, both print and online, at the Borders Books & Music and Amazon sites.

T-shirts and beach towels touting the new Island Reggae logo and references to the various artists being advertised went to stores. A 14-track sampler culled from new and old albums and carrying the same headlines and artwork as the fliers and ads went to Tower and a number of one-stops.

Radio spots tied to the promotion with Tower were purchased in such key cities and college markets as San Francisco and Austin. "Ultimate Reggae," meanwhile, was supported with a direct-response TV commercial.

Special tie-ins were also done with Puma and Norton Publishing, which recently issued "One Love," a collection of former Wailer Lee Jaffe's photos and memories from years spent living and working with such luminaries as Marley and Tosh. Throughout the summer, Jaffe plugged the campaign in press and radio interviews designed to promote his book.

The Island Def Jam street team gave the campaign and the new titles the same attention as front-line releases.

Summer, traditionally the season when reggae sales pick up, was the ideal time for the campaign and remains the target season for UME reggae campaigns that may follow. Not only does reggae seem to resonate more universally in the warmer, sunnier months, but Gallo also notes that it is a time when there are fewer releases and more endcap space at the major chains.

But perhaps most important, summer is known as festival season for reggae enthusiasts, with more than 30 festivals held throughout North America and Jamaica.

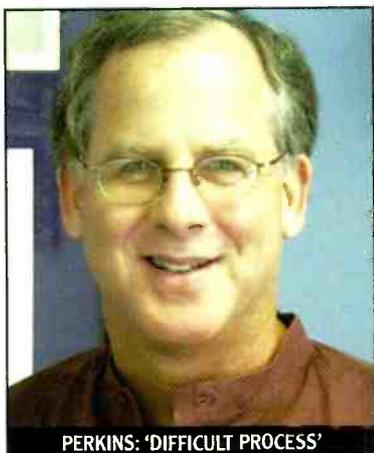
Expanded, two-disc versions of "Burnin'" and "Live," as well as a multi-disc live collection, are among the Marley vault releases UME is pondering for 2004 and beyond. Each could become the focus of future reggae campaigns.

# Value Central Seeks Approval For Reorganization

The four retail Chapter 11 filings that took place at the beginning of the year are all being resolved.

In the latest move, Value Central Entertainment filed its Chapter 11 reorganization plan Sept. 19, which now goes to creditors for a vote. An approval hearing is set for Nov. 19.

Value Central will likely be the only one of the four to emerge on a stand-alone basis, if the plan is approved. Among the other three Chapter 11 companies, Wherehouse Entertainment and CD World are being sold, and Music Network is being liquidated.



PERKINS: 'DIFFICULT PROCESS'

If creditors approve the Value Central plan, the chain will emerge with 70 stores, while creditors will get a payout during the next six years, sources say. Secured creditors would get a decent recovery on pre-petition debt, somewhere around 75 cents on the dollar, while unsecured creditors would get a small recovery—about 5 cents on the dollar, a source familiar with the plan says.

Value Central filed for Chapter 11 protection in February, after a merger last year between Value Music and Central South went awry. At the time of the merger, it had 125 stores and \$140 million in revenue. Of the 70 stores it has now, 24 are mall-based.

"It was a very difficult and painful process, but we fought our way through this," says **Rob Perkins**, president of the Atlanta-based chain. "We have right-sized our company, eliminating the unprofitable locations. We did a lot of changes to the product mix, and we are pretty lean, overhead-wise."

Perkins says that Value Music appreciated "the give-and-take we had with all of our suppliers" during the Chapter 11 process. They showed they are valued partners, he adds.

**NEXT CHAPTER:** CD World, which filed for Chapter 11 protection in April, will be acquired by Trans World Entertainment. CD World has 13 stores—four in St. Louis from the Streetside chain and nine in New Jersey. Sources say Trans World will operate most of the stores through the holiday selling season to see which ones it wants to keep open.

CD World president **David Lang** says that the sale of the chain provided the "best scenario for the most employees." A court hearing approving the sale was scheduled for Sept. 26, which could mean an early-October closing.

*Billboard* was not able to determine what the payout would be for creditors, but between the sale and cash at the company, it sounds like the CD World estate has approximately \$2.5 million. At the time of the filing, creditors were owed some \$6 million.

In addition to getting some good stores, Trans World will keep Lang on for a year as a consultant, which will give the company access to his expert-

ise in the lifestyle product lines that are heavily represented in the stores.

**LAST CHAPTER:** Sept. 29, the day that most of the industry will receive this issue of *Billboard*, is the day that Sun Capital Partners, Musi-

considering Sun Capital plans to object to the sale and may be willing to pay a higher price. Since it is the responsibility of the court to get the highest return for creditors, the judge and creditors may let Sun bid, or they might decide that the bird in the hand is better than the one in the bush.

If the bidding proceeds and Trans World wins, it will keep the Wherehouse warehouse open to evaluate it, along with its other two distribution centers—the old Camelot facility in North Canton, Ohio, and Trans World's own warehouse in Albany, N.Y. It plans to close the Wherehouse headquarters.

If Sun Capital can line up vendor support that would allow it to reopen the bidding process—and if it wins—it plans to keep Wherehouse separate from Musicland for about nine months, then merge the two. The question that label folks have regarding that scenario is, Will Sun Capital merge the two companies at the Musicland headquarters or at the Wherehouse headquarters?

In other Sun Capital news, **Danny Yarbrough**, former chairman of Sony Music Distribution, has been working with Sun Capital as a consultant.

**Retail Track**  
By Ed Christman  
echristman@billboard.com



## Deals Sought

Continued from page 51

these marketing partnerships. If a band speaks instead of singing in a commercial, the act would receive the lion's share of the compensation, and the "label is not involved at all," says Andrea Kinloch, VP of product management and partnership marketing at Warner/Rhino.

Attendees said labels could very well start hunting for ways to profit from artist endorsement deals that do not involve licensing. Yet the publicity garnered for artists who participate in TV commercials is inherently valuable, record executives say.

And for fledgling artists, "we'll waive all the licensing fees [for using one of their songs] in a commercial. It can be instrumental in breaking the act," said Rob Souriall, VP of marketing for Buena Vista, following his company's session, which highlighted upstart R&B artist Calvin Richardson, among others. Souriall noted that the exposure alone from such a deal will ultimately make more money back in CD sales.

Warner Bros. saw such tangible returns in teaming its Latin artists with MasterCard and Kmart. If consumers purchased CDs from such artists as Enrique Iglesias and Juanes with their MasterCard at Kmart, buyers would get \$3 off each disc. During this recent campaign, sales for the featured albums jumped 410%, said label

executives, who were singling out such acts as Paul Simon and the Grateful Dead for advertisers.

As CD sales slow and radio consolidation makes it harder to secure airplay, more artists have begun to see advantages in aligning themselves with a company's brand.

"There was a time when it was so taboo to have any of your art used for commercial purposes," Koz says. "Now artists are a lot more comfortable because of the competition to get your music out there."

Fortunately for acts and their labels, a number of brand marketers who attended Music Day believe musicians make highly effective advertisers. Compared with the wide range of people who might be fans of a particular movie or TV star, "the audience [for a singer] can be so vertical and tight," said Teri Ward, senior account director for product placement firm Norm Marshall & Assoc., whose clients include Heineken and GM. "It's a creative use of your money."

But some brand marketers expressed reservations about connecting their products with musicians. An artist's image could negatively change during a campaign and hurt an ad's impact.

"Dunkin' Donuts is all-American and wholesome," said Ruth Swanson, integrated marketing manager for the company. "But some of these 12-year-old girls could go down the wrong path [and] get body-pierced all over."

As Ward sees it, "There's a little bit of risk. But it's like dating. The payoff could be awesome."

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# Video Retailers Prep For Record Season At ECVS

BY STEVE TRAIMAN

Set as the kickoff to what is expected to be the best holiday quarter in home video history, this year's East Coast Video Show (ECVS) is primed for several thousand attendees. The conference takes place Sept. 30-Oct. 1 at the Atlantic City (N.J.) Convention Center.

Themed "The Power of Knowledge," the industry's largest regional trade show will include a mix of cutting-edge business seminars, exhibitor-sponsored social events and 100-plus exhibitors, including home and adult video studios, distributors and suppliers (see spotlight, page 55).

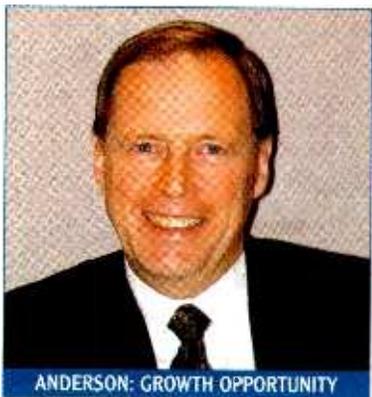
ECVS "will be another opportunity to continue the explosive growth the home-video industry has seen this year," predicts Bo Anderson, president of the Video Software Dealers Assn., which is presenting the show. "It will help retailers get an even better fix on the fourth quarter, with the highest number of \$100 million-plus box-office grossers ever released in a holiday period."

Equally important, Anderson says, is the growing demand for non-theatrical product "that is coming in ways that five years ago no one would believe," he adds. "Retailers are thrilled about it and getting an excel-

lent return on investment."

Retailers say they find the show the perfect kickoff to the holiday season.

"The ECVS is a unique networking opportunity for all retailers," says Todd Zaganiacz, owner of indie the-



ANDERSON: GROWTH OPPORTUNITY

Video Zone. He opened the store in 1995 in South Deerfield, Mass., after beginning his career in 1990 as a manager for Trans World Entertainment's Saturday Matinee chain. Elected to the VSDA board earlier this year, he also was a co-founder of the 5-year-old, 61-member New England Buying Group that includes indie stores in 10 states.

Zaganiacz projects the holiday quarter "as the largest we've ever

seen, coming on top of our great year to date."

He recalls ordering more than 75 of the initial DVD titles when Warner Home Video had its national rollout in fall 1997. DVD now represents more than 60% of his sales and rental business. The store also jumped on video-games early, which account for about 10% of revenue. And sales have been increasing since he began an active buy/sell/trade program.

Zaganiacz saw an early start for the holiday season with New Line's release of the double-DVD "The Lord of the Rings: The Two Towers" special edition this month. He is also bullish on Buena Vista's blockbusters "The Lion King" and "Finding Nemo," as well as the studio's "Pirates of the Caribbean: The Curse of the Black Pearl."

Others that should do well include Fox's "X2: X-Men United"; Warner's "Matrix Reloaded," which will street about three weeks before the third installment of the "Matrix" trilogy hits the big screen; and Paramount's "Indiana Jones" trilogy boxed set.

Speaking for all indie owners, Zaganiacz points to two major continuing industry problems. "The 'big box' chains are typically low-balling new releases by as much as \$5 below the [minimum advertised price], as

they don't care about losing out on co-op funds," he says. "How can [indies] compete with that when most consumers are just looking for the best price?"

Zaganiacz notes that street-date violations are always an issue, asking, "What happens when a major competitor breaks a strict deadline for a blockbuster title, and all the studios do is wiring their hands?"

## NEW VSDA INSTITUTE PROGRAM

One of the ECVS program highlights will be three 30-minute previews of courses offered in the new VSDA Institute Certificate of Training Program, a comprehensive curriculum for store managers focused on vital areas, with materials written specifically for video retailers.

Membership VP Mark Fisher explains that the multimedia program—primarily online training and in-person sessions—does not have any required courses.

Participants can elect three from a list of what will eventually be nine electives to complete their certification. Courses are \$30.

The first two courses were introduced at the annual August Sunsplash event in Myrtle Beach, S.C., with 18 graduates of the first two classes, "Hir-

ing the Best" and "Training Your Staff."

"Most of our members got into this business over the years without business experience or training, and it was really seat-of-the-pants learning," he observes. "We know it will help our members long term to run their stores more efficiently with a truly professional staff."

## MORE GROWTH PREDICTED

All this comes against the backdrop of the Consumer Electronics Assn. projection that more than 50% of U.S. households, or about 52 million, will have a DVD player by year's end.

In addition, *Billboard* sister publication The Hollywood Reporter, citing a recent study from Centris, reports that videogame consoles supporting DVD playback will have an important impact on future DVD sales.

At the August DVD Entertainment Conference in Los Angeles, International Recording Media Assn. president Charles Van Horn forecast that 80% of U.S. homes—some 85 million—would have DVD playback capability within three years. Pam Danziger, U.K.-based Understanding + Solutions analyst, noted that while the market will grow solidly in units, it will dip in dollars as prices continue to drop, with older titles discounted more rapidly.

# BBC And 'Later' Set Giants Loose On DVD

BY EMMANUEL LEGRAND

LONDON—In a music TV world seemingly dominated by "reality" talent shows, the British program "Later . . . With Jools Holland" is an anachronism.

The acclaimed live-music show, produced by U.K. public broadcaster the BBC, features nothing but musicians playing live to an audience, in a show presented by a fellow artist. The show's sole purpose is to focus on the creativity and musicianship of the artists.

"Later" is back for its 22nd six-week run in October on BBC2 in the U.K.—and on a number of channels around the world—and October will also see the release of the third DVD to be extracted from the show.

"The great thing about the BBC is that they have built this massive archive of performances from the show, and we are able to pick songs from old shows, such as the Kinks in 1993 or Bo Diddley in 1996," says the show's presenter Jools Holland, himself a pianist/bandleader and former member of British pop act Squeeze.

"Giants," the next DVD, to be released Oct. 20 in the U.K. by Warner Music Vision, features such acts as Paul McCartney, R.E.M., Tom Jones, Solomon Burke, Jeff Beck, Elvis Costello, Al Green, Patti Smith, Willie Nelson and Johnny Cash, among others.

All taken from the show's extensive archives, the BBC has previously released two themed DVDs, one on heavy metal ("Later . . . Rocks," which has shipped 50,000 units to date in the U.K.) and another to celebrate the 10th anniversary of the show ("10 Years Later . . .," which has shipped 65,000 units).

The content of the DVDs reflects the diversity of the acts that perform on the show and also draws upon the special programs Holland presents for the BBC. They include his renowned New Year's Eve "Hootenannies," where he appears with a string of guest artists and fronts his own "big band."

Holland says he is "really fond of these DVDs, where you actually see the guys playing, like this old stuff from the '40s or '50s. It is great when you see them play. There's so much you can learn from their performances."

Peter Price, the executive producer at 3DD, the London-based company that signed a deal in 2002 with the BBC for the worldwide distribution rights to the series and the DVD rights, says, "There are very few opportunities these days for bands to play live [on TV]," and there is no other live-music catalog like this one in the world.

"It is a special show—the presenter is also a musician, so they talk about music," Price says. "Artists love to do the show; there is a real camaraderie and spontaneity."

For the DVDs, Price says 3DD and the BBC look at a list of potential tracks and make their selections based on a chosen theme; Holland then adds his own input. The DVDs also feature additional interviews and footage.

For Price, the appeal of the shows

its entirety, without breaks or editing."

The one-hour show owes a lot to the personality of the presenter. Artists, usually between five and seven acts, all gather at the same time in a BBC Television Center studio in London to record each new show. Holland suc-

cessively presents the acts that play one after the other. There are usually two interview breaks, but the show is mostly about the music. In several cases, Holland himself sits behind the piano and joins in with the acts performing. The show is typically recorded in the evening and broadcast two days later with minimal editing.

"What makes this show unique is that artists feel comfortable," Holland says. "They feel at home. That is why we get people whom you would probably not see on TV otherwise. And for me, I get a great view from the end of my piano."

Holland concedes that a show like "Later" is not likely to be broadcast by commercial TV but says it fulfills a

public service-remit. "The BBC is a public broadcaster that takes a long-term view and takes responsibilities on its role. That is quite rare these days," he enthuses.

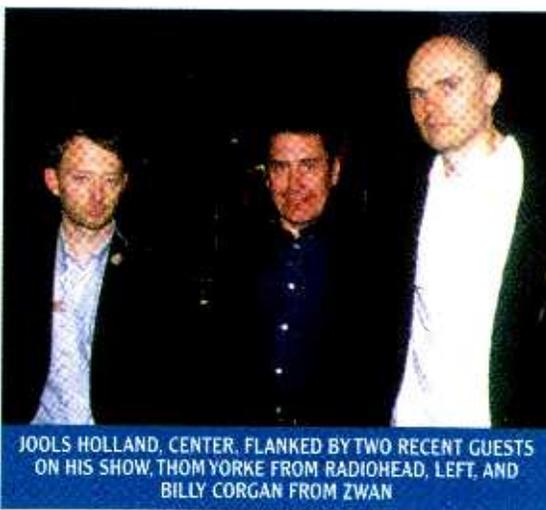
Mark Cooper, the BBC's creative head of music entertainment, says that its eclecticism is what makes the show so distinct, with rock acts featured alongside R&B or world-music artists.

"It is a very 'BBC' program," he suggests. "It has a public-service value, it introduces the audience to new sounds, new artists. It is a nonformatted show, driven by taste."

He continues, "We prepare the show with its own narrative and rhythm, so that it feels more like a show than a collection of songs. And we voluntarily have this eclectic potpourri of artists and musical genres. We go to different places and take people on a journey that can be exciting and educational."

"In many ways, it is an idealistic place—all the musicians are in the same room. They rehearse individually, but when the show starts, they are all in the studio and can see each other performing. This can be inspiring to them. All the artists love the concept."

The new season will see performances from R.E.M., Buddy Guy, Jane's Addiction, the Coral, Beyoncé, Annie Lennox, Oumou Sangare and Justin Timberlake, among others.



JOOLS HOLLAND, CENTER, FLANKED BY TWO RECENT GUESTS ON HIS SHOW, THOM YORKE FROM RADIOHEAD, LEFT, AND BILLY CORGAN FROM ZWAN

comes from the fact that "it is not 'Pop Idol'—it's about musicians and real music. There's also a good mix of established artists and breaking artists. It is quite cutting edge, but there's always a guarantee that there will be good music. We sell the show around the world and add new territories each month, and it is usually broadcast in

# DVD

A BILLBOARD SPECIAL REPORT



## DVD Growth Expected To Continue

### 55M Homes Will Probably Have DVD Players By Year-End

BY GREG MASTERS

DVD has been a success for retailers almost since its inception. The Consumer Electronics Assn. (CEA) reports that the number of homes containing DVD players has reached 40 million. It projects that number to reach 55 million—more than half of all U.S. homes—by the end of this year. And that still leaves a lot of room for growth.

The East Coast Video Show opens Sept. 30 at the Atlantic City Convention Center in New Jersey with the format earning more shelf space as consumers migrate from VHS and demand their movies on DVD.

"The acceptance and popularity of DVD has exploded," says Brian Lucas, a spokesperson for Best Buy.

By the end of first-quarter 2003, DVD accounted for 53% of Blockbuster's rental revenue. This represented a jump of 22% over the year-ago period. "Our customers have clearly shown that they like DVD," spokesman Brian Lugash says. He adds that customers like the superi-

or picture and sound quality as well as the bonus features. Blockbuster believes DVD will continue to perform strongly, he says, "It's great for the home video industry."

DVD sales are expected to keep right on climbing. The year 2002 was a strong year for the motion picture industry, which shattered its own box-office record by 11% in



2002 with nearly \$9 billion worth of tickets sold in the U.S. And strong box-office results soon translate to strong sales at retail when the movie is released on DVD/VHS.

"There aren't many mature industries over 20 years old that are growing close to 30% year over year," notes Michael Radiloff, VP of theatrical catalog marketing at Warner Home Video, referring to the home

video business as a whole. DVD sell-through now is driving growth within the whole video category, he says. "On a unit basis, our category is up 26%. If I were a retailer looking at those numbers, I'd be looking at expanding my video section to take advantage of that growth category."

Peter Staddon, senior VP of marketing for Los Angeles-based Twentieth Century Fox Home Entertainment, says he has seen the range broaden to embrace a kids' and family market. He points to sales of "Ice Age," which has sold millions of units, as an example of this success.

The mass channel is the primary beneficiary of these phenomenal sales. "Mass market is one of the main drivers behind DVD now," he says, "but it's gone beyond the big guys. It's also reached the grocery channel and drug stores."

Kelly Sooter, head of domestic home entertainment at DreamWorks, agrees that DVD is broadening into a mass-appeal product.

"We're seeing genres typically  
*(Continued on page 57)*

## 'Niche' Titles: A Boom Category

BY STEVE TRAIMAN

With the DVD market on track to release a record 9,300 titles this year and reach a \$13 billion sales target, the 15% represented by the mis-named "niche" categories should reach about \$2 billion, according to projections by Ralph Tribbey, editor of the weekly DVD Release Report.

Figures are based on seven-month sales estimates by VideoScan, the Video Software Dealers Assn.'s Vidtrac and other key industry sources.

"That's a lot of money on the table for niche players to share and a lot of expanding opportunities for more retailers in more channels," he says.

Of the nearly 26,000 DVD titles released since Warner Home Video shipped its first movies in March 1997, about 14,400, or more than 55%, are in categories other than pre-1997 and 1997-current theatrical and direct-to-video feature films.

As video retailers gather Sept. 30-Oct. 1 at the East Coast Video Show at the Atlantic City Convention Center in New Jersey, the potential for sales of non-theatrical DVD titles is sure to be a major topic of discussion.

A sampling of leading suppliers in the top DVD niche categories offers a compelling snapshot of a vibrant and expanding market. Included are special interest, 3,908 releases; music, 2,566; foreign-language feature films, 1,922; and anime, 1,648.

Also, showing the greatest year-to-year growth rates for the January-July 2003 period vs. the comparable 2002 time frame are TV-series multi-disc sets, up nearly 114%, and TV series, up more than 97%.

"Music on DVD for the first time

lets our customers experience 5.1 surround sound and a concert experience," says Harry Safter, Sony Music Distribution VP of music video and DVD sales. "Our promotions and programming are geared to that premise, with a consumer-friendly price point of \$14.98 for most releases. We're also aiming for day/date DVD and album release, wherever possible."

He points to the success of a recent Destiny's Child DVD that streeted just after member Beyoncé's new solo CD and the upcoming AC/DC "Live at Donnington" DVD, with 22 5.1 tracks at \$14.98, that will arrive with the album Nov. 22.



Safter describes a June Tower Records Music on DVD program as "a killer promotion," with 20 front line DVDs advertised at sale prices in three national newspaper inserts. This plus the use of speed tables and endcaps with in-store signage resulted in a 750% on-average sales increase for that month. A follow-

up campaign was held in September.

"The key comment from store personnel and management was that consumers were discovering this product for the first time," he says. "Music on DVD has a tremendous upside as long as we do our job and let consumers know that it is available. We have a lot of growing to do."

Among independent music companies, Eagle Rock Entertainment has aggressively signed DVD content through its Eagle Vision arm. Current titles include DVDs from Eric Clapton, the Cure and Pink Floyd.

Equally bullish on music DVD prospects is Paul Katz, BMG new business development and visual

*(Continued on page 57)*

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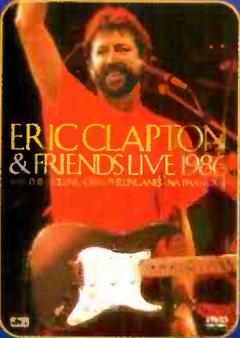
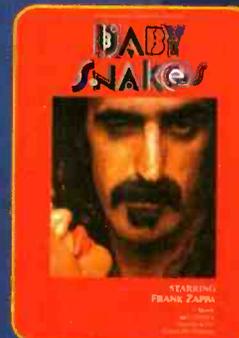
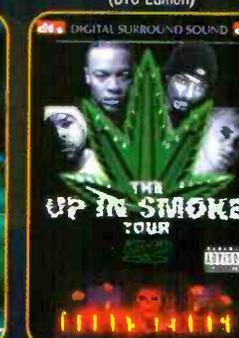
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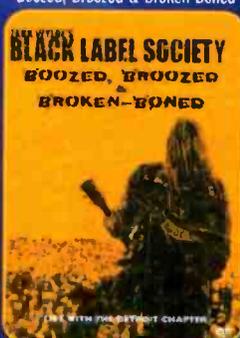
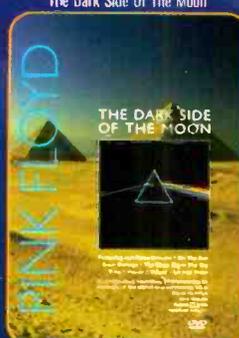
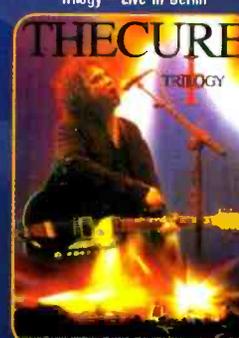
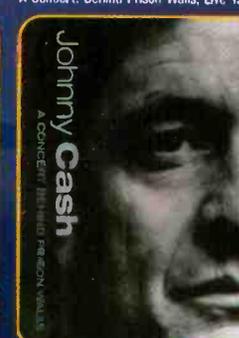
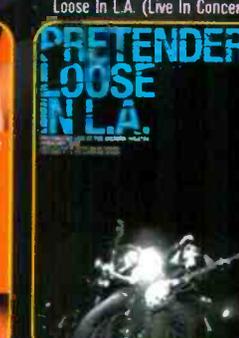
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## Growth

Continued from page 55

not so present before." She points to family product coming strongly into the marketplace. DVD used to be action-driven, she says, but that has changed during the past 12 months.

Justine Brody, VP of marketing and promotions at New Line, says the video release in August of the blockbuster "The Lord of the Rings: The Two Towers" was complemented by a broad program of licensed tie-ins including calendars, T-shirts, action figures, posters and notebooks. New Line sold more than 11 million DVDs of the first installment in the trilogy. Expectations for the second installment are high since its box-office take was bigger than the first (\$337 million to \$313 million for "The Fellowship of the Ring").

Though Staddon says that sales are driven by big titles, the big titles work to trigger catalog title sales. Savvy merchants are configuring their stores to make DVD a destina-

tion, he says. Retailers need to establish a place in their stores to draw people to new releases and then convert them to catalog titles as well, he adds.

Lucas says Best Buy is happy to carry a large selection of DVD titles, including both new releases and back-catalog titles. "We pride ourselves on maintaining a good library," he says. Once customers take the plunge for a DVD player, he says they buy a number of titles, including some to replace VHS versions. "The format is one of those products that delivers on the promise. People are embracing it."

Sooter agrees. "As people move into the market, they see titles they want for their collection." Evergreen titles that are new to DVD do significant numbers, she says, pointing to the stellar sales of such movies as "Gladiator" and "Saving Private Ryan."

Lugash points out that DVD takes up less shelf space. "It allows us to display more units in the same amount of space." Plus, there are fewer problems with the technology since mechanical parts never touch the readable area of the DVD as they

do during VHS playbacks.

Improved technology means added sales for the retailer when it comes time to offer previously viewed DVDs for sale. "As demand in rentals wane, we can sell off previously viewed DVDs at a great bargain a couple of weeks after the release date," Lugash says.

extensive home libraries of VHS tapes mean that consumers are not about to throw away the older technology. Instead, sales statistics indicate consumers are bringing DVD playback capabilities to their home entertainment options by adding a stand-alone DVD player or DVD/VHS or TV/DVD combo unit.

"VHS penetration is so strong that we will carry the format for as long as our customers ask us," Lugash says. But he says the trend is clearly going in the direction of DVD.

Lucas says, "There's really no reason to see DVD growth slowing down."

And DVD and VHS are not the only winners in the home entertainment arena. Videogames continue to be a profit center for retailers. While growth has slowed a bit from the feverish spurt seen three years ago, the VSDA report says that sales of console-based videogame software increased 19.6% from 2001, while game players spent \$722 million renting videogame software in 2002.

In explaining the strength of the industry, VSDA president Bo Andersen says, "The basic driver of the growth of home video is the melding of the high-tech and portable DVD with the best entertainment in the world: the American motion picture."

*Greg Masters covers consumer electronics and home entertainment for Retail Merchandiser magazine. He can be reached at greg@retail-merchandiser.com.*

## 'The prerecorded VHS will not disappear but will rather evolve into a niche product.'

Blockbuster's retail section has grown incredibly, he says. The chain averages 1,000 units in its retail sections. Plus, many Blockbuster stores are also carrying a selection of DVD players.

Best Buy carries a wide array of DVD players from a number of manufacturers. Though demand for VHS has waned, retailers are not counting it out just yet. More than 92% of American homes contain VHS players, according to the CEA, and

This opinion is backed up by the "2003 Annual Report on the Home Entertainment Industry," released last month by the Video Software Dealers Assn. (VSDA). It states that VCR hardware penetration rose by almost 4 million U.S. TV households to 97 million, as U.S. consumers spent \$3.4 billion buying prerecorded VHS tapes in 2002.

"The prerecorded VHS will not disappear but rather will evolve into a niche product," the report predicts.

## Niche

Continued from page 55

media senior VP.

"We see DVD as the greatest opportunity to get our top artist product into the market as quickly as possible," he says. "Our labels and artists are more into upfront planning to get the time line right for as close to day/date release [with a CD] as possible."

He also notes another opportunity to get more back catalog to DVD, with 20 titles by year-end from the strategic marketing group, at a typical price point of less than \$12 for a single DVD. BMG Classics is also gearing up by reactivating the prestigious RCA Red Seal label for an innovative "biography" series that will include combo DVD/CD packages on Caruso and Toscanini, among others.

Katz says one effective in-store point-of-purchase promotion was an attention-getting, triangular mobile that could also sit on the album bin for Jive's Britney Spears. The first side featured her "Britney Live" music DVD, another held the Valentine's Day DVD release of her "Crossroads" movie debut and the third displayed her "Britney" CD.

Image Entertainment was the first to exploit music on DVD for itself, rather than the major labels' original premise to promote CD sales. "We saw it as consumer-friendly as the CD with the added visual entertainment value," he adds.

The company also has taken the lead in other special-interest niches, including urban lifestyle documentaries, working with Jamie Farr's "Laughapalooza" series and Chuck D's Creamwerks. The emerging youth culture programming includes such hits as the first "Don't Try This at Home" DVD from Steve-O of MTV's "Jackass" and the Bikini Bandits flash animation series with Dee Dee Ramone of the Ramones.

Image also has the most titles in the live Broadway category, with "Oklahoma!" (starring Hugh Jackman) and the Tony Award-winning "Elaine Stritch: At Liberty" new for the fourth quarter, along with a re-promoted six-DVD Stephen Sondheim boxed set.

### MORE 'SPECIAL INTEREST'

Madacy Entertainment Group considers itself a leader in special-interest DVD, with more than 200 titles in its active catalog, sales and marketing director Glenn Roskein says.

"We've focused on World War II, space exploration and religion as three niches, with our multi-pack sets producing consistent sales for our retailers," he says, noting plans for "NASA—50 Years of Space Exploration," a five-DVD set.

A series of five-DVD Digipak collector editions for the holiday quarter uses 50% less shelf space than traditional multipacks, which should improve in-line stock position capability and perceived value to the consumer. Another holiday treat should be "The Jesus Film—25th Anniversary Deluxe Commem-

orative Edition," including a bonus "The Story of Jesus for Children" DVD. The film has been seen by more than 4.7 billion people in 236 nations, he reports.

At Wellspring Video, GM/VP Dan Gurlitz reports that special-interest business has grown more than 400% in the past four years.

"Indie companies tend to lead the charge into new frontiers," he says, "and in 1997 we recognized that new adopters for DVD came in two flavors: the action fan and the cinephile, both of whom wanted to enhance their experience at home."

A big library of foreign art films was available, and by the end of 1998 the company had 150 titles, with close to 550 anticipated by year-end. The company focuses on international and American art films and videos on performance and the arts, and wellness and spirituality. He also notes a growing market for mysteries, with a George Simenon's "Inspector Maigret" four-DVD set and Agatha Christie's "Miss Marple: The Pale Horse" coming soon.

Chinese-language films top the DVD list, with nearly 500 titles released through July. Tai Seng Entertainment was among the first indie companies to release DVDs in 1997, with three titles, GM Helen Soo recalls.

"We were the first to introduce the very popular Hong Kong movies and more recently those from mainland China and Taiwan," she says. "The popular TV series are just coming in to DVD, with 'Fists of Fury' one of the first hits."

Vanguard Cinema is in its third

year of marketing Spanish/Latino films, sales VP Eric Peterson notes.

"We were well ahead of the curve by recognizing the need for quality Spanish-language films in the DVD marketplace," he says, "with offerings now from Mexico, Spain and South America."

The catalog has more than 65 titles, with action adventures from Mexico the newest category. Best Buy, Musicland and Fry's Electronics recently supported the title "Hot Cars, Fine Babes," a contemporary look at the Southern California Latino car culture with a thumping musical soundtrack featuring developing artists and a cool car-hopping segment.

Vanguard is also into the U.S. indie market, with high hopes for "Reversal," a Jimi Petulla film with World Wrestling Entertainment (WWE) star Kurt Angle and Olympic medalist Shannon Miller.

"There's a lot of potential for cross-marketing with WWE," he notes. Peterson also sees a bright future for the Spanish/Latino DVD market.

### ANIME: NO LONGER 'A NICHE'

"Anime is no longer a 'niche' or 'special-interest' market—it's an industry unto itself, and it's getting bigger as awareness of the art form broadens," ADV Films sales and marketing senior VP Frank Wolbert says.

In 2002 the anime industry (home video, licensing, TV, publishing, merchandising and other ancillary goods) in the U.S. generated an estimated \$4.3 billion dollars in gross revenue, according to the

Japan External Trade Organization.

Parent company A.D. Vision also has the Anime Network, the first North America anime cable channel; Newtype USA, the official English-language version of Newtype, Japan's top anime and manga information source; ADV Manga publishing division for comics and graphic novels; and ADV Toys for licensed games and action figures.

With TV sci-fi another big category, last year ADV teamed with Best Buy and Musicland for the Best Buy Achievers Weekend in Hollywood for their top employees.

Pioneer U.S.A. has nearly 500 anime titles, the industry's largest catalog, and was one of the first with DVD titles in 1997, after launching its VHS line in 1994, notes marketing manager Chad Kime.

"Anime DVD success is due both to TV series and videogames like Pokémon, Dragon Ball Z and Yu-Gi-Oh," he says. "A lot of these kids have grown up and want to explore the more mature product aimed at teens and young adults."

In July, the company debuted a companion anime CD soundtrack line at Musicland's Suncoast chain, with seven titles including popular series "Chobits" and "Hellsing."

"They were cross-stickered and placed near the anime DVD section and did very well," he reports, "and we hope to have a new monthly release."

Including distribution for Bandai, for five years, and Viz, for three, Pioneer has seen steadily increasing VHS and now DVD sales for 10 years.

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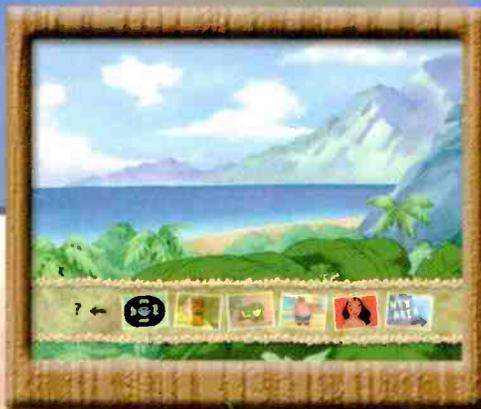
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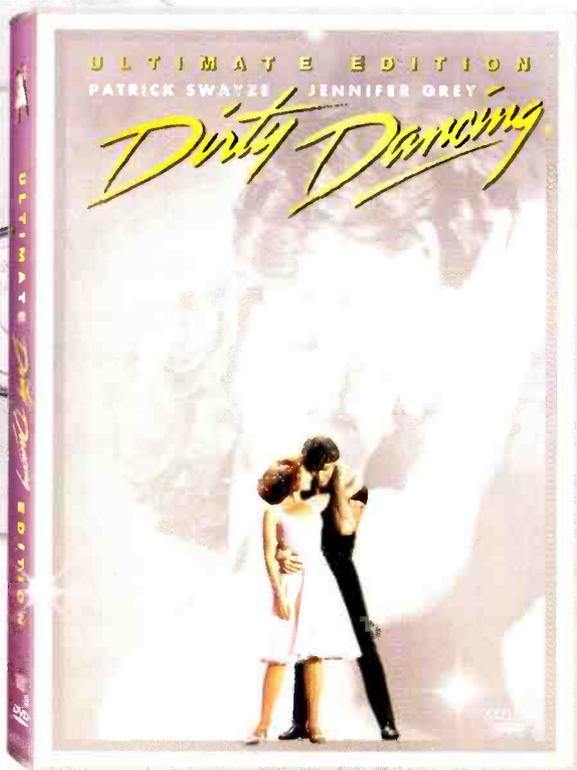
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# OCTOBER 4 2003 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			Sales data compiled by Nielsen VideoScan			
			<b>NUMBER 1</b> 1 Week At Number 1			
1	NEW		<b>SLEEPING BEAUTY</b> BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
2	NEW		<b>BULLETPROOF MONK</b> MGM HOME ENTERTAINMENT 04809	Chow Yun-Fat Sean William Scott	PG-13	26.98
3	NEW		<b>FAMILY GUY - VOLUME 2</b> 20TH CENTURY FOX 07939	Animated	NR	49.98
4	1	3	<b>THE LORD OF THE RINGS: THE TWO TOWERS (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98
5	2	3	<b>THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13	29.98
6	NEW		<b>CORE (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 34674	Hilary Swank Aaron Eckhart	PG-13	29.98
7	5	3	<b>STITCH! THE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 29411	Animated	NR	29.98
8	3	2	<b>A MAN APART</b> NEW LINE CINEMA/NEW LINE HOME VIDEO 06525	Vin Diesel	R	27.98
9	NEW		<b>THE CORE (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 56684	Hilary Swank Aaron Eckhart	PG-13	29.98
10	4	2	<b>IDENTITY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00539	John Cusack Ray Liotta	R	27.98
11	NEW		<b>MALIBU'S MOST WANTED (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24684	Jamie Kennedy	PG-13	27.98
12	NEW		<b>MALIBU'S MOST WANTED (WIDESCREEN)</b> WARNER HOME VIDEO 27996	Jamie Kennedy	PG-13	27.98
13	6	4	<b>CHICAGO (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
14	7	3	<b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98
15	NEW		<b>24: SEASON 2</b> 20TH CENTURY FOX 07929	Kiefer Sutherland	NR	69.98
16	NEW		<b>CONFESSIONS OF A DANGEROUS MIND</b> BUENA VISTA HOME ENTERTAINMENT 31042	Sam Rockwell George Clooney	R	29.98
17	NEW		<b>VIEW FROM THE TOP</b> MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 31744	Gwyneth Paltrow Christina Applegate	PG-13	29.98
18	9	3	<b>THE SIMPSONS - THE COMPLETE THIRD SEASON</b> 20TH CENTURY FOX 06970	Animated	NR	49.98
19	8	4	<b>CHICAGO (PAN &amp; SCAN)</b> BUENA VISTA HOME ENTERTAINMENT 32471	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
20	13	5	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13	29.98
21	NEW		<b>DYSFUNKTIONAL FAMILY</b> BUENA VISTA HOME ENTERTAINMENT 31551	Eddie Griffin	NR	29.98
22	RE-ENTRY		<b>FAMILY GUY - VOLUME ONE</b> FOX VIDEO 2006951	Animated	NR	49.98
23	12	3	<b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23823	John Belushi	R	19.98
24	15	2	<b>THE SIMPSONS: TREEHOUSE OF HORROR</b> 20TH CENTURY FOX 08699	Animated	NR	14.98
25	18	2	<b>MONTY PYTHON'S THE MEANING OF LIFE</b> UNIVERSAL STUDIOS HOME VIDEO 21221	Terry Gilliam	R	26.98
26	RE-ENTRY		<b>JUST MARRIED</b> FOX VIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
27	23	6	<b>BRINGING DOWN THE HOUSE (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13	29.98
28	14	2	<b>SIXTEEN CANDLES</b> UNIVERSAL STUDIOS HOME VIDEO 21140	Molly Ringwald Anthony Michael Hall	PG	19.98
29	RE-ENTRY		<b>TOP GUN</b> PARAMOUNT HOME ENTERTAINMENT 16927	Tom Cruise Kelly McGillis	PG	29.98
30	25	4	<b>BOWLING FOR COLUMBINE</b> MGM HOME ENTERTAINMENT 68822	Michael Moore	R	26.98
31	22	6	<b>BRINGING DOWN THE HOUSE (PAN &amp; SCAN)</b> BUENA VISTA HOME ENTERTAINMENT 29125	Steve Martin Queen Latifah	PG-13	29.98
32	17	2	<b>HOME ALONE 4</b> 20TH CENTURY FOX 08706	French Stewart	NR	19.98
33	28	2	<b>KIM POSSIBLE: THE SECRET FILES</b> BUENA VISTA HOME ENTERTAINMENT 31207	Animated	NR	19.98
34	11	2	<b>ALIAS: SEASON 1</b> BUENA VISTA HOME ENTERTAINMENT 31216	Jennifer Garner	NR	69.98
35	16	2	<b>STARGATE SG-1: SEASON 4 GIFT SET</b> MGM HOME ENTERTAINMENT 05198	Richard Dean Anderson	NR	69.98
36	RE-ENTRY		<b>O BROTHER, WHERE ART THOU?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21654	George Clooney	PG-13	29.98
37	RE-ENTRY		<b>DIE ANOTHER DAY (WIDESCREEN)</b> MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13	29.98
38	31	5	<b>HOUSE OF 1,000 CORPSES</b> LIONS GATE HOME ENTERTAINMENT 08429	Rob Zombie Karen Black	R	26.98
39	RE-ENTRY		<b>ARMAGEDDON</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 10008	Bruce Willis Ben Affleck	PG-13	29.98
40	RE-ENTRY		<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.98

# OCTOBER 4 2003 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			Sales data compiled by Nielsen VideoScan				
			<b>NUMBER 1</b> 1 Week At Number 1				
1	NEW		<b>SLEEPING BEAUTY</b> BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
2	2	3	<b>STITCH! THE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 27428	Animated	2003	NR	22.98
3	1	3	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
4	3	4	<b>CHICAGO</b> BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	2002	PG-13	24.98
5	4	5	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
6	7	2	<b>KIM POSSIBLE: THE SECRET FILES</b> BUENA VISTA HOME ENTERTAINMENT 31208	Animated	2003	NR	19.98
7	NEW		<b>MALIBU'S MOST WANTED</b> WARNER HOME VIDEO 24683	Jamie Kennedy	2003	PG-13	19.98
8	5	2	<b>HOME ALONE 4</b> 20TH CENTURY FOX 08711	French Stewart	2003	NR	12.98
9	6	6	<b>BRINGING DOWN THE HOUSE</b> BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	2003	PG-13	24.98
10	9	2	<b>A MAN APART</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524	Vin Diesel	2003	R	22.98
11	8	7	<b>PIGLET'S BIG MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G	24.98
12	NEW		<b>CHEER!</b> VENTURA DISTRIBUTION 81122	Not Listed	2003	NR	14.98
13	12	3	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	12.98
14	15	4	<b>WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE</b> WARNER HOME VIDEO 02155	Animated	2003	NR	14.98
15	11	7	<b>DAREDEVIL</b> 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	2003	PG-13	22.98
16	10	6	<b>WHAT A GIRL WANTS</b> WARNER HOME VIDEO 24096	Amanda Bynes	2003	PG	19.98
17	16	14	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
18	13	6	<b>AGENT CODY BANKS</b> MGM HOME ENTERTAINMENT 04689	Frankie Muniz Hilary Duff	2003	PG	19.98
19	NEW		<b>TITANIC (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 54918	Leonardo DiCaprio Kate Winslet	1997	PG-13	34.98
20	NEW		<b>THE WIGGLES: SPACE DANCING</b> HIT ENTERTAINMENT 02520	The Wiggles	2003	NR	14.98
21	14	3	<b>DRAGON BALL Z: BROLY - LEGENDARY SUPER SAIYAN (EDITED)</b> FUNIMATION 03803	Animated	2003	NR	19.98
22	18	3	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.98
23	19	2	<b>POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES</b> BUENA VISTA HOME ENTERTAINMENT 32239	Not Listed	2003	NR	14.98
24	RE-ENTRY		<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
25	NEW		<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 09749	Bruce Willis	2003	R	14.98

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 \$3 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.

# OCTOBER 4 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	
			Top Video Rentals based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
			<b>NUMBER 1</b> 2 Weeks At Number 1			
1	1	2	<b>IDENTITY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00539	John Cusack Ray Liotta	R	
2	NEW		<b>BULLETPROOF MONK</b> MGM HOME ENTERTAINMENT 04809	Chow Yun-Fat Sean William Scott	PG-13	
3	NEW		<b>CORE</b> PARAMOUNT HOME ENTERTAINMENT 34674	Hilary Swank Aaron Eckhart	PG-13	
4	3	2	<b>A MAN APART</b> NEW LINE CINEMA/NEW LINE HOME VIDEO 06525	Vin Diesel	R	
5	NEW		<b>MALIBU'S MOST WANTED</b> WARNER HOME VIDEO 27996	Jamie Kennedy	PG-13	
6	4	6	<b>BRINGING DOWN THE HOUSE</b> BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13	
7	2	3	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13	
8	6	5	<b>HUNTED</b> PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R	
9	7	3	<b>HEAD OF STATE</b> UNIVERSAL STUDIOS HOME VIDEO 90662	Chris Rock Bernie Mac	R	
10	NEW		<b>VIEW FROM THE TOP</b> MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 31744	Gwyneth Paltrow Christina Applegate	PG-13	

# OCTOBER 4 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	
			Top Video Rentals based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
			<b>NUMBER 1</b> 1 Week At Number 1			
1	NEW		<b>BULLETPROOF MONK</b> MGM HOME ENTERTAINMENT 04807	Chow Yun-Fat Sean William Scott	PG-13	
2	1	2	<b>IDENTITY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00537	John Cusack Ray Liotta	R	
3	3	2	<b>A MAN APART</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524	Vin Diesel	R	
4			<b>CORE</b> PARAMOUNT HOME ENTERTAINMENT 34673	Hilary Swank Aaron Eckhart	PG-13	
5			<b>MALIBU'S MOST WANTED</b> WARNER HOME VIDEO 24683	Jamie Kennedy	PG-13	
6	4	4	<b>BRINGING DOWN THE HOUSE</b> BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13	
7	2	3	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	PG-13	
8			<b>HEAD OF STATE</b> UNIVERSAL STUDIOS HOME VIDEO 90622	Chris Rock Bernie Mac	R	
9			<b>VIEW FROM THE TOP</b> MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 31745	Gwyneth Paltrow Christina Applegate	PG-13	
10			<b>HUNTED</b> PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R	

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 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. All rights reserved.

## Arc Is Gladly Singing The Blues

BY JIM BESSMAN

NEW YORK—The burgeoning blues interest spearheaded by Martin Scorsese's PBS series "The Blues" is a boon for Arc Music Group's promotional efforts.

Blues, of course, is at the heart of the New York-based pubby's Arc Music catalog, which boasts most of the music on the legendary Chess and

Chess, son of Chess Records founder Leonard Chess, is the focal point of the "Godfathers and Sons" series installment, which premieres Oct. 2.

"It's a great time for us as a blues publisher," Chess says. "Congress has declared 2003 'the year of the blues,' and it's finally getting the big push it deserves in the marketplace."

Arc has created "Year of the Blues" stickers for the many promotional sampler discs it supplies prospective synch licensees. "Psychologically, we felt it was time to suggest to the big synch users that blues is as mainstream as when '60s college kids accepted it through artists like the Rolling Stones and Paul Butterfield," Chess explains.

Besides sending out the company's "Blues You Can Use" sampler, which features such choice cuts as Howlin' Wolf's "Moanin' After Midnight" and Etta James' "I'd Rather Go Blind," Arc is burning custom discs for specific targets: Billy "the Kid" Emerson's "(Every Woman I Know Is) Crazy 'Bout an Automobile" is being directed at car manufacturers and their ad agencies.

Chess has gone so far as to send "Year of the Blues" pitch letters—and "Blues You Can Use" CDs to corporate CEOs. He notes that Arc is pitching the blues internationally as well: "We have subpublishers in all markets, and we're setting up meetings to work synergistic campaigns."

In May, copyright/licensing VP Kenneth Higney used his trip to the Chicago Blues Festival to meet with ad agencies. Confirmed to date are an Applebee's spot using Dale

Hawkins' "Susie Q" and a Kellogg's commercial featuring John Brim's "Ice Cream Man."

Chess hopes that with all the publicity surrounding the Scorsese series and concurrent activities, "more and more young kids will again buy blues and [young artists will] cover our songs." He adds that central to "Godfathers and Sons" is his relationship with hip-hop luminary Chuck D, who was heavily inspired by Muddy Waters' Chess-produced, 1968 blues-rock album, "Elec-

tric Mud"; a major part of the "Godfathers and Sons" installment highlights Chuck D's hip-hop/blues remake of "Electric Mud" cut "Mannish Boy."

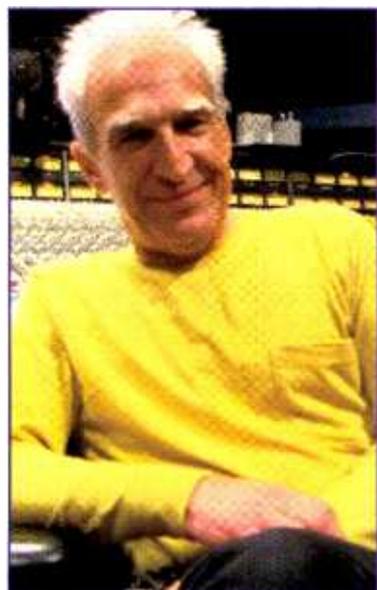
Reaching out even further to a younger blues audience, Arc has donated songs for use in teachers' guides put out by the Blues Foundation. Most promising, however, is the enlistment of Chess' son Jamar Chess as Arc's creative director.

According to catalog exploitation director Jim Leavitt, the third gener-

ation of Chesses to work the Arc blues catalog is "updating some of this music with 21st-century electronic/techno versions."

These "reasonably priced" updates will soon be submitted to Arc's synch clients, says Chess, who notes that the company will then own the masters of the new versions, thereby facilitating "one-stop shopping."

"It's a fabulous time in the music business for new ideas being born through young people," he observes.



MARSHALL CHESS: 'IT'S A GREAT TIME FOR US'

Checker labels and is the collective home for such Arc songwriters as Chuck Berry, Bo Diddley, Howlin' Wolf and John Lee Hooker.

So prominent is Arc Music's blues catalog, in fact, that owner Marshall

## E-Mails Boost Bottom Line

New York's famed showcase club the Bottom Line was set to launch an exciting monthly songwriters series in conjunction with Nashville's celebrated Bluebird Café when the news broke that the Greenwich Village venue was so far behind in rent that landlord New York University had commenced eviction proceedings.

The club has received a temporary reprieve, but its future remains uncertain (see story, page 17).

The club mounted a furious e-mail campaign ("Do not put off seeing a show today, because we may not have a tomorrow"), seeking further support through its Web site, [bottomlinecabaret.com](http://bottomlinecabaret.com).

Plenty picked up the charge, suggesting rescue scenarios (most notably a bail-out by **Bruce Springsteen**, whose historic five-night stand at the Bottom Line in 1975 vaulted him to superstardom) or simply forwarding the e-mails. Tak-

at the Bottom Line for a year in the mid-'90s, performing in numerous Beat Goes On shows and other special events there, and, for the past five years, directing and performing in the phenomenal 'Downtown Messiah,' which is now heard annually on over 100 public radio stations nationwide—an event that simply could not be created anywhere else.

"The bottom line is, this place must be saved!"

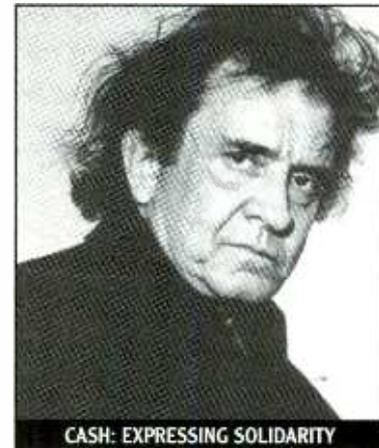
Meanwhile, the Bluebird Café songwriters series, which is booked by Café owner **Amy Kurland**, launched Sept. 22 with **Bob DiPiero**, **Al Anderson** and **Jeffrey Steele**. Forthcoming—that is, tentatively forthcoming—are **Steve Seskin**, **Allen Shamblin** and **Tom Douglas** Oct. 20 and **Gary Burr**, **Victoria Shaw** and **Mark Hudson & Billy Mann** Nov. 17.

"We've had a relationship going back several years with the Bluebird," notes Bottom Line co-owner **Allan**

**Pepper**, whose club has long been a haven for songwriters, particularly through its ongoing In Their Own Words: A Bunch of Songwriters Sittin' Around Singin' series. It has presented some programs in the past with

for providing plane tickets. Music fans everywhere hope that for the good of the Bottom Line, New York and the entire music business, the club will continue to fly.

**JOHNNY CASH:** We recognized **June Carter Cash's** relatively overlooked songwriting contributions upon her passing a few short months ago. Her husband's songwriting, however, was always front and center.



CASH: EXPRESSING SOLIDARITY

Two **Johnny Cash** songs resonate most personally. His 1971 hit "Man in Black" explained his customary attire as solidarity with "the poor and the beaten-down" and proclaimed, "Til we start to make a few things right, you'll never see me wear a suit of white."

And long before the **Dixie Chicks**, Cash, in the manner of his protégé **Bob Dylan**, sided with the younger generation in taking issue with our country's contentious policies and cultural values: "And the lonely voice of youth cries, 'What is truth?'" he observed in "What is Truth," an anti-war country hit at the height of the Vietnam War and its related social upheaval.

Any other artist might well have been banned, Chicks-style, by an ultraconservative country radio industry. Confronting the Man in Black on moral grounds, however, would have been truly inconceivable.

**Words & Music**  
By Jim Bessman  
[jbessman@billboard.com](mailto:jbessman@billboard.com)



ing the latter route was singer/songwriter/producer **Richard Barone**.

"The Bottom Line is more than a landmark . . . but a thriving and supportive musical home for musicians and audiences alike," Barone wrote. "For me, it has always been an incredibly creative, almost sacred place. First, going to see the legendary greats there. Then, performing with **the Bongos** on that stage before we signed to RCA. Later, recording my first solo album ["Cool Blue Halo"] there. Developing the monthly Writers in the Round series with my friend **Jules Shear** [that] ran

the Bluebird, but never such an ambitious schedule.

"Amy's booked it with the notion of really representing the best of what the Bluebird has to offer," Pepper adds, noting: "There's less and less country music being done in New York, and we wanted to change that and provide an outlet for country songwriters."

The Bluebird's flyer announcing the series was unknowingly relevant. "Please support these shows. Tell all your friends. Make this series successful so that we can keep coming to New York."

It also thanked American Airlines

**The Advantage of Member-Ownership... #34**

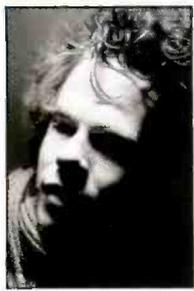
**We grabbed 76% of the MTV Music Video Awards.**

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Irish record buyers flock to buy Josh Ritter's 'Hello Starling'



# Global



Australian industry mourns country music icon Slim Dusty

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



PLACEBO: 'SLEEPING WITH GHOSTS' AND EXCITING FANS

## Placebo A Sure Fix

Touring Helps Goth-Rock Act Build Fan Base

BY ADAM HOWORTH

LONDON—Depeche Mode, the Cure and Nick Cave all had it. And now, Hut/Virgin act Placebo does, too.

The "it" in question is a knack for creating intense Goth-tinged rock that exerts an irresistible pull on the wallets of young rock fans across continental Europe.

For a band with international appeal, Placebo is appropriately multinational, comprising an American, a Swiss and a Swede. The trio's previous album, 2000's "Black Market Music," shipped 1 million copies worldwide, while its current set—album No. 4, "Sleeping With Ghosts"—has shipped 750,000 units since its March 24 international release (April 1 in the U.S., March 19 in Japan).

To capitalize on the band's summer tour of Europe, Hut/Virgin is rereleasing the record internationally Sept. 22 with a second CD of cover songs for the price of a single album in a bid to push the album over the 1 million mark. In the U.S., sales are at

27,000, according to Nielsen SoundScan.

"The second CD features Placebo covering Serge Gainsbourg and Kate Bush, which is amazing," says Jwana Godinho, international project manager at Virgin Records in London. Other acts covered on the second CD include the Pixies, the Smiths and Depeche Mode.

"Placebo did the European [summer] festivals, and then in early September they went to Eastern Europe," Godinho continues. A week's promotion in Europe, mainly France and Germany, followed, he adds. "Then in October, they're back in Europe doing several dates, including the TMF Awards in Belgium—which is the biggest [annual music TV event] in Belgium. Then they're going back to Germany, Holland, France and Switzerland—and possibly to the U.S. later in the year," he says.

This commitment to touring has earned Placebo a loyal fan base, particularly in France and Germany. EMI Recorded Music Europe president/CEO Emmanuel de Buretel says, "They're one of the hardest-working bands in

(Continued on page 66)

## Labels Use Crossovers To Lift Classical Sales

This story was prepared by Paul Sexton in London and Wolfgang Spahr in Hamburg.

Recent figures from the International Federation of the Phonographic Industry confirm what the classical industry already knew: that most European markets had flat or declining classical sales in 2002. But initiatives in two major marketing hubs, the U.K. and Germany, are showing that there is more than one way to revive a format.

The current crop of alternatives range from BMG's launch of "opera band" Amici to the symphonic reworking of German heavy-metal favorite Rammstein.

Statistics from the IFPI show a downward trend in the overall market value of classical repertoire during 2002, with a few territories—such as Austria, Norway, Hungary and Poland—recording gains.

With classical's share in the U.K. and German markets falling from 7% to 6%, traditional repertoire is seen by insiders as having taken most of the hit. But some commentators think that the crossover bubble has burst after bringing such U.K. artists as Sony's Charlotte Church and Universal's Russell Watson to prominence.

Nevertheless, BMG released "The Opera Band" Sept. 15 in the U.K. It is the first album by three-man/two-woman group Amici, a U.S. signing for the world whose debut is being worked in the U.K. before American and continental European

releases early next year. The album debuted on the Official U.K. Charts Co. sales chart for the week ended Sept. 27 at No. 39, the first fruit of an initial £150,000 (\$247,300) U.K. marketing effort.

The album's executive producer, Music and Media Partnership managing director Rick Blaskey, believes the doomsayers have misjudged the market.

"Those people are either not making the right records or they're not understanding how to reach people," he says. "As far as [consumers] are concerned, they can't get enough of this sort of stuff. The audience we get has more money to spend on music and no problem with buying [expensive] tickets. They're not interested in downloading—they want the package."

David Weyner, New York-based head of the Arista Associated Label Group and VP/GM of RCA Victor, acknowledges that there is an oft-expressed degree of distaste for such crossover acts. But he insists, "The 'crossover' stigma is more of an industry issue than a consumer one. Consumers couldn't care less."

He says of Amici: "The beauty of this band is that it can thrive on touring, because they're really good musicians."

Certainly for U.K. consumers, the crossover market is still strong when the offer is attractive. Decca Classics this week entered at a lofty No. 8 on the album chart with 16-year-old New Zealand

(Continued on page 67)



BLASKEY: MARKET MISJUDGED

## Korea's Restrictions On Japanese Music Lifted

This story was prepared by Steve McClure in Tokyo and Mark Russell in Seoul.



YODA: WELCOMES THE MOVE

A decision by the South Korean government to lift remaining restrictions on Japanese music is being welcomed by industry players on both sides of the Sea of Japan.

On Sept. 16, Minister of Culture and Tourism Lee Chang-dong announced that remaining restrictions on Japanese popular music, movies and

videogames will be removed Jan. 1, 2004.

The ban on Japanese culture in Korea has its roots in the immediate aftermath of Japan's colonization of Korea from 1910-1945, although certain areas of Japanese culture have gradually been allowed access to South Korea since 1998. Chang-dong, a critically acclaimed film director/writer, says no final decision has been made on Japanese

(Continued on page 67)



ISHIZAKA: GOOD MARKET



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 09/16/03		(OFFICIAL UK CHARTS CO.) 09/20/03		(MEDIA CONTROL) 09/24/03		(SNEP/FOP/TITE-LIVE) 09/23/03	
<b>SINGLES</b>							
1	1	1	1	1	NEW	1	2
NIJI MASAHARU FUKUYAMA UNIVERSAL		WHERE IS THE LOVE? BLACK EYED PEAS A&M		UNROCKBAR DIE ARZTE HOT ACTION		PAPI CHIULO... TE TRAIGO EL MMMM LORNA SCORPID	
2	NEW	2	NEW	2	2	2	1
HARE AME NOCHI SUKI MORNING MUSUME SAKURAGUMI ZETIMA		SWEET DREAMS MY LA EX RACHEL STEVENS POLYDOR		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA		LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVAREUX UP MUSIC	
3	NEW	3	2	3	3	3	3
AI NO SONO MORNING MUSUME OTOMEGUMI ZETIMA		WHITE FLAG DIDD CHEEKY/ARISTA		AB IN DEN SUDEN BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA		DJ DIAM'S HOSTILE/VIRGIN	
4	4	4	NEW	4	1	4	4
HADASHI NO MIRAI ARASHI J-STORM		HEY WHATEVER WESTLIFE RCA		ANGEL OF BERLIN MARTIN KESICI POLYDOR		CHIHUAHUA DJ BOBO VDGUE	
5	6	5	NEW	5	4	5	8
MOON GATE DAY AFTER TOMORROW AVEX TRAX		PANDORA'S KISS LOUISE POSITIVE		WHITE FLAG DIDD ARIOLA		WHITE FLAG DIDD BMG	
6	3	6	NEW	6	7	6	7
KIMI NI SASAGERU LOVE SONG SHOGO HAMADA SDNY		SOMEDAY NICKELBACK ROADRUNNER		WHERE IS THE LOVE? BLACK EYED PEAS A&M		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP	
7	8	7	4	7	5	7	6
IHOUJIN TAKAHIRO MATSUMOTO VERMILLION RECORDS		BABY BOY BIG BROVAZ EPIC		THE MAGIC KEY ONE-T & COOL-T POLYDOR		SUR UN AIR LATINO LORIE EPIC	
8	2	8	NEW	8	6	8	5
DERA SHERA MU CHAGE & ASKA/SYAROUST REVUE UNIVERSAL		SUPERSTAR JAMELIA PARLOPHONE		IN THE SHADOWS THE RASMUS PLAYGROUND		LIVE IS LIFE HERMES HOUSE BAND & OJ OTZI ULM	
9	5	9	NEW	9	9	9	14
HITORI JYENGA HITOMI YAJIDA TOSHIBA/EMI		BROKEN SILENCE SO SOLID CREW INDEPENDIENTE		AYA BENZER 2003 MUSTAFA SANDAL FEATURING GUE UNIVERSAL		THE MAGIC KEY ONE-T & COOL-T POLYDOR	
10	NEW	10	NEW	10	8	10	11
HOW TO GO QURULI VICTOR		EAT YOU ALIVE LIMP BIZKIT INTERSCOPE		MARIA (I LIKE IT LOUD) SCOTTER VS. MARC ACAROFANE EDEL		SATISFACTION BENNY BENASSI PRESENTS THE BIZ ULM	
<b>HOT MOVER SINGLES</b>							
11	16	13	NEW	13	NEW	11	NEW
GIN NO RYU NO SENI NOTTE MIYUKI NAKAJIMA YAMAHA MUSIC COM		SEÑORITA JUSTIN TIMBERLAKE JIVE		EAT YOU ALIVE LIMP BIZKIT INTERSCOPE		OCEAN THERRY CHAM POLYDOR	
12	NEW	17	NEW	14	NEW	16	26
DREAM EXPRESS FLOW K/NOON		THE GOLDEN PATH THE CHEMICAL BROTHERS FEATURING THE FLAMING LIPS VIRGIN		A FOREST BLANK & JONES FEATURING SMITH WEA		JE VAIS TE CHERCHER CHIMENE BADI AZ RECORDS	
13	NEW	18	NEW	15	21	17	20
SEIKI SANCTUARY P-RHYTHM COLUMBIA		LOVE AT FIRST SIGHT MARY J. BLIGE MCA		SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA		STUCK ON YOU 3T WARNER STRATEGIC	
21	NEW	27	NEW	21	NEW	23	NEW
AME NOCHI HARE ANZENCHITAI SONY		SPECIAL NEEDS PLACEBO VIRGIN		NUMB LINKIN PARK WARNER BROS.		JE COURS KYO JIVE	
22	NEW	30	NEW	23	27	25	28
ANOTHER WORLD MINMI VICTOR		SEND YOUR LOVE STING A&M		THOJA THOING/SNAKE R. KELLY JIVE		SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB HOT TRACKS	
<b>ALBUMS</b>							
1	NEW	1	1	1	1	1	NEW
B'Z BIG MACHINE VERMILLION RECORDS		THE DARKNESS PERMISSION TO LAND MUST DESTROY		PUR WAS IST PASSIERT? CAPITOL		IAM REVOIR UN PRINTemps HOSTILE	
2	2	2	NEW	2	NEW	2	NEW
JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT		STARSAILOR SILENCE IS EASY CHRYSALIS		MARTIN KESICI EM KAY POLYDOR		DAVID BOWIE REALITY COLUMBIA	
3	1	3	NEW	3	NEW	3	2
EVERY LITTLE THING EVERY BEST SINGLE 2 AVEX TRAX		DAVID BOWIE REALITY COLUMBIA		DAVID BOWIE REALITY COLUMBIA		YANNICK NOAH POKHARA SAINT GEDRGE/COLUMBIA	
4	NEW	4	NEW	4	3	4	1
UA ILLUMINATE—THE VERY BEST SONGS VICTOR		SEAL IV WARNER BROS.		SHANIA TWAIN UP! MERCURY		NORAH JONES COME AWAY WITH ME BLUE NOTE	
5	3	5	3	5	2	5	NEW
CHITOSE HAJIME NDMAD SOUL EPIC		SEAN PAUL DUTTY ROCK ATLANTIC		IRON MAIDEN DANCE OF DEATH CAPITOL		TETES RAIDES QU'EST CE QU'ON S'FAIT CHIER TDT OU TARD	
6	6	6	NEW	6	NEW	6	4
STACIE ORRICO STACIE ORRICO VIRGIN		DMX GRAND CHAMP DEF JAM		DMX GRAND CHAMP DEF JAM		KYO LE CHERIN JIVE	
7	4	7	17	7	NEW	7	NEW
MASAHARU FUKUYAMA SLOW (MAGNUM COLLECTION) BMG FUNHOUSE		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		BLUMENTOPF GERN GESCHEHEN SONY		JONATAN CERRADA SIEMPRE 23 RCA	
8	7	8	NEW	8	4	8	5
SOUL'D OUT SOUL'D OUT SONY		HAYLEY WESTENRA PURE DECCA		NO ANGELS PURE POLYDOR		FLORENT PAGNY AILLEURS/LAND MERCURY	
9	NEW	9	15	9	NEW	9	7
JANNE DA ARC SINGLES AVEX TRAX		BLACK EYED PEAS ELEPHUNK A&M		DIE FLIPPERS IMMER IMMER WIEDER ARIOLA		EVANESCENCE FALLEN EPIC	
10	NEW	10	10	10	5	10	3
JANNE DA ARC ANOTHER SINGLES AVEX TRAX		NORAH JONES COME AWAY WITH ME BLUE NOTE		BEGINNER BLAST ACTION HEROES MOTOR		IRON MAIDEN DANCE OF DEATH CAPITOL	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 10/04/03		(AFYVE) 09/24/03		(ARIA) 09/15/03		(FIMI) 09/23/03	
<b>SINGLES</b>							
1	1	1	1	1	NEW	1	NEW
SOMEDAY NICKELBACK EMI		UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA		WHITE FLAG DIDD ARIOLA		WHITE FLAG DIDD BMG RICORDI	
2	2	2	2	2	NEW	2	4
RUBBERNECKIN' ELVIS PRESLEY BMG HERITAGE/RCA/BMG		WILDEST DREAMS IRON MAIDEN CAPITOL		NOT ME, NOT I DELTA GOODREM ARIOLA		GET BUSY SEAN PAUL ATLANTIC	
3	4	3	NEW	3	1	3	2
ONE STEP CLOSER AMERICAN JUNIORS 19/JIVE/ZOMBA		HOY GLORIA ESTEFAN EPIC		WHERE IS THE LOVE? BLACK EYED PEAS A&M		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA	
4	3	4	3	4	2	4	3
BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN RCA/BMG		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA		ANGEL AMANDA PEREZ EMI		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY SDNY	
5	5	5	5	5	NEW	5	1
SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL		WHERE IS THE LOVE? BLACK EYED PEAS POLYDOR		CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL KIM RCA		YOU WEREN'T THERE LENE MARLIN VIRGIN	
6	7	6	8	6	3	6	7
SUNRISE SIMPLY RED UNIVERSAL		CAPRICHOSA CHAYANNE COLUMBIA		SHAKE YA TAIL FEATHER P. DIDDY FEATURING NELLY & MURPHY LEE UNIVERSAL		PAPI CHIULO... TE TRAIGO EL MMMM LORNA TIME	
7	6	7	6	7	6	7	5
CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA/SONY MUSIC		SYMPATHY FOR THE DEVIL (REMIXES) THE ROLLING STONES ABKCO/MERCURY		RIGHT THURR CHINGY CAPITOL		WHERE IS THE LOVE? BLACK EYED PEAS A&M	
8	RE	8	4	8	11	8	8
FLYING WITHOUT WINGS/SUPERSTAR RUBEN STUDDARD J/BMG		MOTIVOS DE UN SENTIMIENTO JOSQUIN SABINA BMG/ARIELA		SOMEDAY NICKELBACK ROADRUNNER		SEND YOUR LOVE STING A&M	
9	9	9	NEW	9	4	9	6
FOREVER AND FOR ALWAYS SHANIA TWAIN MERCURY/UNIVERSAL		FRANTIC METALLICA VERTIGO		RUBBERNECKIN' ELVIS PRESLEY RCA		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA	
10	10	10	7	10	8	10	15
LIKE GLUE SEAN PAUL VP/EMI		SON DE AMORES ANDY & LUCAS ARIOLA		SEÑORITA JUSTIN TIMBERLAKE JIVE		SOMEDAY NICKELBACK ROADRUNNER	
<b>HOT MOVER SINGLES</b>							
17	NEW	13	NEW	23	39	12	16
WEAK AND POWERLESS A PERFECT CIRCLE VIRGIN/EMI		RUBBERNECKIN' ELVIS PRESLEY RCA		SO YESTERDAY HILARY DUFF WARNER BROS.		GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA	
28	RE	14	NEW	26	NEW	14	NEW
FRONTIN' PHARRELL FEATURING JAY-Z STAR TRAK/ARISTA/BMG		JURAMENTO RICKY MARTIN COLUMBIA		BRIGHT LIGHTS MATCHBOX TWENTY EAST WEST		TIME IS RUNNING OUT MUSE EAST WEST	
<b>ALBUMS</b>							
1	NEW	1	1	1	1	1	NEW
A PERFECT CIRCLE THIRTEENTH STEP VIRGIN/EMI		ALEJANDRO SANZ NO ES LO MISMO WEA		DELTA GOODREM INNOCENT EYES EPIC		GIORGIA LADRA DI VENTO DISCHI DI CIOCCOLATA	
2	NEW	2	NEW	2	3	2	1
DMX GRAND CHAMP RUFF RYDERS/DEF JAM/UNIVERSAL		VARIOUS ARTISTS ESP ...ENTRE TODAS LAS MUJERES ARIOLA		POWDERFINGER VULTURE STREET UNIVERSAL		IRON MAIDEN DANCE OF DEATH CAPITOL	
3	1	3	2	3	NEW	3	2
VARIOUS ARTISTS NOW! THAT'S WHAT I CALL MUSIC 8 EMI		MAGO DE OZ GAIA LOCODOTIVE MUSIC		JET GET BORN CAPITOL		EROS RAMAZZOTTI 9 ARIOLA	
4	4	4	6	4	NEW	4	NEW
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		ANDY & LUCAS ANDY & LUCAS BMG/ARIELA		JOHN MAYER HEAVIER THINGS COLUMBIA		DAVID BOWIE REALITY COLUMBIA	
5	2	5	NEW	5	4	5	3
HILARY DUFF METAMORPHOSIS BUENA VISTA/HOLLYWOOD/UNIVERSAL		EUROJUNIOR EUROJUNIOR FESTIVAL VALE MUSIC		MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC		RINO GAETANO SOTTO I CIELI DI RIND RCA	
6	NEW	6	5	6	2	6	5
BILLY TALENT BILLY TALENT ATLANTIC/WARNER		FITO Y LOS FITIPALDIS LO MAS LEJOS A TU LADO ORD		MICHAEL BUBLE MICHAEL BUBLE WARNER BROS.		EVANESCENCE FALLEN SONY	
7	3	7	4	7	5	7	NEW
JOHN MAYER HEAVIER THINGS AWARE/COLUMBIA/SONY MUSIC		MANU TENORIO BLANCO ANIL PEP'S/WALE MUSIC		EVANESCENCE FALLEN EPIC		ENRICO RUGGERI GLI OCCHI DEL MUSICISTA COLUMBIA	
8	RE	8	9	8	8	8	4
SOUNDTRACK CANADIAN IDOL TOP 10 FINALISTS VIK/BMG		CHAYANNE SINCERO SONY		CHRISTINA AGUILERA STRIPPED RCA		NOMADI NOMADI 40 CGO	
9	9	9	8	9	6	9	9
BEYONCE DANGEROUSLY IN LOVE COLUMBIA/SONY MUSIC		AMARAL ESTRELLA DEL MAR VIRGIN		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	
10	8	10	7	10	11	10	8
50 CENT GET RICH OR DIE TRYIN' SHAOYI/AFTERMATH/INTERSCOPE/UNIVERSAL		LA OREJA DE VAN GOGH LO QUE COMTE MIENTRAS... EPIC		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		MARISA MONTE TRIBALISTAS (WITH CARLINHOS BROWN/ARNALDO) CAPITOL	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

# Ritter Is Ireland's New 'Starling'

Proving that the Irish appetite for male singer/songwriters is insatiable, American-born **Josh Ritter** acquired a skewed view of life while performing on the streets of San Francisco, Athens and Paris as well

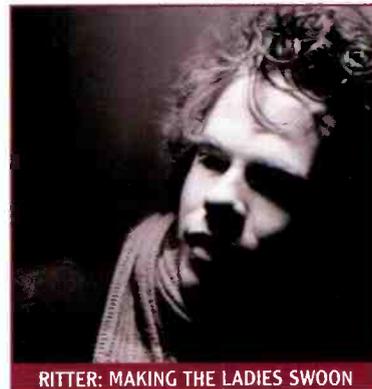
Global Pulse™

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having entered the Irish album charts at No. 2. Originally from the small town of Moscow, Idaho, Ritter is the new darling of the Irish music scene, following in the footsteps of such troubadours as **David Gray**, **Damien Rice** and **Mundy**. Ritter's second set, "Hello Starling" (released on local indie label Independent Records), was produced in France by Irishman **David Odum**, known for his work with Irish acts **Gemma Hayes** and **the Frames**. With his suave suits and boyish charm, Ritter now has an army of female Irish

as his hometown of Manchester, England, before forming **I Am Kloot**. Many of his "gentle songs about chaos" (including new single "Three Feet Tall") deal with the darker side, although they are lit up by gently beguiling arrangements. After two years of contractual problems, the act has signed to Echo in the U.K. and followed critically acclaimed debut set "Natural History" with sophomore album "I Am Kloot" Sept 15. The trio will tour the U.K. in October to support it. "We don't fit into the current **Strokes/White Stripes** rock thing, so we're out on a limb again," Bramwell says. "But maybe that makes us stronger." **STEVE ADAMS**



ITTER: MAKING THE LADIES SWOON

admirers swooning at his live shows. Yet the sometime Dublin resident is also beginning to make a splash in the U.S., where "Come and Find Me," from his debut album, "The Golden Age of Radio," was featured in the TV series "Six Feet Under." **Joan Baez** recently covered one of his songs, and he is currently on tour in the U.S. prior to returning to Ireland for an October tour. **NICK KELLY**

**CUBISM:** **Nicolas Chaix**, alias **I:Cube**, is one of the most gifted talents of the French electronic scene. With his latest album, "3" (Versatile/Disco-graph), Chaix has abandoned the warm melodies of his last album, "Adore" (30,000 units worldwide), and veered toward dreamy minimalism. "The fairy-tale ambience is definitely prominent," Chaix says. "The melodic aspect is still there, but it's in the background. I wanted to create a mysterious atmosphere by using sounds which aren't easy to identify." The album includes an appearance by **Wu-Tang** member **RZA** on the track "Can You Deal With That." **JAMES MARTIN**

**THEY'RE BACK:** Diminutive singer/songwriter **John Bramwell** clearly

**THE WIND IN HER SAILS:** Singer/songwriter **Giorgia** has been a steady seller in Italy since her 1995 Sanremo Festival victory. Now DDC/BMG Ricordi executives are confident that the 32-year-old's new album, "Ladra Di Vento," is set to launch her internationally. The 14-track set contains one song in French, "Nouveau Sourire," and, BMG Ricordi president/CEO **Adrian Berwick** says, "France is very much the territory we have our eyes on." He reports that her 2002 release, "Greatest Hits," has now passed the half-million mark. **Giorgia** signed a new four-album deal with BMG Ricordi this summer. **MARK WORDEN**

**BURSTING SUCCESS:** **Tim Christensen's** latest album, "Honeyburst," has gone straight to the top of Denmark's official hit list upon its release. The 12-song, self-composed set shot out of the gate with the help of "Right Next to the Right One," the theme from one of the most popular Danish TV shows, but which had not previously been available on CD. The album finds Christensen mixing lush ballads with rock numbers and gorgeous guitar work, a blend that has come to be regarded as his trademark. Christensen first conquered the domestic market with **Dizzy Mizz Lizzy**, a hard rock band that also enjoyed considerable popularity in Japan. **CHARLES FERRO**

**Billboard®**

**EUROCHART**

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

THIS WEEK: 09/24/03

**SINGLES**

1	1	WHITE FLAG	DIDO CHEEKY/ARISTA
2	2	WHERE IS THE LOVE?	BLACK EYED PEAS A&M
3	3	NEVER LEAVE YOU (UH OOOH!)	LUMIDEE MCA
4	6	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA ZYX/EPIC
5	4	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
6	5	LAISSE PARLER LES GENS	JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC
7	8	DJ	DIAM'S HOSTILE/VIRGIN
8	NEW	UNROCKBAR	DIE ARZTE HOT ACTION
9	NEW	SWEET DREAMS MY LA EX	RACHEL STEVENS POLYDOR
10	11	THE MAGIC KEY	ONE-T & COOL-T POLYDOR

**HOT MOVER SINGLES**

13	NEW	HEY WHATEVER	WESTLIFE RCA
16	62	SOMEDAY	NICKELBACK ROADRUNNER
18	NEW	EAT YOU ALIVE	LIMP BIZKIT INTERSCOPE
20	NEW	PANDORA'S KISS	LOUISE POSITIVE
21	24	IN THE SHADOWS	THE RASMUS PLAYGROUND

**ALBUMS**

1	NEW	DAVID BOWIE	REALITY COLUMBIA
2	1	IRON MAIDEN	DANCE OF DEATH CAPITOL
3	2	EVANESCENCE	FALLEN WIND-UP/EPIC
4	3	SEAN PAUL	DUTTY ROCK ATLANTIC
5	NEW	STARSAILOR	SILENCE IS EASY EMI
6	4	NORAH JONES	COME AWAY WITH ME BLUE NOTE
7	NEW	DMX	GRAND CHAMP DEF JAM
8	5	THE DARKNESS	PERMISSION TO LAND MUST DESTROY
9	7	PUR	WAS IST PASSIERT? CAPITOL
10	6	SHANIA TWAIN	UP! MERCURY

**THE NETHERLANDS**

(MEGA CHARTS BV) 09/15/03

**SINGLES**

1	1	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ GLAM SLAM
2	2	AICHA	OUTLANDISH ARIOLA
3	4	WHERE IS THE LOVE?	BLACK EYED PEAS A&M
4	6	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA DIGIDANCE
5	8	ANYPLACE, ANYTIME, ANYWHERE	NENA & KYM WILDE WARNER BROS.

**ALBUMS**

1	1	K3	OYA LELE RCA
2	2	KANE	WHAT IF RCA
3	3	ANDRE HAZES	25 JAAR—HET ALLERBESTE VAN EMI
4	4	SIMPLY RED	HOME V2
5	10	BLOF	DMARM CAPITOL

**SWEDEN**

(GLF) 09/18/03

**SINGLES**

1	1	AICHA	OUTLANDISH ARIOLA
2	2	WHERE IS THE LOVE?	BLACK EYED PEAS A&M
3	7	WHITE FLAG	DIDO BMG
4	5	NAR VI TVA BLIR EN	MIO S56
5	13	CROSSES	JOSE GONZALES IMPERIAL

**ALBUMS**

1	1	IRON MAIDEN	DANCE OF DEATH CAPITOL
2	2	LASSE STEFANZ	DET HAR AR BARA BORJAN FRITUNA
3	3	PER GESSLE	MAZARIN CAPITOL
4	4	CHER	THE VERY BEST OF WARNER SPECIAL MARKETING
5	5	CAROLA	GULD PLATINA & PASSION—DET BASTA SONET

**SWITZERLAND**

(MEDIA CONTROL SWITZERLAND) 09/22/03

**SINGLES**

1	3	WHERE IS THE LOVE?	BLACK EYED PEAS A&M
2	1	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA
3	7	WHITE FLAG	DIDO BMG
4	2	IN THE SHADOWS	THE RASMUS PLAYGROUND
5	5	GET BUSY	SEAN PAUL ATLANTIC

**ALBUMS**

1	NEW	FLORIAN AST	VOLLTROFFER—THE BEST OF ARIOLA
2	56	IRON MAIDEN	DANCE OF DEATH EMI
3	1	THE RASMUS	DEAD LETTERS PLAYGROUND
4	2	EVANESCENCE	FALLEN SONY
5	NEW	PUR	WAS IST PASSIERT? EMI

**IRELAND**

(IRMA/CHART TRACK) 09/18/03

**SINGLES**

1	1	WHERE IS THE LOVE?	BLACK EYED PEAS INTERSCOPE
2	NEW	HEY WHATEVER	WESTLIFE RCA
3	2	WHITE FLAG	DIDO CHEEKY/ARISTA
4	NEW	FAKE	FRAMES PLATEAU
5	5	CAN'T HOLD US DOWN	CHRISTINA AGUILERA FEATURING LIC KIM RCA

**ALBUMS**

1	1	DAVID KITT	SQUARE 1 BLANCO Y NEGRO
2	3	SEAN PAUL	DUTTY ROCK ATLANTIC
3	NEW	STUNNING	PARADISE IN THE PICTURE HOUSE EARSHOT RECORDS
4	13	DIDO	NO ANGEL CHEEKY/ARISTA
5	5	THE DARKNESS	PERMISSION TO LAND MUST DESTROY

**AUSTRIA**

(AUSTRIAN IFPI/AUSTRIA TOP 40) 09/22/03

**SINGLES**

1	3	MARIA (I LIKE IT LOUD)	SCOOTER VS. MARC ACARDIPANE EDEL
2	2	IN THE SHADOWS	THE RASMUS PLAYGROUND
3	6	WHITE FLAG	DIDO BMG
4	1	AB IN DEN SUEDEN	BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA
5	11	THE MAGIC KEY	ONE-T & COOL-T POLYDOR

**ALBUMS**

1	1	STS	HERZVERBUNDEN KOCH
2	2	SHANIA TWAIN	UP! MERCURY
3	NEW	DAVID BOWIE	REALITY COLUMBIA
4	4	THE RASMUS	DEAD LETTERS PLAYGROUND
5	6	SEAN PAUL	DUTTY ROCK ATLANTIC

**BELGIUM/WALLONIA**

(PROMUVI) 09/22/03

**SINGLES**

1	1	DJ	DIAM'S VIRGIN
2	3	LAISSE PARLER LES GENS	JOCELYNE LABYLLE & JACOB DESVARIEUX WEA
3	4	GET BUSY	SEAN PAUL ATLANTIC
4	5	JE VOULAIS TE DIRE QUE JE T'ATTENDS	JONATAN CERRADA RCA
5	2	SUMMER JAM 2003	UNDEROOG PROJECT VS. SUNCLUB DIGIDANCE

**ALBUMS**

1	NEW	IAM	REVOIR UN PRINTEMPS HOSTILE
2	1	PIERRE RAPSAT	SAISONS, ANTHOLOGIE VOL. 1 VIVA
3	8	DAVID BOWIE	REALITY COLUMBIA
4	2	KYO	LE CHEMIN JIVE
5	20	STTELLA	DOUBLE (BEST OF) PIAS

**ARGENTINA**

(CAPIF) 09/24/03

**ALBUMS**

1	NEW	ALEJANDRO SANZ	NO ES LO MISMO WARNER
2	NEW	PABLO TAMAGNINI	PABLO TAMAGNINI UNIVERSAL
3	1	LOS NOCHEROS	ESTADO NATURAL EMI
4	2	CHAYANNE	SINCERO SONY
5	4	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT VERGARABAT UNIVERSAL
6	5	EVANESCENCE	FALLEN WIND-UP/EPIC
7	3	EMANUEL ARIAS	ALMA/CON POSTER WARNER
8	17	CACHO CASTANA	EN VIVO EPSA MUSIC
9	13	VICENTICO	VICENTICO BMG
10	18	ERREWAY	TIEMPO SONY

**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
DAVID BOWIE Reality (S)			3	3	2				4	
DMX Grand Champ (U)	3		6	6		2				
EVANESCENCE Fallen (S)					9	4		7	6	
IRON MAIDEN Dance of Death (E)					5	10			2	10
NORAH JONES Come Away With Me (E)			10		4					7
JOHN MAYER Heavier Things (S)	4					7		4		

# New Distribution Deals Boost Market Share For EMI

BY LARRY LeBLANC

TORONTO—EMI Music Canada president Deane Cameron has no doubt about the value of the 3-year-old Associated Labels Division to his company.

"Some years," he says, "EMI Music Canada has survived on account of its associated label partners."

According to Cameron, the division "helps us stay healthy and afloat. [We are] always 3% to 5% ahead of our [combined affiliated] U.S. labels in market share. Our market share year-to-date is 14.4%, with the division accounting for 3% to 3.5%. However, we never lose sight of the franchised EMI artists—whether they be from the U.S. or the U.K."

Vancouver-based Nettwerk Productions president Ric Arboit says, "I give Deane credit. The growth of this division is the smartest thing he could do to keep his business going."

EMI Canada's Associated Labels Division is based in the company's Toronto headquarters. The department's staff consists of director Steve McAuley, marketing strategist Doug Caldwell and coordinator Irene Dobrowsky.

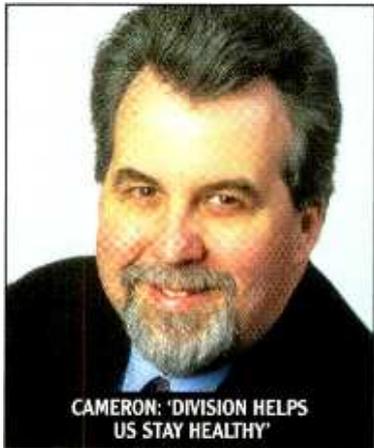
The division handles Canadian distribution of such significant imprints as Curb Records, Eagle Rock Entertainment, Spitfire Records, Navarre Canada and Sanctuary Records Group. It also distributes the DVD lines of Eagle Vision, Sanctuary and Navarre and has a licensing agreement with VP Records (Wayne Wonder, Sean Paul).

"The division does a good job of helping us communicate our priorities to the field," Navarre Canada managing director Peter Piasecki says. "We're much better off having Associated Labels in our corner than dealing with all of the [regional] sales people directly."

The jewels in the division's domestic fold are two labels that have each been distributed by EMI Canada for more than two decades: Vancouver-based Nettwerk Productions—with a

roster including Sarah McLachlan, Swollen Members, Be Good Tanyas and O Susanna—and Montreal-based Aquarius Records (Sum 41 and Sass Jordan, plus the past catalogs of April Wine and Corey Hart).

Associated Labels also distributes imprints affiliated with Aquarius parent Le Groupe DKD, namely Awesome/DKD, CORE/DKD and Aquarius International.



EMI Music Canada, along with Universal Music Canada and Sony Music Canada, has aggressively sought pressing and distribution deals with domestic and foreign-owned independent labels in recent years.

The multinationals have been enticed into a greater distribution role than they previously held because of worries about their bottom lines, as well as shifts within Canada's independent distribution sector. The years since 1997 have seen the bankruptcies of several major Canadian-owned independent distributors—Montreal's Cargo Imports and Distribution and Saturn Distributing, Song Entertainment Distribution and Quality Special Products, all in Toronto—and the closure of Denon Canada's distribution arm in Toronto.

"The multinationals aren't signing as many artists any more, and there's some great talent available through

smaller labels," McAuley explains. "At the same time, with the music industry wavering, Deane was trying to figure out what other business to bring in. He saw the contributions Aquarius and Nettwerk were making to our bottom line and decided to create a division that would enhance what indie labels do."

Associated Labels also now distributes an array of grassroots alternative Canadian independent labels, the majority of which have arrived there during the past year. These include: Arts & Crafts, Bumstead Records, Battleaxe and Distort Entertainment.

Additionally, Associated Labels distributes the imprints of such artists as Damhnait Doyle, Amy Sky, Rita MacNeil, Colm Wilkinson, Jimmy Rankin and Raylene Rankin.

McAuley says EMI has the inter-company structure and resources to help these labels launch acts as well as help them take advantage of retail marketing programs and in-store positioning.

"This is artist and business development at a grassroots level," McAuley says. "We will 'joint venture' on some projects to make a marketing campaign more affordable for both the labels and us. For example, we are proud of being part of [the fact that Distort Entertainment act] Alexisonfire sold 10,000 units of its [self-titled debut] album."

McAuley says that despite his division's rapid growth, EMI has been mindful of maintaining premium servicing of Aquarius and Nettwerk. Arboit, however, does suggest that EMI is stretched, saying, "I have to fight for their attention."

Le Groupe DKD chairman Donald Tarlton cautions, "EMI will cater to its directly signed artists as any major will. As a distributed independent, you are always in a second-line position. Previously, we had a product manager who also had EMI and Capitol clients to service. We were always on the bottom of everybody's priority list. Now there are people there focused solely on our product. I'm very happy with EMI."

happy about—it means we're still vital. "We're an old-school band—we see every album as a building block, like R.E.M.—we continually tour, taking the music to the people and capturing new hearts and going back for 10 or 12 months of the year when we're not recording."

London-based Placebo has shipped 110,000 copies in the U.K. of its latest set (compared with 150,000 so far for "Black Market Music"), but the band enjoys most acclaim in France and Germany. The current album has gone gold (150,000 units shipped) in Germany; in France it has been certified double-gold (200,000 units shipped).

"The French campaign has been amazing," Godinho says. "They've only worked the first single, 'Bitter End,' but it debuted at No. 2 [on the sales chart]."

De Buretel says the success of the French campaign hinged on radio exposure, particularly the support of national top 40 station NRJ. "It's very rare for British rock bands to be played on NRJ," he says. "Only very special bands get played, like Coldplay and U2."

Godinho points to the additional influence of MTV: "The new single ['Special Needs,' released Sept. 15] and video on loads of MTV's European feeds has obviously provided mass exposure."

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## Placebo

Continued from page 63

terms of concerts and promotion, and they're a huge success in Europe.

"They're one of the biggest new rock bands. They're like the Smashing Pumpkins and Depeche Mode in terms of audience—the band has a kind of perverse indie and modern edge that makes them very attractive to the young."

Placebo's American singer, Brian Molko, agrees: "We still have a connection with teenagers, which I'm really

Hans Hagman, MTV Networks Europe's London-based VP of music programming, says: "We have seen a steady increase in Placebo's popularity with our viewers on the Continent. I believe this is due to our early and consistent playlist support—and 'Bitter End' was an MTV Network priority [track]. It's nice to be able to break bands Pan-Europe that actually have quite a U.K. sound."

Molko, meanwhile, has his own theory as to why his band crosses international frontiers so easily. "Germany likes to rock, and the French historically like Anglo-Saxon bands with a dark romanticism," he tells *Billboard*. "The further south you go

toward the Mediterranean, the audience gets more crazy, wild and passionate. In Greece, we were No. 1 with this album for five weeks. In Europe, they have a tendency to stay loyal, and they've grown up with us."

Molko adds that the current problems of the music industry—struggling to deal with piracy and falling sales—encourage him to go the extra mile when it comes to promotion. "The whole music business is on a diet, and I have no answers to this," he says. "But it's made the whole thing more precious and made us feel lucky to release records. With people getting dropped left, right and center, it makes us focus harder."

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



SLIM DUSTY

**Australian country music icon Slim Dusty**, 76, died Sept. 19 in Sydney after a two-year battle with cancer. Dusty's signature tune, "A Pub With No Beer" (1957), was an international hit, reaching No. 3 in the U.K. in 1959. A vastly experienced live performer, he toured constantly for more than 50 years. "He was a musician who believed he should be on the road," EMI Australia managing director John O'Donnell says. Dusty, born David Gordon Kirkpatrick, began his recording career in 1943; he was with EMI throughout. His life and career was the subject of a 1984 feature film, "The Slim Dusty

Movie." According to EMI, he sold a total of 6 million albums worldwide of what Australia's Prime Minister John Howard has described as Dusty's "distinctive brand of Australian country music." Dusty was working on his 107th album shortly before his death. O'Donnell says its release will depend on talks with Dusty's widow—singer Joy McKean—and producer Rod Coe. Dusty won 31 Country Music Assn. of Australia (CMAA) Golden Guitar country music awards; the latest was won in January. "He remained relevant to the very end," CMAA GM Kate Nugent says. Dusty's most-watched performance was his appearance in the closing ceremony of the 2000 Olympics held in Sydney. He performed "Waltzing Matilda" as the final number of the ceremony for an estimated worldwide TV audience of nearly 4 billion. **CHRISTIE ELIEZER**

**Ministry of Sound (MoS)** has struck a U.K. distribution deal with Universal Music U.K., effective Sept. 29. London-based MoS has been distributed for the past eight years by TEN, the distribution joint venture between Warner Music U.K. and Sony Music Entertainment U.K. Universal has assumed distribution of all MoS labels and joint ventures, including Data, Decadance, Eat Sleep, Incentive, Inspired and simplyred.com. MoS sales operations continue to be handled in-house and by 3MV. In the U.K., MoS has scheduled 13 TV-advertised compilation releases in fourth-quarter 2003. The company claims annual revenue of close to £100 million (\$158 million). **LARS BRANDLE**

**Italian labels body FIMI** has given up its efforts to lobby the country's parliament to pass a Music Bill, consisting of a series of legislative measures in support of the industry. The bill (*Billboard*, April 6, 2002) had been on the FIMI agenda for several years. FIMI director-general Enzo Mazza says, "When the parliamentary Culture Commission began holding hearings on the subject earlier this year, we got our hopes up, but the drafts that came out of this were too little, too late and too confusing. Basically, it was 'another fine mess.' [We] have decided to concentrate our efforts on individual measures, such as the application of the [European Union] copyright directive and setting up an export office." **MARK WORDEN**



MAZZA

**BMG Music Publishing U.K.** managing director Paul Curran has been promoted to group managing director. Curran continues to oversee BMG's music publishing in the U.K. and Ireland, as he has since 1988, but now assumes responsibility for Zomba Music Publishers U.K. and the BMG/Zomba Production Music U.K. division. He remains based in London, reporting to New York-based Nicholas Firth, chairman of BMG Music Publishing Worldwide. Zomba Music Publishers U.K. managing director Steven Howard and BMG/Zomba Production Music managing director Steve Cole now report to Curran; they previously reported to former Zomba chairman/CEO Clive Calder. **LARS BRANDLE**

**EMI Music Denmark** has launched a free, 24-page quarterly newspaper, MusicBuzz, in an attempt to increase exposure for its acts in Denmark. The paper is written by local freelancers. Displays where the paper can be collected are set up at high schools, universities, music stores, cafés, pubs and clothing and other retail outlets where young people gather. Capitol Music Denmark marketing director Morten Morup says, "An act such as the Dandy Warhols doesn't get airplay here, and there's no real music program [for it] on TV. So this can help promote [this] music." The first issue only contains stories about EMI artists, but Morup says, "It's possible we'll carry other types of stories if they are relevant. But the publication really represents six companies in our group." According to Morup, the launch issue cost approximately 27,000 euros (\$31,000), including one-off start-up costs. The aim is to get close to break-even through advertising revenue. EMI will evaluate the progress of the project through 2004 using feedback from distributors and readers. **CHARLES FERRO**

## Classical Sales

Continued from page 63

singer Hayley Westenra's "Pure." First-week sales in the U.K. totalled 19,000, according to the label.

Meanwhile, Berlin-based Universal Music Germany has embarked on a multi-tiered effort to invigorate existing classical fans and attract new ones daunted until now by its "highbrow overtones." In one move, the company has launched the Yello Lounge initiative, pushing classics into German clubs; DJs play classics at normal (i.e., loud) club volume, augmented by live performances by such Universal-signed classical acts as Yundi Li, the Emerson String Quartet or Albrecht Mayer.

On Oct. 20, Universal Classics Germany releases an album by the Dresden Symphony Orchestra comprising eight Rammstein songs rearranged by contemporary German composer Torsten Rasch in a classical style as a suite titled "Mein Herz Brennt."

Featured bass baritone René Pape enthuses of this unlikely classical/metal marriage: "Even the quiet passages [of these songs] have enormous power and meaning."

Universal classics director Christian Kellersmann is behind the new project.

"There used to be a bourgeois obligation to listen to classical music as of a certain age," Kellersmann says. "These days, 60-year-olds grew up with pop music. That's why we must now try to arouse the interest of a new generation by presenting classical artists in a contemporary setting."

Kellersmann now hopes for a worldwide release for the Rammstein project. "A U.S. release will probably be accompanied by a performance in New York," he says. German concerts of the work Nov. 20 in Dresden and Nov. 21 in Berlin are already booked.

At other labels, further current crossover projects for Europe include Sony Classical's "Duetto," by young operatic tenors Marcelo Alvarez and Salvatore Licitra, already released in Italy and the U.S. June 23 and due internationally in October (*Billboard*, June 28). EMI is developing Croatian pianist Maksim, managed by veteran U.K. rock promoter-turned-artist-manager Mel Bush,

who also handles Bond and Vanessa-Mae.

James Jolly is editor of London-based classical music magazine Gramophone, which organizes one of the sector's two annual music awards shows. This year's Gramophone Awards take place Oct. 12 at London's Barbican venue and will focus on its record of the year honor (chosen by an industry and media panel), which Jolly says is intended to "ape the [U.K. literary] Booker Prize to some degree [and select] the finest record of the year."

According to Jolly, "Crossover is nothing particularly new. If you're talking about 'easy listening,' operatic tenors singing songs and arias have always been there, from [the days of] Caruso and Lanza. Russell Watson fits in a long heritage. If record companies want to do projects that make their bottom line look good, then good luck to them. It's good for the classical division to straddle two worlds."



AMICI: OPERA BAND ON THE RUN

## Korea's Restrictions

Continued from page 63

animation and TV programs.

Although the music industry in both countries welcomes the latest bout of liberalization, sources do not expect the move to have an immediate major commercial effect on the South Korean market, the second-biggest in Asia.

Han Jung-su, A&R chief at Seoul-based independent label Fluxus Music, suggests that opening the market to Japanese music in the 1980s or 1990s would have had a more dramatic impact. "Korean listeners these days are very accustomed to listening to Korean music," Han says.

His point is backed by figures from the International Federation of the Phonographic Industry, which claim that domestic product accounted for 62% of recorded-music sales in South Korea in 2002. "If there's a person who likes to listen to Japanese music, they already have all [of it] from the Internet, so there won't be a huge impact," Han adds.

Kini S. Kim, director of international business at CJ Entertainment, one of South Korea's leading media conglomerates, strikes a similarly sober note.

"Things have changed a lot," Kim says. "Korean singers are exporting to

Japan now—such as BoA [a female vocalist signed to Avex in Japan]. So we do not expect any big changes."

Tokyo's colonization of Korea saw the Japanese attempting to impose their language on Koreans and suppressing local culture. Since Korea officially achieved independence in August 1948—three years after the end of the Japanese occupation—most Japanese cultural products have been banned. But a large black market has meant that much pop music and movies, especially animation, has been readily available.

But in 1998, the government of then-president Kim Dae-jung announced a three-stage plan to open Korea to Japanese culture, beginning with art-house movies and moving toward more general popular culture. The third stage of that liberalization was repeatedly delayed, however, because of pressure from local culture-oriented businesses fearful of competition and from civic groups opposed to improving ties with Japan.

Jenny Kim, marketing manager for international pop at EMI Korea, says her company already has some plans laid in anticipation of the forthcoming market liberalization.

"We have been preparing for opening the market to the Japanese repertoire for a long time and thinking [about] some strategies. Recently, we have suffered from the big decrease in the international market," Kim says. "The opening up of [Japanese pop music] J-pop in Korea would be positive news for many industry peo-

ple. However, we don't know yet if J-pop will share the existing international pop market or if it will create a new market sector. We have been preparing for opening the market to the Japanese repertoire for a long time; we've been discussing with [EMI's Japanese affiliate] Toshiba EMI about release plans, but they have not been fixed yet."

Tom Yoda, chairman/CEO of Tokyo-based label Avex, says his company welcomes the South Korean government's move. For the past several years Avex has licensed Korean product from Seoul-based label S.M. Entertainment, and Yoda says Avex is looking forward to releasing its Japanese product in South Korea through S.M.

But, Yoda adds, the company would "find it difficult to participate fully in South Korea without a solution to the [potential] problem of a reverse flow of [cheaper, Korean-manufactured] CD products back to Japan."

Kei Ishizaka, president of Universal Music K.K., describes South Korea as an "attractive" market and says Universal has been liaising with Universal Music Korea and Universal Music Southeast Asia president Harry Hui in Hong Kong in anticipation of Seoul's decision to lift the ban.

The size of South Korea's potential market for J-pop is not yet clear. Labels body the Recording Industry Assn. of Korea estimates that Japanese repertoire accounted for around 9% of the 6.16 million units of pirate product sold in the territory in 2002.

## Goldberg Mans The Music Mix For 'Late Show'

BY CHRISTOPHER WALSH

NEW YORK—The Ed Sullivan Theater, site of the "Late Show With David Letterman," is action-packed from rehearsals to post-production, creating a demanding schedule that must be met in time for the show's 11:35 p.m. ET airing every weeknight.

Beneath the stage where the Beatles first performed before an American audience nearly 40 years ago, Harvey Goldberg, music mix engineer and supervisor of the music audio department for the "Late Show," presides in a control room equipped very much like that of a recording studio. There, he and second audio engineer Mike Muller record both musical director Paul Shaffer & the CBS Orchestra and the musical guests.

Goldberg mixes on a Solid State Logic (SSL) G+ console; audio is

recorded to a Sony 3324 digital multitrack tape machine. Unlike a recording studio, though, the pace of the live taping lends the control room a concert-type intensity.

"I come from the days when everybody played together," says Goldberg, formerly a staff engineer at New York's legendary (but now-defunct) Media Sound. "I was starting to miss the interaction of everybody playing and singing at the same time. When I was at Media Sound, we would get assigned projects—all different kinds of music—as they would book the studio.

"This feels like what I grew up with," he adds. "It's just like being at an incredibly hot studio where everybody great that is in town [comes in and] records."

Rehearsals are recorded, in the event that the artist wants to make changes to the mix of the performance that will be broadcast.

In case of a mishap during the performance—a cable accidentally gets unplugged from an amplifier during an otherwise satisfactory



GOLDBERG: KEEPING IT 'LIVE'

take, for example—the instrumentalist replays the part immediately after the performance, and Goldberg

remixes the recording.

"We really try to keep it a 'live' thing," he says, "but there is that backup, should we need to remix it fast after the show." Several performances have surfaced on the "Live on Letterman: Music From the Late Show" CD.

There are four control rooms at the Ed Sullivan Theater, Goldberg notes. In addition to his music-only studio, there is a sound-effects studio and the SSL-equipped Production Audio studio, which handles dialogue and audience microphones. The fourth room is where Michael Delugg, who preceded Goldberg as music mix engineer, mans a Pro Tools-based post-production studio.

Above all of this activity, the theater demands a complete crew akin to a concert production. Tom Herrmann serves as front-of-house mixer, Larry Zinn is the monitor

mixer and music technical coordinator Michael Ferrante works with the show's musical guests.

"The theater is being converted to high-definition," Goldberg says. "They're going to start the process in a few months—the video first, then the audio. I think in the next 12 months, it will be high-definition and 5.1 [surround sound]."

Surround sound and high-definition audio will bring a far greater degree of realism to the broadcast, befitting this historic stage, which before the Beatles, the Rolling Stones and Ed Sullivan, hosted Major Bowes' "Original Amateur Hour." In the 1920s, a play staged here introduced an actor named Archibald Leach, later known as Cary Grant.

"For almost 100 years," Goldberg says, "this place has had every major performer come through. It's a great vibe."

## New York Studio Owner Sees Better Times Ahead

The Audio Engineering Society returns to New York Oct. 10-13 for its 115th convention.

With the industry facing a chal-

lenging period and more talk of major-label merging, New York recording studios have not had it easy; but one facility owner says

there may be better times ahead.

David Amlen, owner of Sound on Sound Recording, is also outgoing president of the Society of Profes-

sional Audio Recording Services. As such, his views are worth noting.

"It's a depressed industry," Amlen concedes. "The record business is 30-something percent down from three years

ago. If your chief source of funding is off 30%, what does that mean? Put in broad economic terms, if your plant capacity is the same as it was three years ago and there's 70% of the business, you're going to have that much less business.

"The first quarter was dreadful,"

Amlen says of his own facility. "The second was better, and the third will probably be better still. However, when I look at the last two years, my numbers are down com-

pared to two years ago, and . . . compared to a year ago, they're down probably 20%."

Sound on Sound, it should be noted, is faring better than many other facilities in New York and around the U.S. Amlen, like many others, has emphasized diversity in recent years, such as the establishment of SOS Management and the Pro Tools-based Studio D (*Billboard*, Feb. 8).

Amlen is cautiously optimistic: "There seems to be a light at the end of the tunnel, that more product will start to be done."

But with ongoing merger discussions among major labels, decisions regarding artist signings and recording budgets may have to wait.

"This will be one of those years where those of us who survive will be very thankful," Amlen says.

OCTOBER 4 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 27, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	RAP	RHYTHMIC TOP 40
TITLE Artist/ Producer (Label)	SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee/ J. Bridges (Bad Boy/UMRG)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)	WHAT WAS I THINKIN' Dierks Bentley/ B. Beavers (Capitol)	SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee/ J. Bridges (Bad Boy/UMRG)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)
RECORDING STUDIO(S) (Location) Engineer(s)	BASEMENT BEATS (St. Louis, MO) DADDY'S HOUSE (New York) Jason "Jay E" Epperson, Stephen Dent	HIT FACTORY (New York) SOUTH BEACH STUDIOS (Miami) Pat Thrall, Carlos Bedoya	STATION WEST OCEAN WAY (Nashville, TN) Luke Wooten	BASEMENT BEATS (St. Louis, MO) DADDY'S HOUSE (New York) Jason "Jay E" Epperson, Stephen Dent	HIT FACTORY (New York) SOUTH BEACH STUDIOS (Miami) Pat Thrall, Carlos Bedoya
CONSOLE(S)/ DAW(S)	Neve VR SSL 4000 G, Pro Tools	SSL 9000 J, Pro Tools Pro Control	Neve 8078	Neve VR, SSL 4000 G, Pro Tools	SSL 9000 J, Pro Tools Pro Control
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	RADAR II	Pro Tools	Pro Tools
RECORDING MEDIA	Pro Tools	Pro Tools	RADAR II	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	DADDY'S HOUSE (New York) Paul Logus, P. Diddy	HIT FACTORY (New York) Tony Maserati	STATION WEST (Nashville, TN) Luke Wooten	DADDY'S HOUSE (New York) Paul Logus, P. Diddy	HIT FACTORY (New York) Tony Maserati
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 9000 K	Trident 808	SSL 4000 G	SSL 9000 K
MIXDOWN RECORDER(S)/MEDIA	Pro Tools	Studer A820	Pro Tools	Pro Tools	Studer A820
MIX DOWN MEDIA	Seagate hard drive	EMTEC 900	Seagate hard drive	Seagate hard drive	EMTEC 900
MASTERING (Location) Engineer	STERLING SOUND (New York) Chris Athens	STERLING SOUND (New York) Tom Coyne	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) Chris Athens	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	UMVD	SONY	EMM	UMVD	BMG

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AMLEN: MORE PRODUCT WILL START TO BE DONE

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



LEIB

**HOME VIDEO:** Mitchell Leib is promoted to executive VP/GM of music and soundtracks for Buena Vista Motion Pictures Group (BVMPG) and executive VP/GM of A&R and soundtracks for Buena Vista

Music Group (BVMG) in Burbank, Calif. He was senior VP of A&R and soundtracks for BVMG.

BVMPG also promotes Glen Lajeski to executive VP of creative music marketing in Burbank. He was senior VP of music.



LAJESKI



WILLIAMS

**RECORD COMPANIES:** Phillana Williams is promoted to VP of urban marketing for Arista Records in New York. She was senior director of marketing.

Adrian Posse is named VP of A&R for BMG U.S. Latin and Latin International in Miami. He was director of BMG U.S. Latin.

Roger Gold is promoted to VP and associate counsel for Warner Music Group in New York. He was associate counsel.



GOLD

Cheryl Moore Harris is named VP of gospel marketing for Provident Label Group in Nashville. She



MOORE HARRIS

was senior manager of marketing for Word Label Group.

Carise Yatter is named VP of media relations for Artemis Records in New York. She was associate director of national tour media relations for Atlantic Records.

Rodrigo Vieira is named VP of strategic marketing for Universal Music Latin America in Miami. He was senior director of strategic marketing for Sony Music International, Latin America.

Univision Records names Malu Elizondo director of West Coast promotions and Laffite Benitez representative in Los Angeles.

They were, respectively, VP of national marketing for Universal Music Latino and West Coast regional director for Crescent Moon Records.

Marvyn Mack is named VP of urban music for Liquid 8 Records & Entertainment in Los Angeles. He was VP of crossover/rhythmic/urban promotions and marketing for Hollywood Records.

EMI Gospel promotes Karen Scott to marketing manager and Grant Jenkins to manager of new media and publicity in Brentwood, Tenn. They were, respectively, finance administrator and promotions coordinator.

EMI Gospel also names Eboni Funderburk manager of national radio promotions in Brentwood. She was coordinator of radio promotions for Verity Records.

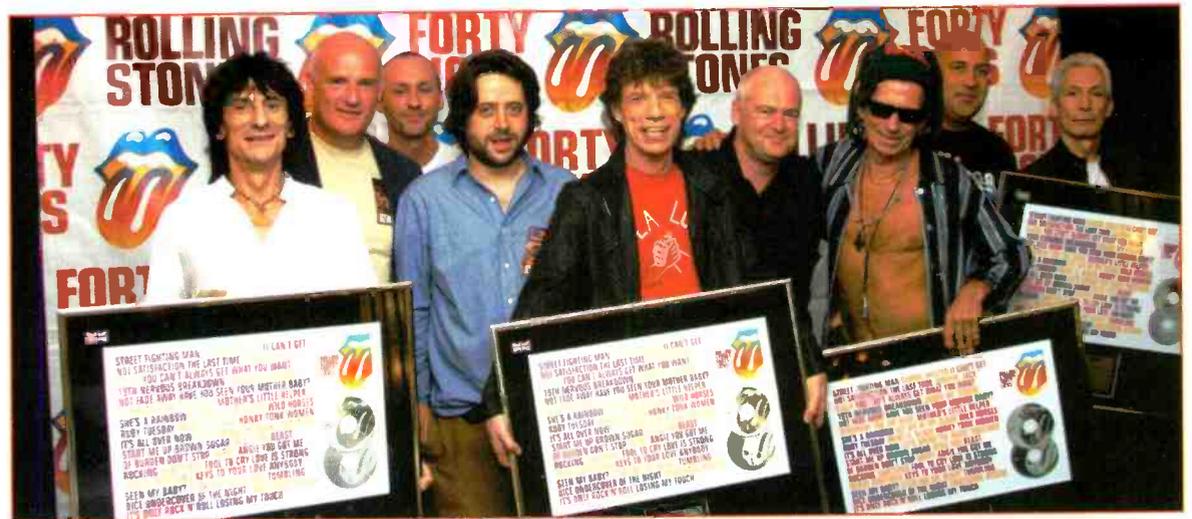
**PUBLISHING:** Leslie Morgan is promoted to senior director of art and production for BMI in New York. She was director of art and production.



ELIZONDO



MORGAN



## One More For The Wall

EMI and Virgin Records U.K. staffers met with the Rolling Stones Sept. 20 at Twickenham Stadium in London—the final stop on the band's U.K. tour—to present them with double-platinum plaques for their recent Virgin retrospective, "40 Licks." Pictured, from left, are Ronnie Wood; EMI Group chairman Eric Nicoli, Virgin Records U.K. marketing director Mark Terry, Virgin Records U.K. managing director Philippe Ascoli, Mick Jagger, EMI Records U.K. and Ireland chairman/CEO Tony Wadsworth, Keith Richards, Virgin Records U.K. product manager Glenn Crouch and Charlie Watts.

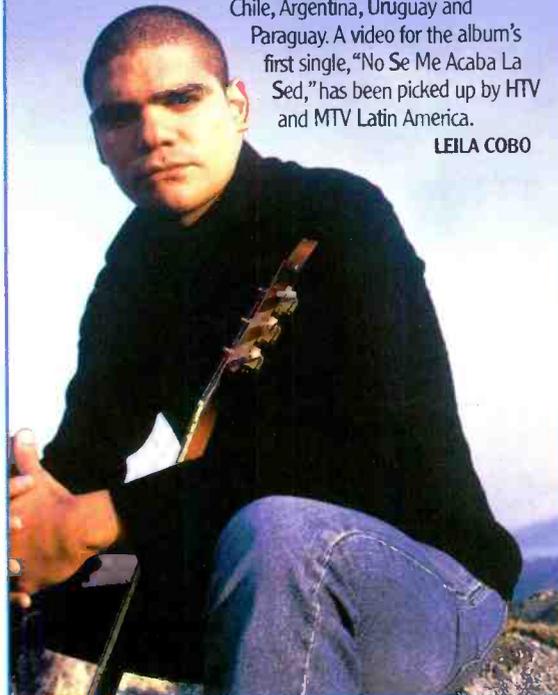


## Now, Hear This ... JULIO NAVA

Artists to Watch

Colombian singer/songwriter Julio Nava's song "Something Special" is named after the Scotch whisky that he and his friends drank one long party night. Many months later, that impromptu composition led to a sponsorship deal with "Something Special," which is underwriting Nava's promotional/concert tour in support of his album "La Vida Es Gratis." It's but one example of Nava's ingenuity when it comes to pushing his solo career. The former lead singer of local rock band Santa Sangre, a tireless performer, is finally gaining international exposure with his second solo album. Released by indie label Sum Records, "La Vida Es Gratis" is a collection of pop/rock songs that are beautifully crafted and catchy, disarmingly honest and executed with raw feeling. The album is set for release this month in Mexico, Spain, Chile, Argentina, Uruguay and Paraguay. A video for the album's first single, "No Se Me Acaba La Sed," has been picked up by HTV and MTV Latin America.

LEILA COBO



## NYC Honors Hill, Culture

Roots reggae hero Joseph Hill and his band Culture were presented with a proclamation from New York City Council member Yvette Clarke for their contributions to music and culture in the U.S. and in Jamaica. Clarke, who represents the 40th District in Brooklyn, is the daughter of former council member Una S.T. Clarke, the first Caribbean-born woman elected to the city's legislature. In recent months, she has honored reggae artist Freddie McGregor, dancehall star Sean Paul, Wyclef Jean and others. Pictured at the ceremony, held at Manhattan nightclub S.O.B.'s, are Heartbeat Records VP of A&R Chris Wilson, Hill and Clarke. (Photo: Errol Anderson)



## No Doubt, It's Stewart

Former Eurythmic Dave Stewart collected the song of the year honor at the BMI London Awards, held Sept. 16 at the city's Dorchester Hotel. Stewart co-wrote "Underneath It All" with No Doubt's Gwen Stefani; it was honored as the most-performed song by a BMI-represented U.K. songwriter in the U.S. during 2002. Recorded by No Doubt Featuring Lady Saw (Interscope) and published by BMG Music Publishing, the song peaked at No. 2 on The Billboard Hot 100. Stewart, center, is shown at the BMI event flanked by BMI senior VP of writer/publisher relations Phil Graham, left, and BMI president/CEO Frances Preston. The annual gala award ceremony honors BMI-represented writers from the U.K. and Europe whose compositions have received major U.S. airplay.

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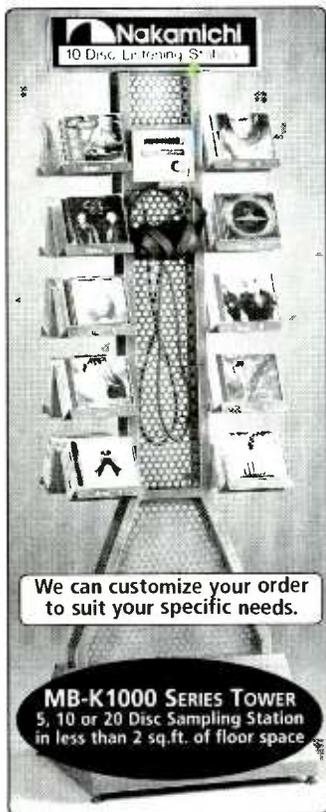


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# UMVD

Continued from page 1

Other key accounts believed to be participating include Amazon.com, Best Buy, Hastings Entertainment, Musicland and Newbury Comics.

In addition to reducing the boxlot cost to \$9.09 and \$10.10 from \$12.02 and front-line pricing to \$12.98 from \$16.98-\$18.98, Universal Music & Video Distribution has changed many of the standard business practices and terms of doing business.

The initiative has generally been well-received. "The vast majority of the feedback we have received on JumpStart is positive, and we are happy about that," UMVD president Jim Urie says.

### CHANGES AFOOT

But UMVD has modified some aspects of the program in response to complaints from mass merchandisers, such as pulling back from including a sticker with the suggested manufacturer's selling price of \$12.98.

UMVD has also changed its formula for promotional opportunities requirements, allowing merchants to choose between giving UMVD 27% of each store's album-cover frontage opportunities (i.e., hit walls, endcaps, listening booths and A-frames) and 33% of the space allocated to the major labels.

Other changes include backing away from requiring accounts to sign a document and instead allowing them to call in a response. Finally, UMVD has moved up the starting date for the new releases scheduled for Oct. 7 by including two releases—by Limp Bizkit and Obie Trice—from a Sept. 23 schedule and a new Sting album from its Sept. 30 schedule.

"It appears almost everyone has their toe in the water," one industry executive says. "But I don't know if they are willing to take the deep plunge without more JumpStart changes."

Executives at several top 20 accounts tell *Billboard* they plan to continue challenging UMVD on the specifics of JumpStart, even as they participate in the program.

Meanwhile, the board of directors of the National Assn. of Recording Merchandisers has sent a letter to UMVD, asking for clarification on various points of JumpStart, executive VP Jim Donio says.

Individual merchants are also expressing their concerns.

"We will run our business as we have always run our business. We will do what is best for our company and customers," says Fred Fox, executive

VP at Albany, N.Y.-based Trans World Entertainment.

However, only one large account has refused to participate in JumpStart.

Sources say Virgin Entertainment Group sent a memo to its 22 U.S. stores instructing them to pull all product of UMVD labels participating in JumpStart from prime real-estate in-store and instead put UMVD titles in bins, marked up at the previous, full list-price equivalent.

Now that practically every key U.S. account has opted for the lower price, merchants say they will continue to push UMVD on the margin issues. "Whether you are in or not is not the issue with JumpStart. The issue is how this will all play out," an executive with a large chain says.

With the reduced pricing structure, UMVD has eliminated all cooperative advertising funds and all discounts, reducing retail's profit margins to 30% in the case of the \$9.09 cost and 22% for the \$10.10 cost tier.

Under the old pricing scheme of \$12.02 for an \$18.98 list title, merchants had a gross profit margin of about 36% on boxlot cost. With ad dollars and discounts, that grew to about 46%.

### IS IT AFFORDABLE?

While merchants realize they had to give up some profit to offer consumers lower prices, they question whether they are shouldering more of the burden than UMVD. For its part, UMVD says it is bearing the brunt of the new pricing scheme and is taking on extra incremental costs for the heavy advertising campaigns it will execute to promote its titles to consumers.

With reduced profits, some wholesalers wonder whether they can afford to continue providing some of the value-add services to UMVD.

UMVD competitors privately applaud the JumpStart initiative but echo retail concerns about profitability. One senior distribution executive wonders what would happen if JumpStart fails to produce the sales needed to keep retail profits at their same levels. Would that, for example, shrink UMVD shelf space in stores where music competes for space based on a certain profit model?

As for in-store merchandising, merchants say they will position titles based on what appeals to their customers.

Other merchants say UMVD will have no problem getting its fair share of space for hit titles but note that developing titles may be a different story.

With some large merchants and smaller independents indicating they plan to challenge UMVD on its in-store merchandising requirements and UMVD saying it will police compliance, this could be the next sticking point in the evolution of JumpStart.

# Ticketmaster

Continued from page 5

Sting is not the first musician to put his tickets out for bid: Third Eye Blind conducted an online auction through eBay for its spring club tour (*Billboard*, May 24).

David Goldberg, executive VP of strategy and business development at

Ticketmaster, says he hopes that Sting's endorsement of a bidding format will lead to other artists using the company's auction offering and will help curb reselling of tickets, either by a scalper or through such sites as eBay.

"In a secondary market, whoever sells [the ticket] is the beneficiary of the price differential," Goldberg says. "[In Ticketmaster's auction setting], the beneficiary will be the people involved in the creation of the event."

## OCTOBER 4 2003 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS  
"New Ones" are those clips with six or more plays for the first time in the chart week.

For week ending  
SEPTEMBER 21, 2003

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, N.E., Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 50 CENT, P.I.M.P. OUTKAST, THE WAY YOU MOVE CHINGY, HOLIDAE IN BEYONCE, BABY BOY BKZ, WHAT A GIRL WANTS BOW WOW, LET'S GET DOWN ELEPHANT MAN, PON DE RIVER BIG TYMERS, THIS IS HOW WE DO ASHANTI, RAIN ON ME NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER LUDACRIS, STAND UP YING YANG TWINS, NAGGIN PHARRELL, FRONTIN GIUWINE, IN THOSE JEANS YOUNG GUNZ, CAN'T STOP WON'T STOP LIL JON & THE EAST SIDE BOYZ, GET LOW FABOLOUS, INTO YOU YOUNGBLOODZ, DAMN NAPPY ROOTS, ROUN THE GLOBE BUSTA RHYMES, LIGHT YOUR ASS ON FIRE ISLEY BROTHERS, BUSTED JAGGED EDGE, WALKED OUTTA HEAVEN MARY J. BLIGE, LOVE AT 1ST SIGHT SHEEK LOUCH, MIGHTY D-BLOCK (2 GUNS UP) ATL, CALLING ALL GIRLS DMX, WHERE THE HOOD AT YAHZARAH, WISHING T.I., 24/5 CHINGY, RIGHT THURR R. KELLY, THOIA THOING ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM MURPHY LEE, WAT DA HOOK GON BE SEAN PAUL, LIKE GLUE TIMBALAND & MAGOO, COP THAT SH#I DAVID BANNER, CADILLAC ON 22'S JOE BUDDEN, FIRE JAVIER, CRAZY DA BAND, BAD BOY THIS, BAD BOY THAT NICK CANNON, GIGOLO 112, NA, NA, NA, NA	1 TIM MCGRAW, REAL GOOD MAN ALAN JACKSON & JIMMY BURETT, IT'S FIVE O'CLOCK SOMEWHERE KEITH URBAN, WHO WOULDN'T I WANNA BE ME MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS RASCAL FLATTS, I MELT TOBY KEITH, I LOVE THIS BAR CARTER FAMILY, KEEP ON THE SUNNY SIDE DIERKS BENTLEY, WHAT WAS I THINKIN' PAT GREEN, WAVE ON WAVE PATTY LOVELESS, LOVIN' ALL NIGHT GARY ALLAN, TOUGH LITTLE BOYS WILLIE NELSON & NORAH JONES, WURLITZER PRIZE (LIVE) CHRIS CAGLE, CHICKS DIG IT BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS SARA EVANS, PERFECT MONTGOMERY GENTRY, HELL YEAH JUNE CARTER CASH, KEEP ON THE SUNNY SIDE DWAYNE YOAKAM, THE BACK OF YOUR HAND BROOKS & DUNN, RED DIRT ROAD HIGHWAYMEN, HIGHWAYMAN JOHNNY CASH, HURT JOHNNY CASH, DRIVE ON TRAVIS TRITT, LONESOME, ON RY AND MEAN JOHNNY CASH, RUSTY GAGE JOHNNY CASH, FOLSOM PRISON BLUES RASCAL FLATTS, THESE DAYS GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU BRAD PAVLEY, CELEBRITY DARRYL WORLEY, TENNESSEE RIVER RUN TRACE ADKINS, THEN THEY DO HIGHWAYMEN, IT IS WHAT IT IS RASCAL FLATTS, LOVE YOU OUT LOUD KEITH URBAN, SOMEBODY LIKE YOU DOLLY PARTON, I'M GONE CROSS CANADIAN RAGWEE, CONSTANTLY LONESTAR, WALKING IN MEMPHIS TIM MCGRAW, SHE'S MY KIND OF RAIN	1 BEYONCE, BABY BOY LIMP BIZKIT, EAT YOU ALIVE JOHN MAYER, BIGGER THAN MY BODY HILARY DUFF, SO YESTERDAY R. KELLY, THOIA THOING FOUNTAINS OF WAYNE, STACY'S MOM CHRISTINA AGUILERA, CAN'T HOLD US DOWN LIL JON & THE EAST SIDE BOYZ, GET LOW FABOLOUS, INTO YOU PHARRELL, FRONTIN DASHBOARD CONFSSIONAL, HANDS DOWN OUTKAST, HEY YA THURSDAY, SIGNALS OVER THE AIR MAROONS, HARDER TO BREATHE DAVE MATTHEWS, GRAVE DIGGER NICKELBACK, SOMEDAY MADONNA, INTO YOUR HOOD LUDACRIS, STAND UP EVANESCENCE, GOING UNDER ASHANTI, RAIN ON ME KELLY CLARKSON, LOW BUSTA RHYMES, LIGHT YOUR ASS ON FIRE 50 CENT, P.I.M.P. SCHOOL OF ROCK, SCHOOL OF ROCK SIMPLE PLAN, PERFECT JUSTIN TIMBERLAKE, SENORITA T.I., 24/5 M.V.P., ROC YA BODY 'MIC CHECK 1,2' ATARIAS, THE BOYS OF SUMMER YOUNGBLOODZ, DAMN JASON MRAZ, THE REMEDY (I WON'T WORRY) DMX, WHERE THE HOOD AT OBIE TRICE, GOT SOME TEETH BEYONCE, MISSY ELLIOT, FIGHTING TEMPTATION YOUNG GUNZ, CAN'T STOP WON'T STOP LINKIN PARK, FAINT METALLICA, FRANTIC NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER STACIE ORRICO, THERE'S GOTTA BEI MORE TO LIFE SMILE EMPTY SOUL, BOTTOM OF A BOTTLE	1 JASON MRAZ, THE REMEDY (I WON'T WORRY) BLACK EYED PEAS, WHERE IS THE LOVE FOUNTAINS OF WAYNE, STACY'S MOM EVANESCENCE, BRING ME TO LIFE JOHN MAYER, BIGGER THAN MY BODY DAVE MATTHEWS, GRAVE DIGGER NICKELBACK, SOMEDAY MAROON 5, HARDER TO BREATHE LIZ PHAIR, WHY CAN'T I OUTKAST, HEY YA MATCHBOX TWENTY, BRIGHT LIGHTS DAMIAN RICE, VOLCANO STING, SEND YOUR LOVE FUEL, FALLS ON ME BEYONCE, BABY BOY DIDO, WHITE FLAG LIVE, HEAVEN COLDPLAY, GOD PUT A SMILE UPON YOUR FACE SANTANA, WHY DON'T YOU & I BEYONCE, CRAZY IN LOVE SANTANA, THE GAME OF LOVE LUTHER VANDROSS, DANCE WITH MY FATHER ROBERT RANDOLPH & THE 4, I NEED MORE LOVE JENNIFER LOPEZ, BABY I LOVE U NO DUBT, UNDERSTAND IT ALL SALIVA, REST IN PIECES JENNIFER LOPEZ, I'M GLAD JEWEL, INTUITION WILSHIRE, SPECIAL MICHELLE BRANCH, ARE YOU HAPPY NOW TRAIN, CALLING ALL ANGELS STAINED, SO FAR AWAY METALLICA, FRANTIC COLDPLAY, THE SCIENTIST AUDIOSLAVE, SHOW ME HOW TO LIVE JUSTIN TIMBERLAKE, SENORITA 3 DOORS DOWN, WHEN I'M GONE GAVIN DEGRAW, FOLLOW THROUGH MARY J. BLIGE, LOVE AT 1ST SIGHT AVRIL LAVIGNE, COMPLICATED
<b>NEW ONES</b> SHEEK LOUCH, MIGHTY D-BLOCK DAVID BANNER, CADILLAC ON 22'S JOE BUDDEN, FIRE	<b>NEW ONES</b> JUNE CARTER CASH, KEEP ON THE SUNNY SIDE LONESTAR, WALKING IN MEMPHIS	<b>NEW ONES</b> DAVE MATTHEWS, GRAVE DIGGER EVANESCENCE, GOING UNDER SCHOOL OF ROCK, SCHOOL OF ROCK T.I., 24/5 YOUNG GUNZ, CAN'T STOP WON'T STOP METALLICA, FRANTIC	<b>NEW ONES</b> OUTKAST, HEY YA COLDPLAY, GOD PUT A SMILE UPON YOUR FACE SALIVA, REST IN PIECES

fuse	GAC GREAT AMERICAN COUNTRY	MUSIC TELEVISION 2	MUCHMUSIC CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 LINKIN PARK, FAINT EVANESCENCE, GOING UNDER RANCID, FALL BACK DOWN DASHBOARD CONFSSIONAL, HANDS DOWN A PERFECT CIRCLE, WEAK AND POWERLESS ATARIAS, THE BOYS OF SUMMER SMILE EMPTY SOUL, BOTTOM OF A BOTTLE AUDIOSLAVE, SHOW ME HOW TO LIVE OUTKAST, HEY YA STAINED, SO FAR AWAY 311, CREATURES (FOR A WHILE) FUEL, FALLS ON ME THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU A.F.I., THE LEAVING SONG PT. II COLD, STUPID GUN BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS THURSDAY, SIGNALS OVER THE AIR GOOD CHARLOTTE, GIRLS & BOYS FOUNTAINS OF WAYNE, STACY'S MOM NICKELBACK, SOMEDAY CHEVELLE, SEND THE PAIN BELOW THRICE, ALL THAT'S LEFT BILLY TALENT, TRY HONESTY BEYONCE, BABY BOY SWITCHFOOT, MEANT TO LIVE YELLOWCARD, WAY AWAY SIMPLE PLAN, ADDICTED 50 CENT, P.I.M.P. DAVE MATTHEWS, GRAVE DIGGER ALL-AMERICAN REJECTS, TIME STANDS STILL	1 KEITH URBAN, WHO WOULDN'T I WANNA BE ME MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS TOBY KEITH, I LOVE THIS BAR ALAN JACKSON & JIMMY BURETT, IT'S FIVE O'CLOCK SOMEWHERE DIERKS BENTLEY, WHAT WAS I THINKIN' GARY ALLAN, TOUGH LITTLE BOYS BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) TIM MCGRAW, REAL GOOD MAN JIMMY WAYNE, I LOVE YOU THIS MUCH PATTY LOVELESS, LOVIN' ALL NIGHT SHERRIE AUSTIN, STREETS OF HEAVEN MONTGOMERY GENTRY, HELL YEAH DARRYL WORLEY, TENNESSEE RIVER RUN PAT GREEN, WAVE ON WAVE SCOTTY EMBERCK, I CAN'T TAKE YOU ANYWHERE JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS SHANIA TWAIN, FOREVER AND FOR ALWAYS MARK WILLIS, AND THE CROWD GOES WILD CHRIS CAGLE, CHICKS DIG IT TRACE ADKINS, THEN THEY DO BILLY CURRINGTON, WALK A LITTLE STRAIGHTER SARA EVANS, PERFECT JESSICA ANDREWS, GOOD TIME CHRIS LEDOUX, HORSEPOWER BILLY DEAN, I'M IN LOVE WITH YOU BROOKS & DUNN, RED DIRT ROAD KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS CROSS CANADIAN RAGWEE, CONSTANTLY MARTY STUART, IT THERE AIN'T THERE OUGHTA BE BILLY RAY CYRUS, BACK TO MEMPHIS	1 A.F.I., THE LEAVING SONG PT. II ELEPHANT MAN, PON DE RIVER FOUNTAINS OF WAYNE, STACY'S MOM EVANESCENCE, GOING UNDER YOUNGBLOODZ, DAMN LUDACRIS, STAND UP OUTKAST, THE WAY YOU MOVE DASHBOARD CONFSSIONAL, HANDS DOWN BEYONCE, BABY BOY FUEL, FALLS ON ME SMILE EMPTY SOUL, BOTTOM OF A BOTTLE FABOLOUS, INTO YOU LIL JON & THE EAST SIDE BOYZ, GET LOW LIMP BIZKIT, EAT YOU ALIVE BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS DAVE MATTHEWS, GRAVE DIGGER OUTKAST, HEY YA RADIOHEAD, GO TO SLEEP PHARRELL, FRONTIN AUDIOSLAVE, SHOW ME HOW TO LIVE DMX, WHERE THE HOOD AT A PERFECT CIRCLE, WEAK AND POWERLESS CHINGY, HOLIDAE IN YOUNG GUNZ, CAN'T STOP WON'T STOP RANCID, FALL BACK DOWN THRICE, ALL THAT'S LEFT T.I., 24/5 DWELE, FIND A WAY BUSTA RHYMES, LIGHT YOUR ASS ON FIRE OBIE TRICE, GOT SOME TEETH	1 HILARY DUFF, SO YESTERDAY NICKELBACK, SOMEDAY 50 CENT, P.I.M.P. LINKIN PARK, FAINT LUDACRIS, STAND UP BUSTA RHYMES, LIGHT YOUR ASS ON FIRE BILLY TALENT, TRY HONESTY JANE'S ADDICTION, JUST BECAUSE JEFF DOBSON, BYE BYE BOYFRIEND EVANESCENCE, GOING UNDER SIMPLE PLAN, PERFECT OBIE TRICE, GOT SOME TEETH SEAN PAUL, LIKE GLUE BIG BLACK LINCOLN, PIMPIN LIFE KESHA CHANTE, UNPREDICTABLE GOOD CHARLOTTE, GIRLS & BOYS SLOAN, THE REST OF MY LIFE LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) CHRISTINA AGUILERA, CAN'T HOLD US DOWN A PERFECT CIRCLE, WEAK AND POWERLESS ATARIAS, THE BOYS OF SUMMER BEYONCE, BABY BOY NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER JUSTIN TIMBERLAKE, I'M LOVIN IT BLACK EYED PEAS, WHERE IS THE LOVE MADONNA, INTO YOUR HOOD DASHBOARD CONFSSIONAL, HANDS DOWN PLATE, INTO YOUR HOOD CHINGY, RIGHT THURR JUSTIN TIMBERLAKE, SENORITA
<b>NEW ONES</b> BEYONCE, BABY BOY YELLOWCARD, WAY AWAY DAVE MATTHEWS, GRAVE DIGGER ALL-AMERICAN REJECTS, TIME STANDS STILL JET, ARE YOU GOING TO BE MY GIRL FINCH, WORDS OF THE EARTH ANDREW W.K., NEVER LET DOWN MANDY MOORE, HAVE A LITTLE FAITH IN ME	<b>NEW ONES</b> MARK WILLIS, AND THE CROWD GOES WILD NICKEL CREEK, SMOOTHIE SONG	<b>NEW ONES</b> CHINGY, HOLIDAE IN OBIE TRICE, GOT SOME TEETH KANYE WEST, THROUGH THE WIRE MURPHY LEE, WAT DA HOOK GON BE	<b>NEW ONES</b> MUOMEN, ANIMAL PLATE, INTO YOUR HOOD CAUTERIZE, SOMETHING BEAUTIFUL LINKIN PARK, SOMEBODY I BELONG FABOLOUS, INTO YOU 50 WATT, QUI A LE DROIT HAWKLEY WORKMAN, ANGER AS BEAUTY

### THE CLIP LIST A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 4, 2003

CMC CALIFORNIA MUSIC CHANNEL	MUSIC TELEVISION LATIN AMERICA	URBAN X-PRESSIONS	VIVA, Continuous programming
15 hours weekly 10227 E 14th St., Oakland, CA 94603	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	2 hours weekly 3900 Main St., Philadelphia, PA 19127	Im Media Park 2, 50670 Kohn, Germany
1 SIMPLE PLAN, PERFECT STACIE ORRICO, THERE'S GOTTA BEI MORE TO LIFE HILARY DUFF, SO YESTERDAY KELLY CLARKSON, LOW DASHBOARD CONFSSIONAL, HANDS DOWN DIDO, WHITE FLAG BEYONCE, BABY BOY ASHANTI, RAIN ON ME JUSTIN TIMBERLAKE, SENORITA GOOD CHARLOTTE, GIRLS AND BOYS CHRISTINA AGUILERA, CAN'T HOLD US DOWN JASON MRAZ, THE REMEDY (I WON'T WORRY) LESS THAN JAKE, THE SCIENCE OF SELLING YOURSELF SHORT MAROONS, HARDER TO BREATHE CHINGY, RIGHT THURR	1 NICK CARTER, I GOT YOU SIMPLE PLAN, ADDICTED EVANESCENCE, GOING UNDER AVRIL LAVIGNE, LOSING GRIP CHRISTINA AGUILERA, CAN'T HOLD US DOWN DIDO, WHITE FLAG GOOD CHARLOTTE, GIRLS AND BOYS ELAN, MIDNIGHT LIMP BIZKIT, EAT YOU ALIVE KORN, DID MY TIME 50 CENT, P.I.M.P. BLACK EYED PEAS, WHERE IS THE LOVE? COLDPLAY, GOD PUT A SMILE UPON YOUR FACE AUDIOSLAVE, SHOW ME HOW TO LIVE BEYONCE, CRAZY IN LOVE MADONNA, HOLLYWOOD LINKIN PARK, FAINT STACIE ORRICO, THERE'S GOTTA BEI MORE TO LIFE ALEJANDRO SANZ, NO ES LO MISMO MOLDOV, HERE WE KUM	1 PHARRELL, FRONTIN DMX, WHERE THE HOOD AT? R. KELLY, THOIA THOING BUSTA RHYMES, LIGHT YOUR ASS ON FIRE LUTHER VANDROSS, DANCE WITH MY FATHER FREeway, FLIPSIDE ASHANTI, RAIN ON ME BEYONCE, BABY BOY MURPHY LEE, WAT DA HOOK GON BE MARY J. BLIGE, LOVE AT 1ST SIGHT JOE BUDDEN, FIRE (YES, YES Y'ALL) 112, NA NA NA NA YOUNG GUNZ, CAN'T STOP WON'T STOP BOW WOW, LET'S GET DOWN 50 CENT, P.I.M.P.	1 DIE ARZTE, UNROCKBAR MARTIN KESICI, ANGEL OF BERLIN LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH DIDO, WHITE FLAG ONE-T, THE MAGIC KEY THE RASMUS, IN THE SHADOWS BLACK EYED PEAS, WHERE IS THE LOVE? EKO FRESH, ICH BIN JUNGO UND BRAUCHE DAS GELD WESTLIFE, WHY WHATEVER B3, ALL THE GIRLS

# Setzer Swings Into Las Vegas

Grammy Award-winning singer/musician **Brian Setzer** isn't waiting around for commercial radio and music-video channels to give him mass-media exposure.

Setzer has an established career and a significant fan base, but he is among the many veteran artists whose recent music is having a tough time breaking into the tight playlists

of today's corporate-controlled radio stations and music-video networks.

So Setzer has been taking his music to other outlets and having success getting on national TV. In particular, he has aligned

himself with NBC for TV exposure.

In an unusual career move, Setzer signed on to be part of the promotional campaign for the new NBC drama series "Las Vegas." He filmed a music video for the song "Luck Be a Lady" as part of a national TV promo for the

airs Dec. 3—just around the time when the Brian Setzer Orchestra's second annual Christmas Extravaganza tour will begin (Nov. 28).

The TV special will be a centerpiece in a new campaign to relaunch the orchestra's "Boogie Woogie Christmas" CD, released last year on SurfDog Records.

Meanwhile, the new album, "Nitro

## Tuned In: The Tube

By Carla Hay  
chay@billboard.com



SETZER: COURTING LADY LUCK

has witnessed the challenges of an evolving music business.

"Something's got to give with radio. They've got to open up their playlists, because when people don't get variety, they look for it somewhere else," Setzer says.

He adds, "Doing something like an NBC Christmas special doesn't have to be hokey, and

series. The clip was also shown in U.S. movie theaters as a pre-show trailer.

"TV wants the classic big-band sound," Setzer tells *Billboard*.

On doing "Luck Be a Lady" for "Las Vegas," Setzer comments, "They wanted me to do a revved-up Brian Setzer Orchestra version. That band fits well in Vegas, so I think that's why we were asked to do it. What I'm doing with this big band is like modern Vegas, and it's a spin-off of the Rat Pack stuff."

Setzer says of the video shoot, "It was tough, because it was like 105 degrees at night. But Vegas is loose and fun, and we ended up playing to this huge crowd at 4 o'clock in the morning."

In addition to his recent "Las Vegas" collaboration with the network, Setzer has been a part of several NBC programs through the years, including the annual "Christmas in Rockefeller Center" special.

Setzer is scheduled to perform again for this year's telecast, which

I don't want it to come across that way. I'm a rock'n'roller at heart."

**IN BRIEF:** The lawsuits over VH1's aborted **Liza Minnelli/David Gest** reality series "Liza & David" have been dropped. In December 2002, Minnelli and Gest filed a \$23 million lawsuit against VH1 for breach of contract and defamation. In February, VH1 countersued Minnelli and Gest for breach of contract, seeking damages of at least \$1.5 million. In a joint statement, both sides said that they have "amicably resolved their differences and withdrawn their respective lawsuits."

**Jennifer Lopez's** Nuyorican Productions has inked a deal with HBO to produce her first documentary, "Los Quince," about Cuban teenage girls and their debutante ball. It will be released in theaters before airing on HBO.

Revolver Films in Los Angeles has signed director **Bruce Dickson**. He was previously repped by A Few Miles North Productions.



SALES / AIRPLAY / TRENDS / ANALYSIS

## Sales Spike Continues

For the first time in either 2002 or 2003, U.S. album sales beat those of the same week from the prior year for two consecutive weeks.

It would be premature to say that record labels and music stores are out of the woods yet, but it is refreshing to see this kind of momentum as the trade gets ready to jump into the all-important fourth-quarter splurge.

What makes the feat even more fulfilling is the fact that these weeks are also the only times since the start of last year that album gains have not been tied to a holiday fluctuation. In the first half of this year and 2002, the only spikes in album volume came when Easter week was compared to a non-holiday stanza from the prior year.

There were two up weeks in the fourth quarter of 2002, one of them caused by Thanksgiving arriving a week later than usual. In the final week, with an extra shopping day before Christmas (the holiday fell on Wednesday, rather than Tuesday in 2001), album units were up 4.7% over the comparable week of the prior year—a hollow victory, since the week before Christmas was down 18.8% from that of 2001.

As predicted, this is the sixth time this year that five or more albums have bowed in The Billboard 200's top 10, with DMX leading the way with his fifth No. 1 in five tries (see Chart Beat, right). Since 1945, when *Billboard* hatched its first album chart, the prior record for weeks with five or more top 10 bows had been five, set in 2001.

This, however, marks the first time in 2003 that those top

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



10 fireworks packed enough bang to buck the year's downward trend. And next week might be another, when six new entries dot the top 10, as **OutKast**, **Dave Matthews** and **Limp Bizkit** led a bustling Sept. 23 release slate (see story, page 6)

This issue finds chart leader DMX at 312,000 copies, followed by **A Perfect Circle's** new album (231,000) and three other titles at 100,000-plus competing with the week in 2002

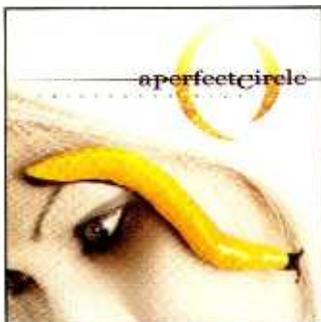
when **Disturbed** began with 284,000, followed by four albums above the 100,000-unit threshold. The result: Overall album sales are up 4.8% over the same prior-year frame.

Last issue's win would have been harder to call; aside from **John Mayer's** 316,500-unit start, **Hilary Duff** had the only other album in the 100,000-plus club.

Yet, the week stood 1.3% ahead of the 2002 week when the **Dixie Chicks** led the list with 214,000 copies, followed by four above 100,000.

As mentioned, we could see a third straight win next week,

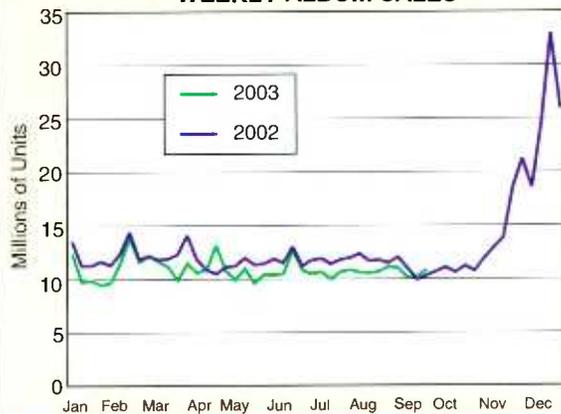
(Continued on page 76)



## Market Watch

A Weekly National Music Sales Report

### WEEKLY ALBUM SALES



### ALBUM SALES

This Week	10,844,000	This Week 2002	10,342,000
Last Week	10,239,000	Change	↗4.9%
Change	↗5.9%		

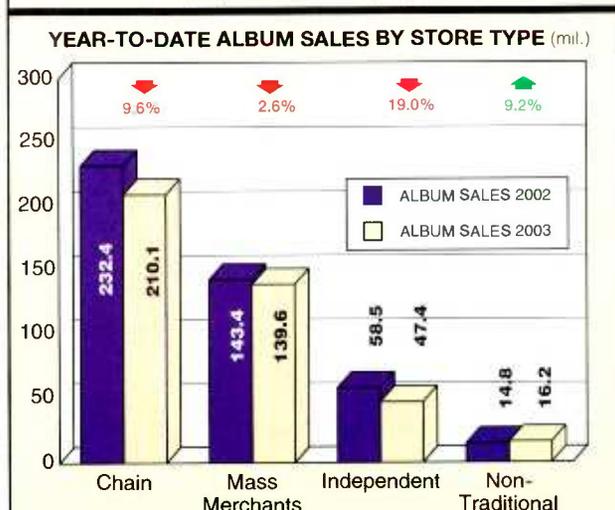
### SINGLES SALES

This Week	211,000	This Week 2002	397,000
Last Week	213,000	Change	↘46.9%
Change	↘0.9%		



YEAR-TO-DATE OVERALL UNIT SALES		
	2002	2003
Total	458,516,000	422,213,000
Albums	449,169,000	413,319,000
Singles	9,347,000	8,894,000

YEAR-TO-DATE SALES BY ALBUM FORMAT		
	2002	2003
CD	425,603,000	398,912,000
Cassette	22,444,000	13,128,000
Other	1,122,000	1,279,000



For week ending 9/21/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

## Devil Twists Elvis' Neck

Replacing **Elvis Presley's** 34-year-old "Rubberneckin'" at No. 1 on Hot 100 Singles Sales is a 35-year-old track by **the Rolling Stones**. "Sympathy for the Devil" first appeared on the "Beggars Banquet" LP, released in 1968. The album-oriented radio cut has never been a single, until now.

The ABKCO-released single, featuring remixes of "Sympathy," enters The Billboard Hot 100 at No. 97. It's the first Stones song to appear on the chart in five years. In March 1998, "Saint of Me" peaked at No. 94.

The first Stones Hot 100 entry of the 21st century expands the group's chart span to 39 years and five months, dating back to the debut of "Not Fade Away" the week of May 2, 1964.

As songwriters, **Mick Jagger** and **Keith Richards** now have a chart span of 39 years, nine months and two weeks, counting back to the entry of **Gene Pitney's** "That Girl Belongs to Yesterday" the week of Jan. 18, 1964.

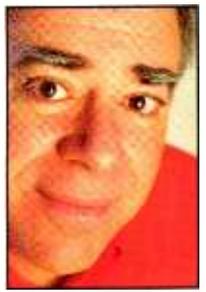
**AND THEN THERE WAS V:** Did you expect **DMX** to debut anywhere but at No. 1 on The Billboard 200 with his fifth chart entry? Then you haven't been paying attention.

"Grand Champ" (Ruff Ryders/Def Jam) is the fifth consecutive DMX album to open in pole position. No other artist has had his or her first five albums debut at No. 1 or even reach No. 1.

The DMX string began with "It's Dark and Hell Is Hot" in 1998 and continued with "Flesh of My Flesh Blood of My Blood" (1999), "... And Then There Was X" (2000) and "The Great Depression" (2001).

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**'FIVE' TO EIGHT:** Alan Jackson & Jimmy Buffett reclaim the No. 1 position on Hot Country Singles & Tracks, giving "It's Five O'Clock Somewhere" (Arista) an eighth week on top. That ties the duet with **Lonestar's** "Amazed" in 1999 as the longest-running No. 1 since **David Houston's** "Almost Persuaded" ruled for nine weeks in 1966.

Since the country chart was introduced in 1944, no duet by a pair of singers who are not normally duet partners has had a longer run at No. 1 than "It's Five O'Clock Somewhere."

In 1949, **Margaret Whiting & Jimmy Wakely** spent 17 weeks on top with "Slipping Around," the first of their nine duets to chart. In 1962, **Carl Butler & Pearl** reigned for 11 weeks with "Don't Let Me Cross Over," one of 14 duets by the couple to appear on the chart.

**AND HER NAME IS:** Two women named Gloria make chart news this issue. **Gloria Estefan** takes a healthy 8-1 jump on Hot Latin Tracks with "Hoy" (Epic/Sony Discos), her 12th song to top this survey. Estefan already owned the record for the most No. 1s on this chart, so she simply extends her lead with her latest chart-topper.

On Top Christian Albums, **Bill & Gloria Gaither and Their Homecoming Friends** have two albums debut in the top 10. It is the sixth time in their career that they've had double top 10 new entries.

# Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1			<b>50</b>	42	37	<b>70</b>	<b>MERCYME</b> ▲ INO 85133/CURB (16.98 CD) [M]	Almost There	37
<b>1</b>	NEW	1	1	<b>DMX</b> RUFF RYDERS/DEF JAM 063369*/DJMG (12.98/19.98)	Grand Champ	1	<b>51</b>	NEW	1	1	<b>MXPX</b> A&M 000941/INTERSCOPE (18.98 CD)	Before Everything & After	51
<b>2</b>	1	1	13	<b>A PERFECT CIRCLE</b> VIRGIN 80918* (18.98 CD)	Thirteenth Step	2	<b>52</b>	36	24	4	<b>NAPPY ROOTS</b> ATLANTIC 83546*/AG (11.98/18.98)	Wooden Leather	12
<b>3</b>	1	1	1	<b>ERYKAH BADU</b> MOTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	3	<b>53</b>	41	26	8	<b>SOUNDTRACK</b> HOLLYWOOD 162404 (13.98 CD)	Freaky Friday	19
<b>4</b>	1	—	2	<b>JOHN MAYER</b> AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	<b>54</b>	44	30	6	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2
<b>5</b>	2	1	4	<b>HILARY DUFF</b> BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	<b>55</b>	90	—	9	<b>MICHAEL MCDONALD</b> MOTOWN 000651/UMRG (18.98 CD)	Motown	55
<b>6</b>	5	4	13	<b>BEYONCE</b> ▲ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	<b>56</b>	53	60	47	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
<b>7</b>	NEW	1	1	<b>THURSDAY</b> VICTORY/ISLAND 000239*/DJMG (15.98 CD)	War All The Time	7	<b>57</b>	45	42	6	<b>KIDZ BOP KIDS</b> RAZDR & TIE 85074 (11.98/18.98)	Kidz Bop 4	14
<b>8</b>	4	3	6	<b>ALAN JACKSON</b> ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	<b>58</b>	16	—	2	<b>E-40</b> SICK WID' IT/7IVE 41857/ZOMBA (18.98 CD)	Breakin News	16
<b>9</b>	NEW	1	1	<b>SHEEK LOUCH</b> D-BLOCK/UNIVERSAL 001042*/UMRG (11.98/18.98)	Walk Witt Me	9	<b>59</b>	47	36	25	<b>CHER</b> ▲ Geffen/MCA/WARNER BRDS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4
<b>10</b>	NEW	1	1	<b>BUBBA SPARXXX</b> BEAT CLUB 001147*/INTERSCOPE (12.98 CD)	Deliverance	10	<b>60</b>	88	55	3	<b>SOUNDTRACK</b> LAKESHORE 33781 (18.98 CD)	Underworld	55
<b>11</b>	NEW	1	1	<b>YING YANG TWINS</b> COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	<b>61</b>	51	44	23	<b>KELLY CLARKSON</b> ▲ RCA 68159/RMG (18.98 CD)	Thankful	1
<b>12</b>	9	7	10	<b>CHINGY</b> ▲ DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	<b>62</b>	55	53	91	<b>JOHN MAYER</b> ▲ <sup>3</sup> AWARE/COLUMBIA 85293*/SONY MUSIC (2.98 EQ/18.98) [M]	Room For Squares	8
<b>13</b>	3	—	2	<b>SEAL</b> WARNER BRDS. 47947 (18.98 CD)	Seal IV	3	<b>63</b>	56	50	29	<b>FABOLOUS</b> ▲ DESERT STORM/ELEKTRA 82791*/EEG (12.98/18.98)	Street Dreams	3
<b>14</b>	7	5	29	<b>EVANESCENCE</b> ▲ <sup>2</sup> WIND-UP 13063 (18.98 CD)	Fallen	3	<b>64</b>	50	46	74	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
<b>15</b>	8	2	4	<b>MARY J. BLIGE</b> Geffen 002856*/INTERSCOPE (12.98/18.98)	Love & Life	1	<b>65</b>	48	31	36	<b>SOUNDTRACK</b> ▲ EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2
<b>16</b>	6	6	5	<b>VARIOUS ARTISTS</b> ● STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	<b>66</b>	59	45	5	<b>JESSICA SIMPSON</b> COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10
<b>17</b>	10	9	10	<b>SOUNDTRACK</b> ▲ BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1	<b>67</b>	62	49	31	<b>R. KELLY</b> ▲ <sup>2</sup> JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
<b>18</b>	11	10	33	<b>50 CENT</b> ▲ <sup>5</sup> SHADY/AFTERMATH 49344*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	<b>68</b>	32	—	2	<b>CECE WINANS</b> PURESPRINGS GOSPEL/INO 90361/SONY MUSIC (18.98 EQ CD)	Throne Room	32
<b>19</b>	15	14	47	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	<b>69</b>	NEW	1	1	<b>GRATEFUL DEAD</b> WARNER BRDS. 73899/RHINO (18.98 CD)	The Very Best Of Grateful Dead	69
<b>20</b>	14	8	56	<b>COLDPLAY</b> ▲ <sup>2</sup> CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	<b>70</b>	66	54	35	<b>TRAPT</b> ● WARNER BRDS. 48296 (18.98 CD) [M]	Trapt	42
<b>21</b>	20	22	45	<b>3 DOORS DOWN</b> ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8	<b>71</b>	63	56	6	<b>LYNYRD SKYNYRD</b> MCA/UTV 000284/UME (21.98 CD)	Thyrtly: 30th Anniversary Collection (Limited Edition)	16
<b>22</b>	12	40	4	<b>WARREN ZEVON</b> ARTEMIS 51156 (18.98 CD)	The Wind	12	<b>72</b>	18	—	2	<b>IRON MAIDEN</b> COLUMBIA 89061/SONY MUSIC (18.98 EQ CD)	Dance Of Death	18
<b>23</b>	17	13	82	<b>NORAH JONES</b> ▲ <sup>8</sup> BLUE NOTE 32086* (17.98 CD) [M]	Come Away With Me	1	<b>73</b>	49	34	5	<b>JUELZ SANTANA</b> RCA-A-FELLA/DEF JAM 000142*/DJMG (12.98/18.98)	From Me To U	8
<b>24</b>	19	12	26	<b>LINKIN PARK</b> ▲ <sup>3</sup> WARNER BRDS. 48188* (19.98 CD)	Meteora	1	<b>74</b>	60	41	16	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 82853*/EEG (18.98 CD)	St. Anger	1
<b>25</b>	13	11	4	<b>YOUNGBLOODZ</b> SD SD DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	5	<b>75</b>	81	69	42	<b>SIMPLE PLAN</b> ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
<b>26</b>	39	—	2	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	26	<b>76</b>	78	59	29	<b>THE ATARIS</b> ● COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)	So Long, Astoria	24
<b>27</b>	NEW	1	1	<b>SAVES THE DAY</b> VAGRANT 001115*/DREAMWORKS (15.98 CD)	In Reverie	27	<b>77</b>	NEW	1	1	<b>PATTY LOVELESS</b> EPIC (NASHVILLE) 85620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	77
<b>28</b>	21	20	12	<b>ASHANTI</b> ▲ MURDER INC./DEF JAM 000143*/DJMG (12.98/18.98)	Chapter II	1	<b>78</b>	70	68	27	<b>JASON MRAZ</b> ● ELEKTRA 82829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55
<b>29</b>	NEW	1	1	<b>DAVID BOWIE</b> ISO/COLUMBIA 90576/SONY MUSIC (18.98 EQ CD)	Reality	29	<b>79</b>	71	—	2	<b>VARIOUS ARTISTS</b> MCA NASHVILLE 170297/UMGN (18.98 CD)	Remembering Patsy Cline	71
<b>30</b>	22	94	36	<b>JOHNNY CASH</b> ● AMERICAN 063399*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	22	<b>80</b>	69	43	13	<b>MICHELLE BRANCH</b> ● MAVERICK 48426/WARNER BRDS. (18.98 CD)	Hotel Paper	2
<b>31</b>	25	15	22	<b>SOUNDTRACK</b> ▲ WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6	<b>81</b>	74	62	16	<b>LONESTAR</b> ● BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7
<b>32</b>	24	16	9	<b>VARIOUS ARTISTS</b> ▲ UNIVERSAL/EMI/ZOMBA/SONY 000556/UME (18.98 CD)	Now 13	2	<b>82</b>	92	135	6	<b>SOUNDTRACK</b> WALT DISNEY 860126 (7.98 CD)	The Cheetah Girls (EP)	82
<b>33</b>	NEW	1	1	<b>ARETHA FRANKLIN</b> ARISTA 50174 (18.98 CD)	So Damn Happy	33	<b>83</b>	77	72	43	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 8746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
<b>34</b>	27	17	51	<b>GOOD CHARLOTTE</b> ▲ <sup>2</sup> DAYLIGHT/EPIC 86488/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7	<b>84</b>	NEW	1	1	<b>DAVID CROWDER BAND</b> SIX STEPS 90230/SPARROW (18.98 CD)	Illuminate	84
<b>35</b>	26	18	45	<b>SEAN PAUL</b> ▲ <sup>2</sup> VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	<b>85</b>	64	39	9	<b>MYA</b> A&M 000734/INTERSCOPE (18.98 CD)	Moodring	3
<b>36</b>	29	21	15	<b>LUTHER VANDROSS</b> ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1	<b>86</b>	23	—	2	<b>CLAY WALKER</b> RCA (NASHVILLE) 67068/RLG (11.98/18.98)	A Few Questions	23
<b>37</b>	NEW	1	1	<b>STEVE MILLER BAND</b> CAPITOL 90509 (18.98 CD)	Young Hearts: Complete Greatest Hits	37	<b>87</b>	58	90	8	<b>YO-YO MA</b> SONY CLASSICAL 89335/SONY MUSIC (18.98 EQ CD)	Obrigado Brazil	58
<b>38</b>	28	23	5	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4	<b>88</b>	75	63	5	<b>DIERKS BENTLEY</b> CAPITOL (NASHVILLE) 33814 (12.98/18.98)	Dierks Bentley	26
<b>39</b>	31	28	44	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (19.98 CD)	Up!	1	<b>89</b>	85	89	50	<b>KEITH URBAN</b> ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
<b>40</b>	35	27	13	<b>BLACK EYED PEAS</b> A&M 020699/INTERSCOPE (18.98 CD)	Elephunk	26	<b>90</b>	67	61	15	<b>THE BEACH BOYS</b> ● CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
<b>41</b>	30	29	18	<b>STAINED</b> ▲ FLIP/ELEKTRA 82882/EEG (18.98 CD)	14 Shades Of Grey	1	<b>91</b>	NEW	1	1	<b>VARIOUS ARTISTS</b> DEF JAM 001196*/DJMG (15.98 CD)	Def Jam Recordings Presents Music Inspired By Scarface	91
<b>42</b>	34	25	47	<b>CHRISTINA AGUILERA</b> ▲ <sup>3</sup> RCA 68037*/RMG (12.98/18.98)	Stripped	2	<b>92</b>	65	—	2	<b>CALVIN RICHARDSON</b> HOLLYWOOD 162351 (18.98 CD)	2:35 PM	65
<b>43</b>	33	19	5	<b>BOW WOW</b> COLUMBIA 871023/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3	<b>93</b>	82	58	10	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 87070/RLG (12.98/18.98)	Red Dirt Road	4
<b>44</b>	46	48	44	<b>MATCHBOX TWENTY</b> ▲ MELISSA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	<b>94</b>	86	88	10	<b>PAT GREEN</b> REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	10
<b>45</b>	38	35	25	<b>THE WHITE STRIPES</b> ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	<b>95</b>	80	66	16	<b>TRAIN</b> ● COLUMBIA 85333/SONY MUSIC (18.98 EQ CD)	My Private Nation	6
<b>46</b>	40	33	46	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>3</sup> JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	<b>96</b>	68	65	36	<b>VARIOUS ARTISTS</b> ▲ EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
<b>47</b>	52	57	19	<b>MAROONS</b> OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	47	<b>97</b>	84	78	20	<b>JACK JOHNSON</b> ● JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3
<b>48</b>	43	38	44	<b>AUDIOSLAVE</b> ▲ INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	<b>98</b>	72	51	6	<b>VARIOUS ARTISTS</b> CRIMINAL BACKGROUND/RCA-A-FELLA 000971*/DJMG (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	6
<b>49</b>	37	32	61	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	<b>99</b>	NEW	1	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 42418 (18.98 CD)	Red Rocks Homecoming	99

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100	94	84	24	<b>GODSMACK</b> ▲ REPUBLIC/UNIVERSAL 057854/UMRG (12.98/18.98)	Faceless	1	151	144	140	46	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26
101	108	98	13	<b>SMILE EMPTY SOUL</b> THROBACK/LAVA 83639/AG (12.98 CD) [M]	Smile Empty Soul	94	152	131	118	65	<b>NELLY</b> ▲ <sup>5</sup> FD/REEL/UNIVERSAL 017747/UMRG (12.98/18.98)	Nellyville	1
102	87	73	15	<b>ANNIE LENNOX</b> ● J 52350/RMG (18.98 CD)	Bare	4	153	136	93	12	<b>BUDDY JEWELL</b> COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	13
103	93	80	70	<b>EMINEM</b> ▲ <sup>8</sup> WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	154	139	117	15	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	5
104	NEW	1	1	<b>STORY OF THE YEAR</b> MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	104	155	142	99	8	<b>JS</b> DREAMWORKS 450332/INTERSCOPE (9.98 CD)	Ice Cream	33
105	79	64	5	<b>NEIL YOUNG &amp; CRAZY HORSE</b> REPRISE 48533/WARNER BROS. (19.98 CD)	Greendale	22	156	141	121	13	<b>LIZ PHAIR</b> CAPITOL 83928 (18.98 CD)	Liz Phair	27
106	98	71	33	<b>THE ALL-AMERICAN REJECTS</b> ● 00GHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25	157	140	109	9	<b>SOUNDTRACK</b> WALT DISNEY 860089 (18.98 CD)	Pirates Of The Caribbean: The Curse Of The Black Pearl	75
107	96	83	23	<b>JIMMY BUFFETT</b> ▲ MAILBOAT/MCA 057781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	158	152	129	4	<b>CHAYANNE</b> SONY DISCS 70527 (16.98 EQ CD)	Sincero	87
108	83	52	5	<b>RANCID</b> HELLCAT 48529*/WARNER BROS. (18.98 CD)	Indestructible	15	159	130	—	2	<b>JOHNNY CASH</b> LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	130
109	91	75	9	<b>JANE'S ADDICTION</b> ● CAPITOL 90186 (18.98 CD)	Strays	4	160	NEW	1	1	<b>SHELBY LYNNE</b> CAPITOL 90508 (18.98 CD) [M]	Identity Crisis	160
110	97	67	24	<b>AFI</b> ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5	161	137	122	13	<b>THREE 6 MAFIA</b> HYPNOTIZE MINOS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	4
111	124	108	26	<b>STACIE ORRICO</b> FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	162	162	156	15	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 37180/ANGEL (18.98 CD)	Harem	29
112	133	126	9	<b>THRICE</b> ISLAND 000295*/DJMG (12.98 CD)	The Artist In The Ambulance	16	163	178	—	3	<b>DWELE</b> VIRGIN 80919* (9.98 CD) [M]	Subject	163
113	107	96	88	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup> ARISTA 14740 (17.98 CD)	Let Go	2	164	151	150	15	<b>JOE BUDDEN</b> DEF JAM 000505*/DJMG (10.98/18.98)	Joe Budden	8
114	100	76	3	<b>JEFF FOXWORTHY</b> WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	76	165	121	—	2	<b>MY MORNING JACKET</b> ATO/RCA 52979/RMG (12.98 CD) [M]	It Still Moves	121
115	102	79	15	<b>RADIOHEAD</b> ● CAPITOL 84543* (18.98 CD)	Hail To The Thief	3	166	113	—	2	<b>SOUNDTRACK</b> 19/JIVE 55973/ZOMBA (18.98 CD)	American Juniors: Kids In America	113
116	116	113	40	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 14737 (12.98/18.98)	Shaman	1	167	173	200	47	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 86079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
117	106	86	14	<b>MONICA</b> ● J 20031*/RMG (12.98/18.98)	After The Storm	1	168	150	138	19	<b>COLD</b> FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)	Year Of The Spider	3
118	76	91	3	<b>MICHAEL BOLTON</b> PMG 73973 (19.98 CD)	Vintage	76	169	132	82	6	<b>SOUNDTRACK</b> ROADRUNNER 618347/DJMG (18.98 CD)	Freddy Vs. Jason	25
119	138	136	9	<b>YELLOWCARD</b> CAPITOL 95844 (12.98 CD)	Ocean Avenue	99	170	155	137	26	<b>VARIOUS ARTISTS</b> ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3
120	57	—	2	<b>ZZ TOP</b> RCA 51188/RMG (18.98 CD)	Mescalero	57	171	179	164	18	<b>LIVE</b> RADIOACTIVE 000374/MCA (18.98 CD)	Birds Of Prey	28
121	NEW	1	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 42417 (18.98 CD)	Rocky Mountain Homecoming	121	172	73	—	2	<b>FROM AUTUMN TO ASHES</b> VAGRANT 386 (14.98 CD)	The Fiction We Live	73
122	110	102	93	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	173	146	127	29	<b>LIL' KIM</b> ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5
123	111	104	96	<b>KID ROCK</b> ▲ <sup>4</sup> LAVA 83482*/AG (12.98/18.98)	Cocky	3	174	NEW	1	1	<b>SOUNDTRACK</b> MILAN 36038 (18.98 CD)	Once Upon A Time In Mexico	174
124	115	103	26	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 87185/SONY MUSIC (12.98 EQ/18.98)	One Heart	2	175	157	147	11	<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> KOCH 8678 (13.98 CD)	New York City	54
125	119	110	15	<b>JUANES</b> ● SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]	Un Dia Normal	110	176	167	172	45	<b>FLOETRY</b> ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
126	101	85	11	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9	177	186	175	18	<b>JO DEE MESSINA</b> CURB 78190 (18.98 CD)	Greatest Hits	14
127	114	87	14	<b>JEWEL</b> ● ATLANTIC 83638/AG (18.98 CD)	0304	2	178	158	128	3	<b>ALEJANDRO SANZ</b> WARNER LATINA 60516 (18.98 CD) [M]	No Es Lo Mismo	128
128	117	116	14	<b>BRAND NEW</b> TRIPLE CROWN 82896/RAZOR & TIE (13.98 CD)	Deja Entendu	63	179	149	120	8	<b>LSG</b> ELEKTRA 82851/EEG (18.98 CD)	LSG2	6
129	118	114	27	<b>KEM</b> MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	90	180	161	125	4	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. (NASHVILLE) 73918/WARNER (18.98 CD)	The Very Best Of John Michael Montgomery	77
130	99	81	20	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> ● DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1	181	160	133	9	<b>EVE 6</b> RCA 52346/RMG (14.98 CD)	It's All In Your Head	27
131	120	119	4	<b>SOUNDTRACK</b> UTV 000704/UME (18.98 CD)	Martin Scorsese Presents The Best Of The Blues	119	182	153	149	4	<b>VARIOUS ARTISTS</b> VERVE 000588*/AVG (18.98 CD)	Verve//Remixed2	149
132	105	—	2	<b>VARIOUS ARTISTS</b> WALT DISNEY 860088 (12.98 CD)	Radio Disney James Vol. 6	105	183	176	197	25	<b>MERCYME</b> INO 86218/CURB (17.98 CD)	Spoken For	41
133	112	70	24	<b>GINUWINE</b> ● EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	6	184	171	169	5	<b>KINGS OF LEON</b> RCA 52394/RMG (12.98 CD) [M]	Youth & Young Manhood	113
134	129	100	27	<b>VARIOUS ARTISTS</b> ● EMI CMG/WORL/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44	185	181	199	18	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15
135	135	130	13	<b>FOUNTAINS OF WAYNE</b> S-CURVE 90675/VIRGIN (18.98 CD) [M]	Welcome Interstate Managers	130	186	154	124	4	<b>ROD STEWART</b> WARNER BROS. 73911 (18.98 CD)	Encore: The Very Best Of Rod Stewart Vol. 2	66
136	54	—	2	<b>PENNYWISE</b> EPITAPH 86664* (18.98 CD)	From The Ashes	54	187	159	167	9	<b>JOSH KELLEY</b> HOLLYWOOD 16237 (9.98 CD) [M]	For The Ride Home	159
137	123	92	9	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	188	89	—	2	<b>SPINESHANK</b> ROADRUNNER 618464/DJMG (18.98 CD)	Self-Destructive Pattern	89
138	103	77	4	<b>CHER</b> WARNER BROS. 73953/WARNER STRATEGIC MARKETING (15.98 CD)	Live: The Farewell Tour	40	189	166	139	17	<b>SOUNDTRACK</b> ● DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMG (12.98/18.98)	2 Fast 2 Furious	5
139	147	101	7	<b>WYONNNA</b> CURB 78511 (12.98/18.98)	What The World Needs Now Is Love	8	190	156	115	4	<b>CHER</b> GEFFEN/MCA/WARNER BROS. 73956/WARNER STRATEGIC MARKETING (25.98 CD)	The Very Best Of Cher: Special Edition	83
140	95	74	5	<b>AMY GRANT</b> A&M 000612/INTERSCOPE (18.98 CD)	Simple Things	23	191	NEW	1	1	<b>THE JIMI HENDRIX EXPERIENCE</b> EXPERIENCE HENDRIX 001102*/MCA (18.98 CD)	Live At Berkeley	191
141	143	111	18	<b>DAVID BANNER</b> SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9	192	177	160	45	<b>ELTON JOHN</b> ▲ <sup>2</sup> ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
142	125	106	36	<b>UNCLE KRACKER</b> ● LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43	193	174	157	24	<b>JAMES TAYLOR</b> WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11
143	122	97	4	<b>LOUIE DEVITO</b> ULTRA 1175 (18.98 CD)	Louie DeVito Presents: Ultra.Dance 04	93	194	NEW	1	1	<b>BILLY TALENT</b> ATLANTIC 83614/AG (12.98 CD) [M]	Billy Talent	194
144	148	153	—	<b>ROD STEWART</b> ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	195	198	188	6	<b>DAMIEN RICE</b> DRM 48507/VECTRA (18.98 CD) [M]		169
145	126	95	1	<b>SARA EVANS</b> RCA (NASHVILLE) 67074/RLG (12.98/18.98)	Restless	20	196	180	—	2	<b>THE CHIEFTAINS</b> VICTOR 52897/AAL (18.98 CD)	Further Down The Old Plank Road	180
146	104	47	1	<b>BLACK REBEL MOTORCYCLE CLUB</b> VIRGIN 80095* (9.98 CD)	Take Them On, On Your Own	47	197	RE-ENTRY	46	46	<b>FOO FIGHTERS</b> ▲ ROSWELL/RCA 68008*/RMG (18.98 CD)	One By One	3
147	128	105	1	<b>311</b> VOLCANO 53714/ZOMBA (18.98 CD)	Evolver	7	198	191	174	53	<b>DISTURBED</b> ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1
148	145	112	1	<b>SWITCHFOOT</b> COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85	199	NEW	1	1	<b>JOSS STONE</b> S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	199
149	NEW	1	1	<b>ZOEGIRL</b> SPARROW 80666 (18.98 CD) [M]	Different Kind Of Free	149	200	175	162	23	<b>FLEETWOOD MAC</b> ● REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3
150	134	—	1	<b>VARIOUS ARTISTS</b> MARANATHA/INO/INTEGRITY 90362/SONY MUSIC (19.98 CD)	iWorsh!p A Total Worship Experience Vol. 2	134							

● 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 (Dro). △ 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 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 highest 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.

OCTOBER 4 2003		Billboard TOP INTERNET ALBUM SALES™		
Sales data and internet sales reports compiled by		Nielsen SoundScan		BILLBOARD 200 RANK
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	2	<b>WARREN ZEVON</b> ARTEMIS 51156	<b>NUMBER 1</b> 3 Weeks At Number 1 <b>The Wind</b>	22
2		<b>THURSDAY</b> VICTORY/ISLAND 000239*/IDJMG	<b>War All The Time</b>	7
3	1	<b>JOHN MAYER</b> AWARE/COLUMBIA 86185*/SONY MUSIC	<b>Heavier Things</b>	4
4		<b>A PERFECT CIRCLE</b> VIRGIN 80918*	<b>Thirteenth Step</b>	2
5	3	<b>SEAL</b> WARNER BROS. 47947	<b>Seal IV</b>	13
6	4	<b>SENSES FAIL</b> DRIVE-THRU 000155/MCA [M]	<b>From The Depths Of Dreams (EP)</b>	-
7		<b>JOHNNY CASH</b> AMERICAN 063339*/LOST HIGHWAY	<b>American IV: The Man Comes Around</b>	30
8	8	<b>YO-YO MA</b> SONY CLASSICAL 89935/SONY MUSIC	<b>Obrigado Brazil</b>	87
9		<b>MICHAEL McDONALD</b> MOTOWN 000651/UMRG	<b>Motown</b>	55
10	25	<b>WARREN ZEVON</b> ELEKTRA 73771/RHINO	<b>Genius: The Best Of Warren Zevon</b>	-
11	6	<b>NORAH JONES</b> BLUE NOTE 32088* [M]	<b>Come Away With Me</b>	23
12	5	<b>COLDPLAY</b> CAPITOL 40504*	<b>A Rush Of Blood To The Head</b>	20
13	9	<b>THE EARLY NOVEMBER</b> DRIVE THRU 080081/MCA	<b>For All Of This (EP)</b>	-
14	7	<b>EVANESCENCE</b> WIND-UP 13063	<b>Fallen</b>	14
15		<b>DAVID CROWDER BAND</b> SIX STEPS 90230/SPARROW	<b>Illuminate</b>	84
16		<b>DAVE MATTHEWS</b> RCA 55167/RMG	<b>Some Devil</b>	-
17		<b>JOSS STONE</b> S-CURVE 42234 [M]	<b>The Soul Sessions (EP)</b>	199
18	14	<b>HILARY DUFF</b> BUENA VISTA 861006/HOLLYWOOD	<b>Metamorphosis</b>	5
19	13	<b>NEIL YOUNG &amp; CRAZY HORSE</b> REPRISE 48533/WARNER BROS	<b>Greendale</b>	105
20		<b>ERYKAH BADU</b> MOTOWN 000739*/UMRG	<b>World Wide Underground (EP)</b>	3
21	10	<b>VARIOUS ARTISTS</b> EMI SPECIAL MARKETS 63201/TIME LIFE	<b>Worship Together: I Could Sing Of Your Love Forever</b>	96
22		<b>DAVID BOWIE</b> ISO/COLUMBIA 90576/SONY MUSIC	<b>Reality</b>	29
23		<b>SOUNDTRACK</b> WALT DISNEY 860126	<b>The Cheetah Girls (EP)</b>	82
24		<b>SHANE BARNARD &amp; SHANE EVERETT</b> INPOP 71264 [M]	<b>Carry Away</b>	-
25		<b>SOUNDTRACK</b> LEGACY/SONY WONDER 86030/SONY MUSIC	<b>Sesame Street - Songs From The Street: 35 Years Of Music</b>	-

OCTOBER 4 2003		Billboard TOP SOUNDTRACKS™		
Sales data compiled by		Nielsen SoundScan		IMPRINT & NUMBER/DISTRIBUTING LABEL
THIS WEEK	LAST WEEK	TITLE	NUMBER 1	
1	1	<b>BAD BOYS II</b> ▲	10 Weeks At Number 1	BAD BOY 000716*/UMRG
2	3	<b>THE FIGHTING TEMPTATIONS</b>		MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
3	2	<b>THE LIZZIE MCGUIRE MOVIE</b> ▲		WALT DISNEY 860080
4	4	<b>FREAKY FRIDAY</b>		HOLLYWOOD 162404
5	6	<b>UNDERWORLD</b>		LAKESHORE 33781
6	5	<b>CHICAGO</b> ▲		EPIC 87018/SONY MUSIC
7	7	<b>THE CHEETAH GIRLS (EP)</b>		WALT DISNEY 860126
8	9	<b>MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES</b>		UTV 000704/UME
9	11	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b>		WALT DISNEY 860089
10	8	<b>AMERICAN JUNIORS: KIDS IN AMERICA</b>		19/JIVE 55973/ZOMBA
11	10	<b>FREDDY VS. JASON</b>		ROADRUNNER 618347/IDJMG
12	22	<b>ONCE UPON A TIME IN MEXICO</b>		MILAN 38038
13	12	<b>2 FAST 2 FURIOUS</b> ●		DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
14	14	<b>DAREDEVIL: THE ALBUM</b> ●		WIND-UP 13079
15	16	<b>8 MILE</b> ▲ <sup>4</sup>		SHADY 493508*/INTERSCDPE
16	13	<b>AMERICAN WEDDING</b>		UNIVERSAL 000744/UMRG
17	18	<b>O BROTHER, WHERE ART THOU?</b> ▲ <sup>7</sup>		LOST HIGHWAY/MERCURY 170069/IDJMG
18	21	<b>HOW TO LOSE A GUY IN 10 DAYS</b>		VIRGIN 81522
19	19	<b>DISNEY'S KIM POSSIBLE</b>		WALT DISNEY 860097
20	15	<b>CRADLE 2 THE GRAVE</b> ●		BLOODLINE/DEF JAM 063615*/IDJMG
21	20	<b>LIZZIE MCGUIRE</b> ▲		BUENA VISTA 860791/WALT DISNEY
22	17	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b>		WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
23	23	<b>WHAT A GIRL WANTS</b>		ATLANTIC 83641/AG
24		<b>LOST IN TRANSLATION</b>		EMPEROR NORTON 7068*
25		<b>COYOTE UGLY</b> ▲ <sup>3</sup>		CURB 78703

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). 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 (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> 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 21	Jimmy Buffett 107	Floetry 176	JS 155	Michael McDonald 55	Juelz Santana 73	Bubba Sparxxx 10	Now 12 170
50 Cent 18	Chris Cagle 185	Foo Fighters 197	Juanes 125	Tim McGraw 83	Santana 116	Spineshank 188	Now 13 32
311 147	Johnny Cash 30, 159	Foo Fighters 197	Toby Keith 49	MercyMe 50, 183	Alejandro Sanz 178	Staind 41	Radio Disney James Vol. 6 132
Trace Adkins 126	Chayanne 158	Jeff Foxworthy 114	Josh Kelley 187	Jo Dee Messina 177	Saves The Day 27	Rod Stewart 144, 186	Remembering Patsy Cline 79
The All-American Rejects 106	Cher 59, 138, 190	Aretha Franklin 33	R. Kelly 67	Metallica 74	Seal 13	Joss Stone 199	State Property Presents: The Chain Gang Vol. II 98
Christina Aguilera 42	Kenny Chesney 64	From Autumn To Ashes 172	Kem 129	Steve Miller Band 37	Sean Paul 35	George Strait 154	Verve/Remixed2 182
The All-American Rejects 106	The Chieftains 196	Bill & Gloria Gaither And Their Homecoming Friends 99, 121	Kid Rock 123	Monica 117	Sheek Louch 9	Switchfoot 148	Worship Together: I Could Sing Of Your Love Forever 96
Ashanti 28	Chingy 12	Homecoming Friends 99, 121	Kidz Bop Kids 57	John Michael Montgomery 180	Simple Plan 75		WOW Worship (Yellow) 134
The Ataris 76	Kelly Clarkson 61	Ginuwine 133	Kings Of Leon 184	Montgomery Gentry 151	Jessica Simpson 66	James Taylor 193	Clay Walker 86
Audioslave 48	Cold 168	Good Charlotte 34	Avril Lavigne 113	Jason Mraz 78	Smile Empty Soul 101	Three 6 Mafia 161	The White Stripes 45
Erykah Badu 3	Coldplay 20	Amy Grant 140	Annie Lennox 102	MaX 51		Thrice 112	CeCe Winans 68
David Banner 141	David Crowder Band 84	Lil Jon & The East Side Boyz 19	Lil' Kim 173	Mya 85		Thursday 7	Wynonna 139
The Beach Boys 90	Dashboard Confessional 54	Lil' Kim 173	Linkin Park 24	My Morning Jacket 165		T.I. 38	Justin Timberlake 46
Dierks Bentley 88	Louie DeVito 143	Linkin Park 24	Live 171	Nappy Roots 52		Train 95	Train 95
Beyonce 6	Celene Dion 124	Live 171	Lonestar 81	Nelly 152		Trapt 70	Shania Twain 39
Billy Talent 194	Disturbed 198	Lonestar 81	Patty Loveless 77	Stacie Orrico 111		Uncle Kracker 142	Keith Urban 89
Black Eyed Peas 40	DMX 1	Patty Loveless 77	LSG 179	Brad Paisley 137		Keith Urban 89	Luther Vandross 36
Black Rebel Motorcycle Club 146	Hilary Duff 5	Shelby Lynne 160	LSG 179	Pennywise 136			
Mary J. Blige 15	Dwele 163	Lynyrd Skynyrd 71	Shelby Lynne 160	A Perfect Circle 2			
Michael Bolton 118	E-40 58	Yo-Yo Ma 87	Lynyrd Skynyrd 71	Liz Phair 156			
David Bowie 29	Emminem 103	The Peter Malick Group Featuring Norah Jones 175	Yo-Yo Ma 87	Elvis Presley 167			
Bow Wow 43	Evanescence 14	Maroon5 47	The Peter Malick Group Featuring Norah Jones 175	Radiohead 115			
Michelle Branch 80	Sara Evans 145	matchbox twenty 44	Maroon5 47	Rancid 108			
Brand New 128	Eve 6 181	John Mayer 4, 62	matchbox twenty 44	Rascal Flatts 56			
Sarah Brightman 162	Fabiolous 63		John Mayer 4, 62	Damien Rice 195			
Brooks & Dunn 93	Fleetwood Mac 200			Calvin Richardson 92			
Joe Budden 164							

## Over The Counter

Continued from page 73

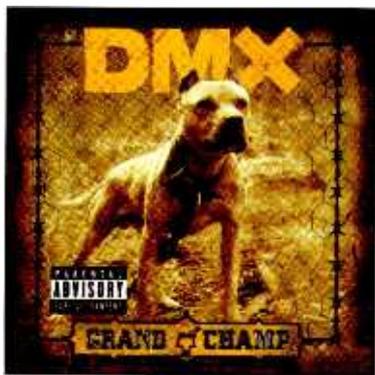
despite competing with the 2002 chart that saw the **Elvis Presley** compilation "Elvis 30 #1 Hits" bow at No. 1 with more than 500,000 copies, thanks to an ample Sept. 23 schedule with its own half-million threats in new albums by OutKast and Matthews.

**NUMBERS GAME:** I will never dispare any album with a 300,000-plus week, but 312,000 copies is the lightest opener for a **DMX** set since he first began with 251,000 in May 1998.

In the flow of near-Christmas traffic, his next two albums began close to 700,000 copies (670,000 in

December 1998 and 698,000 a year later). His last album opened with 440,000 in October 2001.

Similarly, the 143,500 copies that put **Erykah Badu's** "World Wide



Underground (EP)" at No. 3 on the big chart represent the smallest first-week take of her four sets.

Her previous album, released in 1999, scored her largest Nielsen

SoundScan week when it began with 191,000. However, since it arrived during Christmas week, it started at No. 11, the lowest Billboard 200 peak of her career.

Rocking harder than before is **Tool** splinter **A Perfect Circle**, with a 231,000-copy opener at No. 2, selling 23% more than its first album did when it hit stores in 2000.

Lead track "Weak and Powerless" bullets at No. 3 on Modern Rock, a higher rank than was attained by the three radio tracks from A Perfect Circle's first album.

Rock band **Thursday** and rappers **Sheek Louch** and **Bubba Sparxxx** make it a six pack in the top 10, entering at Nos. 7, 9 and 10, respectively. Sparxxx's first album peaked at No. 3 in 2001, but this is a quantum leap for Thursday, which peaked at No. 178 in two earlier chart appearances. Louch is new to the list. Trailing Sparxxx by less than

1,000 units are the **Ying Yang Twins**, who start at No. 11.

**WHAT'S COOKING:** It is a combination of market drivers—Radio Disney, top 40, Internet marketing efforts and an "Entertainment Tonight" profile—that lead **Hilary Duff** to The Billboard 200's Greatest Gainer (No. 5, up 18,500 units). She will have an even bigger increase next issue, thanks to her WB special that airs Sept. 26... The arrival of **Beyonce's** new film with **Cuba Gooding Jr.** and her related visits to "The Tonight Show," "The Oprah Winfrey Show" and "Live With Regis and Kelly" spark a 17% hike for the artist's solo album (No. 5) and a 55% gain for the soundtrack from "The Fighting Temptations"... For the first time since *Billboard* added Top Independent Albums in 2000, Vagrant has three albums in the top 10, with sets by **Saves the Day**, **Dash-board Confessional** and **From**

**Autumn to Ashes** at Nos. 4, 5 and 10, respectively. The last label to score such a hat trick was **Artemis**, which had three in the top 10 in the issue dated Dec. 28.

**GIANT STEPS:** I had been at *Billboard* more than a year before anybody thanked me in writing for covering their business. The author of that first thank-you note was Spec's Music founder **Martin "Mike" Spector**, who recently died at age 98 (see story, page 8).

This ageless retail pioneer was a fountain of wisdom, charm, candor and character, but when the occasion called for it, he could also put up a tenacious fight, whether dealing with a supplier or rival retailer.

Above it all, Mr. Spector—I could never call him anything else—was an absolute gentleman and an always gracious host. I was privileged to know him; I already miss him.

OCTOBER 4 2003  
**Billboard**® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	1	21	47	<b>NUMBER 1</b> 2 Weeks At Number 1	<b>JOHNNY CASH</b> ▲ 16 Biggest Hits
2	2	1	118		<b>COLDPLAY</b> ▲ Parachutes
3	4	6	148		<b>TIM MCGRAW</b> ▲ 3 Greatest Hits
4	NEW		105	<b>HOT SHOT DEBUT</b>	<b>MARTINA MCBRIDE</b> ▲ 2 Greatest Hits
5	3	2	729		<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> Legend
6	9	7	463		<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ 4 Greatest Hits
7	7	5	149		<b>THE BEATLES</b> ▲ 8 1
8	6	3	425		<b>METALLICA</b> ◆ <sup>3</sup> Metallica
9	5	4	1364		<b>PINK FLOYD</b> ◆ <sup>15</sup> Dark Side Of The Moon
10	10	9	152		<b>LINKIN PARK</b> ▲ [Hybrid Theory]
11	14	10	154		<b>KENNY CHESNEY</b> ▲ 3 Greatest Hits
12	8	—	2		<b>JOHNNY CASH</b> ▲ Super Hits
13	17	17	178		<b>CELINE DION</b> ▲ 6 All The Way...A Decade Of Song
14	18	22	131		<b>RASCAL FLATTS</b> ▲ Rascal Flatts
15	15	12	76		<b>BARRY WHITE</b> ▲ All Time Greatest Hits
16	13	11	306		<b>SHANIA TWAIN</b> ◆ <sup>19</sup> Come On Over
17	21	23	121		<b>BRUCE SPRINGSTEEN</b> ▲ 4 Greatest Hits
18	16	13	31		<b>FRANK SINATRA</b> ▲ Classic Sinatra: His Great Performances 1953-1960
19	24	18	176		<b>DISTURBED</b> ▲ 3 The Sickness
20	28	27	461		<b>AC/DC</b> ◆ <sup>19</sup> Back In Black
21	19	20	505		<b>QUEEN</b> ▲ 4 Greatest Hits
22	11	8	324		<b>ABBA</b> ▲ 6 Gold - Greatest Hits
23	30	41	553		<b>JOURNEY</b> ◆ <sup>10</sup> Journey's Greatest Hits
24	22	15	85		<b>JACK JOHNSON</b> ▲ Brushfire Fairytales
25	12	—	285		<b>PATSY CLINE</b> ▲ 12 Greatest Hits
26	35	—	3		<b>SIMON &amp; GARFUNKEL</b> ▲ The Best Of Simon & Garfunkel
27	NEW		52		<b>A PERFECT CIRCLE</b> ▲ Mer De Noms
28	25	16	139		<b>EMINEM</b> ▲ 8 The Marshall Mathers LP
29	31	26	60		<b>ORIGINAL BROADWAY CAST RECORDING</b> ● Mamma Mia!
30	37	—	192		<b>SIMON &amp; GARFUNKEL</b> ◆ <sup>10</sup> Greatest Hits
31	32	25	407		<b>MADONNA</b> ◆ <sup>10</sup> The Immaculate Collection
32	27	14	106		<b>GOOD CHARLOTTE</b> ● Good Charlotte
33	20	30	205		<b>PHIL COLLINS</b> ▲ 2 ...Hits
34	23	—	124		<b>JOHNNY CASH</b> ▲ 3 Johnny Cash At Folsom Prison
35	39	34	452		<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ 3 Greatest Hits
36	26	—	72		<b>JOHNNY CASH</b> ▲ 3 Johnny Cash At San Quentin
37	41	45	198		<b>BROOKS &amp; DUNN</b> ▲ 2 The Greatest Hits Collection
38	33	29	143		<b>SOUNDTRACK</b> ▲ 7 O Brother, Where Art Thou?
39	RE-ENTRY		210		<b>ALAN JACKSON</b> ▲ 5 The Greatest Hits Collection
40	42	46	236		<b>KID ROCK</b> ◆ <sup>11</sup> Devil Without A Cause
41	34	24	508		<b>METALLICA</b> ▲ 6 Master Of Puppets
42	NEW		81		<b>NICKELBACK</b> ▲ 5 Silver Side Up
43	38	47	57		<b>THE WHITE STRIPES</b> ● White Blood Cells
44	46	—	533		<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Appetite For Destruction
45	43	38	130		<b>NELLY</b> ▲ 8 Country Grammar
46	47	39	95		<b>SYSTEM OF A DOWN</b> ▲ 3 Toxicity
47	49	31	27		<b>DIXIE CHICKS</b> ◆ <sup>12</sup> Wide Open Spaces
48	29	19	433		<b>STEVE MILLER BAND</b> ◆ <sup>13</sup> Greatest Hits 1974-78
49	40	28	318		<b>SUBLIME</b> ▲ 5 Sublime
50	45	32	576		<b>METALLICA</b> ▲ 8 ...And Justice For All

OCTOBER 4 2003  
**Billboard**® **TOP HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	NEW		1	<b>NUMBER 1 / HOT SHOT DEBUT</b> 1 Week At Number 1	<b>STORY OF THE YEAR</b> Page Avenue
2	1	1	70		<b>JUANES</b> ● Un Dia Normal
3	3	4	15		<b>FOUNTAINS OF WAYNE</b> Welcome Interstate Managers
4	NEW		1		<b>ZOEGIRL</b> Different Kind Of Free
5	NEW		1		<b>SHELBY LYNNE</b> Identity Crisis
6	10	19	18		<b>DWELE</b> Subject
7	2	—	2		<b>MY MORNING JACKET</b> It Still Moves
8	4	3	3		<b>ALEJANDRO SANZ</b> No Es Lo Mismo
9	8	8	5		<b>KINGS OF LEON</b> Youth & Young Manhood
10	5	7	15		<b>JOSH KELLEY</b> For The Ride Home
11	NEW		1		<b>BILLY TALENT</b> Billy Talent
12	13	10	15		<b>DAMIEN RICE</b> O
13	NEW		1		<b>JOSS STONE</b> The Soul Sessions (EP)
14	47	—	4	<b>GREATEST GAINER</b>	<b>LOS LONELY BOYS</b> Los Lonely Boys
15	6	5	5		<b>CONJUNTO PRIMAVERA</b> Decide Tu
16	16	9	23		<b>HOT HOT HEAT</b> Make Up The Breakdown
17	17	11	31		<b>SMOKIE NORFUL</b> I Need You Now
18	19	15	9		<b>THREE DAYS GRACE</b> Three Days Grace
19	12	6	7		<b>LOS BUKIS</b> 25 Joyas Musicales
20	11	2	3		<b>THE RAVEONETTES</b> Chain Gang Of Love
21	RE-ENTRY		10		<b>CHANTAL KREVIAZUK</b> What If It All Means Something
22	20	16	23		<b>THE STARTING LINE</b> Say It Like You Mean It
23	35	20	20		<b>VICKIE WINANS</b> Bringing It All Together
24	21	24	19		<b>AKWID</b> Proyecto Akwid
25	27	32	43		<b>TAKING BACK SUNDAY</b> Tell All Your Friends
26	24	25	54		<b>INTERPOL</b> Turn On The Bright Lights
27	33	27	7		<b>ROBERT RANDOLPH &amp; THE FAMILY BAND</b> Unclassified
28	23	23	6		<b>SHERIE AUSTIN</b> Streets Of Heaven
29	18	—	2		<b>PRETTY GIRLS MAKE GRAVES</b> The New Romance
30	22	12	9		<b>GAVIN DEGRAW</b> Chariot
31	34	29	20		<b>SENSES FAIL</b> From The Depths Of Dreams (EP)
32	26	17	5		<b>THE DANDY WARHOLS</b> Welcome To The Monkey House
33	37	28	10		<b>JEREMY CAMP</b> Stay
34	25	18	4		<b>FRAYSER BOY</b> Gone On That Bay
35	29	33	10		<b>SHINEDOWN</b> Leave A Whisper
36	31	26	28		<b>CRAIG MORGAN</b> I Love It
37	46	44	11		<b>PANCHO BARRAZA</b> Las Romanticas De Pancho Barraza
38	32	13	3		<b>KIDS PICKS SINGERS</b> Kids Picks-Hit Mix
39	14	—	2		<b>SPIRITUALIZED</b> Amazing Grace
40	7	—	2		<b>DIMMU BORGIR</b> Death Cult Armageddon
41	38	39	14		<b>THE POSTAL SERVICE</b> Give Up
42	42	—	3		<b>LOS ACOSTA</b> En Vivo Vol. 1
43	NEW		1		<b>LEONA NAESS</b> Leona Naess
44	36	21	18		<b>ROONEY</b> Rooney
45	15	—	2		<b>NORTH MISSISSIPPI ALLSTARS</b> Polaris
46	28	35	6		<b>BIG GIPP</b> Mutant Mindframe
47	45	37	5		<b>MICHAEL FRANTI AND SPEARHEAD</b> Everyone Deserves Music
48	41	45	26		<b>KINDRED THE FAMILY SOUL</b> Surrender To Love
49	49	38	14		<b>LOS CADETES DE LINARES</b> 30 Involudables
50	40	22	18		<b>REVIS</b> Places For Breathing

OCTOBER 4 2003  
**Billboard**® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	NEW		1	<b>NUMBER 1 / HOT SHOT DEBUT</b> 1 Week At Number 1	<b>YING YANG TWINS</b> Me & My Brother
2	2	1	48		<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ Kings Of Crunk
3	1	3	4		<b>WARREN ZEVON</b> The Wind
4	NEW		1		<b>SAVES THE DAY</b> In Reverie
5	3	2	6		<b>DASHBOARD CONFESSIONAL</b> A Mark, A Mission, A Brand, A Scar
6	7	4	3	<b>GREATEST GAINER</b>	<b>SOUNDTRACK</b> Underworld
7	6	5	3		<b>MICHAEL BOLTON</b> Vintage
8	4	—	2		<b>PENNYWISE</b> From The Ashes
9	8	6	4		<b>LOUIE DEVITO</b> Louie DeVito Presents: Ultra.Dance 04
10	5	—	2		<b>FROM AUTUMN TO ASHES</b> The Fiction We Live
11	9	8	11		<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> New York City
12	34	28	6		<b>LOS LONELY BOYS</b> Los Lonely Boys
13	14	9	30		<b>HOT HOT HEAT</b> Make Up The Breakdown
14	13	12	4		<b>SIMPLY RED</b> Home
15	12	—	2		<b>JUNE CARTER CASH</b> Wildwood Flower
16	11	7	6		<b>EVA CASSIDY</b> American Tune
17	35	36	11		<b>VARIOUS ARTISTS</b> Get The Blues Vol. 2
18	18	16	13		<b>DWIGHT YOAKAM</b> Population: Me
19	21	18	52		<b>TAKING BACK SUNDAY</b> Tell All Your Friends
20	19	15	57		<b>INTERPOL</b> Turn On The Bright Lights
21	17	14	6		<b>SHERIE AUSTIN</b> Streets Of Heaven
22	16	10	16		<b>VARIOUS ARTISTS</b> Vans Warped Tour 2003 Compilation
23	15	—	2		<b>PRETTY GIRLS MAKE GRAVES</b> The New Romance
24	NEW		1		<b>SOUNDTRACK</b> Lost In Translation
25	20	13	4		<b>FRAYSER BOY</b> Gone On That Bay
26	50	44	14		<b>STEVE WINWOOD</b> About Time
27	25	17	28		<b>CRAIG MORGAN</b> I Love It
28	32	23	28		<b>PANCHO BARRAZA</b> Las Romanticas De Pancho Barraza
29	10	—	2		<b>DIMMU BORGIR</b> Death Cult Armageddon
30	23	25	58		<b>NICKEL CREEK</b> ● This Side
31	26	21	31		<b>THE POSTAL SERVICE</b> Give Up
32	28	30	9		<b>DARYL HALL</b> Can't Stop Dreaming
33	22	20	6		<b>BIG GIPP</b> Mutant Mindframe
34	46	—	2		<b>VARIOUS ARTISTS</b> Take Action! Volume 3
35	29	24	5		<b>KENNY LOGGINS</b> It's About Time
36	39	—	2		<b>SINEAD O'CONNOR</b> She Who Dwells...
37	31	19	9		<b>SUPERJOINT RITUAL</b> A Lethal Dose Of American Hatred
38	40	33	12		<b>CUISILLOS</b> Las Romanticas De Cuisillos
39	36	26	4		<b>AVENGED SEVENFOLD</b> Waking The Fallen
40	44	—	2		<b>YANDEL</b> Quien Contra Mi
41	48	37	3		<b>THE WIGGLES</b> Yummy Yummy
42	38	27	22		<b>BLACK LABEL SOCIETY</b> The Blessed Hellride
43	33	—	2		<b>JOHNNY CASH</b> The Heart Of A Legend
44	NEW		26		<b>PETER CINCOTTI</b> Peter Cincotti
45	NEW		2		<b>PAMELA WILLIAMS</b> The Perfect Love
46	43	32	18		<b>VARIOUS ARTISTS</b> Punk - O- Rama 8
47	47	11	4		<b>JEDI MIND TRICKS</b> Visions Of Gandhi
48	41	31	13		<b>JOAN SEBASTIAN</b> Coleccion De Oro
49	RE-ENTRY		2		<b>TYRONE DAVIS</b> Come To Daddy
50	30	—	2		<b>BEULAH</b> Yoko

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled by major branch distributors. ● 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 for net shipment of 200,000 units (Platino). ◆ Certification for net shipment of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl 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. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# OCTOBER 4 2003 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	4	<b>AARON NEVILLE</b> VERVE 069633/VG	<b>NUMBER 1</b>	Nature Boy: The Standards Album 3 Weeks At Number 1
2	3	5	<b>DIANNE REEVES</b> BLUE NOTE 80252		A Little Moonlight
3	5	51	<b>DIANA KRALL</b> ● VERVE 065109/VG		Live In Paris
4	4	4	<b>VARIOUS ARTISTS</b> VERVE 069855/VG		Verve//Unmixed2
5	7	24	<b>PETER CINCOTTI</b> CONCORD 2199 [M]		Peter Cincotti
6	6	14	<b>DAVID SANBORN</b> VERVE 065578/VG		timeagain
7	23	2	<b>VARIOUS ARTISTS</b> CAPITOL 92819		The Definitive American Songbook A - I Vol. 1
8	NEW		<b>VARIOUS ARTISTS</b> CAPITOL 92820		The Definitive American Songbook J - K Vol. 2
9	9	17	<b>PAT METHENY</b> WARNER BROS. 48473		One Quiet Night
10	8	5	<b>VINCE GUARALDI</b> BLUEBIRD 53300/AAL		The Charlie Brown Suite & Other Favorites
11	10	10	<b>HARRY CONNICK, JR.</b> MARSALIS 613304/ROUNDUP		Other Hours: Connick On Piano 1
12	11	44	<b>TONY BENNETT &amp; K.D. LANG</b> ● RPM/COLUMBIA 86734/SONY MUSIC		A Wonderful World
13	NEW		<b>LOU RAWLS</b> SAVORY JAZZ 17284		Rawls Sings Sinatra
14	12	4	<b>JACO PASTORIUS BIG BAND</b> HEADS UP 3078		Word Of Mouth Revisited
15	15	9	<b>RAMSEY LEWIS &amp; NANCY WILSON</b> NARADA JAZZ 80487/NARADA		Simple Pleasures
16	14	2	<b>MICHAEL BRECKER QUINDECTET</b> VERVE 069285/VG		Wide Angles
17	13	20	<b>BOZ SCAGGS</b> GRAY CAT 4000/MAILBOAT		But Beautiful: Standards Volume 1
18	NEW		<b>PONCHO SANCHEZ</b> CONCORD PICANTE 1031/CONCORD		Out Of Sight
19	16	12	<b>VARIOUS ARTISTS</b> DENON 12241		The Most Relaxing Jazz Music In The Universe
20	18	22	<b>REGINA CARTER</b> VERVE 065554/VG [M]		Paganini: After A Dream
21	RE-ENTRY		<b>VARIOUS ARTISTS</b> CAPITOL 80738		Lady Sings The Blues
22	17	7	<b>TERENCE BLANCHARD</b> BLUE NOTE 83188		Bounce
23	RE-ENTRY		<b>KURT ELLING</b> BLUE NOTE 80834		Man In The Air
24	22	5	<b>VARIOUS ARTISTS</b> JAZZ ALLIANCE INTERNATIONAL 83508		Jazz! Here And Now
25	24	31	<b>NAT KING COLE</b> CAPITOL 81812		Love Songs

# OCTOBER 4 2003 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	82	<b>NORAH JONES</b> ▲ ● BLUE NOTE 32088 [M]	<b>NUMBER 1</b>	Come Away With Me 82 Weeks At Number 1
2	2	4	<b>VARIOUS ARTISTS</b> VERVE 069598*/VG		Verve//Remixed2
3	3	15	<b>KENNY G</b> BMG HERITAGE 50997/ARISTA		Ultimate Kenny G
4	4	4	<b>RICK BRAUN</b> WARNER BROS. 48260		Esperanto
5	14	4	<b>PAMELA WILLIAMS</b> SHANACHIE 5105		The Perfect Love
6	5	19	<b>LIZZ WRIGHT</b> VERVE 589333/VG [M]		Salt
7	6	10	<b>BERNIE WILLIAMS</b> GRP 000725/VG [M]		The Journey Within
8	7	11	<b>GEORGE BENSON</b> WARNER BROS. 78284/RHINO		The Greatest Hits Of All
9	9	6	<b>BELA FLECK &amp; THE FLECKTONES</b> COLUMBIA 86353/SONY MUSIC [M]		Little Worlds
10	8	13	<b>BRIAN CLBERTSON</b> WARNER BROS. 48300 [M]		Come On Up
11	11	9	<b>KIRK WHALUM</b> WARNER BROS. 48444 [M]		Into My Soul
12	10	7	<b>THE JAZZMASTERS</b> TRIPPIN' N RHYTHM/HARDCASTLE 90513/V2		The Jazzmasters 4
13	12	13	<b>ACOUSTIC ALCHEMY</b> HIGHER OCTAVE 84285		Radio Contact
14	13	18	<b>ROY HARGROVE PRESENTS THE RH FACTOR</b> VERVE 065192*/VG [M]		Hard Groove
15	20	2	<b>STACEY KENT</b> CANARD 79797		The Boy Next Door
16	15	5	<b>PRAFUL</b> N-CODED 4244/RENDEZVOUS		One Day Deep
17	16	30	<b>MINDI ABAIR</b> GRP 065229/VG		It Just Happens That Way
18	17	50	<b>VARIOUS ARTISTS</b> VERVE 589606*/VG		Verve//Remixed
19	18	12	<b>MADLIB</b> BLUE NOTE 36447		Shades Of Blue
20	19	20	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 8514/CONCORD		Let It Ripp
21	24	22	<b>PAUL TAYLOR</b> PEAK 8516/CONCORD		Steppin' Out
22	21	53	<b>KENNY G</b> ● ARISTA 14738		Paradise
23	25	29	<b>THE CRUSADERS</b> PRA/VERVE 060077/VG		Rural Renewal
24	22	7	<b>JEFF GOLUB</b> GRP 060097/VG		Soul Sessions
25	23	4	<b>BELA FLECK &amp; THE FLECKTONES</b> COLUMBIA 90539/SONY MUSIC		Ten From Little Worlds

# OCTOBER 4 2003 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	46	<b>ANDREA BOCELLI</b> ▲ PHILIPS 470400/UNIVERSAL CLASSICS GROUP	<b>NUMBER 1</b>	Sentimento 35 Weeks At Number 1
2	4	48	<b>JANUZ OLENJICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b> SONY CLASSICAL 87739/SONY MUSIC		The Pianist (Soundtrack)
3	NEW		<b>RENEE FLEMING</b> DECCA 001024/UNIVERSAL CLASSICS GROUP		By Request
4	2	2	<b>HILARY HAHN</b> DG 000986/UNIVERSAL CLASSICS GROUP		Bach: Violin Concertos
5	3	10	<b>LANG LANG</b> DG 000686/UNIVERSAL CLASSICS GROUP		Tchaikovsky/Mendelssohn: Piano Concertos
6	6	12	<b>MARCELO ALVAREZ/SALVATORE LICITRA</b> SONY CLASSICAL 87957/SONY MUSIC		Duetto
7	7	23	<b>YO-YO MA</b> SONY CLASSICAL 87287/SONY MUSIC		La Belle Epoque
8	9	6	<b>EMERSON STRING QUARTET</b> DG 000908/UNIVERSAL CLASSICS GROUP		Bach: The Art Of Fugue
9	NEW		<b>IZZY</b> MANHATTAN 57508/ANGEL		Izzy
10	10	2	<b>ANNA NETREBKO</b> DG 000990/UNIVERSAL CLASSICS GROUP		Opera Arias
11	NEW		<b>JUSSI BJOERLING</b> VICTORY 59231/AAL		Bjorling Rediscovered - Carnegie Hall Recital September 1955
12	11	34	<b>GLENN GOULD</b> SONY CLASSICAL 87703/SONY MUSIC		State Of Wonder
13	8	38	<b>VARIOUS ARTISTS</b> CIRCA 66867/VIRGIN		The Most Relaxing Classical Album... Ever! II
14	12	47	<b>CARRERAS-DOMINGO-PAVAROTTI</b> DECCA 468889/UNIVERSAL CLASSICS GROUP		The Best Of The 3 Tenors
15	RE-ENTRY		<b>LANG LANG</b> TELARC 80582		Rachmaninoff: Piano Concerto No. 3

# OCTOBER 4 2003 Billboard TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>YO-YO MA</b> SONY CLASSICAL 89939/SONY MUSIC	<b>NUMBER 1</b>	Obrigado Brazil 6 Weeks At Number 1
2	2	43	<b>JOSH GROBAN</b> ▲ ● 143/REPRISE 48154/WARNER BROS. [M]		Josh Groban
3	3	16	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 37180/ANGEL		Harem
4	NEW		<b>BOND</b> MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP		Bond: Remixed
5	4	43	<b>JOSH GROBAN</b> 143/REPRISE 48153/WARNER BROS.		Josh Groban In Concert
6	5	4	<b>MICHAEL AMANTE</b> VICTOR 52738/AAL		Tell Her I Love Her
7	6	43	<b>CHARLOTTE CHURCH</b> COLUMBIA 86990/SONY MUSIC		Prelude: The Best Of Charlotte Church
8	10	99	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO 33257/ANGEL		Classics
9	9	41	<b>BOND</b> MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]		Shine
10	7	3	<b>SUMMER</b> 00YSSEY/SONY CLASSICAL 89879/SONY MUSIC		Summer
11	8	15	<b>CHRISTOPHER O'RILEY</b> 00YSSEY/SONY CLASSICAL 87321/SONY MUSIC		True Love Waits: O'Riley Plays Radiohead
12	12	97	<b>ANDREA BOCELLI</b> ▲ PHILIPS 589347/UNIVERSAL CLASSICS GROUP		Cieli Di Toscana
13	11	34	<b>OPERA BABES</b> SONY CLASSICAL 87803/SONY MUSIC [M]		Beyond Imagination
14	15	99	<b>CHARLOTTE CHURCH</b> ● COLUMBIA 89710/SONY MUSIC		Enchantment
15	13	16	<b>ANDRE RIEU</b> SAVORY 17152/QF 4DN		Dreaming

# OCTOBER 4 2003 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	<b>DELERIUM</b> NETWORK 30306 [M]	<b>NUMBER 1</b>	Chimera 8 Weeks At Number 1
2	4	35	<b>YANNI</b> WINDHAM HILL 18106/BMG HERITAGE		Ultimate Yanni
3	2	18	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b> AMERICAN GRAMOPHONE 1776		American Spirit
4	3	32	<b>YANNI</b> VIRGIN 81518		Ethnicity
5	5	3	<b>JESSE COOK</b> NARADA WORLD 90797/VIRGIN		Nomad
6	NEW		<b>VARIOUS ARTISTS</b> WINDHAM HILL 54344/AAL		Prayer: A Windham Hill Collection
7	7	3	<b>LESIEM</b> INTENCITY 80009		Illumination
8	8	31	<b>VARIOUS ARTISTS</b> VIRGIN 12082		Pure Moods IV
9	RE-ENTRY		<b>LILI HAYDN</b> PRIVATE MUSIC 50831/AAL		Light Blue Sun
10	RE-ENTRY		<b>DANNY WRIGHT</b> REAL MUSIC 5518		Healer Of Hearts
11	10	98	<b>JIM BRICKMAN</b> WINDHAM HILL/VICTOR 11589/AAL		Simple Things
12	9	14	<b>KEVIN KERN</b> REAL MUSIC 2626		The Winding Path
13	11	15	<b>STEVEN ANDERSON</b> MADACY CHRISTIAN 2881/MADACY		100 Church Classics
14	6	7	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11537/AAL		Sounds Of Wood & Steel 3
15	12	59	<b>JIM BRICKMAN</b> WINDHAM HILL/VICTOR 11647/AAL		Love Songs & Lullabies

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

# OCTOBER 4 2003 Billboard TOP CLASSICAL BUDGET

1	RELAXING CLASSICS	VARIOUS ARTISTS
2	25 GREATEST HITS	VARIOUS ARTISTS
3	GUITAR CLASSICS	VARIOUS ARTISTS
4	TRANQUIL CLASSICS	VARIOUS ARTISTS
5	BEST OF BEETHOVEN: VOL. 1	VARIOUS ARTISTS
6	PIANO CLASSICS	VARIOUS ARTISTS
7	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
8	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
9	BEST OF MOZART: VOL. 1	VARIOUS ARTISTS
10	PEACEFUL CLASSICS	VARIOUS ARTISTS
11	ROMANTIC CLASSICS	VARIOUS ARTISTS
12	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
13	RESTFUL CLASSICS	VARIOUS ARTISTS
14	RAINY DAY CLASSICS	VARIOUS ARTISTS
15	JUST FOR FUN	VARIOUS ARTISTS

# OCTOBER 4 2003 Billboard TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	THE MOST RELAXING PIANO ALBUM IN THE WORLD... EVER!	VARIOUS ARTISTS
3	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
4	CARL ORFF: TRIONFI	VARIOUS ARTISTS
5	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS
6	BACH: VOICES OF ANGELS	HARNONCOURT/LEONHARDT
7	TELEMANN: DARMSTADT OVERTURES	NIKOLAUS HARNONCOURT
8	BEDROOM ADAGIOS	VARIOUS ARTISTS
9	50 GREATEST CLASSICS	VARIOUS ARTISTS
10	CHOPIN: THE ROMANTIC PIANIST	VARIOUS ARTISTS
11	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
12	VERY BEST OF RELAXING CLASSICS	VARIOUS ARTISTS
13	THE #1 OPERA ALBUM	VARIOUS ARTISTS
14	BABY BACH	VARIOUS ARTISTS
15	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

# OCTOBER 4 2003 Billboard TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 4
2	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
3	VARIOUS ARTISTS	RADIO DISNEY JAMES VOL. 6
4	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
5	LIZZIE MCGUIRE	LIZZIE MCGUIRE
6	KIDZ BOP KIDS	KIDZ BOP 3
7	SUPERSTAR KIDZ	SUPERSTAR KIDZ
8	KIDS PICKS SINGERS	KIDS PICKS-HIT MIX
9	READ-ALONG	FINDING NEMO
10	THE WIGGLES	YUMMY YUMMY
11	VARIOUS ARTISTS	TODDLER FAVORITES
12	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
13	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
14	KIDZ BOP KIDS	KIDZ BOP
15	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
16	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
17	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
18	KIDZ BOP KIDS	KIDZ BOP 2
19	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
20	SING-ALONG	SING-ALONG WITH DISNEY'S PRINCESSES
21	CEDARHURST KIDS	TODDLER TUNES: 25 CLASSIC SONGS FOR TODDLERS
22	VARIOUS ARTISTS	KID'S DANCE PARTY
23	VARIOUS ARTISTS	BABY MOZART
24	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
25	SESAME STREET	SESAME STREET: SONGS FROM THE STREET: 35 YEARS OF MUSIC

Children's recordings: Original motion picture soundtrack recordings excluded

● 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 (Oro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. 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 80; RBH 27

**-A-**

ACA ENTRE NOS (LGA, BMI) LT 25  
ACTOS DE UN TONTO (Seg Son, BMI) LT 49  
ADDICTED (Warner Chappell, SOCAN/Wet Wheelie,  
SOCAN/High-Maintenance, SOCAN/Stinky Music,  
SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes,  
SOCAN), WBM, H100 74  
AMAZING (Dudeski, ASCAP) H100 84  
AMOR BESAME (Solmar, SESAC) LT 35  
AND THE CROWD GOES WILD (Gottahaveable,  
BMI/Songs Of Windswept Pacific, BMI/BMG Songs,  
ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 33  
ANTES (Copyright Control) LT 3  
ARE YOU HAPPY NOW? (I'm With The Band,  
ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM,  
H100 38  
ASIGNATURA PENDIENTE (Arjona Musical,  
ASCAP/Sony/ATV Discos, ASCAP) LT 7  
AVE CAUTIVA (Seg Son, BMI) LT 15

**-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 Music, ASCAP/Music World,  
ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale,  
ASCAP), HL/WBM, H100 1; RBH 1  
BACKTIGHT (Hood Classics, ASCAP/E-Ballard,  
ASCAP/WB, ASCAP/Young Beggah, BMI/Mother Drake,  
ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI),  
WBM, RBH 60  
BAD BOY THIS BAD BOY THAT (Tony Dofat,  
BMI/Rounder, BMI/Copyright Control) RBH 45  
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 43  
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-  
Tamerlane, BMI/Woody Creek, BMI), WBM, H100 23  
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI),  
HL, H100 64  
BRING ME TO LIFE (Zombies Ate My Publishing,  
BMI/Forthelaine, BMI/Dwight Frye, BMI), WBM, H100 35  
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM,  
RBH 50  
BY THE WAY (Ya Digg Muzik, ASCAP) RBH 99

**-C-**

CADILLAC ON 22'S (Crump Tight, ASCAP) RBH 84  
CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp,  
ASCAP), HL, H100 26  
CALLING ALL GIRLS (Zomba Songs, BMI/R.Kelly,  
BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous  
Words, ASCAP), WBM, RBH 48  
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG,  
BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI),  
HL, H100 14  
CAN'T STOP WON'T STOP (Copyright Control/Six  
Figga, BMI) H100 16; RBH 10  
CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen,  
ASCAP/Love Pig, ASCAP) CS 52  
CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compo-  
sitores, BMI) LT 26  
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL,  
CS 20; H100 72  
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 Bud-  
den, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM,  
H100 52; RBH 17  
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  
34; RBH 13  
COMIN' FROM WHERE I'M FROM (Tappy Whyte's,  
BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 69  
COOL TO BE A FOOL (Foray, ASCAP/MR2,  
SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil  
Nance, BMI/ICG, BMI) CS 53  
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 82  
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Songs,  
BMI/Love Monkey, BMI), HL, CS 15; H100 76  
CRAZY (Songs Of Universal, BMI/Bayjun Beat,  
BMI/Jayr Cake, ASCAP), WBM, RBH 54  
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South,  
ASCAP/Music Of Windswept, ASCAP/EMI Blackwood,  
BMI/Richraft, BMI/Damrich, BMI/Carter Boys,  
ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichap-  
pell, BMI), HL/WBM, H100 11; RBH 25  
THE CROWN (Slavery, BMI/Songs Of Universal,  
BMI/Soldier Touch, ASCAP/DJ Irv, BMI/Zaboughabi,  
ASCAP/Roynt, ASCAP/RoyalTY Network, ASCAP/Crage,  
ASCAP/STB, ASCAP), HL, RBH 72

**-D-**

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music,  
BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 9;  
RBH 2  
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI  
April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 44; RBH 32  
DANGER (Rexamillions, ASCAP/Divine Pimp,  
ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Univer-  
sal, ASCAP/Jajapo, ASCAP), WBM, H100 91; RBH 34  
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP)  
CS 25  
DAYS OF OUR LIVES (Songs Of Universal, BMI/You  
Scream, BMI/Ottomatic Hit, BMI/Almo, ASCAP/Jill's Mad  
Money, ASCAP), HL, CS 56  
DEJAME VOLAR (Ma's Ziti, ASCAP/Pancho And Bingo,  
BMI) LT 36  
DEJENME SI ESTOY LLORANDO (Iraos Vitale, BMI)  
LT 27  
DID MY TIME (Fieldysnutt, BMI/Stratosphericyness,  
BMI/Musik Munk, BMI/Evilera, BMI/Gintoe, BMI/Zomba  
Songs, BMI), WBM, H100 89  
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood,  
BMI), HL, RBH 81  
DIPSET (SANTANA'S TOWN) (Copyright Control/Killa  
Cam, BMI/Tiarra's Daddy's, ASCAP) RBH 96  
DOWN FOR ME (Not Listed) RBH 73  
DRIFT AWAY (Almo, ASCAP), HL, H100 21  
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba,  
ASCAP/Sufferin' Succotash, BMI/EMI Blackwood,  
ASCAP), HL/WBM, CS 31

**-E-**

EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siem-  
pre, ASCAP) LT 19  
EN REALIDAD (Maximo Aguirre, BMI) LT 50  
ESO DUELE (Ser-Ca, BMI) LT 6  
ESTOY A PUNTO (Ser-Ca, BMI) LT 11  
EVERY FRIDAY AFTERNOON (Murrh, BMI/Melanie  
Howard, ASCAP), WBM, CS 41

**-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 56  
FAITHFUL TO YOU (Zomba, ASCAP/Nikeeya,  
ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM,  
RBH 100  
A FEW QUESTIONS (Noble Vision, ASCAP/Green  
Dogg, BMI) CS 9; H100 55  
FIND A WAY (Modat, ASCAP/916, BMI) H100 96; RBH  
49

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 90  
FIY (Not Listed) RBH 39  
FOREVER AND FOR ALWAYS (Universal-Songs Of Poly-  
Gram International, BMI/Loon Echo, BMI/Out Of Pocket,  
ASCAP/Zomba, ASCAP), WBM, CS 19; H100 32  
FOTOGRAFIA (Peermusic III, BMI/Cameleon, BMI) LT  
10  
FRONTIN' (The Waters Of Nazareth, BMI/EMI Black-  
wood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL,  
H100 5; RBH 4

**-G-**

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, RBH  
36  
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 53  
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 87  
GIRLS AND BOYS (EMI April, ASCAP/21:1, ASCAP), HL,  
H100 70  
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 58; RBH 38

**-H-**

HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI),  
HL, CS 44  
HARDER TO BREATHE (BMG Songs, ASCAP/Valentine  
Valentine, ASCAP/Careers-BMG, BMI/February Twenty  
Second, BMI), HL, H100 30  
HEADBUSSA (Headbussa, ASCAP/Swole, ASCAP/G. I.  
Joe, BMI) RBH 85  
HEADSTRONG (WBM, SESAC/Traptism, SESAC),  
WBM, H100 42  
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI),  
WBM, H100 66  
HEAVEN HELP ME (Wacissa River, BMI/On The Man-  
tel, BMI/BP, BMI) CS 49  
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept  
Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle,  
ASCAP), WBM, CS 22  
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little  
Jewell, BMI/Reveille B, BMI/Sony/ATV Tree, BMI), HL, CS  
3; H100 29  
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Univer-  
sal, BMI), WBM, H100 17  
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 31; RBH 18  
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose,  
BMI/New Works, BMI), HL, CS 28; H100 94  
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga,  
BMI), HL, CS 46  
HOT & WET (Da Twelve, ASCAP/Justin Combs,  
ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris,  
ASCAP) RBH 58  
HOY (Estefan, ASCAP) LT 1  
HOY EMPIEZA MI TRISTEZA (Edimonsa, ASCAP) LT 18

**-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  
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't  
Nuthin' Goin' On But Funking, ASCAP/Music Of  
Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo,  
ASCAP/Universal, ASCAP/50 Cent, ASCAP/Zomba,  
ASCAP/Feemstar, ASCAP), WBM, H100 77  
I LIKE (Michael Alvarez, BMI/Anthony England, BMI)  
RBH 91  
I'LL BE AROUND (BMG Songs, ASCAP/Mrs. Lumpkins  
Poodle, ASCAP/EMI Blackwood, BMI/Ty Land, BMI), HL,  
CS 55  
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 49  
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 38  
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly,  
ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI),  
HL/WBM, CS 10; H100 51  
I'M GONNA TAKE THAT MOUNTAIN (Foray,  
SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 23  
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 42  
INDUSTRY (Sony/ATV Tunes, ASCAP/Huss Zwingli,  
ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Jobete,  
ASCAP/Stone Agate, BMI), HL, RBH 92  
I NEED YOU NOW (Smokie's Song, BMI) RBH 68  
IN MY DREAMS (Mundo, BMI/EMI Blackwood,  
ASCAP), HL/WBM, CS 31

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 53; RBH 22  
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 6; RBH 9  
I THINK YOU'RE BEAUTIFUL (Mosaic Music, BMI/Hold  
Jack, BMI) CS 50  
IT'S FIVE O'CLOCK SOMEWHERE (EMI April,  
ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R.  
Joseph, BMI), HL/WBM, CS 1; H100 24  
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land,  
BMI/1808 Music, BMI/BP), BMI/Mike Curb, BMI),  
HL/WBM, CS 39  
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 87  
I WISH (Still Working For The Man, BMI/Tommy Lee  
James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill,  
BMI), HL, CS 30  
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme,  
ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL,  
RBH 26

**-J-**

JUST A DOG (Ottanowear, BMI) RBH 78

**-K-**

KNOCK KNOCK (Mass Confusion, ASCAP/WB,  
ASCAP/World Music, ASCAP/Abc-Dunhill, BMI), WBM,  
H100 83; RBH 29

**-L-**

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  
28; RBH 23  
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 88  
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 88;  
RBH 37  
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB,  
ASCAP) RBH 47  
LIKE GLUE (Dutty Rock, ASCAP/EMI April,  
ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram,  
BMI/VP, BMI), HL/WBM, H100 61; RBH 33  
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle,  
ASCAP), HL, CS 40  
LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT  
31

LONG BLACK TRAIN (Sony/ATV Cross Keys,  
ASCAP/Drivers Ed, ASCAP), HL, CS 35  
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, RBH 56  
LOVE CALLS (Kem, BMI) RBH 30  
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music  
Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES,  
ASCAP/Casino Room, ASCAP/Hutspa, ASCAP), HL, RBH  
64  
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL,  
CS 18; H100 82  
LOW (Whorgamusica, ASCAP/EMI April, ASCAP), HL,  
H100 60

**-M-**

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-  
lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221,  
ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent,  
ASCAP), HL/WBM, H100 50  
ME CANSE DE MORIR POR TU AMOR (Zomba Golden  
Sands, ASCAP) LT 43  
ME FALTA VALOR (Bello Musical, BMI) LT 34  
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 42  
MIENTAS TAN BIEN (Sony/ATV Discos, ASCAP) LT 29  
MIGHTY D-BLOCK (2 GUNS UP) (SheekLouchin,  
ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green  
Latern, BMI), HL, RBH 89  
MILKSHAKE (The Waters Of Nazareth, BMI/EMI  
Blackwood, BMI/Chase Chad, ASCAP/EMI April,  
ASCAP/Raychaser, BMI/Careers-BMG, BMI/Issy & Nemo  
Tunes, ASCAP), HL, H100 95; RBH 51  
MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical,  
ASCAP) LT 22  
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI),  
WBM, RBH 66  
MY FRONT PORCH LOOKING IN (Sony/ATV Tree,  
BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel,  
ASCAP/Don Pfirmer, 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 18; RBH  
55  
MY NAME (Eight Mile Style, BMI/Hennessey For  
Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 93

**-N-**

NAGGIN (ColliPark, BMI/Da Crippler, BMI/EWC, BMI)  
H100 93; RBH 52  
NA NA NA NA (Da Twelve, ASCAP/Justin Combs,  
ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, RBH  
79  
NEVER LEAVE YOU - UH OOH, UH OOOH! (1433,  
ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 36  
NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 4  
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 9  
NOMAS POR TU CULPA (Vander, ASCAP/Edimonsa,  
ASCAP) LT 14  
NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class,  
BMI/L.E.C., BMI) RBH 61  
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV  
Acuff Rose, BMI), HL, CS 8; H100 48

**-O-**

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous,  
ASCAP), HL, H100 85; RBH 31  
THE ONLY THING MISSIN' (Kharatroy, ASCAP/October

12th, ASCAP/Hitco South, ASCAP/Music Of Windswept,  
ASCAP/Divinebushbaby, SESAC/Evanaemusic, ASCAP),  
HL, RBH 76  
OOH! (EMI April, ASCAP/Art Official, BMI/Justin  
Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA,  
ASCAP/Mary J. Blige, ASCAP), HL, H100 41; RBH 15

**-P-**

PARA MORIR IGUALES (Peer Int'l., BMI) LT 44  
PARTY & BULLSH\*T 2003 (Rah Digga, ASCAP/F.O.B.,  
ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 74  
PARTY TO DAMASCUS (Sony/ATV Tunes, ASCAP/Huss  
Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass  
Confusion, ASCAP/WB, ASCAP), HL/WBM, RBH 59  
PERFECT (Copyright Control/Sony/ATV Tree,  
BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 47  
PICK UP THE PHONE (Zomba Songs, BMI/R. Kelly,  
BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH  
83

P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty  
Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC,  
ASCAP), HL/WBM, H100 7; RBH 12  
PLAYBOYS OF THE SOUTHWESTERN WORLD (Mur-  
rah, BMI/VanWarmer, ASCAP), WBM, CS 29  
PON DE RIVER, PON DE BANK (Greensleeves,  
PRS/Copyright Control) H100 90; RBH 40  
PRAY FOR THE FISH (Green Dogg, BMI/Springer Ink,  
BMI) CS 51  
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/Irv-  
ing, BMI), HL/WBM, RBH 35  
PUT YOUR DRINKS DOWN (Feelis, ASCAP/Dead  
Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl  
Hayes, ASCAP) RBH 80

**-Q-**

QUE GANAS (Hecho A Mano, ASCAP/EMI April,  
ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart,  
BMI/Ensign, BMI) LT 39  
QUIERO PERDERME EN TU CUERPO (Kike Santander,  
BMI/Ensign, BMI) LT 16  
QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV  
Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos,  
ASCAP) LT 8

**-R-**

RAINBOW MAN (Warner-Tamerlane, BMI/Smith  
Haven, BMI/Coburn, BMI), WBM, CS 48  
RAIN ON ME (Pookietoots, ASCAP/Baeza,  
ASCAP/Universal, ASCAP/Famous, ASCAP/Soldier  
Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colgems-EMI,  
ASCAP), HL/WBM, H100 20; RBH 11  
READY YOUR MIND (Tuff Huff, BMI/Grindtime,  
BMI/Pay Town, BMI) H100 71; RBH 21  
REAL GOOD MAN (Universal, ASCAP/Memphisto,  
ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 4;  
H100 27  
RED DIRT ROAD (Sony/ATV Tree, BMI/Bufallo Prairie,  
BMI/Showbilly, BMI), HL, CS 13; H100 59  
THE REMEDY (I WON'T WORRY) (Goo Eyed,  
ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollyodge,  
BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham  
Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow  
Fish, BMI), HL/WBM, H100 19  
REST IN PIECES (Sixx-Gunner, ASCAP), WBM, H100 99  
RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport,  
BMI/Rubber Band, BMI/Universal-Songs Of PolyGram  
International, BMI/Universal, ASCAP/MC Ren Muzik,  
ASCAP/Lucky, BMI) RBH 94  
RIE Y LORA (Sir George, ASCAP/WB, ASCAP) LT 13  
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irv-  
ing, BMI), HL, H100 3; RBH 7  
ROUN'THE GLOBE (Nappy Roots, BMI/Mike City,  
BMI/Warner-Tamerlane, BMI), WBM, RBH 67  
RUBBERNECKIN' (Elvis Presley, BMI/Cherry River,  
BMI/Chrysalis, BMI), HL, H100 15  
RUN, RUN, RUN (Songs Of Scream, ASCAP/There's  
One Music, ASCAP/MCS, ASCAP/Deston, ASCAP/Boat  
Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidty,  
ASCAP), HL, CS 43

**-S-**

SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da  
Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP) RBH 75  
SAY HOW I FEEL (DKG, BMI) RBH 71  
SELL A LOT OF BEER (Sony/ATV Tree, BMI/Mr. Bubba  
BMI), HL, CS 54  
SE ME OVIDO TU NOMBRE (F.I.P.P., BMI) LT 21  
SENONITA (Tenman Tunes, ASCAP/Zomba,  
ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-  
wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100  
39  
SERAN SUS OJOS (Fononusic, SESAC) LT 32  
SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM,  
H100 81  
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw,  
BMI/Lil Jon 00017 Music, BMI), WBM, RBH 70  
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG  
Songs, ASCAP/Bubo, ASCAP/That's What's Up,  
ASCAP/Young Dule, ASCAP/Universal, ASCAP/Jason  
Bridges, ASCAP), HL/WBM, H100 2; RBH 5  
SHE IS (EMI April, ASCAP/Zorro Rota, ASCAP/Still  
Working For The Man, BMI/ICG, BMI/Tommy Lee James,  
BMI/Pat Price, BMI), HL, CS 60  
SHOW ME HOW TO LIVE (Disappearing One,  
ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs,  
BMI), HL, H100 69  
SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG  
Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs,  
ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP),  
HL, H100 68; RBH 20  
SI TE DIJERON (VMR, ASCAP) LT 20  
SO FAR AWAY (Greenfund, ASCAP/i.m.nobody,  
ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP), WBM,  
H100 33  
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-  
ningham, ASCAP/Rashi N' Leony, ASCAP/Portrait-Solar,  
ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 19  
SOLO PORTI (Yami, BMI) LT 28  
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo,  
SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM,  
H100 54  
SOUL SHAKE (Nathaniel Lamar Haywood, BMI/La  
Kasa Sole, ASCAP/Darryl Payne, BMI) RBH 95  
SO YESTERDAY (BMG-Careers, BMI/Lauren Christy,  
BMI/Scott Spock Songs, BMI/Shahsu, BMI/Graham  
Edwards Songs, ASCAP), HL, H100 57  
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Ye  
World Music, ASCAP), HL, H100 15; RBH 8  
STEP IN THE NAME OF LOVE (Zomba Songs,  
BMI/R.Kelly, BMI), WBM, H100 40; RBH 16  
STILL ON MY BRAIN (Tenman Tunes, ASCAP/Zomba,  
ASCAP/First Avenue, ASCAP/BMG, PRS/BMG Songs,  
ASCAP/EMI April, ASCAP/E Two, ASCAP/Demis Hot  
Songs, ASCAP), HL, RBH 77  
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em

Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP)  
CS 27  
STRICTLY BUSINESS (Green Dogg, BMI) CS 59  
STUNT 101 (Not Listed) RBH 62  
SUELTALO (Elix, ASCAP) LT 33  
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik,  
BMI/Amaya-Sophia, BMI/Jumping Bean, BMI) H100 25;  
RBH 63  
SUMMERTIME (EMI April, ASCAP/Justin Combs,  
ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice  
Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 42  
SUPERSTAR (Embassy, BMI/Young Carney, ASCAP)  
RBH 46  
SUPERVISOR DE TUS SUEÑOS (Hecho A Mano,  
ASCAP) LT 46  
SYMPATHY FOR THE DEVIL (ABKCO, BMI) H100 97

**-T-**

TALVEZ (Muziekuitgeveris Artemis BV, BMI), WBM, LT  
17  
TE METISTE EN MI CAMA (Edimonsa, ASCAP) LT 23  
TE NECESITO (Karen, BMI/Elyon, BMI) LT 5  
TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg  
Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM,  
CS 32  
TE REGALO MI TRISTEZA (ADG, SESAC) LT 41  
TE RETO A QUE ME OLVIDES (Arpa, BMI) LT 37  
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift,  
BMI), WBM, H100 92  
(THERE'S GOTTA BE) MORE TO LIFE (Diesel Liesal,  
BMI/Warner-Tamerlane, BMI/Slowguy Songs,  
ASCAP/Songtower, ASCAP/WB, ASCAP/Little Minx Music,  
ASCAP/Chrysalis, ASCAP/First Avenue, ASCAP/BMG  
Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds,  
BMI/EMI April, ASCAP/E Two, ASCAP), HL/WBM, H100 73  
THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston,  
ASCAP/Brrr..., ASCAP/WB, ASCAP), HL/WBM, H100 98  
THIS ONE'S FOR THE GIRLS (DreamWorks Songs,  
ASCAP/Monkey Feet, ASCAP/Cherry Lane,  
ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-  
BMG, BMI/Silverkiss, BMI), CLM/HL, CS 7; H100 46  
THOIA THOING (Zomba Songs, BMI/R.Kelly, BMI),  
WBM, H100 13; RBH 6  
TONITE, I'M YOURS (Top Of The World Enterprises,  
ASCAP/My Atomz Muzik, ASCAP/5 Stooges, ASCAP/WB,  
ASCAP/Flowers And Cream, ASCAP/Lil' Nettie, ASCAP),  
WBM, RBH 97  
TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle,  
ASCAP/Coburn, BMI), HL/WBM, CS 5; H100 45  
TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 30

**-U-**

U GOT THAT LOVE (CALL IT A NIGHT) (Divided,  
BMI/Universal-Songs Of PolyGram, BMI/Ramal,  
BMI/Warner-Tamerlane, BMI), WBM, RBH 65  
UNA EMOCION PARA SIEMPRE (Universal-Musica  
Unica, BMI/EMI Blackwood, BMI) LT 38  
UN AMOR PARA LA HISTORIA (Universal Musica,  
ASCAP/Univision, ASCAP) LT 40  
UN SIGLO SIN TI (Muziekuitgeverij B.V. BUMA,  
ASCAP/WB, ASCAP) LT 10  
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100  
10

**-V-**

VIVE LA VIDA (Rubet, ASCAP/Universal Musica,  
ASCAP/2000 Amor, ASCAP) LT 12

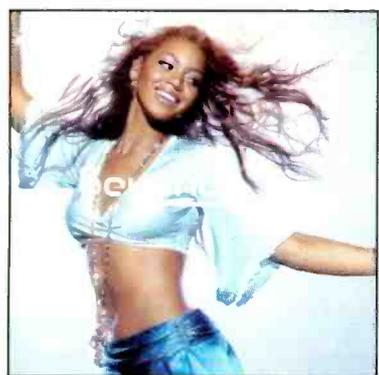
**-W-**

WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off  
My Rocker, ASCAP/Universal-Songs Of PolyGram Inter-  
national

## 'Baby Boy' Notches Airplay Honors For A Seventh Week

"Baby Boy" by **Beyoncé Featuring Sean Paul** climbs to No. 1 on The Billboard Hot 100, becoming the first song to earn Greatest Gainer/Airplay honors for seven consecutive weeks. "Boy" extends its audience impressions by 17.7 million for a total of 149.6 million.

On the Rhythmic Top 40 chart, "Boy" sets new marks for detections (3,968) and audience (35.7 million) as it holds at No. 1 for a second week. While the prior detection mark was set only two months ago by another Beyoncé track, "Crazy in Love" (with 3,796 plays), the audience record has stood since December 2000. And wouldn't you know it, it was Beyoncé's group, **Destiny's Child**, that set the previous standard with 32.9 million listener impressions.



Below" has a stronger preliminary buzz among next week's major album releases, street-date violations put it on Top R&B/Hip-Hop Albums at No. 73, below **R. Kelly's** "The R. in R&B Collection: Volume 1," which enters at No. 67.

Among the tracks on the latter set, Kelly's "Thoina Thoina" advances 8-6 on Hot R&B/Hip-Hop Singles & Tracks, while "Step in the Name of Love" lingers in the top 20 at No. 16 in its 34th week on the chart.

It has been more than one year since "Step" surfaced at radio in June 2002 through its inclusion on a bootlegged album titled "Love Land." The leak prompted Kelly to release the album "Chocolate Factory" in March, on which he included "Step" and several other "Love Land" tracks on a bonus disc.

Meanwhile, "The Way You Move" by **OutKast**, which features **Sleepy Brown**, jumps 24-9 on Hot R&B/Hip-Hop Singles Sales and

moves 43-28 on Hot R&B/Hip-Hop Singles & Tracks, earning Greatest Gainer/Sales honors.

**MIXOLOGY:** The top of the Hot 100 Singles Sales chart looks as though it could have been ripped from a late-'60s issue of *Billboard*, as the **Rolling Stones'** "Sympathy for the

## SinglesMinded™

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Devil" debuts at No. 1 with 8,500 units scanned, displacing "Rubberneckin'" by **Elvis Presley** from the top slot after one week.

"Sympathy," which had never before been released as a single, includes the original version from the band's 1968 album "Beggars Banquet," as well as remixes by the **Neptunes**, **Fatboy Slim** and **Full Phat**. The song debuts on The Billboard Hot 100 at No. 97 (see Chart Beat, page 73).

**EXTENDED HAPPY HOUR:** Following seven straight weeks atop Hot Country Singles & Tracks, **Alan Jackson & Jimmy Buffett's** "It's Five O'Clock Somewhere" was pushed to No. 2 last issue by **Dierks Bentley's** "What Was I Thinkin'." This week, "Somewhere" reclaims the No. 1 spot and becomes the chart's first title to log eight weeks at No. 1 since **Lonestar's** "Amazed" did so on consecutive weeks in 1999.

No country title has spent more than eight weeks at No. 1 in 37 years (see Chart Beat, page 73).

The last title to have an interrupted No. 1 run was **Diamond Rio's** "Beautiful Mess," which reigned for two non-consecutive weeks starting in the Sept. 28, 2002, issue.

Both "Somewhere" and "Thinkin'" (1-2) post triple-digit detection declines, slipping 230 and 334 spins, respectively. The chart's two biggest gains are in the top five, as **Gary Allan's** "Tough Little Boys" increases 473 spins (7-5) and **Buddy Jewell's** debut single "Help Pour Out the Rain (Lacey's Song)" gains 440 detections to 5,787 plays and rises 4-3.

Jewell's move places "Rain" only 103 detections behind "Somewhere" and puts it in a good position to move into the top slot next issue.

**TWO NEW:** While **OutKast's** double-disc "Speakerboxx/The Love

OCTOBER 4 2003		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	1	<b>Shake Ya Tailfeather</b> NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
2	1	18	<b>Where Is The Love?</b> BLACK EYED PEAS (A&M/INTERSCOPE)
3	3	11	<b>Can't Hold Us Down</b> CHRISTINA AGUILERA FEAT. LIL' KIM (RCA/RMG)
4	9	9	<b>Here Without You</b> 3 DODDS DOWN (REPUBLIC/UNIVERSAL/UMRG)
5	4	4	<b>Crazy In Love</b> BEYONCÉ FEAT. JAY-Z (COLUMBIA)
6	11	11	<b>Harder To Breathe</b> MARDONIS (OCTONE/JRMG)
7	13	13	<b>Baby Boy</b> BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)
8	7	7	<b>The Remedy (I Won't Worry)</b> JASON MIRAZ (ELEKTRA/VEG)
9	8	8	<b>Why Don't You &amp; I</b> SANTANA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA)
10	6	6	<b>Right Thurr</b> CHINGY (DISTURBING THA PEACE/CAPITOL)
11	5	5	<b>Senorita</b> JUSTIN TIMBERLAKE (JIVE)
12	12	12	<b>My Love Is Like... Wo</b> MYA (A&M/INTERSCOPE)
13	10	10	<b>The Boys Of Summer</b> THE ATARIS (COLUMBIA)
14	15	15	<b>P.I.M.P.</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
15	17	17	<b>Into You</b> FABOLOUS (DESSERT STORM/ELEKTRA/VEG)
16	16	16	<b>Unwell</b> MATCHBOX TWENTY (ATLANTIC)
17	14	14	<b>Are You Happy Now?</b> MICHELLE BRANCH (MAYBECK/WARNER BROS.)
18	21	6	<b>Low</b> KELLY CLARKSON (RCA/RMG)
19	24	5	<b>Headstrong</b> TRAPT (WARNER BROS.)
20	18	24	<b>Bring Me To Life</b> EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)

OCTOBER 4 2003		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	<b>Baby Boy</b> BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)
2	3	15	<b>Get Low</b> LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
3	2	14	<b>Shake Ya Tailfeather</b> NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
4	6	6	<b>Suga Suga</b> BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
5	4	4	<b>Right Thurr</b> CHINGY (DISTURBING THA PEACE/CAPITOL)
6	7	7	<b>Frontin'</b> PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
7	5	5	<b>P.I.M.P.</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	8	8	<b>Let's Get Down</b> BOB WOV FEAT. BABY (COLUMBIA)
9	12	12	<b>Deliverance</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
10	13	13	<b>Holiday In</b> SHARPEX (MCA/DEF JAM/UMRG)
11	11	11	<b>Can't Stop, Won't Stop</b> YOUNG GUNZ (RCA/A&M/DEF JAM/UMRG)
12	9	9	<b>Into You</b> FABOLOUS (DESSERT STORM/ELEKTRA/VEG)
13	10	10	<b>My Love Is Like... Wo</b> MYA (A&M/INTERSCOPE)
14	19	5	<b>Got Some Teeth</b> DRE TRICE (SHADY/AFTERMATH/INTERSCOPE)
15	20	6	<b>Damn!</b> YOUNG LOOZ FEAT. LIL' JON (SO SO DEF/ARISTA)
16	15	19	<b>Where Is The Love?</b> BLACK EYED PEAS (A&M/INTERSCOPE)
17	22	3	<b>Stand Up</b> LUACHIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)
18	16	18	<b>Crazy In Love</b> BEYONCÉ FEAT. JAY-Z (COLUMBIA)
19	18	17	<b>Never Leave You - Uh Ooh, Uh Ooh!</b> LUMIDEE (UNIVERSAL/UMRG)
20	23	3	<b>If I Can't</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)

## HitPredictor™ Monitor

SEPTMBER 26, 2003 DATA PROVIDED BY PROMOSQUAD™

FORMAT	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
MAINSTREAM TOP 40	☆ MICHELLE BRANCH Breathe WARNER BROS. 79.5	1 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 79.0
	☆ COLDPLAY Clocks CAPITOL 76.0	2 EVANESCENCE Going Under WIND-UP 78.7
RHYTHMIC TOP 40	☆ WYCLEF JEAN Party To Damascus J/RMG 68.0	3 TRAPT Headstrong WARNER BROS. 75.4
		4 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 74.4
ADULT TOP 40	☆ MEAT LOAF Couldn't Have Said It Better SANCTUARY 70.0	5 LIZ PHAIR Why Can't I CAPITOL 74.2
	☆ SHERYL CROW First Cut Is The Deepest INTERSCOPE 68.2	
MODERN ROCK	☆ R.E.M. Bad Day. WARNER BROS. 65.8	1 ASHANTI Rain On Me IDJMG 76.2
	☆ MICHELLE BRANCH Breathe WARNER BROS. 65.2	2 BEYONCÉ, MISSY ELLIOTT, FREE Fighting Temptation COLUMBIA 71.0
		1 SARAH MCLACHLAN Fallen ARISTA 89.0
		2 SHANIA TWAIN Forever And For Always IDJMG 76.2
		3 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 74.8
		4 EVANESCENCE Going Under WIND-UP 73.2
		5 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 72.6
		1 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 83.6
		2 THREE DAYS GRACE (I Hate) Everything About You JIVE 83.5
		3 AUDIOSLAVE I Am The Highway EPIC 79.4
		4 COLDPLAY God Put A Smile Upon Your Face CAPITOL 78.2
		5 ROONEY I'm Shakin' GEFEN/INTERSCOPE 75.8

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the five songs tested during the past month with the highest score. Mainstream Top 40 respondents are divided into two age groups: 13-29 and 13-24. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003. HitPredictor and Promosquad are trademarks of Think Fast L.L.C.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 59 rhythmic top 40, 88 adult top 40 and 90 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.

# Streisand

Continued from page 1

but I never thought I'd be making 60 albums."

Perhaps even more impressive is that this diva remains draped in gold and platinum. Unless something goes amiss, "The Movie Album" will become her 49th recording to be certified gold for shipments of more than 500,000 by the Recording Industry Assn. of America. She has 26 platinum albums.

As the premier female singer of the modern era, Streisand remains a sales force to be reckoned with: Her 40-year career includes trips to the top of the *Billboard* albums chart. The most recent to hit No. 1 was the 1997 release "Higher Ground." Her last studio album, 1999's "A Love Like Ours," peaked at No. 6.

"As an Oscar winner, she clearly loves the movies and, as a multiple Grammy winner, she's one of the greatest vocalists of all time," says Will Botwin, president of Columbia Records Group. "It all comes together on 'The Movie Album,' which promises to mirror the success of her No. 1 albums of Broadway show tunes."

"The Broadway Album," released in 1985, has been certified quadruple platinum; the 1993 sequel, "Back to Broadway," has reached double platinum.

For Streisand, the new project is a fulfillment of a longtime wish. She began collecting songs for the album years ago with co-executive producer Jay Landers.

"As I heard a song from a movie, I'd say to Jay, 'Where's the list [of movie songs] I've been giving you?' [Then] I call him up and say, 'Just get me the sheet music and just put it away for when I say I'm going to make this album.'"

"The Movie Album" does not contain any songs from her own films,

because Streisand wanted to provide fans with something new. There are obvious choices, such as "Moon River" and "How Do You Keep the Music Playing." But Streisand also has provided some gorgeous surprises, such as the haunting "Calling You" from 1988's "Bagdad Cafe."

Streisand picked songs that touched her heart. Some are from her past; she includes the title track from 1957's "Wild Is the Wind" because she remembers developing a crush on the movie's star, Tony Franciosa, when she was 15.

Other choices relate to the present. Streisand and husband James Brolin walked down the aisle in 1998 to "More in Love With You" from 1962's "The Four Horsemen of the Apocalypse." For "The Movie Album," Alan and Marilyn Bergman added lyrics to the André Previn instrumental.

## 'SIGN OF LOVE'

Other songs took on new meaning when she recorded them. She brings a poignant sadness to "Smile" from the 1936 Charlie Chaplin classic "Modern Times" because she was reflecting on her beloved Bijon-Frise, Sammy, who died two days before she recorded the song. She notes she knew she loved her new puppy, Samantha, when the dog threw up on her antique Aubusson rug.

"That's an amazing sign of love. Are you kidding me? She threw up on this, and I was like, 'Who cares?'" Streisand says, adding that "Smile" is being used in a campaign by the American Humane Assn.

Streisand produced eight of the songs on the album herself, co-produced three with Robbie Buchanan and one with Johnny Mandel.

Although she has produced herself before, she finds she does not get much recognition for that roll.

"You know, it's funny, when you're a woman, they kind of say nothing much of you being a producer. Isn't that interesting? It's like you're the singer of the

album and nobody talks about it. They kind of discount it . . . They used to [say], 'Can't you just throw it in?' and I said, 'No! What do you think I've been doing for months at a time?' I don't just sing. I sit and work on the record."

As producer, she also had to keep an eye on the budget. Most of the songs were recorded in five takes or fewer because she does not like a lot of takes, but also, with a 65-piece orchestra, expenses can add up fast.

"I like to capture my first feelings about [a song]," she says. "But let's take the intricacy of the arrangement of 'More in Love With You': Since it was never a song before, it took the whole session to do the orchestra, so I was left with three takes on my vocal. That's it. Because I'm the producer and don't want to spend an enormous amount of money."

Recording albums is just as magical—if not more convenient—for Streisand now as it was 40 years ago. "Especially since Sony built me my own booth and bathroom," she tells *Billboard*, referring to the studio she uses on the Sony Pictures lot in Culver City, Calif. "Sony used to have a studio [where] you needed a car to get across to the booth, and then the bathroom was outside in the street, so if it was raining or something, you were out of luck. I love my Sony studio."

Streisand has recorded for Columbia her entire career. The secret to this five-decade union? "I just always have insisted on creative control," she says. "When I did 'The Broadway Album,' the people [at the label were not supportive]. I think it's one that opened at No. 1. It was such great poetic justice, artistic justice, but those people are no longer at Columbia Records."

Her loyalty extends beyond her label to her fans. So far, Internet piracy has not dented sales for Streisand. Sony says that its research shows that even when fans download her songs, they ultimately buy the album.

Streisand repays that respect by making sure the album packaging provides added value. "The Movie Album" features a 16-page booklet that includes her commentary on each song. "We put as much time in the booklet as I do making the record," she says. "I mean, down to the green in the booklet [which] is the color of the fabric of my couch. The blue-gray is the color that is like the ocean that I look at at a certain time of day."

Since Streisand's primary demographic—the 50-plus crowd—does not routinely frequent music retail or listen to pop radio, the biggest challenge for Columbia is getting word out to her fans about "The Movie Album."

"There have been column items for months; we've had lots of advance reviews," Columbia Records West Coast senior VP of marketing Peter Fletcher says. "What we learned from the 'Broadway' series is it's very important to get the music out and get it reviewed. We have to make repeated impressions with her audience. It's an older consumer [with] a very busy life. Print and TV are very important to them."

## PERSONAL APPEARANCES

As the release date nears, the campaign moves to personal appearances.

Streisand stars on "The Oprah Winfrey Show" Oct. 14, marking her first performance on a daytime show since 1969. She is also scheduled to appear on a two-hour edition of "Inside the Actors Studio."

The print campaign is modeled after movie ads with critics' comments at the top of the page and the credits underneath the album title. In addition to traditional music critics, the ads feature album reviews from such film critics as Leonard Maltin and Joel Siegel.

A direct-response TV campaign begins Sept. 29 with spots airing on a number of cable outlets.

The album is available for pre-purchase through Sony Music Direct and ama-

zon.com. Early buyers at amazon.com have access to streaming videos for "I'm in the Mood for Love" and "Wild Is the Wind." Sony Music Direct offers the buyer a bonus interview disc.

Additionally, Columbia will release a limited-edition Digipak of "The Movie Album" that will include a bonus disc with the interview and two videos. Suggested list price for the limited edition is \$21.98; the regular edition is \$18.98.

A three-song sampler ("Smile," "Calling You" and "Moon River") was serviced to AC and adult standards radio stations, "but it's not a chart game here," Fletcher says. "It's about continuing to create impressions." The complete album will be sent to the formats upon its release.

Outside the U.S., the album will be released Oct. 13. The international marketing campaign mirrors the U.S. plan, says Julie Borchard, senior VP of international marketing at Sony Music U.S.

Sony estimates that for some albums, up to 75% of Streisand's sales have come from outside the U.S.

Streisand is doing interviews with a top outlet and/or journalist from Spain, U.K., Australia, France and Germany that will result in national coverage in each country.

"These five TV interviews are what we focused on. It's about getting the older audience to understand there's a record in play," Borchard says.

For Streisand, it remains all about the music. Ask if she has any plans to stop recording, and she quickly answers, "Why would I do that as long as I have a voice? And I'm so pleasantly surprised [I still do], and I thank God. I never practice. I never warm up. I never do scales. I'm talking all day and I'm dealing with lawyers and real estate, and I'm designing houses and clothes and things like that."

"Celine Dion told me she never talks the day she records. 'Well,' I said, 'how the hell does she do that?' I could never do it. I can't be quiet."

# European Execs

Continued from page 6

of legitimate online offerings. The European launch of Apple's iTunes Music Store has been pushed back to 2004, and the recent demise of several such services as MP3.com Europe has slowed the penetration of others offering authorized access to music.

Still, the industry's Pro-Music initiative (pro-music.org), launched this summer to promote legitimate online music, lists several dozen European services offering authorized downloads, including classical.com, Discoweb, dotmusic, Eclassical, Ecompil, fnac.com, Freeserve, HMV, Ministry of Sound, MSN, mtv.com, Music Brigade, Tiscali, Virgin Megastores, Vitaminic and Wippit.

During the past two years, all of the majors have begun making repertoire available to such legitimate services. EMI alone has provided 140,000 tracks for download.

Much of the repertoire is available through the OD2 platform, which has licensed more than 200,000 tracks by 8,500 artists.

Two other areas already delivering revenue to the industry are the music DVD market, which is enjoying double-digit growth, and the ring-tones business.

EMI Recorded Music Continental Europe president Emmanuel de Buretel says DVDs are "one of the formats of the future" and is upbeat about the potential of mobile applications.

"We can see in both cases the signs of a real market emerging, and that's really positive—there's money to make there," de Buretel says. "The telephone business will be very important in the coming years—a lot of music will be distributed via phones. But we have to make sure mobile manufacturers incorporate [digital-rights-management] devices in the phones."

According to a recent report by research company Datamonitor, the global value of mobile entertainment content will grow from the current 3.6 billion euros (\$4.1 billion) annually to 10 billion euros (\$11.5 billion) in 2005, the bulk of it generated in

Europe and a substantial part coming from such music-related services as ring tones.

On the downside, the industry worldwide is plagued by the booming use of CD-Rs to copy music.

De Buretel says that in 2002, sales of blank CD-Rs overtook recorded-CD sales on a global basis and that the figure has grown in 2003.

For de Buretel, this signals the need for labels to use anti-copying technology on CDs and to speed up the introduction of legal download services.

EMI and BMG have been the most pro-active in this field. Virtually all of their new releases in continental Europe are copy-protected. The other companies have adopted a more cautious approach, apparently concerned about a possible legal challenge by consumers.

De Buretel says that copy-protection is part of a more secure legal environment sought by the industry. The problems the business faces mean that increasingly its leaders are forced to become lobbyists rather than purely record-company bosses.

The industry's lobbying efforts are focused on the European Commission—the European Union's execu-

tive body—and on the different EU member states. Several major texts, currently debated or about to be implemented, are viewed as crucial to the future of the business.

One is the European Copyright Directive, initially due for implementation at the beginning of 2003 by EU states. However, several key territories, including France and the U.K., are behind schedule.

Another text that has been delayed is the Enforcement Directive, which is poised to give record companies legal tools to act against online piracy and to legitimize technical measures to circumvent illegal copying.

"There is no doubt that we are suffering from piracy in all its forms, and it's having a devastating effect," says UMI's Kennedy, who with his peers within industry body the International Federation of the Phonographic Industry is lobbying European legislators and policy makers to ensure awareness of the industry's interests.

Industry action is also paramount on the issue of the VAT on recorded music. Label executives contend that a drop in the VAT rate on recorded music, from its current 16%-25% rate to 6%, will boost sales.

However, the EC has so far rejected any reduction. The music community still hopes to convince politicians and bureaucrats in Brussels to act by year's end.

The reluctance from EU policy makers to respond to their appeals has frustrated industry leaders.

"Europe has always been the protector and the ambassador as far as culture is concerned," Kennedy says. "And yet in the U.S. it's cheaper to buy music, and they give more protection to copyright in the U.S."

Amid these weighty issues, executives believe it is essential for the industry to reinvigorate its focus on artistry and creativity.

EMI's de Buretel is a harsh critic of the growth of TV-created artists in Europe. "This phenomenon has been polluting the industry in the past couple of years," says de Buretel, who adds that there's not much the industry can do, as TV channels drive these projects.

Still, the labels can invest more in new talent.

"An artist is something that needs to be judged [over] the long term," de Buretel continues. "These shows are distracting from the real thing."

# Fashion

Continued from page 1

of fashion houses in high-profile print-ad campaigns—and some are getting big checks for it.

"Music is a big part of our consumers' lifestyles," says Dari Marder, creative director of Candie's, whose recent shoe campaigns have included "American Idol" first-season winner Clarkson, Ashanti, Kelly Osbourne and Destiny's Child. "Music and fashion have become so intertwined that it's a natural fit."

## FOCUS ON FEMALES

It is a trend that is rising along with the explosion of music artists who are signing deals to endorse products and services in TV commercials (*Billboard*, April 20, 2002).

In addition, music stars are the fastest-rising group of fashion's celebrity entrepreneurs. Everyone from Sean "P. Diddy" Combs to Pink has launched new clothing lines in the past few years.

In the fashion industry, the message is loud and clear on what type of music artists are most in demand today. With few exceptions, the industry wants young, attractive female chart-toppers.

Case in point: In the late 1990s, Versace had print-ad campaigns with music veterans Elton John, Jon Bon Jovi and Prince.

But the fashion house has shifted its focus to the likes of Christina Aguilera. The preference for female pop singers is evident in recent fashion campaigns, such as Jennifer Lopez for Louis Vuitton, Jessica Simpson for Lycra, Destiny's Child for Levis and Brandy for DKNY Jeans.

Female singers have also been invading the spokesmodel market for cosmetics and beauty products. They include Natalie Imbruglia and Beyoncé for L'Oréal; Shania Twain for Revlon; Brandy, Faith Hill and Queen Latifah for Cover Girl; and Mandy Moore for Neutrogena.

Charity endorsements have also become an avenue for musicians to crash the fashion scene.

Cosmetics company M.A.C has signed British pop icon Elton John, Mary J. Blige and Garbage lead singer Shirley Manson to be part of its current print-ad campaign for M.A.C's Viva Glam lipstick line. The proceeds go to the M.A.C AIDS Fund. Past M.A.C Viva Glam campaigns have featured Lil' Kim, k.d. lang and RuPaul.

M.A.C president John Demsey says of the current campaign, "We chose Mary, Shirley and Elton for a number of reasons—most importantly, for their deep dedication to supporting the M.A.C AIDS Fund."

Demsey continues, "These artists have become alternative fashion icons. They are perfect spokespeople for M.A.C, because their creative expression appeals to all races, sexes and ages."

Other artists who have signed fashion deals for charity include Vanessa Carlton, Kelly Rowland of Destiny's Child and Eve, who earlier this year designed their own signature, limited-edition Candie's Grammy shoes.

The shoes were part of a Candie's

print-ad campaign, and proceeds benefited the Grammy Foundation for music education and the Candie's Foundation aimed at educating teens about pregnancy.

The Gap has featured an eclectic mix of artists in print ads, from veterans to newer acts. Moby and Duran Duran's Simon LeBon and Nick Rhodes have been spotlighted in Gap print ads.

A slew of artists, including Sheryl Crow, Ryan Adams, Liz Phair, India. Arie and Goo Goo Dolls frontman John Rzeznik have appeared in TV ads for the Gap. Madonna and Missy Elliott also appeared in a recent high-profile ad campaign.

Meanwhile, hip-hop act Clipse appears in a print-ad campaign for a Lot 29 limited-edition collection, while Blige is part of a current Reebok campaign.

Aguilera's deal to endorse Skechers' women's footwear lines involves an international campaign that will last through the end of 2004.

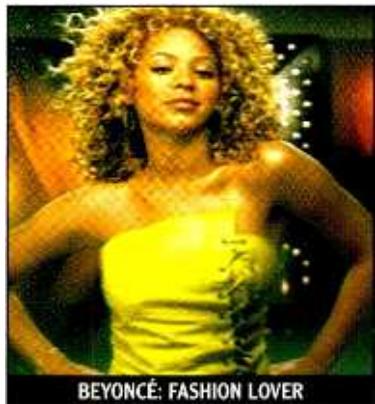
"I agreed to be a part of the Skechers' international marketing team because I like its image—youthful but edgy," Aguilera said in a prepared statement.

Skechers international division president Larry Remington adds: "Consumers abroad have greater adoration for celebrities and pop singers specifically. We believe signing Christina Aguilera is going to further increase our brand recognition around the world."

## HIGH CONSUMER APPEAL

An artist's management is typically the key liaison between the artist and the fashion company, but a number of parties might get involved.

Matthew Knowles, manager of such acts as Beyoncé and Destiny's Child, knows all too well the ins and



BEYONCÉ: FASHION LOVER

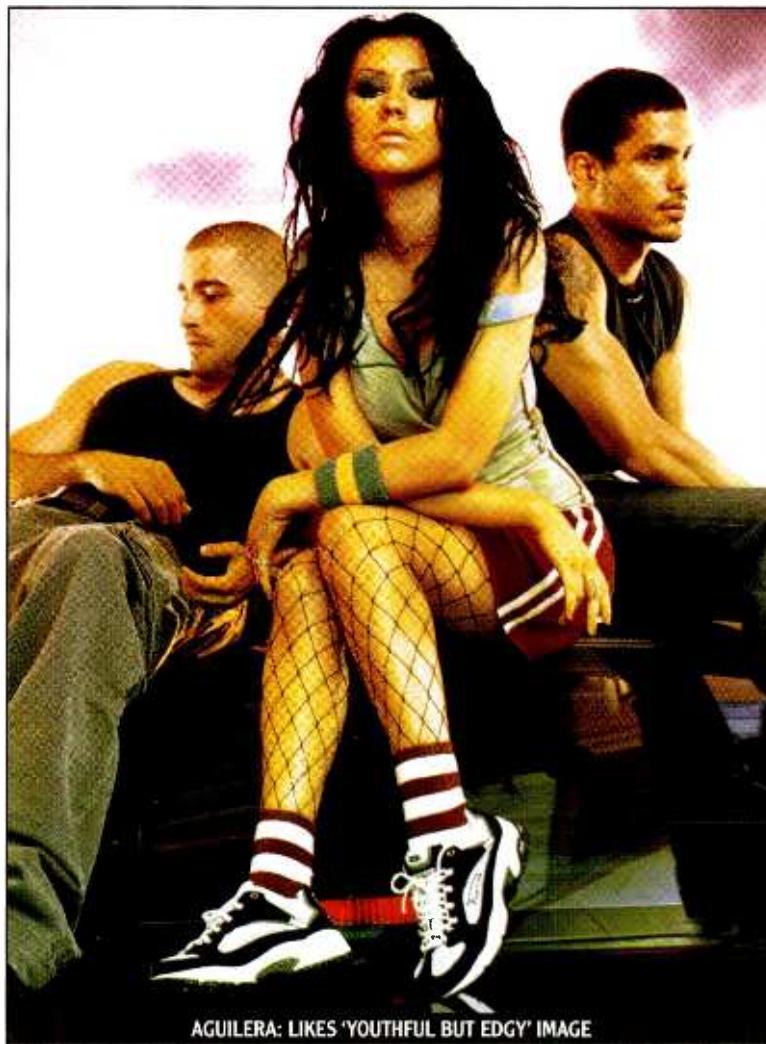
outs of brokering endorsement deals for in-demand artists.

"I learned a long time ago that income from selling records is mainly a function of the record label," Knowles tells *Billboard*. "A lot of artists take the position that they can't make a lot of money through selling records."

"So people ask us all the time, 'Why do you work so hard to get No. 1 records?' Because when we have a No. 1 record, it allows us to have the other ancillary opportunities: the tours, the merchandising, the endorsement deals."

Candie's Marder confirms that notion. "We want artists who have been No. 1 on the charts, and we want to sign them at the height of when everybody is talking about them."

Marder adds, "Even though music stars usually have busier schedules than other celebrities, we seek them



AGUILERA: LIKES 'YOUTHFUL BUT EDGY' IMAGE

out because they generally have the most appeal with our consumers."

The fees that music acts can command for being part of a fashion campaign depend on how hot the artist's career is, the length of the campaign and if the campaign involves print and/or TV ads.

Although companies usually won't divulge how much they pay celebrity spokespeople, chart-topping stars involved in a multimedia fashion campaign can take in anywhere from \$500,000 to \$5 million, depending on how long and multilayered the campaign is.

The payoff can be even higher if the artist owns a stake in the fashion company or if the deal includes tour sponsorship or merchandising.

But not all the deals run smoothly.

This year, Wilhelmina Artist Management—which represents a number of celebrities for endorsement deals—filed lawsuits against former clients Eve and Beyoncé. Wilhelmina claimed that the singers owed unpaid commissions.

All parties involved had no comment on the disputes.

But Knowles, who is Beyoncé's father, tells *Billboard*, "We make business decisions based on picking a partner that will elevate our artists in the marketplace. It's not just about the money. It's about if the image of the company complements the artist and if it's a 'win-win' situation for everyone."

Knowles says that one of his primary strategies in choosing and brokering deals is identifying cross-promotional opportunities for the artist's music.

"We always tie in the campaigns with a new album or tour," Knowles explains. "That way, it becomes more of an event and increases the artists' clout with these companies."

For her part, Beyoncé tells *Billboard* that she is involved in every decision.

"I just love fashion and beauty products, which is why I've become so involved in these spokesperson deals. Because of these opportunities, we've been all over the world, and the experience has introduced me to people that maybe I wouldn't have met if I were just a singer," she says.

"You shouldn't jump at any opportunity that comes along. You have to take your time and find out everything and be involved in the decision-making. What you endorse has to come naturally to you," she advises.

## FASHION ENTREPRENEURS

Ever since hip-hop mogul Russell Simmons launched his successful Phat Farm clothing business in 1992, a number of music industry people have tried their hand at conquering the fashion world with their own clothing lines.

Hip-hop stars have been the most prolific in this area. Those who have become fashion entrepreneurs include Bad Boy Entertainment leader Combs with his Sean John fashion line; Jay-Z, whose fashion enterprises include his Rocawear line and S. Carter Collection for Reebok; Snoop Dogg (Snoop Dogg Clothing); Enimem (Shady); Fat Joe (FJ560); OutKast (OutKast Clothing); Nelly (Vokal); and Busta Rhymes (Bushi).

Latin crossover artist Thalía has launched the Thalía Sodi fashion and accessories line with Kmart; Lopez has her J.Lo fashion company and Bon Jovi drummer Tico Torres founded the Rock Star Baby clothing line.

The latest aspiring fashion moguls include Eve, 50 Cent, Gwen Stefani, DMX and Bow Wow. The last artist's Shago casual clothing line for juniors is set to launch this fall.

Macy's, Burdine's, Goldsmith's, Cookies, Jimmy Jazz, City Blues and Lazarus are among the retailers who have signed on to carry Bow Wow's clothing line.

Los Angeles-based Innovo Group has inked a licensing deal to design, market and distribute items from Shago and Fetish Clothing, the line started by Eve with her manager, Troy Carter, who is a VP at Fetish.

Meanwhile, DMX has founded Boomer 129, a clothing line for dogs (*Backbeat*, *Billboard*, Sept. 20).

This fall, Stefani's L.A.M.B. clothing company launched a collection of handbags and accessories with fashion company LeSportsac.

50 Cent has teamed with designer Marc Ecko for G-Unit Clothing, which will debut a men's line later this year. G-Unit women's and children's collections will follow in 2004.

Eve's Fetish clothing line, which launched in September, consists of activewear, denim and fashion-forward separates aimed at young female consumers with a taste for urban culture. Items in Fetish's fall 2003 collection have retail prices ranging from \$28 to \$350.

Fetish's retail partners include Macy's, Rich's, the Bon Marche, Burdine's, Marshall Field's, Mony, Jimmy Jazz, Man Alive, Dr. Jay's, the Lark, Carson Pirie Scott, City Blues, Epic Stores, Up Against the Wall and Lady Footlocker.

Next year Fetish will have a more upscale collection that will be available in such boutiques as Fred Segal and Scoop. There are also plans for Fetish to expand into accessories and girls' clothing.

"When you're a star who wants your own fashion line, you get a lot of sweet offers and upfront money," Eve says.

"For some people, all they care about is the money, and then they want to cash out of the business in, say, three years. That's not how I look at Fetish. I want this line to be long term and carry on even when I'm not doing music anymore."

Eve adds, "I make the decisions on everything down to the color of the clothing tags. We've been working on Fetish for almost two years, and we went through a lot of people who made promises they couldn't keep. I learned that it's so important to have the right machine behind you."

Beyoncé tells *Billboard* that she is planning a still-untitled fashion line for a possible launch in 2004 or 2005. Her mother, Tina Knowles, who is also her stylist, as well as the stylist for Destiny's Child, will be involved.

"We're just taking our time," Beyoncé continues. "I really wanted to be involved and not just put my name on a fashion line. I want to wear my own clothes in that line. I see my fashion line as being upscale but affordable."

Eve says of doing business in the fashion world: "You don't want to sign a contract and let other people take care of everything. Being an entertainer, especially in the music industry, people don't expect you to be on top of your business."

"But at the end of the day, if your name is on something, and you're not paying attention to your business, you have no one to blame but yourself."

# Clubs

Continued from page 5

Columbia House and BMG have responded to the challenging market by reducing mailings to cut costs, altering their offers to new members and increasing promotional efforts to existing members.

Columbia House also has diversified its product line with DVD and videogame offerings.

The clubs also are seeking new ways to work directly with labels to drive sales of emerging acts. And they are lobbying the labels for shorter windows for hit titles.

Stuart Goldfarb, CEO of Bertelsmann unit BeMusic, the parent of BMG Music Service, says the clubs also must improve their marketing messages.

"I don't think consumers care about the complexities of our licensing agreements," Goldfarb says. "It's our job to get them excited about music and get them buying more."

In fact, in pitching the labels for support, the clubs claim that their direct-mail campaigns can create excitement for in-store purchases as well as club business.

"We capture less than 50% of wallet share, even among our best members," Flanders says. "So a lot of what we promote to our members, they still buy at retail."

## CHEAPO OFFERS

The contentious relationship between the clubs and the labels is a relatively new development. Just 10 years ago there were few holdbacks from the clubs.

But as the clubs became an increasingly larger segment of the overall industry, accounting for close to one-quarter of total U.S. sales in the mid-'90s, concerns about cannibalization grew.

Retailers also condemned the clubs' cheap offers for hurting the perceived value of music. And artists complained about free-goods offers under which they received no royalties.

As the clubs became more aggressive about acquiring new customers, the labels grew cautious and began creating longer windows.

"The clubs did bring a bit of this on themselves," says Flanders, who has been the senior executive at Columbia House since 2000. "I call it the mutually assured destruction of ever-increasing front-end offers."

Flanders acknowledges that, at their peak, the clubs may have been cannibalizing sales.

But he adds that the holdbacks have "choked" the club business down to a small percentage of the total market.

At the same time, the labels have stepped up demands for larger advances. As a result, Columbia House currently has no license for Universal

Music Group titles and carries only a limited number of EMI releases.

Flanders says the company is balking at larger advances because there's no realistic prospect of the advance being earned out.

"Why?" he asks rhetorically. "Because of no access to front-line product," he answers.

For their part, the major labels do not seem concerned about the plight of the clubs.

Sources at the majors say direct-to-consumer marketing opportunities on the Internet have made the club business "irrelevant" and left the labels with little motivation to support the club channel.

"It's a dying business," one label source says.

As access to music has diminished for the clubs, so too has member spending.

In some cases, customers are taking advantage of front-end offers like the popular 12 CDs for a penny, without fulfilling the back-end of the agreement that requires them to buy four to six CDs at full price during the first two years of membership.

In other cases, members are fulfilling their commitment but not buying additional product.

With less purchasing happening on the back-end, the clubs have dramatically reduced the volume of promotional mailings to lure new customers and have shifted to cheaper Internet-based offers.

"Right now we're living off prior members," Flanders says. "We've dramatically scaled back member acquisition for our core club."

In essence, the clubs are trying to boost profits by driving more purchases by existing members.

Columbia House claims 3.5 million active music club members. BMG declined to disclose figures. But its music club is believed to be slightly larger than Columbia House in terms of membership and revenue.

The clubs also have been controlling costs by trimming deadbeat customers from their lists, controlling the use of free goods and limiting the mailings they do send to existing members.

BMG, for example, went from 21 catalogs per year to mailing monthly catalogs, plus two special holiday editions.

However, with the marketing cutbacks, the clubs provide less promotional bang for the music.

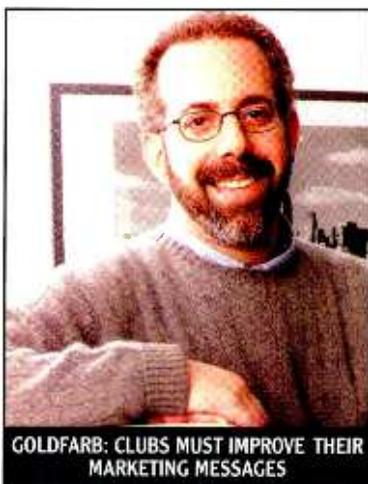
"There was a lot of promotional volume of music that is no longer occurring," Flanders says.

Much of Columbia House's promotional budget has shifted to its video club, which is enjoying surging business.

## VIDEO BOOM

Video will account for \$750 million, or 75%, of Columbia House's revenue in 2003. Just three years ago, music accounted for two-thirds of sales.

Flanders reports that the video business is enrolling 75,000 members a



week in its DVD club and claims more than 4 million active DVD members.

Much of the success of the video business is attributable to the timeliness of the product, Flanders says.

"The movie studios give us the right to sell competitively with every other channel to our existing membership," he says.

The video business is also less free-goods-oriented.

The DVD club offers five DVDs for 49 cents each. There are no 15-for-a-penny offers.

Columbia House pays the movie studios for every unit it uses in a promotional offer. That provides a limit to how much product it can give away.

The clubs also are trying new business models on the music side, with certain labels as willing partners.

## EMI

Continued from page 5

still backing its view that consolidation would be anti-competitive, even if any new merger or buyout proposal does not include the major's music publishing divisions.

Three years ago, Impala conducted a successful campaign to persuade the EC that the then-proposed Warner/EMI merger would be to the detriment of the indies and consumers.

In a statement released Sept. 24, Impala says it is "confident that any

For example, J Records and Lost Highway have participated in street-date initiatives with the clubs that help promote new product. These partnerships require the clubs to purchase product outside their standard deals and at less-favorable rates.

In the case of J Records, Alicia Keys was offered through the clubs when her first album bowed. More recently, the label has worked with the clubs to promote singer/songwriter Gavin DeGraw.

However, such initiatives are limited.

BMG is trying to get labels more active in such emerging-artist initiatives by attempting to show the impact the club can have on sales from independent acts.

Under a new initiative called "music discovery," BMG has championed new releases from such indie artists as Cody Chesnutt and Damien Rice.

The acts were sold in bundled offers that allowed club members to choose a certain number of free titles when they purchased the relevant album.

"In general what we're doing is taking an artist that doesn't have much exposure and packaging the album with CDs that are well-exposed and known," BeMusic's Goldfarb says. "We're making the offer at price points where the customer has no risk."

Additionally, through the initiative, the club is attempting to reinvent itself as a place to learn about new music.

Columbia House also has a street-date initiative with its Latin music club. A number of independent Latin

labels have supported the club with licensing deals similar to what Columbia House has on the film studio side. Latin product remains a strong point for Columbia House.

BMG and Columbia House executives add that in the long run they need to move away from the negative-option model. Under that model, when members fail to choose a CD they are sent a selection that they are required to purchase.

The right answer, executives say, is for membership benefits to be more equally weighted on the front- and back-end.

That could mean less reliance on free goods, lower prices on member purchases and less pressure to buy club selections.

In the case of Columbia House, which, unlike BMG, has a separate video club, it could also mean the opportunity to buy product categories like DVDs and videogames.

"What we see is evolving the club business to more of an entertainment club," Flanders says. "We are in discussions with a number of consumer media brands to come up with a co-branded entertainment club that would offer both music and video in a more consumer-friendly proposition."

However, the role the clubs ultimately play will depend on the availability of current music, Flanders maintains.

"The only way to re-enliven the music club business is to improve the amount of music we can sell to the member on the back-end," he says.

merger between the majors will be blocked because of its impact on competition in the music industry."

The statement continues: "The independents object to the merger because further market concentration will enhance the majors' dominance and cause more damage to competition in the music market. It would reduce the choice and diversity of music being offered to the public by further marginalizing the independents who represent the entrepreneurial and creative part of the music market."

Michel Lambot, Impala president and co-chairman of Play It Again Sam, comments: "The previous attempt by Warner and EMI to merge was con-

sidered anti-competitive and against the public interest. There is no compelling reason why the commission's assessment this time around should be any different."

In the meantime, BMG's senior management has written to staff about its consolidation plans. A memo signed by BMG chairman/CEO Rolf Schmidt-Holtz and BMG COO Michael Smellie stated: "We are working closely with our parent company Bertelsmann to reach the best solution for BMG. We are part of such talks because we believe in the idea of creating a new kind of music company that is focused on creativity and built on a realistic view of the future of the music industry."

## Arenas

Continued from page 6

show," King says.

The final day of the conference, which typically falls on Tuesday, will be completely geared toward professional development, King says. The opening keynote will be moved to the previous Saturday, immediately followed by the trade-

show opening reception. "We'll go into high gear on Sunday morning with the district meetings, the business meetings and the trade show," he says.

Additionally, the success of IAAM's debut Stadium Managers Conference this year has prompted the association to move forward with future conferences. The 2004 conference will be held in Houston in January, the 2005 conference is set for San Diego and tentative plans for 2006 call for it to be held

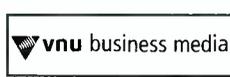
in Germany in conjunction with soccer's World Cup.

King says that in general the IAAM is in "great financial health. We're continuing to try and improve certain performance drivers, including the number of people in our certification programs, sponsorships, meeting attendance and product sales."

The next IAAM specialty meeting is the International Crowd Management Conference, which is set for Nov. 14-15 in Baltimore.



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# 'The Unique Feature Of This Industry . . . It Touches Everyone'

BY BILL HOLLAND

In his first extensive interview, Mitch Bainwol, the first Republican to be named the music industry's top lobbyist, acknowledges that he comes to the job at a time when the industry is involved in an intense struggle with online piracy. Yet, he says he relishes the challenges.

He will certainly face plenty of them as chairman and chief executive of the Recording Industry Assn. of America.

His adversaries, for the most part, are young people who either don't realize or don't care that they're stealing copyrighted songs. Meanwhile, he must fight a perception among some that the RIAA is a bully.

Bainwol was named the new RIAA boss July 28. He jokes that he has spent most of his time as a student in the RIAA's "Cary Sherman tutorial," referring to the veteran RIAA president and former general counsel.

Bainwol may need some tuning-up on the finer points of copyright law, but he is on familiar ground on Capitol Hill. He has worked his entire adult life there, and rose to become one of the top GOP political strategists, most recently helping to deliver a Republican majority to the Senate in the last mid-term elections.

Fellow lobbyist Manus Cooney, formerly staff director of the Senate Judiciary Committee, sums him up: "He's smart, he's fair, he gets along with folks on both sides of the aisle, and I consider him a friend."

**Q:** In the past, you basically had one boss at a time—the head of the Republican National Committee or a caucus chairman or a senator. How do you think you will fare with five?

**A:** Five is actually a small number. In many of my jobs in the Senate, I really reported to 45 or 55 members of the [Republican] caucus. And while it probably isn't prudent to equate senators with record industry executives—other than they're very able and accomplished people—I'm used to working with and managing competing points of view and philosophies.

**Q:** The recording industry used to be record companies. Now it's the music divisions of international conglomerates. Yet those who work in the industry care passionately about the music. How do you get that across to lawmakers?

**A:** I'm trying to study the evolution of the business model, the delivery, all of those things. The fundamental question, though, is how do you humanize what you're doing [to where] somebody on the street understands and make it relate to their lives? That's a very real issue—that it's not about amorphous companies. It's about clerks in retail stores, songwriters, artists; it's about everybody participating in the chain of music. It's a challenge—especially when it comes to Republicans, where you really work on how to humanize! We're a community of music and every aspect of it has to be part of the solution.

**Q:** Do you think that lawmakers on the Hill, especially the ones that deal with copyright and the Internet, seem to be more into music and have a firmer understanding of the industry than they did five years ago?

**A:** The unique feature of this industry is that it touches everyone's life. There's not a soul in the country who's not moved by some kind of music that enriches their life. And that's an advantage; that's something that we have that other industries don't. Everybody has a way to connect with us.

**Q:** So what is it about the RIAA, other than the handsome salary, that made you decide to take the chairman/CEO job, which, in the context of your past jobs, is a comparatively thin slice of the pie?

**A:** I don't think it's a thin slice at all. In fact, this [job] is



## The Last Word



### A Q&A With Mitch Bainwol

#### Mitch Bainwol: Career Highlights

2002-2003: Founder, the Bainwol Group  
2002: Chief of staff for Senate Majority Leader Bill Frist, R-Tenn.  
2002: Executive director, National Republican Senatorial Committee  
1993-2001: Chief of staff for Sen. Connie Mack, R-Fla.  
1998: Chief of staff, Republican National Committee  
1993-1997: Republican leadership staff director  
1992: Budget analyst, Office of Management and Budget

one of the greatest challenges that exists in Washington. I could tell from my friends' comments when this job was announced—some of whom I hadn't heard from in years—that they were excited.

Like I said, everybody is touched by the [music] industry. And there aren't a lot of issues where you have this remarkable convergence of technology and creativity and law and public attitudes that everyone is focused on. A chance to tackle those issues is something that anybody motivated by challenges couldn't resist.

**Q:** The common wisdom on the Hill is that copyright issues are bipartisan. What is your view of that aspect of copyright issues?

**A:** Copyright is a quintessential American value. Property rights are at the root of Democratic capitalism. So I view it as a bipartisan value, absolutely. What we're trying to protect is something that both parties ought to embrace. In 20 years of being in Washington, I've learned that change occurs when you get an intersection of interests. If you advance change that disadvantages segments or a party, that change is compromised and [usually] doesn't happen. We have no choice but to move ahead in a bipartisan fashion, with all players in the industry.

**Q:** Do you think of recording artists as partners with the labels or as employees? Will the RIAA consult with artists on political issues?

**A:** Partners. We will absolutely consult with artists, and my hope is to have fruitful relationships with representatives of the artists. I personally want to have a much more sophisticated idea of what makes artists tick, what moves them.

We have a broader community that is being compromised by physical and online piracy and there's no question that the only way through this challenge is to do it with the broader community.

That doesn't mean that on any facet of the solution we'll all be in total concurrence. It does mean that we recognize the problem and work together toward a solution, and the only way to do that is to talk and reach out and try to find the intersection of interests.

**Q:** Your predecessor, Hilary Rosen, a Democrat, was effective in presenting the recording industry's views to a majority Republican Congress. Do you think you would also be effective if the political tide turns?

**A:** My hope is that I would be. I've worked hard to develop relationships on both sides of the aisle, and I will bring that to this job.

**Q:** Do you think the RIAA, in the aftermath of the lawsuits against peer-to-peer services and individual infringers, is going to have to do some public relations outreach to bring back customers?

**A:** That perception can and will be changed. Studies show public reaction to our enforcement actions is split. There's certainly been evidence of people saying, 'You're doing the right thing'; one, because property rights are an important part of our life, and two, because the basic value that parents should impart to kids about what's right and wrong, was lost in there. And we're triggering that conversation; in fact, that is something that parents have said they appreciate. It's not an easy thing.

**Q:** Will music consumers always equate the name RIAA with the "bad guys," or can that perception be changed?

**A:** I know from politics that [perceptions] can and do [change]. It's not that the public is fickle; it's that they're fair, and over time other concerns arise and life gets dominated by other things.

Perspectives change. We see it happen with political leaders all the time; we see it happen with parties and with issues. We're a fair people, and at some point in time, we're going to find we're living in a world in which everybody understands that it's not proper to download copyrighted material without permission. And we're going to have—hopefully really soon—a wide range of really whiz-bang offerings on the legal download side. And we're going to have a world that both on the physical side and the online side is vibrant.

A tiny intestinal rumble told Kip that his lactose intolerance was kicking in, as was his intolerance for his date's endless chatter about the perils of digital piracy.



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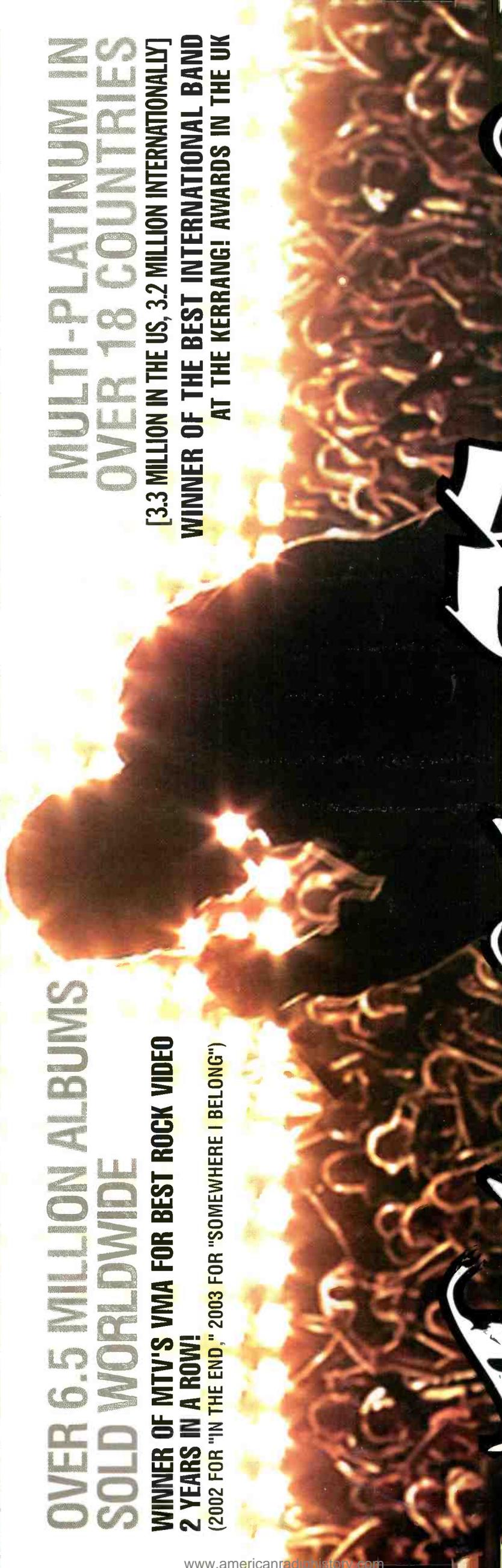
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