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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • [www.billboard.com](http://www.billboard.com) • OCTOBER 11, 2003

## Gloria Estefan

Celebrates a career  
milestone selling  
70 million records!

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT • www.billboard.com • OCTOBER 11, 2003

**U.S. Music Sales Up!**

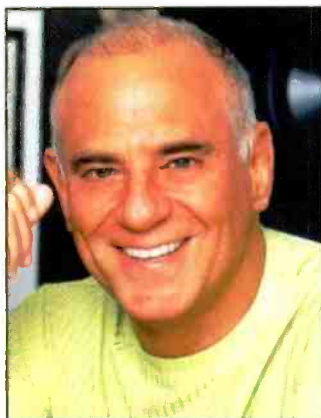
Third week of gains. See Page 85

## HOT SPOTS



### 7 A Royal Deal

Exclusive details on Queen Latifah's new multimedia deal with Creative Battery, AEG and Vector Recordings.



### 8 Mega Label

One of Latin music's top producer/songwriters, Roberto Livi, launches his own label, Megamusic.

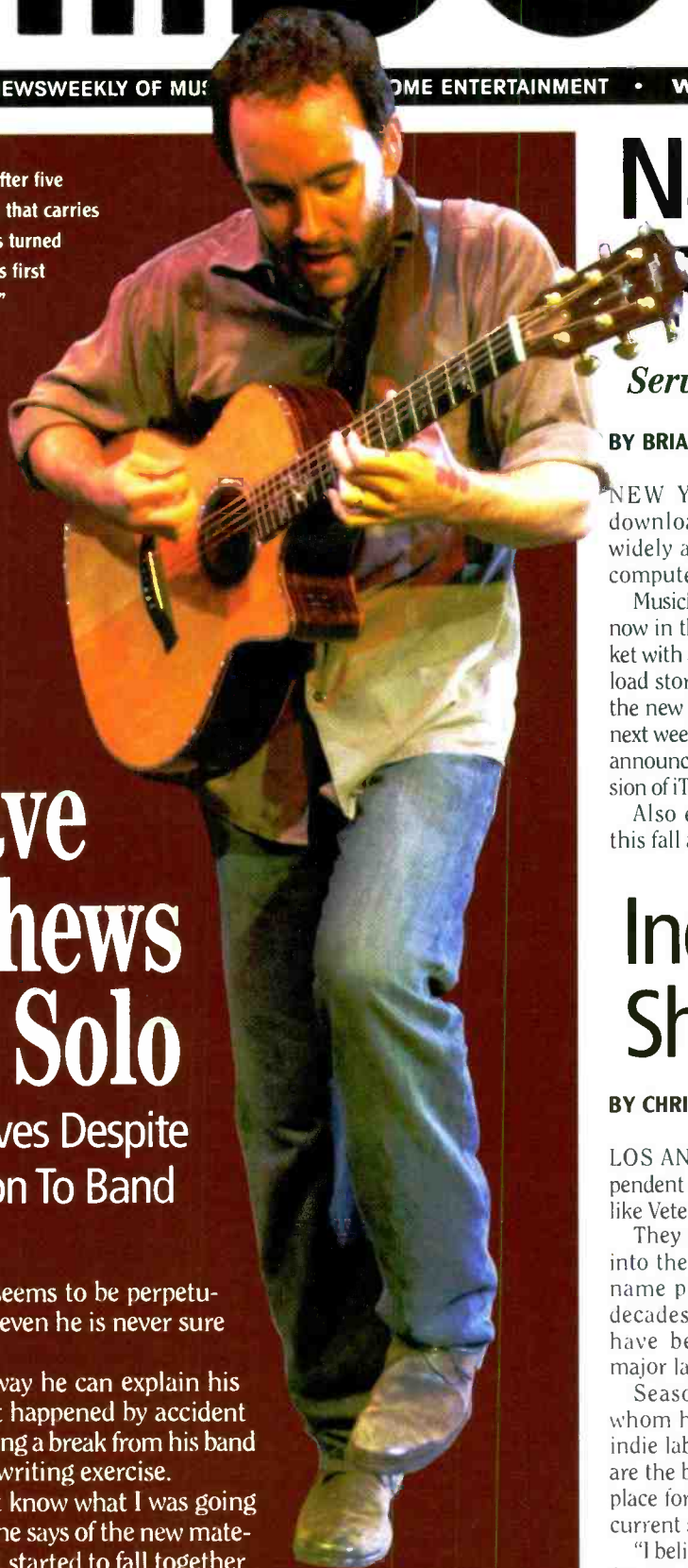


### 74 Ultimate Dancing

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

Photo: Kevin Mazur/WireImage.com

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



## Dave Matthews Goes Solo

Album Evolves Despite His Devotion To Band

BY WES ORSHOSKI

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

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

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

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

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

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

(Continued on page 96)

## Napster, Rivals Ready To Roll

Services To Test Demand In PC Market

BY BRIAN GARRITY

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

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

Also expected to be coming this fall are new offerings for the

Windows platform from Real Networks, AOL and Dell.

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

The offering—a blend of subscription and à la carte options—hopes to make the online music businesses a mainstream

(Continued on page 95)



## Indies Offering Vets Shelter From Storm

BY CHRIS MORRIS

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

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

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


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

(Continued on page 96)



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



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# TOMMY HILFIGER





| Top Albums                   | ARTIST   | ALBUM                       | PAGE |  |
|------------------------------|--|-----------------------------|------|--|
|                              | THE BILLBOARD 200                              |                             |      |  |
|                              | OUTKAST  | Speakerboxxx/The Love Below | 86   |  |
|                              | BLUES  |                             |      |  |
|                              | ALISON KRAUSS + UNION STATION                  | Live                        | 68   |  |
|                              | SOUNDTRACK                                     |                             |      |  |
|                              | Martin Scorsese Presents The Best Of The Blues |                             |      |  |
|                              | CHRISTIAN                                      |                             |      |  |
|                              | MERCYME  | Almost There                | 87   |  |
|                              | COUNTRY  |                             |      |  |
| ALAN JACKSON                 | Greatest Hits Volume II And Some Other Stuff   | 67                          |      |  |
| ELECTRONIC                   |  |                             |      |  |
| LOUIE DeVITO                 | Louie DeVito Presents: Ultra.Dance 04          | 81                          |      |  |
| GOSPEL                       |  |                             |      |  |
| SOUNDTRACK                   | The Fighting Temptations                       | 90                          |      |  |
| HEATSEEKERS                  |  |                             |      |  |
| AESOP ROCK                   | Bazooka Tooth                                  | 85                          |      |  |
| INDEPENDENT                  |  |                             |      |  |
| LIL JON & THE EAST SIDE BOYZ | Kings Of Crunk                                 | 84                          |      |  |
| INTERNET                     |  |                             |      |  |
| DAVE MATTHEWS                | Some Devil                                     | 88                          |      |  |
| POP CATALOG                  |  |                             |      |  |
| JOHNNY CASH                  | 16 Biggest Hits                                | 89                          |      |  |
| LATIN                        |  |                             |      |  |
| JUANES                       | Un Dia Normal                                  | 60                          |      |  |
| R&B/HIP-HOP                  |  |                             |      |  |
| OUTKAST                      | Speakerboxxx/The Love Below                    | 81                          |      |  |
| REGGAE                       |  |                             |      |  |
| SEAN PAUL                    | Dutty Rock                                     | 82                          |      |  |
| SOUNDTRACK                   |  |                             |      |  |
| The Fighting Temptations     |  |                             |      |  |
| WORLD MUSIC                  |  |                             |      |  |
| THE CHIEFTAINS               | Further Down The Old Plank Road                | 83                          |      |  |

| Top Singles                  | ARTIST                                  | TITLE             | PAGE |  |
|------------------------------|---|-------------------|------|--|
|                              | HOT 100                                 |                   |      |  |
|                              | BEYONCÉ FEATURING SEAN PAUL             | Baby Boy          | 94   |  |
|                              | ADULT TOP 40                            |                   |      |  |
|                              | SANTANA FEAT. ALEX BAND OR CHAD KROEGER | Why Don't You & I | 92   |  |
|                              | ADULT CONTEMPORARY                      |                   |      |  |
|                              | UNCLE KRACKER FEATURING DOBIE GREY      | Drift Away        | 87   |  |
|                              | COUNTRY                                 |                   |      |  |
|                              | TIM MCGRAW                              | Real Good Man     | 83   |  |
|                              | DANCE/CLUB PLAY                         |                   |      |  |
| WEEKEND PLAYERS              | Into The Sun                            | 84                |      |  |
| DANCE/SINGLES SALES          |   |                   |      |  |
| ELVIS PRESLEY                | Rubberneckin'                           | 62                |      |  |
| HOT DIGITAL TRACKS           |   |                   |      |  |
| SARAH McLACHLAN              | Fallen (Album Mix)                      | 93                |      |  |
| HOT LATIN TRACKS             |   |                   |      |  |
| GLORIA ESTEFAN               | Hoy                                     | 81                |      |  |
| MAINSTREAM TOP 40            |   |                   |      |  |
| NELLY, P. DIDDY & MURPHY LEE | Shake Ya Tailfeather                    | 84                |      |  |
| MODERN ROCK                  |   |                   |      |  |
| STAINED                      | So Far Away                             | 72                |      |  |
| HOT R&B/HIP-HOP              |   |                   |      |  |
| BEYONCÉ FEATURING SEAN PAUL  | Baby Boy                                | 81                |      |  |
| RAP TRACKS                   |   |                   |      |  |
| LIL JON & THE EAST SIDE BOYZ | Get Low                                 | 84                |      |  |
| RHYTHMIC TOP 40              |   |                   |      |  |
| BEYONCÉ FEATURING SEAN PAUL  | Baby Boy                                | 81                |      |  |

| Videos                             | TITLE                         | PAGE |  |
|------------------------------------|-------------------------------|------|--|
|                                    | VHS SALES                     |      |  |
|                                    | SLEEPING BEAUTY               | 74   |  |
|                                    | DVD SALES                     |      |  |
|                                    | ANGER MANAGEMENT (PAN & SCAN) | 72   |  |
|                                    | HEALTH & FITNESS              |      |  |
|                                    | CHEER!                        | 74   |  |
|                                    | KID VIDEO                     |      |  |
|                                    | STITCH! THE MOVIE             | 81   |  |
|                                    | MUSIC VIDEO SALES             |      |  |
| ROB ZOMBIE: PAST, PRESENT & FUTURE | 74                            |      |  |
| RECREATIONAL SPORTS                |                               |      |  |
| AND1 MIX TAPE VOLUME 6             | 74                            |      |  |
| VHS RENTALS                        |                               |      |  |
| ANGER MANAGEMENT                   | 74                            |      |  |
| DVD RENTALS                        |                               |      |  |
| ANGER MANAGEMENT                   | 75                            |      |  |

| Unpublished          | ARTIST              | ALBUM                  |  |
|----------------------|---------------------|------------------------|--|
|                      | CLASSICAL           |                        |  |
|                      | HILARY HAHN         | Bach: Violin Concertos |  |
|                      | CLASSICAL CROSSOVER |                        |  |
|                      | YO-YO MA            | Obrigado Brazil        |  |
|                      | JAZZ                |                        |  |
|                      | ELVIS COSTELLO      | North                  |  |
|                      | JAZZ/CONTEMPORARY   |                        |  |
|                      | NORAH JONES         | Come Away With Me      |  |
|                      | KID AUDIO           |                        |  |
| KIDZ BOP KIDS        | Kidz Bop 4          |                        |  |
| NEW AGE              |                     |                        |  |
| MANNHEIM STEAMROLLER | Halloween           |                        |  |

### Top of the News

**7** Labels hope to lure consumers back to stores with CD/DVD combos.  
**8** According to the IFPI, worldwide sales of recorded music are off by more than 10% in the first half of 2003.

### Music

**15 The Beat:** The Atlantic double-CD "Sixty Six to Timbuktu" traces the path of Robert Plant's extensive career.  
**18 The Classical Score:** The 100th anniversary of Vladimir Horowitz's birth ignites the release of several of his performances.  
**20 Soundtracks:** Beyoncé co-stars in and records for the soundtrack to the Paramount Pictures film "The Fighting Temptations."  
**52 Touring:** Musicians and corporate sponsors consider each other carefully before forging touring partnerships.  
**54 R&B:** TVT lands in the top 20 for the third time with the



GLORIA ESTEFAN

Ying Yang Twins' Collipark/TVT debut, "Me & My Brother."

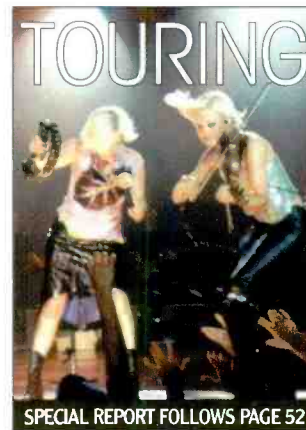
**56 Beats & Rhymes:** Heineken Music Initiative and Def Jam support charities with their new compilation, "Red Star Sounds Presents Def Jamaica."

**58 Latin Notas:** Hennessy introduces a new print and radio ad campaign with Jaguares front-man Saúl Hernández.

**61 Beat Box:** A recap of the 10th annual Billboard Dance Music Summit.

**66 Country:** Gary Allan paves his own country road with his MCA Nashville debut, "See If I Care."

**76 Songwriters & Publishers:** Music unleashes the memories of Dr. Ruth Westheimer in her latest



SPECIAL REPORT FOLLOWS PAGE 52

book, "Musically Speaking—A Life Through Song."

**76 Studio Monitor:** Console manufacturer Solid State Logic will unveil its new XLogic line at the 115th AES Convention.

### Retail

**71** Music retail supports a Bruce Springsteen tribute album whose profits go to two charities.

**72 The Indies:** Only New Age Music wins its copyright infringement suit against Allegro Corp.

**73 Retail Track:** Despite Sun Capital's efforts, Trans World Entertainment acquires Wherehouse Entertainment.

**74 Home Video:** The soundtrack and DVD to the hit '80s

movie "Dirty Dancing" get ultimate packaging.

### Global

**77** The Malaysian government irritates its recording industry after fixing the retailing pricing structure for local CDs and VCDs.

**79 Global Pulse:** Belle & Sebastian release their latest indie-pop Rough Trade album, "Dear Catastrophe Waitress."

### Programming

**83 Tuned In: Radio:** According to Arbitron and Edison Media Research, 20% of Americans 12-plus stream audio, video.

### Features

- 53** Boxscore
- 64** The Billboard BackBeat
- 64** Executive Turntable
- 69** Billboard Picks
- 78** Hits of the World
- 81** Classifieds
- 85** Charts
- 85** Chart Beat
- 85** Market Watch
- 98** Last Word



BEYONCÉ

**QUOTE OF THE WEEK**

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

ROBERT PLANT  
Page 15



71

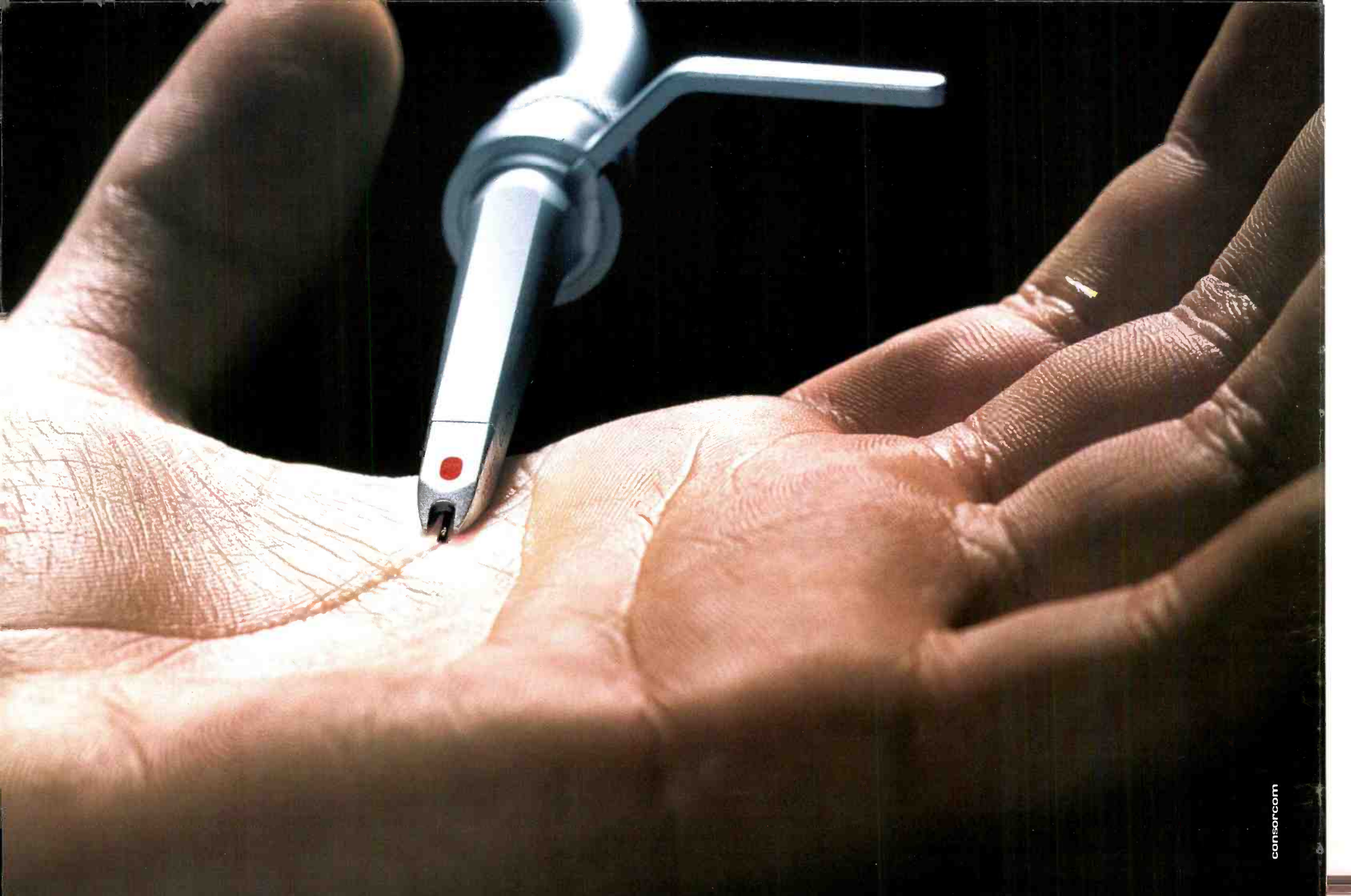
BRUCE SPRINGSTEEN

### ARTIST & COMPANY INDEX

(SIGNIFICANT MENTIONS IN THE NEWS)

| Artist            | Page(s) | Company                         | Page(s) |
|-------------------|---------|---------------------------------|---------|
| Belle & Sebastian | 79      | Allegro Corp.                   | 72      |
| Beyoncé           | 20      | Arbitron Inc.                   | 83      |
| Bruce Springsteen | 71      | Artisan Home Entertainment Inc. | 74      |
| Dave Matthews     | 3       | Atlantic Records                | 15      |
| David Bowie       | 15      | BMG Entertainment               | 74      |
| Del McCoury Band  | 66      | Def Jam Records                 | 56      |
| Gary Allan        | 66      | Edison Media Research Inc.      | 83      |
| George Strait     | 53      | EMI Latin                       | 61      |
| Good Charlotte    | 52      | Gaither Music Group (GMG)       | 10      |
| Merle Haggard     | 1       | Heineken USA Inc.               | 54, 56  |
| OutKast           | 85      | InterTrust Technologies Corp.   | 71      |
| P.O.D.            | 97      | JAS Jennessy & Co.              | 58      |
| Queen Latifah     | 7       | Megamusic Records               | 8       |
| Robert Plant      | 15      | Only New Age Music Inc. (ONAM)  | 72      |
| Saúl Hernández    | 58      | Sanctuary Group Plc             | 10      |
| Tim McGraw        | 92      | Solid State Logic Inc.          | 76      |
| Vertical Horizon  | 19      | Southwest Arenas Group (SWAG)   | 52      |
| Vladimir Horowitz | 18      | Sun Capital Partners Inc.       | 73      |
| Ying Yang Twins   | 54      | Tower Records Corp.             | 8       |
|                   |         | Trans World Entertainment Corp. | 73      |
|                   |         | Universal Music Latino          | 58      |
|                   |         | Wherehouse Entertainment Inc.   | 73      |





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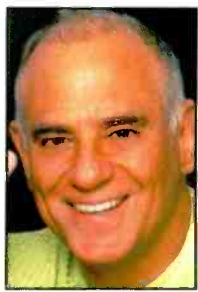
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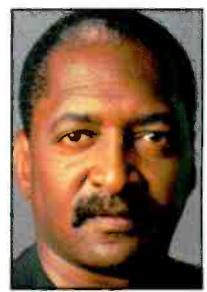
Producer/songwriter Roberto Livi partners with Raúl Alarcón Sr. on new label



# Upfront

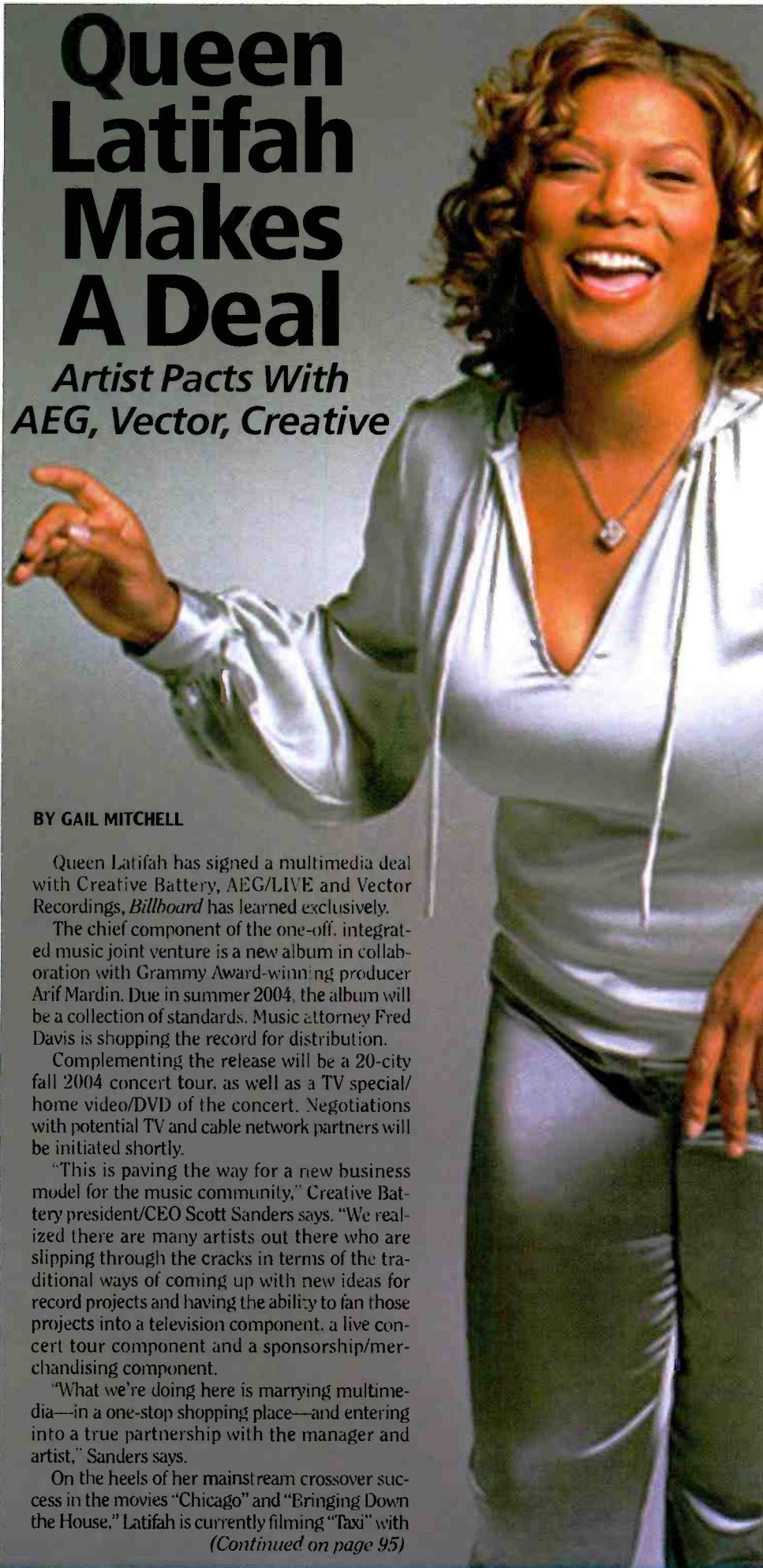
TOP OF THE NEWS

Music World's Mathew Knowles is staffing up under new owner Sanctuary



## Queen Latifah Makes A Deal

Artist Pacts With AEG, Vector, Creative



BY GAIL MITCHELL

Queen Latifah has signed a multimedia deal with Creative Battery, AEG/LIVE and Vector Recordings, *Billboard* has learned exclusively.

The chief component of the one-off, integrated music joint venture is a new album in collaboration with Grammy Award-winning producer Arif Mardin. Due in summer 2004, the album will be a collection of standards. Music attorney Fred Davis is shopping the record for distribution.

Complementing the release will be a 20-city fall 2004 concert tour, as well as a TV special/home video/DVD of the concert. Negotiations with potential TV and cable network partners will be initiated shortly.

"This is paving the way for a new business model for the music community," Creative Battery president/CEO Scott Sanders says. "We realized there are many artists out there who are slipping through the cracks in terms of the traditional ways of coming up with new ideas for record projects and having the ability to fan those projects into a television component, a live concert tour component and a sponsorship/merchandising component.

"What we're doing here is marrying multimedia—in a one-stop shopping place—and entering into a true partnership with the manager and artist," Sanders says.

On the heels of her mainstream crossover success in the movies "Chicago" and "Bringing Down the House," Latifah is currently filming "Taxi" with

(Continued on page 95)

## No Easy Way To Resolve P2P, Industry Conflict

BY BILL HOLLAND

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

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

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

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

"After studying the issue, I think Coleman now recognizes that the Kazaas are inherently conflicted," says lobbyist Manus

Cooney, formerly chief of staff of the Senate Judiciary Committee.

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

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

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

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

(Continued on page 95)



COLEMAN: WANTS SUBPOENA PROCESS MODIFIED

## DVDs Head To Music Bins

Hybrid Packages Coming From Top Acts

BY BRIAN GARRITY

NEW YORK—The record industry wants to expand the consumer's notion of "music."

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 97)



# FPI Reports Worldwide Sales Down

BY GORDON MASSON

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

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

The report states that North America was hit hard by online piracy, with sales down 15.6% in the first half of 2002 to 353.1 million units and down 11.7% in value to \$5.1 billion.

Australasia fared best of all the global regions, reporting volume of 27.1

million units, up 5.1%, and value up 4.4% to \$302.8 million, with the IFPI report stating that recovery was due to "very strong DVD video sales."

In unit terms (395.1 million), Europe outsold North America. But it lags behind the No. 1 market in terms of value at \$4.3 billion, a drop of 8.9%. The European figures do not include Italy, a top 10 market that still needs to report its half-year results.

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

## PIRACY PLAGUES LATIN MARKETS

Of all global regions, Latin America fared the worst. Value plunged 21.1% to \$302.3 million, while volume fell 16.9% to 55.6 million units. That means a region with a population of more than 486 million now

| Region          | Units   | \$US Value | Unit Change | Value Change |
|-----------------|---------|------------|-------------|--------------|
| North America   | 353.1   | 5,107.7    | -15.6%      | -11.7%       |
| Europe          | 395.1   | 4,337.6    | -6.1%       | -8.9%        |
| European Union  | 331.6   | 4,040.1    | -6.0%       | -9.6%        |
| Asia            | 191.0   | 2,591.4    | -10.7%      | -13.0%       |
| Asia (ex Japan) | 70.8    | 358.8      | -10.9%      | -9.8%        |
| Latin America   | 55.6    | 302.3      | -16.9%      | -21.1%       |
| Australasia     | 27.1    | 302.8      | 5.1%        | 4.4%         |
| World           | 1,029.0 | 12,696.6   | -10.7%      | -10.9%       |

Note: Units and value in millions. Change based on comparison with January-June 2002. All audio and video formats included. Source: IFPI

generates lower revenue than Australasia, whose population numbers only 23.4 million.

"Being practical, the Latin American figures are [dominated] by Brazil and Mexico, [where] we have serious, serious piracy problems," Berman

says. "Three or four years ago, Brazil was the sixth-largest market in the world. Now it's fallen out of the top 10. It's a source of repertoire with a glorious history, but [the music industry is] being killed in Brazil."

Sony Music International president

Rick Dobbis is "hopeful that the [Brazilian] minister of culture [recording artist Gilberto Gil], who has good access to the president, can make a difference in taking action."

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

Similar to Europe, Asian territories enjoyed mixed fortunes, but on the whole the region was down 13% in value to \$2.6 billion.

Dobbis claims Sony is making progress in China and Taiwan, but he admits, "Business conditions are difficult in Korea and in a few other markets. We have a very unsteady political situation in Indonesia and the Philippines. This is not ideal for business."

Highlighting growth markets, the IFPI report saw sales increases in Australia. (Continued on page 95)

## Billboard Names Senior Ed

Samantha Chang has joined *Billboard* in New York as a senior editor. She will oversee business and legal and contribute a legal affairs column, to commence next week.



CHANG

Before coming to *Billboard*, Chang was assistant managing editor at *Investment-News*, a weekly newspaper for financial advisers. Previously, she worked as a news editor at Dow Jones

News Service and as a managing editor at Institutional Investor.

Chang is a graduate of the University of Pennsylvania and holds a law degree from Temple University School of Law.

"Samantha brings a strong business and financial background as well as a legal background to *Billboard*. She will be instrumental in shaping our business coverage," says editor-in-chief Keith Girard, to whom she reports.

Chang is also an accomplished musician. She was principal cellist with the Penn Symphony Orchestra and was one of four cellists from Pennsylvania chosen in high school to attend the Governor's School of the Arts on a scholarship.

# Tower May Yet Avoid Chapter 11

BY ED CHRISTMAN

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

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

The three-month waiver was granted in June after Tower withheld a \$5 million interest payment on \$110

million in debentures. The move was part of an effort to force bondholders to negotiate a debt-to-equity swap.

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

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

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

a final round is due Oct. 7, sources say.

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

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

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

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

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

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

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

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

Tower did not return a call for comment.

# Roberto Livi, SBS Founder Start Label

BY LEILA COBO

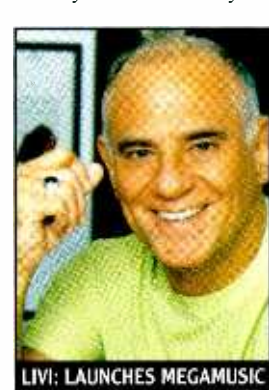
MIAMI—Producer/songwriter Roberto Livi, a mainstay in the Latin world who has worked with countless superstars, including Cristian and Julio Iglesias, is launching his own record label.

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

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

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

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



LIVI: LAUNCHES MEGAMUSIC

vision Radio and Univision Radio Group.

"There will always be special consideration in some cases," one source says. But if the song doesn't research well, "they'll stop playing it."

Universal Music & Video Distribution will distribute Megamusic inside the U.S., but the label will be in

charge of its own marketing and promotion. Livi is in the process of building his team.

Outside the U.S., Universal Music will have the

first option to license Megamusic acts worldwide.

The label has also inked deals with two Argentine artists: Emmanuel Ortega—now simply known as Ortega—and Meno Fernández.

Both artists' recordings will be released initially in Argentina, where they are well-established.

Ortega, whose album is coming out this month, was also previously on Fonovisa. He is the son of Argentine star Palito Ortega.

Radio and Latin music fans have long embraced Livi, a composer known for his classic, romantic material.

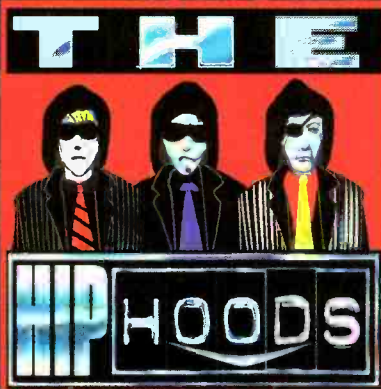
Livi has signed his acts not only to record deals but also to management and booking deals and to his Letra Y Musica publishing company.

In addition, there are plans for Megamusic to have a regional Mexican department.

Although Livi has produced the four acts currently on his roster, he will continue to work as a songwriter/producer for other artists and labels as well.



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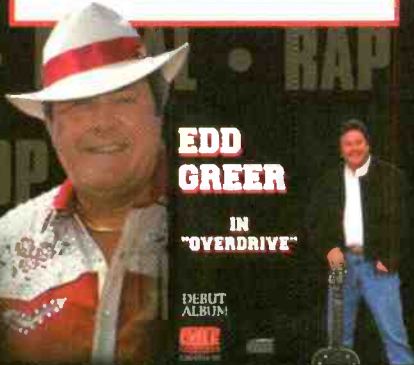
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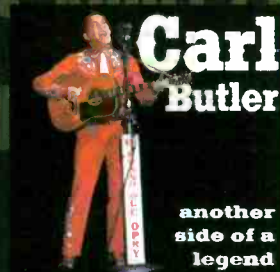
**Shane Keane**  
Traditional Country

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



**Mary Clark**  
Traditional Country

Mary Clark feels fortunate to be a cousin to the famous and very talented Roy Clark. Mary's new video and single "Sun Of A Gun" available December 10, 2003 to radio station. Watch for it!



**Carl Butler**

another side of a legend

**Carl Butler**  
Traditional Country

Carl Robert Butler, who's strong Roy Acuff vocal influences showed through his full-throated, emotional hard-country singing. He sang both solo and duet's with his late wife Pearl Dee (Jones) Butler. Ed Russell record producer has completed 20 songs for a box set album. Watch for it!



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## Sanctuary Moves Into Urban Music

BY GAIL MITCHELL AND LARS BRANDLE

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

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

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

Knowles brings with him to Sanctuary MWE's roster

of management clients, including Destiny's Child, his daughters Beyoncé and Solange, Kelly Rowland, Michelle Williams and Blaque.

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

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

"I'm not looking for acts to sign that require million-dollar budgets," Knowles says. "I'm looking for acts that require \$150,000 recording budgets and \$100,000 videos. You don't have to sell 3 million records to break even. We can sell 200,000 and make a profit."

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



KNOWLES: PART OF SANCTUARY'S GROUP HOLDINGS

## Billboard Details Chart Moves

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

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

In addition, *Billboard* is changing the composition of its country panel based on a new mandate. All monitored stations used for chart tabulation must now consistently maintain a minimum current-music percentage of 60%

among their 30 most-played titles. The percentage will be determined by a quarterly analysis of airplay data supplied by Nielsen Broadcast Data Systems. The previous minimum was 33.3%.

The change will result in the removal of 12% of the monitored country stations from the panel used for chart tabulation.

The AC chart returns to the magazine as *Billboard* Information Group's charts department redeploys responsibilities throughout its team.

The list, which dates back to 1961, left the magazine as the result of a

redesign in the issue dated Aug. 2. The chart continued in sister magazine *Airplay Monitor* and on *billboard.com*.

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

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

(Continued on page 93)

## NEWSLINE

THE WEEK IN BRIEF

**The American Federation of Television and Radio Artists** and 1,200 U.S. record companies, including the five majors, have reached an agreement wherein all recording artists under contract will receive health insurance. The agreement is being forwarded to the union's Health & Retirement Funds Board of Trustees for expected approval and then to the AFTRA membership for final ratification. The AFTRA Sound Recordings Code covers both royalty artists and session vocalists performing on sound recordings. The artists—who will still have to pay a quarterly premium of \$250—do not need to be AFTRA members to receive coverage.

BILL HOLLAND

**Morgan Stanley** will handle the sale of Warner/Chappell, Time Warner's music publishing unit. Time Warner is expected to divest the business, valued at \$1.2 billion, through a formal auction. Sony Music, along with several private equity firms, are reportedly among the suitors.

SAMANTHA CHANG

**Webcast royalty collection group SoundExchange** confirmed Sept. 30 that it has split from the Recording Industry Assn. of America and is now an independent organization. The move leaves the rights body controlled by a board comprising nine label executives and nine artists or their representatives. SoundExchange, formed in 2000 as an unincorporated division of the RIAA, says it has distributed nearly \$10 million in royalties for digital music performances. SoundExchange remains helmed by president/executive director John Simson.

BILL HOLLAND

**The annual VH1/Vogue Fashion Awards** have been discontinued due to declining ratings. The awards show began in 1996 as the VH1 Fashion Awards, giving honors for style and career achievements to people in the music and fashion industries. VH1 joined forces with *Vogue* in 1999 to present the awards ceremony. According to Nielsen Media Research, the awards show's U.S. household ratings peaked in 1998 with a 0.9 rating/2 share (1.2 million viewers), and hit an all-time low in 2002 with a 0.5 rating/1 share (833,000 viewers). *Vogue* will still be involved in a VH1 "All Access" special airing Nov. 15.

CARLA HAY

**Warren N. Lieberfarb**, known in the home video industry as the "father of DVD," has joined the board of directors for the satellite radio company Sirius. Lieberfarb is expected to apply his insights about bringing the video industry into the digital age to Sirius' business model. Lieberfarb most recently served as president of Warner Home Video and is currently head of consultant firm WNL Associates.

JILL KIPNIS

## Robert Palmer Dead At 54

BY CHRIS MORRIS

LOS ANGELES—There was much more to Robert Palmer than a well-tailored suit.

The poised and versatile English vocalist died of a heart attack Sept. 26 in Paris. He was 54.

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

teries of gyrating, jaded models.

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

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

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

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

In 1985, Palmer hooked up with Andy Taylor and John Taylor of Duran

Duran and Tony Thompson of Chic to found the Power Station. The all-star rock unit produced a self-titled platinum album and two top 10 singles—"Some Like It Hot" and "Get It On (Bang a Gong)."

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

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

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



ROBERT PALMER

## GMG Label Expands Bill Gaither's Reach

BY JIM BESSMAN

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

"We're thrilled to put our 30 years of experience to work for a group of artists we sincerely believe in," says Gaither, whose companies have previously refrained from signing younger artists and

those outside Southern gospel.

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

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

Just out on the new EMI-distributed line is Gaither's own Gaither



GAITHER: EFFORT TO SIGN NEW ACTS

(Continued on page 93)





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## Kazaa's Endgame: A Deal

Alan Morris wants to deal. He says as much every chance he gets, including during his recent appearance before a Senate subcommittee examining the record industry's campaign against illegal music downloading.

Morris is executive director of Sharman Networks, the company that operates Kazaa, the peer-to-peer file-sharing service that tens of millions of people use to swap copyrighted music over the Internet.

Kazaa is the most popular P2P network by far, according to the Recording Industry Assn. of America.

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

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

Last year, Kazaa boasted of having more than 100 million registered users, and this past May, its file-sharing software had become the world's most-downloaded program. More than 278 million

copies have been loaded on computers.

At any given moment, more than 5 million users are online offering well over 1 billion files for copying through various P2P networks, according to Mitch Bainwol, the RIAA's new chairman/ chief executive.

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

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

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

"There is a clear path out of this dilemma for the entertainment industry," he told lawmakers. "Embracing peer-to-peer

technology and creating a fair market for the licensing of its content."

Morris revealed that—surprise!—Kazaa actually can be configured to monetize the service and diminish piracy—if the price is right, of course. His price is about 25 cents per song.

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

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

So the game continues—in court, in Congress and in the marketplace. The question now is how much longer Sharman can keep up the pressure. As *Billboard* senior business writer Brian Garrity notes in this week's issue, Napster, iTunes and other legitimate download services will hit the Windows PC market this month, offering cheap and easy-to-download music to the masses.

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

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



Ian swore he hadn't had liposuction, but Alicia knew the chances of him reducing so quickly were about the same as him producing a franchisable mega-hit.



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**Fuel for thought**



*'Springsteen Appears To Be Inciting His Own Revolution'*

# Born To Run—For President?

**T**oo bad for the jobless, the homeless, the underprivileged and anyone else who feels marginalized that Bruce Springsteen wasn't born to run—for president.

Springsteen sings about the disenfranchised and the disaffected and offers rock-'n'-roll as a form of salvation and redemption. He articulates the divide between the two Americas, separate and unequal, but he still believes in a promised land.

He knows firsthand how the business of war and greed have affected America's working class. Call him the anti-war general with battlefield credentials.

He is steeped in the spirit of the likes of iconic storyteller Woody Guthrie, troubadour Curtis Mayfield and gospel giant Sam Cooke. And like early '60s protesters Phil Ochs and Bob Dylan, he wears his politics on his flannel sleeve.

Springsteen's E Street Band has played to more than 3 million people on three continents since July 2002. The seven shows I saw around the country assumed the gravity of Decision 2004.

The tour was to wrap Oct. 4 at

Shea Stadium, on the banks of Flushing Bay—not exactly the Asbury Park shoreline where Springsteen got his start playing bars by the sea, but close enough. Shea is where the Beatles set off the British Invasion in 1964, and now Springsteen appears to be inciting his own revolution.

**Taking Issue**

By Leo Sacks



When he played Hartford Sept. 15, a great divide separated the crowd. "It's time to elect a president who knows what he's doing," Springsteen said.

I felt empowered and galvanized, the way I did decades ago when, at 14, I challenged my high school principal by wearing an anti-Vietnam war, "Out Now," button. But the mood in Hartford was grim.

A late summer chill swept over the stadium, and a sea of fans wearing T-shirts showing Spring-

steen enveloped in the flag seemed stunned by his remark.

The stakes were different when Springsteen started as the poet-philosopher mirroring Valentino's lover, DeNiro's taxi driver and Chaplin's tramp. The Reagan presidency changed the tenor of his world view.

He unleashed "Born in the U.S.A." in 1984, and a generation that lived through Vietnam embraced it as a nod to nationalism—not the signifier of disillusionment that Springsteen said he had intended.

But there's no ambiguity when he performs it today. Like bombs bursting in air, Springsteen's screeching guitar explodes with love and rage, similar to the way Jimi Hendrix conjured the "Star Spangled Banner" during the height of Vietnam.

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

I tried to perceive the sense of betrayal. As the advocate of the underdog—the people's champion—Springsteen has never strayed from his working-class roots. His

commitment to philanthropy, to promoting literacy, to raising awareness for food banks and shelters, is well-known. But here he was, locked in a struggle for the minds and hearts of his loyalists. The war in Iraq has only crystallized that divide.

"There have been a lot of questions raised recently about the forthrightness of our government," Springsteen writes on his

after Sept. 11, 2001, a fan shouted to Springsteen: "We need you!" That, apparently, turned on the flow of his Bruce Juice, setting into motion the songs of loss and grief that suffuse his latest album, "The Rising."

Night after night, the musicians who give form to Springsteen's vision muster their resourcefulness and guile (with a little help from guardian angels like Chuck

*'In Hartford, Springsteen shocked his fans out of their comfort zone.'*

Web site. "This playing with the truth has been a part of both the Republican and Democratic administrations in the past and it is always wrong, never more so than when real lives are at stake. The question of whether we were misled into the war in Iraq isn't a liberal or conservative or Republican or Democratic question, it's an American one.

"Protecting the democracy that we ask our sons and daughters to die for is our responsibility . . . Demanding accountability from our leaders is our job as citizens," he writes.

Jersey lore has it that sometime

Berry, Eddie Cochran and Little Richard) to create the ultimate house party. Simultaneously, they're nurturing something very precious: the courage to change. Like a moral compass, Springsteen's shows remind us that work is its own reward.

That faith will be rewarded. That all we can ever do—for ourselves, for each other—is the next right thing.

*Leo Sacks is a freelance record producer. His latest release is "A Taste of Heaven" (Sony Legacy/Honey Darling) by the late New Orleans gospel singer Raymond Myles.*

## Letters

# Readers Ask Labels: 'Think Of Consumers' Needs'

"Stop the insanity" is right! But the insanity is not that the decline in record sales is due to file sharing or illegal downloads, but rather due to an industry's reluctance to engage a changing business landscape and evolving consumer tastes and technologies.

I work for the distribution arm of a major record company, and while my opinions do not reflect the official line of my company, it has become the mantra inside our offices that our lagging sales can all be blamed on kids stealing music.

This type of thinking is indicative of the industry at large; there is no analysis put into why music is being downloaded, who is doing it and what can honestly be done to stem it.

Furthermore, it can be argued that file sharing actually promotes sales. Strange how Eminem's "The Eminem Show" debuted at No. 1 and his record was one of the best sellers last year, while it was also one of the

most heavily downloaded.

If you drill into the facts, there is more than one type of file sharer. At least four broad categories exist that roughly mirror individual user habits.

Two of these categories include heavy and light file sharers. Admittedly, it can be observed that a promotional effect is working on the lighter file sharers who are also lighter music purchasers, and a substitution effect is happening more with the heavy downloaders who were the heaviest purchasers.

But we can't ignore that today, there are other worthwhile options competing with music sales (DVDs, videogames, etc.), and there is no major theme or movement in today's music like there was in the late '90s (pop acts like 'N Sync and Backstreet Boys) or grunge in the early '90s.

But most important, music is just too expensive for the average consumer. Most people think a CD

costs pennies to produce and that big, bad record companies make huge profits. It should be no surprise, then, that a \$20 CD is easily downloaded for free without any moral hesitation.

It's true that retail is in dire straits, but major accounts like Tower and Wherehouse were in financial trouble years before file sharing was an issue, so it's a red herring to blame their woes on downloading.

This entire argument smacks of the same debate heard over Beta-max, FM radio and even sheet music. Appropriately enough, this is like listening to a broken record.

As an industry, we are fighting this battle the wrong way. The situation we are in now is largely our own making, and so few are stepping out to make amends.

A philosophical shift needs to be adopted where our customers need to be treated like customers, not litigants, even if they do "steal" music. (Although we seem to have no problem producing thousands of

free goods for promotional use and sales incentives.)

To start, make all music available for legit sales via digital download. Lean heavy on the prominent hold-overs like the Beatles, the Eagles and Led Zeppelin.

Focus on digital catalog sales—so much music is sitting in a vault and not on any shelf in a retail store. Lower the prices of CDs (kudos to Universal Music Group for doing this), and make full-length downloads cheaper than hard products. And be consumer-friendly. The record business has some PR to do.

Lastly, recognize that any business is cyclical and that new technologies can be a source of new revenue. The sky is not falling. To the contrary, if we handle this right, it may prove to be our finest hour.

**Brett Orlanski**  
San Francisco

*Editor's note: The writer's opinions do not reflect those of his employer.*

## Lower VAT Would Help CD Sales

A key factor behind my comment, ". . . in the U.S., it's cheaper to buy music" (*Billboard*, Oct. 4), is that U.S. consumers pay considerably lower sales tax, averaging about 6%, on prerecorded music, compared with Europe's 15%-25% value-added tax rates.

This accounts for a significant part of the difference between U.S. and European prices at retail.

A revised European VAT rate of around 6% for CDs would be consistent with rates applied to other cultural products, and with the savings passed on to the consumer, would help our industry with another perception problem: the oft-heard complaint that European music fans are somehow being "ripped off" in comparison to their counterparts across the Atlantic.

**John Kennedy**  
President/COO

Universal Music International, London



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## Bowie Enjoying His Newfound 'Reality'

BY WES ORSHOSKI

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

So it's a bit odd to hear him relay that for the better part of the past 15 years, when he finished a record, he was more or less treated no differently than the latest alt-rock signee or hip-hop newcomer on his label, Virgin. Like them, he would have to get worked into the company's release schedule.

Regardless of clout or status, his records would be released based on Virgin's time schedule, not his.

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

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

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

After years apart, the two reunited last year for "Heathen." And that union, Bowie says, is something that will continue for the next few years. Essentially, Bowie and Visconti are once again in a groove.

"We weren't even tentative  
(Continued on page 16)

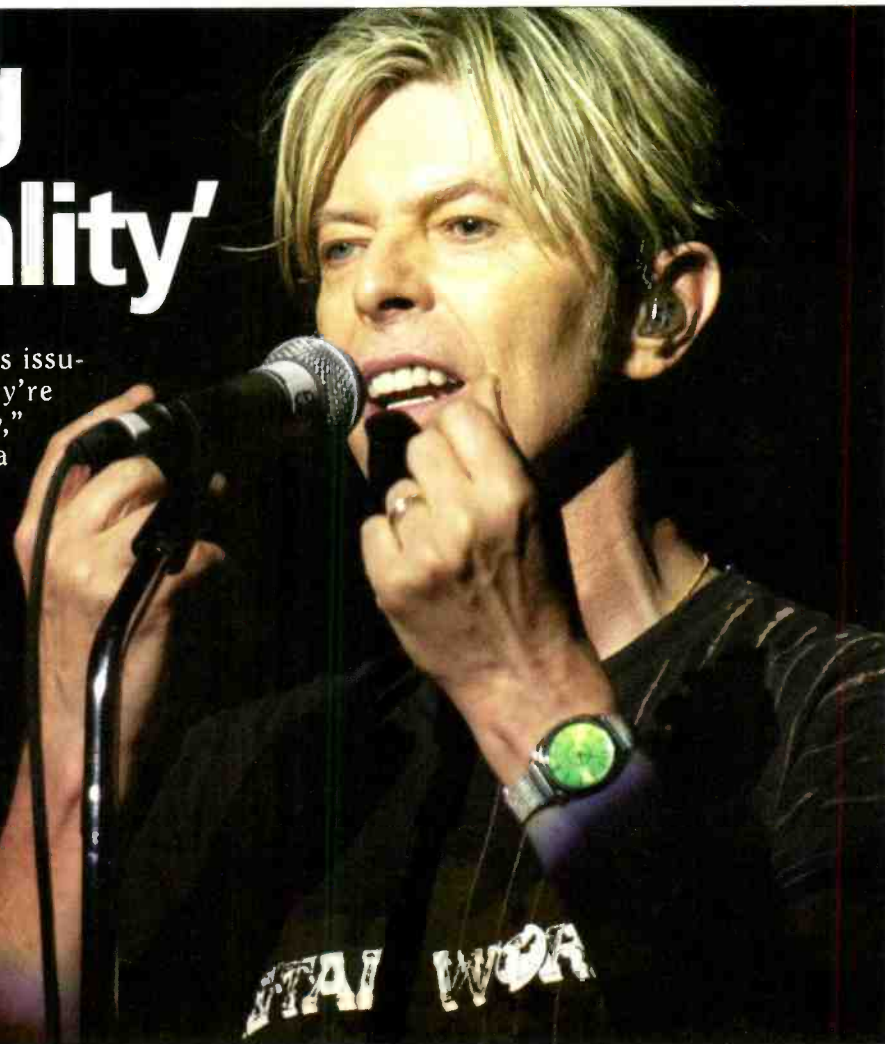


Photo: Kevin Mazur/WireImage.com

## Atlantic Captures Plant's Solo Side On Compilation

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

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

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

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

"I was finding all this Led Zep-

pelin stuff, and I said, 'Wait a minute, this stuff of mine is really great. It's lively and springy and would tell people the kind of person that I am,'" Plant says. "This is not



PLANT: NEW CD FULL OF RARITIES

the God of Thunder—this is a guy who has a good time."

Indeed, the set reveals a side that those only familiar with his Zeppelin work wouldn't know or

expect, including a dreamy, crooning Plant on 1967's "Our Song."

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

Atlantic will tie the Plant title in with the two Zeppelin collections throughout the holiday season. The label has produced bin cards for retail that will cross-promote the three titles. Additionally, 30-second spots promoting the three projects will run on several networks in the Comcast system the week of Nov. 10 in conjunction with a Plant performance

that is airing on Comcast in Concert Nov. 9 and Nov. 15.

The Zeppelin and Plant titles will also be part of a "Music That Changed Our Lives" promotion that FYE is

**The Beat**  
By Melinda Newman  
mnewman@billboard.com



running in 1,100 stores this fall.

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

Although the resurgence of interest in Zeppelin has reignited stories

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

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

As for the success of "West," which debuted at No. 1 on The Billboard 200, and the DVD, Plant says, "it thrills me," but that the footage reminds him of the passage of time.

"[Led Zeppelin] was a young band," he says. "It was all over by the time I was 31. When I think about people who are 31 now, they're just learning to tie their shoelaces."



## Bowie

Continued from page 15

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

"And it just kind of fired our motors, I think. We charged into 'Reality' absolutely gung-ho that we really could do what we used to do, which is produce a signature sound and an interesting construct that would sound not like anybody else's work. It would be identifiably a kind of a Bowie/Visconti production. It would just have that special thing that we have when we work together."

Bowie adds that he and Visconti are "already half-talking about the next album."

Bowie's new deal with Columbia and his reunion with Visconti are among a number of factors that have him feeling more energized and "absolutely on track again."

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

Bowie says it was this particular team's tour of New York's five boroughs last year that inspired his first world tour in more than a decade. The jaunt begins Oct. 7 in Copenhagen.

In fact, he says the songs were built to play live. Many of the cuts feature the singer on guitar and carry what he calls a "quasi-demo feel."

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

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

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

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

Does he feel solid as a rock?

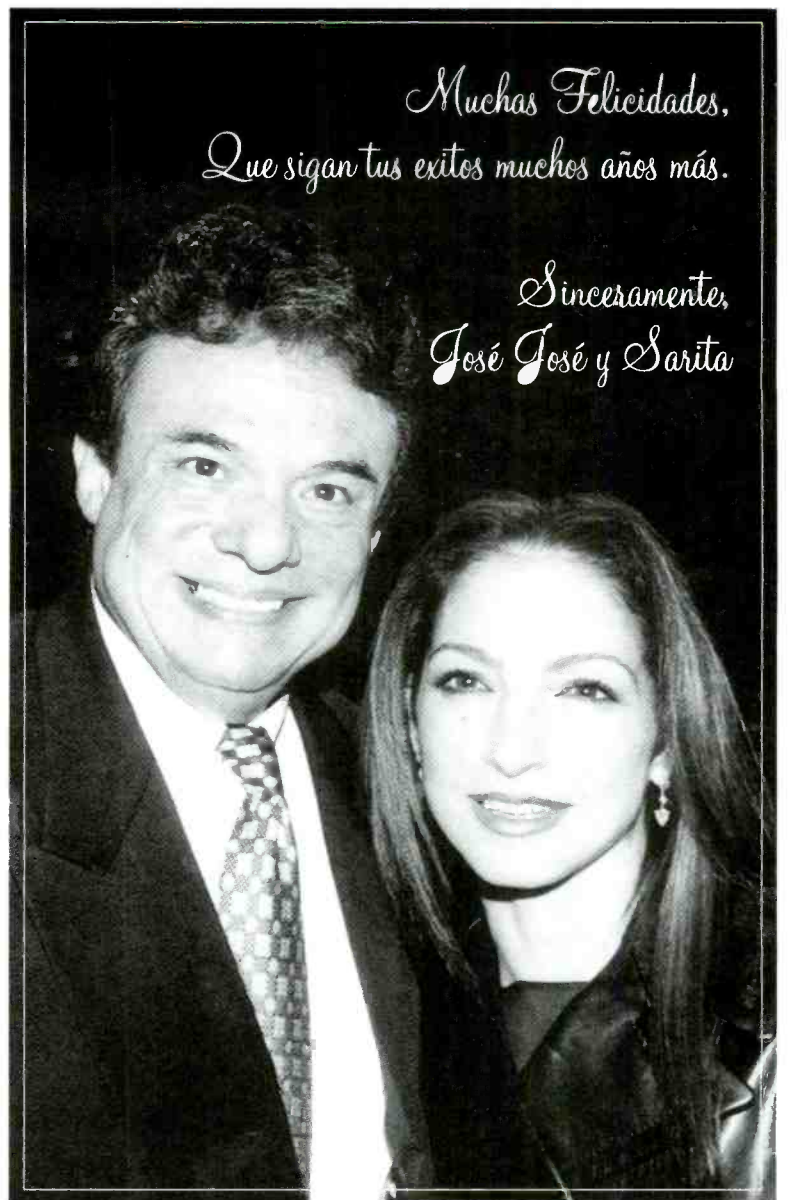
"Yeah, I do," he says. "I feel as contented as one can feel in these particular times. I think that's the best way of saying it. My marital life, domestic life, personal life, whatever you want to call it, are just wonderful. And my work has been going so well."

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

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

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*Sinceramente,  
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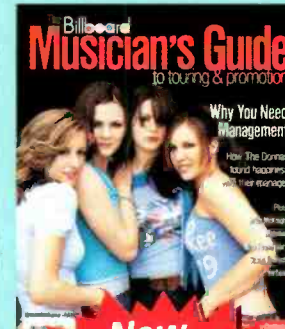
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# Horowitz Centenary Marked With Spate Of Releases

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

First up was RCA's "Vladimir Horowitz Rediscovered," which

came out of the gate early in May. This two-CD set of his November 1975 Carnegie Hall concert stands as the first major-label issue of an unedited Horowitz recital.

Following suit just in time for the actual anniversary, Sony Classical and Deutsche Grammophon

**Classical Score**

By Anastasia Tsioulcas  
atsioulcas@billboard.com



have their own Horowitz commemoratives. As with RCA, Sony's two-CD entry, "Live and Unedited" (which includes a brief bonus DVD of outtakes from the film "The Last Romantic"), offers uncorrected performances.

Available Sept. 30, the Sony set chronicles Horowitz's famous 1965

Carnegie Hall recital, which marked the pianist's re-emergence after a 20-year absence. Sony is concurrently releasing a three-CD best-of compilation, titled "In the Hands of the Master—Vladimir Horowitz: The Definitive Recordings."

DG's Sept. 9 issue, the two-CD limited-edition "Magic of Horowitz," spans the years 1985-1989. There are a few previously unissued selections of **Mozart**, **Liszt**/Horowitz and **Schubert**, coupled with a bonus DVD documenting the recording of Mozart's Piano Concerto No. 23 with the **La Scala Orchestra** and **Carlo Maria Giulini**.

Taken cumulatively, these titles should be of great interest for Horowitz fans and detractors alike. The unedited material in particular offers an unyielding snapshot of the pianist in his later years, in sometimes technically compromised and yet astute and heartfelt performances.

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

Many of this year's DSO concerts, helmed by music director **Neeme Järvi**, zero in on local composers and artists. The Oct. 11 inaugural gala features a world premiere from Flint, Mich.-born composer **Jonathan Holland**. Composer-in-residence **Michael Daugherty** completes his DSO post Oct. 16 with the debut of a new work, "Raise the Roof."

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

**LA GRANDE DAME:** Legendary American soprano **Leontyne Price** has one more prize to add to her already crowded mantelpiece: Gramophone magazine's Lifetime Achievement Award, which the British magazine's editor, **James Jolly**, presented to her at a Sept. 23 ceremony in New York.

In presenting the award to Price, Jolly spoke movingly about the 76-year-old singer's contributions to the art of opera and her championing of American music. He reminisced in particular about her famous RCA recording of **Samuel Barber's** "Knoxville: Summer of 1915."

The main 2003 Gramophone Awards ceremony will be held Oct. 12 at London's Barbican Centre; more about this year's prizes in the next edition of *Classical Score*.



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As pioneering progressive rock band **Yes** celebrates their 35th anniversary, Billboard pays tribute with a spotlight in our November 1st issue. We highlight their worldwide tour, catalogue campaign and discuss their plans for a new studio album. Plus we provide an insider's look at a new live box set, a forthcoming remix album and the reissue of classic **Yes** albums.

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# Vertical Horizon Ready To Reacquaint Fans With 'Go'

BY MELINDA NEWMAN

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

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

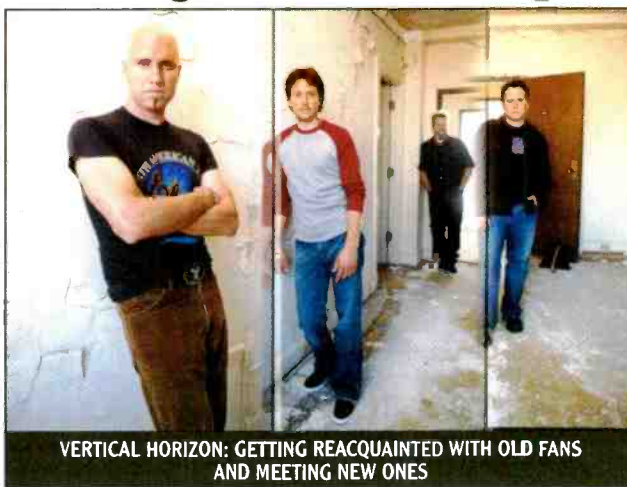
The long time between albums—“Everything You Want” was released in June 1999—leaves RCA with the balancing act of reacquainting longtime fans with the platinum-plus band while introducing Vertical Horizon to those hearing the group for the first time.

“These are the guys that brought you “Everything You Want” is not our official tag line, but we’ve used it on stickers, and we see how people still react to the song when the band plays it,” says Caron Veazey, RCA senior director of marketing. “But in some ways it is a matter of introducing and treating them as a new band.”

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

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

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



first single.

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

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

“It was almost as if we had signed to a whole new label,” Scannell says. “It’s different now. I don’t say that with any sense of nostalgia or anything; I just say it’s a different place. The record business is trying desperately to make some positive changes, and I hope that it works out for RCA. I continue to be incredibly grateful for everything the team during [“Everything You Want”] gave us, and I hope we can do something that would approach that [success] and hopefully surpass it in the future.”

Starting over—with the label and the public—is fine with Scannell.

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

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

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

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

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

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

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

The campaign for the record extends into November. When patrons purchase a pair of Levis at Sears, they will receive a sampler that includes tracks from Vertical Horizon, Moby, Interpol and others.

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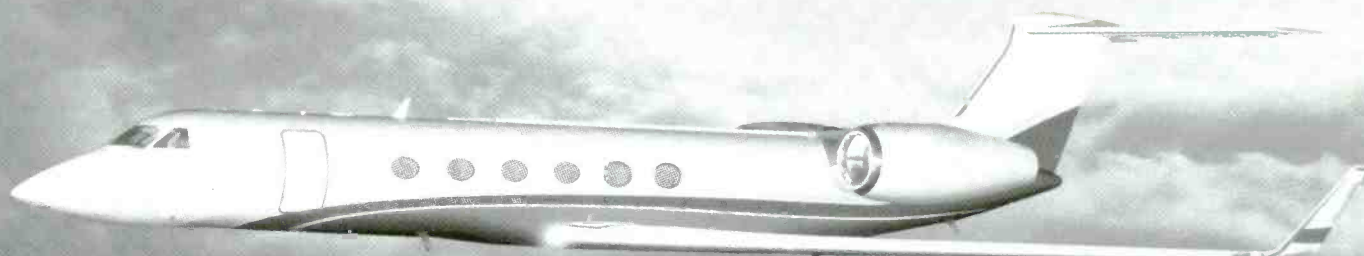
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# Beyoncé Tempts Fans With More Movie Songs

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

For her big-screen debut, Beyoncé starred as Foxy Cleopatra in the 2002 film "Austin Powers in Goldmember." She also commanded the soundtrack's first single, "Work It Out."

Currently co-starring with Cuba Gooding Jr. in Paramount Pictures' "The Fighting Temptations" (which opened Sept. 19 in U.S. theaters)—Beyoncé recorded several songs for the companion soundtrack, released Sept. 9 on Music

World/Columbia/Sony Music Soundtrax.

Beyoncé has the most tracks on the album. Several of them are collaborations. These titles include first single "Fighting Temptation" with Missy Elliott, MC Lyte and Free; "Summertime" with P. Diddy; "He Still Loves Me" with Walter Williams of the O'Jays;

**Sound Tracks™**  
By Carla Hay  
chay@billboard.com



"Everything I Do" with Bilal; and "Time to Come Home" with Angie Stone and Melba Moore.

Beyoncé also has two solo

cuts: a cover of Peggy Lee's "Fever"—which she performs in a nightclub scene in the film—and the gospel staple "Swing Low Sweet Chariot."

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

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

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

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

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

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

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

"Fighting Temptation" only reached No. 16 on the *Billboard* Bubbling Under R&B/Hip-Hop Singles chart in the Sept. 6 issue.

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

Mathew Knowles, Beyoncé's manager/father, heads the Music World label and served as executive producer for the soundtrack.

Knowles tells *Billboard* that he negotiated the soundtrack deal with Paramount as conditional to Beyoncé taking a lead role in the film: "Music World/Sony had to have the soundtrack, and Beyoncé had to be the soundtrack's lead artist; that was the deal-breaker."

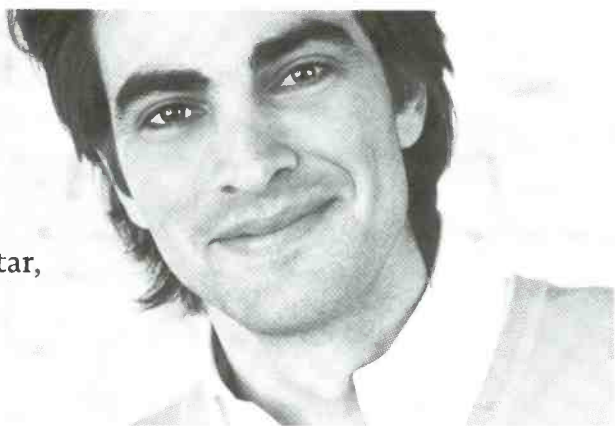
Knowles adds, "Nowadays it's not unusual for artists to have multiple songs on the charts at the same time. Eminem and 50 Cent have done it. Soundtracks, if done correctly, don't have to mean overexposure for artists who have their own albums released the same year."

**CASA DE SOUNDTRACK:** For the "Casa De Los Babys" Latin-music soundtrack (released Sept. 23 on Hybrid Recordings), the film's director, John Sayles, co-wrote the song "Quien Sera? (Who Will Be?)," performed by the movie's co-star, Rita Moreno.

Sayles says of the film's music: "Sometimes you don't want the lyrics of a song to interfere with a movie, so I found the music useful when you don't want the American [English-speaking] audience to understand the lyrics."

Hybrid head of A&R/production Joe Augustine says the label partnered with IFC, the film's studio, for a contest giving away copies of the soundtrack and DVDs of Sayles' movies. The soundtrack has been serviced to Latin, triple-A and college radio.

I want to be treated like a star, even if I'm not one...yet.



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# Spotlight



## Gloria Estefan

### A Return To The Spotlight

BY CHUCK TAYLOR

When Gloria Estefan was immortalized a few years ago with her own wax figure at Madame Tussaud's museum, the honor was yet another vote in favor of the Cuban singer/songwriter's lasting contributions to global pop culture.

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

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

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

*(Continued on page 26)*



# 'I've Learned To Live My Life In The Moment'

*Estefan Reflects On Her 25-Plus-Year Career And Life's Second Chances*

BY MICHAEL PAOLETTA

To be quite honest, Gloria Estefan needs no introduction.

Whether recording with Miami Sound Machine or as a solo artist, her trademark vocals have graced such top 10 hits as "Conga," "Words Get in the Way," "1-2-3," "Rhythm Is Gonna Get You" and "Music of My Heart," a collaboration with 'N Sync. Of course, such signature songs as "Don't Wanna Lose You" and "Coming Out of the Dark" have reached the summit of The Billboard Hot 100. Throughout, Estefan has also scored numerous chart-topping hits on the *Billboard* Latin and Hot Dance Music/Club Play charts.

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

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

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

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

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

**How has the Internet changed the music business?**

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



Payable downloads must be affordable and easy to access.

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

**Have you discussed CD pricing with your label?**

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

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

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

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

**What did the accident teach you?**

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

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

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

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

I was shy. It took me a long time to relax. There were a lot of performances and situations that I could've enjoyed if I had just been able to let go. But that is impossible, because it comes with time and experience.

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

**You have always embraced the dance community. Why?**

The dance community was responsible for putting us on the map way back when we did "Dr. Beat." At the time, we couldn't afford to do anything, but we were able to do a trade with Pablo Flores, a DJ in a gay club in Puerto Rico. We had him create a 12-inch mix of the song.

Emilio and I took the mix to all the record pools. There was nobody else to do this for us—we were signed to a Latin label. "Dr. Beat" was one of two English-language songs on our fourth Spanish-language album with CBS. Somehow, the record pools exported the single to Europe. The next thing we knew, we were No. 1 all over Europe and No. 20 with a Latin album on the British album charts.

*(Continued on page 38)*



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# An International Tour De Force

*After Caesars Palace Dates, Estefan Likely To Launch World Tour In 2004*

BY RAY WADDELL

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

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

For a decade, beginning in the 1980s, Estefan became one of the world's premier international touring attractions. According to Billboard Boxscore, Estefan generated her top touring earning power as a solo artist in 1996-97, when she grossed almost \$15.5 million and drew more than 400,000 fans from 35 dates primarily at arenas and sheds.

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

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

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

## 'SENSATIONAL PERFORMER'

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

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

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

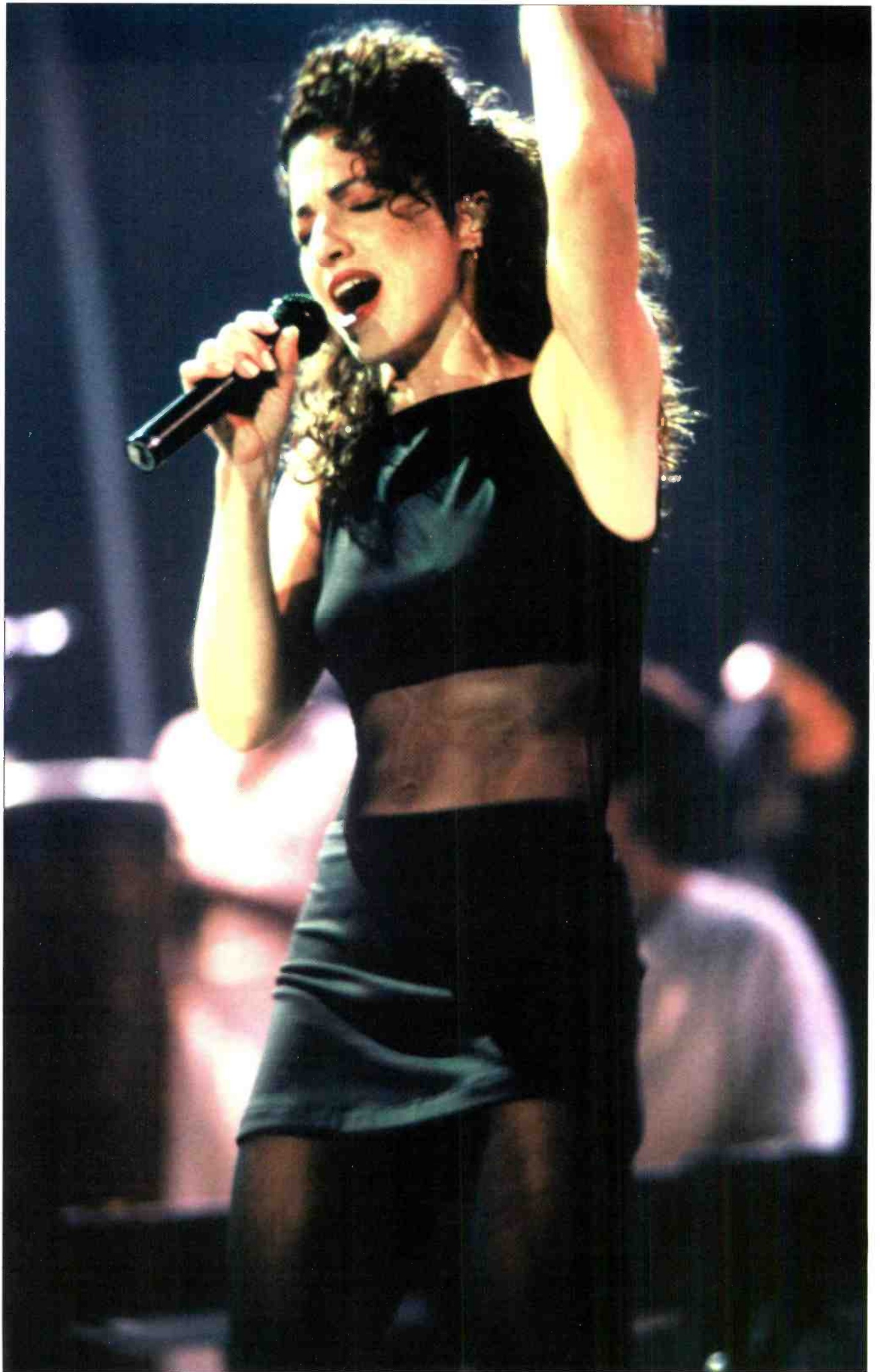
Rob Light, head of the music division at Creative Artists Agency, is the responsible agent for Estefan. "She is without question one of the premier live entertainers in the world, and she has been throughout her career," Light says. "She is one of the brightest artists I've ever had the opportunity to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

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

## AT THE PALACE

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

Coinciding with the release of Estefan's first English-language album in five years, "Unwrapped," the artist will perform seven shows under the Gloria Estefan Live & *(Continued on page 48)*





# CREATIVE ARTISTS AGENCY

warmly salutes our friend and client

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Gloria Estefan

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An inspiration to artists everywhere

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CREATIVE ARTISTS AGENCY





# Gloria Estefan

Continued from page 21

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

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

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

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



JENNER: 'ESTEFAN IS A TREASURE'

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

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

## ENGLISH-LANGUAGE DEBUT

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

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

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

"Conga" gave way on the charts to the playful "Bad Boy,"

another top 10 hit, then "Words Get in the Way," a simple ballad that showcased Gloria's emotional vocal prowess. That single peaked at No. 1 on the AC chart and No. 5 on the Hot 100.

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

From there, the hits continued as the Estefans emerged as an enduring force in the pop and Latin music marketplaces. "Anything for You," from the album "Let It Loose," became the group's first No. 1 Hot 100 hit, in May 1988. The ballad, written by Glo-

*'From the start, Gloria has made the right decisions about her career.'*

—FRANK AMADEO

ria, was Miami Sound Machine's eighth charting single, and it was released in three versions: English, Spanish and Spanglish. It also topped the AC chart and peaked at No. 10 in the U.K.

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

In September 1989, the first single from the album "Cuts Both Ways" became the Estefans' second No. 1 on the Hot 100. It also marked the first time that Gloria was credited as a solo artist. She co-hosted the American Music Awards early in 1990



ESTEFAN: JOINED FIRST BAND RELUCTANTLY

and received a Crystal Globe from Sony Music a couple of months later, signifying sales of more than 5 million albums outside of the U.S. Within weeks, Gloria, Emilio and their then-10-year-old son Nayib met with President George Bush to discuss her stance against drug abuse.

## TEST OF STRENGTH

Then came March 20, 1990. Enroute to a concert date in Syracuse, N.Y., Gloria was aboard her tour bus on a snow-storm-stalled Pennsylvania highway. A tractor trailer slammed into the bus, violently throwing the singer from her bunk to the floor. Her injuries required a four-hour surgery in which two 8-inch metal braces were inserted to stabilize a broken vertebrae. She received 400 stitches, resulting in a 14-inch scar. The pain was so intense that she could not sleep for more than 45 minutes at a time.

Her physical therapy was intensive and recovery slow, as she learned again to walk unaided, go to the bathroom, dress

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

The song debuted on the Hot 100 in February 1991 and became Gloria's third No. 1 on the Hot 100 and her seventh No. 1 on the AC chart. It also hit No. 60 on the R&B chart and catapulted the "Into the Light" album to multi-platinum status. She also recorded a Spanish version of the song, "Desde la Oscuridad," which was included on the disc.

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

In November 1992, after less than a decade in the spotlight and with five albums behind her, Gloria released a first volume of greatest hits, containing 14 memorable English-language singles. In the liner notes, she wrote, "It's been my dream since day one to be



FROM LEFT, EMILIO ESTEFAN JR., FRANK AMADEO AND GLORIA ESTEFAN  
MIX MUSIC, BUSINESS AND FRIENDSHIP

able to create a Greatest Hits album, not just a compilation but a culmination of years of hard work and successful creative collaborations." By this time, Gloria had also issued four longform videos on Sony Music: "A Homecoming Concert," "Evolution," "Into the Light: The Home Video" and "Into the Light World Tour."

## GENEROUS NATURE

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

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

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

Musically, Estefan reinvented herself once again with the 1994 release of "Hold Me, Thrill Me, Kiss Me," a collection of

(Continued on page 44)



DEAR GLORIA,

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LOVE ALWAYS,  
TOMMY AND THALIA



# A Strong Romantic, Business Partnership

BY LEILA COBO

MIAMI—He met her in church.

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

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

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

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

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

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

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

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

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

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

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

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



GLORIA AND EMILIO: MORE THAN 25 YEARS OF SUCCESS

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

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

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

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

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

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

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

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

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

*(Continued on page 51)*

Gloria,

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

*Your achievements in the music industry are outstanding,  
your philanthropic accomplishments are admirable, and I am  
grateful that you are just as magnificent of a friend!  
Congratulations on your astonishing success. I wish you only more!!*

*With all my love,  
Arturo Sandoval*



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# Language Not A Barrier For Estefan's Albums

BY LEILA COBO

In pop music, few artists come close to the ever-robust international sales of Gloria Estefan.

"Having an artist like Gloria is like having the international crown jewel," says Karen Gonzalez, senior director of international marketing at Epic, referring to Estefan's widespread appeal in every market Sony covers.

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

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

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

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

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

Estefan's seminal Spanish-language album, 1993's "Mi Tierra," for example, sold more than 4 million copies outside of the U.S.—remarkable figures for a non-English album.

"Mi Tierra" also sold more than 1 million copies in Spain



WELZER: NEW ALBUM IS HIGHLY ANTICIPATED WORLDWIDE

and some 800,000 copies in Mexico, according to Sony.

"It was a watershed album," says Kevin Lawrie, president of Sony Music Norte.

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

In fact, language does not appear to be a barrier when it comes to Estefan's albums. Her first greatest-hits collection, for example, sold 300,000 copies in France alone, a country

*'Her appeal is truly international.'*

—FRANK WELZER

where neither English nor Spanish is widely spoken. And "Mi Tierra" moved close to 200,000 copies in England, despite being an entirely Spanish-language album.

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

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

"Her music speaks to millions of people around the world," Gonzalez says.

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*and touched the sky.*



*¡Felicidades!*





## Estefan, Miami Sound Machine: The Hits

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

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

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

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

### Hot 100 Singles

*Rank—Title—Peak Position—Debut Date—Label*

1.—**Anything for You\***—No. 1—May 14, 1988—Epic

- 2.—**Coming Out of the Dark**—No. 1—Jan. 26, 1991—Epic
- 3.—**Don't Wanna Lose You**—No. 1—July 8, 1989—Epic
- 4.—**Music of My Heart (with 'N Sync)**—No. 2—Sept. 4, 1999—Miramax/Epic
- 5.—**1-2-3\***—No. 3—June 4, 1988—Epic
- 6.—**Words Get in the Way\*\***—No. 5—June 14, 1986—Epic



- 7.—**Rhythm Is Gonna Get You\***—No. 5—May 30, 1987—Epic
- 8.—**Can't Stay Away From You\***—No. 6—Nov. 21, 1987—Epic
- 9.—**Here We Are**—No. 6—Dec. 16, 1989—Epic
- 10.—**Bad Boy\*\***—No. 8—March 8, 1986—Epic
- 11.—**Conga\*\***—No. 10—Oct. 18, 1985—Epic
- 12.—**Get On Your Feet**—No. 11—Sept. 30, 1989—Epic

- 13.—**Turn the Beat Around (from "The Specialist")**—No. 13—Sept. 24, 1994—Crescent Moon/Epic Soundtrax/Epic
- 14.—**Live for Loving You**—No. 22—Oct. 12, 1991—Epic
- 15.—**Falling in Love (Uh-Oh)\***—No. 25—Nov. 1, 1986—Epic
- 16.—**Heaven's What I Feel**—No. 27—May 23, 1998—Epic
- 17.—**Everlasting Love**—No. 27—Jan. 28, 1995—Epic
- 18.—**Betcha Say That\***—No. 36—Sept. 5, 1987—Epic
- 19.—**I'm Not Giving You Up**—No. 40—Dec. 7, 1996—Epic
- 20.—**Reach**—No. 42—April 20, 1996—Epic

### The Billboard 200 Albums

*Rank—Title—Peak Position—Debut Date—Label*

- 1.—**Into the Light**—No. 5—Feb. 16, 1991—Epic
- 2.—**Let It Loose\***—No. 6—June 20, 1987—Epic
- 3.—**Cuts Both Ways**—No. 8—July 29, 1989—Epic
- 4.—**Hold Me, Thrill Me, Kiss Me**—No. 9—Nov. 5, 1994—Epic
- 5.—**Greatest Hits**—No. 15—Nov. 21, 1992—Epic
- 6.—**Primitive Love\*\***—No. 21—Nov. 23, 1985—Epic
- 7.—**Destiny**—No. 23—June 22, 1996—Epic
- 8.—**Gloria!**—No. 23—June 20, 1998—Epic
- 9.—**Mi Tierra**—No. 27—July 10, 1993—Epic
- 10.—**Christmas Through Your Eyes**—No. 43—Nov. 20, 1993—Epic

\* Gloria Estefan & Miami Sound Machine

\*\* Miami Sound Machine

Compiled by Keith Caulfield

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*Gloria,  
Congratulations On 70 Million Albums Sold  
(It's OK I Love You Anyway ☺)*

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

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

*-- Q --*



# Gloria's Songwriting Has A Global Reach

BY JIM BESSMAN

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

"As I name the songs to you, you can hear each and every one of them in your head—and I think everybody does that. So it's not the hardest thing selling Gloria to the world," says Ivan Alvarez, senior VP of UMPG Latin America, the entity within the Universal Music Publishing Group (UMPG) that administers the publishing interests of Gloria and Emilio Estefan Jr.

UMPG Latin America also manages the Estefans' Foreign Imported Productions & Publishing (FIPP) and Estefan Music Publishing Inc. (EMPI) publishing companies for the world outside North America.

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

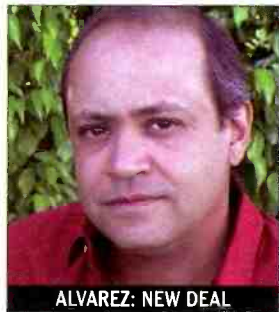
The couple's catalog also includes such major hits by Gloria and Miami Sound Machine as "Don't Wanna Lose You," "Words Get in the Way," "Always Tomorrow," "Live for Loving You" and "Cuts Both Ways."

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

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

Her songs have been placed internationally in TV programs and computer games (most notably Singapore's "Eye Toy" sing-along game, which uses "Whenever,

Wherever"), along with print music usages in the U.K., reports Alvarez, who admits he is "pleasantly surprised" by the amount of Gloria's publishing business. Additionally, her music has been used for ring tones and other adaptations in Brazil as part of an anti-piracy Video CD in Singapore, ring tones in Chile and karaoke in Spain, to name a few examples.



ALVAREZ: NEW DEAL



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

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

Gloria has enjoyed comparable success with her North American copyrights.

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

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

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

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

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

(Continued on page 50)





*Dear Gloria,  
Congratulations  
on your 1<sup>st</sup> 70 million!*

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

*Love and Songs,  
Diane*



## 'Anti-Foundation' Spreads Gloria's Good Will

BY KARL ROSS

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

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

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

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

Frank Amadeo, president of Estefan Enterprises and the foundation's VP, likes to call it "the anti-foundation foundation."

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

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

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

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

"Her fans play a big part in it," he says. "Every year the fan

club collects money on Gloria's birthday. Rather than sending her money, they send a check to the foundation."

The foundation parcels out about \$500,000 per year to charitable causes, he says. These include MusicCares, a National Academy of Recording Arts and Sciences-sponsored program for musicians in need of assistance; Kidzcare, a sup-



FROM LEFT, MARC BUONICONTI, ESTEFAN AND CHRISTOPHER REEVE GATHER AT AN EVENT TO SUPPORT THE MIAMI PROJECT TO CURE PARALYSIS

port organization for children and adolescents affected by or infected with HIV/AIDS; and the All for Kids Foundation, led by comedian/social activist Rosie O'Donnell.

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

Estefan and her foundation have played an especially large

role in supporting the Miami Project to Cure Paralysis.

"As our capital campaign director, Gloria has been instrumental in helping raise more than \$40 million for our research center," says Marc Buoniconti, a project spokesman. "Without her, we would not be the largest, most comprehensive spinal-cord injury research center in the world."

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

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

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

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

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

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

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



THE MIAMI PROJECT TO CURE PARALYSIS  
AND  
THE BUONICONTI FUND TO CURE PARALYSIS

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*Dear Gloria,*

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

*It is an honor to know and  
love you.*

*Phil Ramone*



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5, 6, 7, times.

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*You are a joy and an inspiration*

## Estefan Q&A

Continued from page 22

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

### What are your thoughts on radio today?

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

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

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

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

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

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

### Would you star in it?

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

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

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

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

### You seem to be hands-on in your business.

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

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

(Continued on page 46)



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LOS ANGELES



LOS ANGELES



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## Estefan's Discs Across The Decades

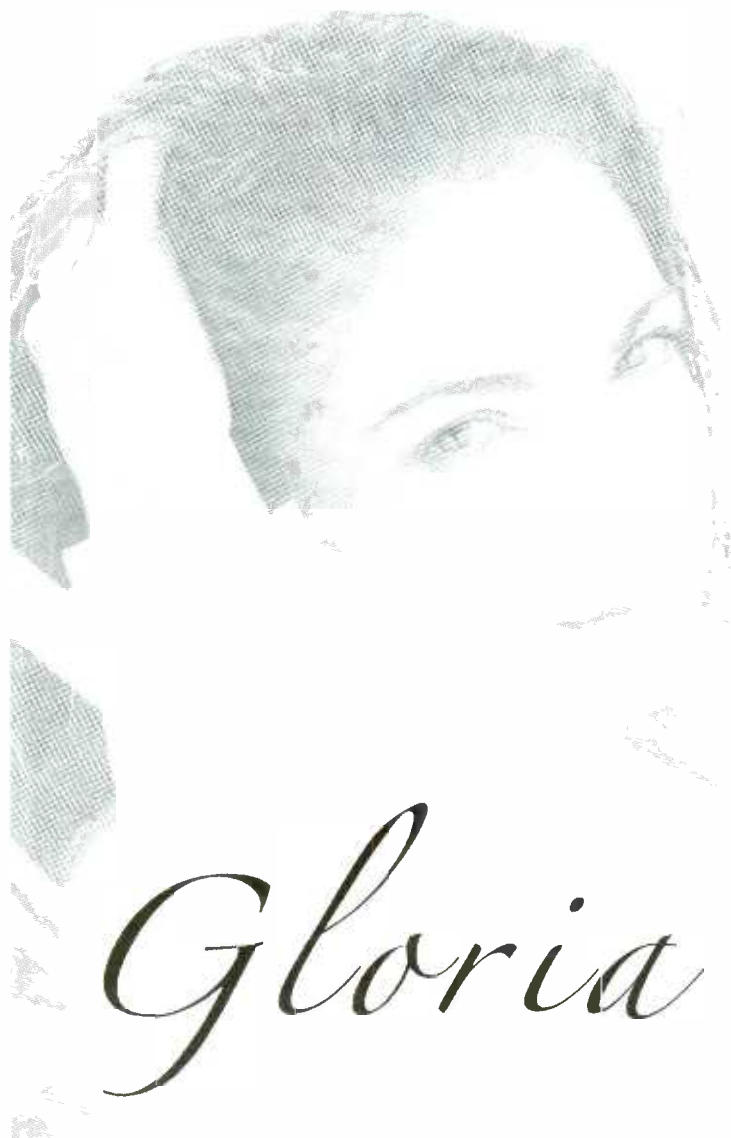
### U.S. Releases

- "Live Again/Renacer" (Audiofon) 1977\*
- "Miami Sound Machine" (Electro/Audiofon) 1978\*
- "Imported" (MSM) 1979\*
- "MSM" (DIL) 1980\*
- "Otra Vez" (CBS International) 1981\*
- "Rio" (CBS International) 1982\*
- "A Toda Maquina" (CBS International) 1984\*
- "Eyes of Innocence" (Epic) 1984\*
- "Primitive Love" (Epic) 1985\*
- "Let It Loose" (Epic) 1987\*
- "Cuts Both Ways" (Epic) 1989
- "Into the Light" (Epic) 1991
- "Christmas Through Your Eyes" (Epic) 1993
- "Mi Tierra" (Epic) 1993
- "Hold Me, Thrill Me, Kiss Me" (Epic) 1994
- "Abriendo Puertas" (Epic) 1995
- "Destiny" (Epic) 1996
- "Gloria!" (Epic) 1998
- "Alma Caribeña—Caribbean Soul" (Epic) 2000
- "Unwrapped" (Epic) 2003

### Compilations

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

\* with Miami Sound Machine



*Congratulations!*

*Thanks for your caring.*

*Thanks for your loving.*

*Thanks for being you.*

*We love you.*

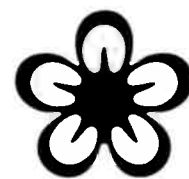
*Cape, Nena, Jenny, Papo, Patti & Michu*







Gloria,  
Our Everlasting Love.



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

We live for loving you!

*Univision Radio is pleased to be the official  
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 **UNIVISION Radio**



# 'A Star In Every Sense Of The Word'

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

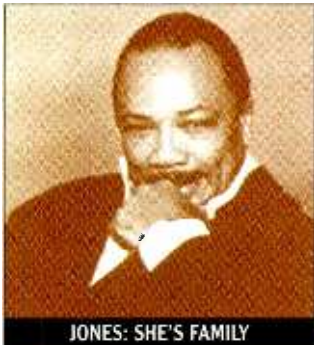
"We first worked together in 1994 while I was co-producing the 'Concert of the Americas' in Miami for PBS, and I was honored to become the godfather of their daughter Emily Marie. [At]

4 days old, Emily Marie and Gloria welcomed our President [Bill Clinton] and Vice President [Al Gore], who were hosting the heads of state from Latin America's 34 countries and more than 150 performers, including Celia Cruz and Tito Puente—a more than memorable experience.

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

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

"My teacher Nadia Boulanger once told me that 'an artist



JONES: SHE'S FAMILY

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

**Quincy Jones**

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

**Tommy Mottola, Casablanca Records chairman/CEO**

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



MOTTOLA: PROUD

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

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

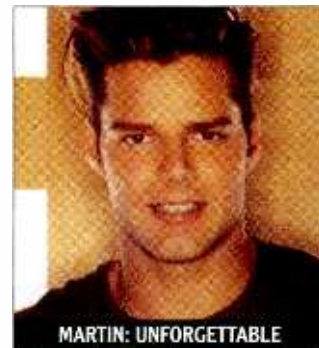
**Ricky Martin**

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

**Tim Mitchell, guitarist**

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

*(Continued on page 46)*



MARTIN: UNFORGETTABLE

## Gloria

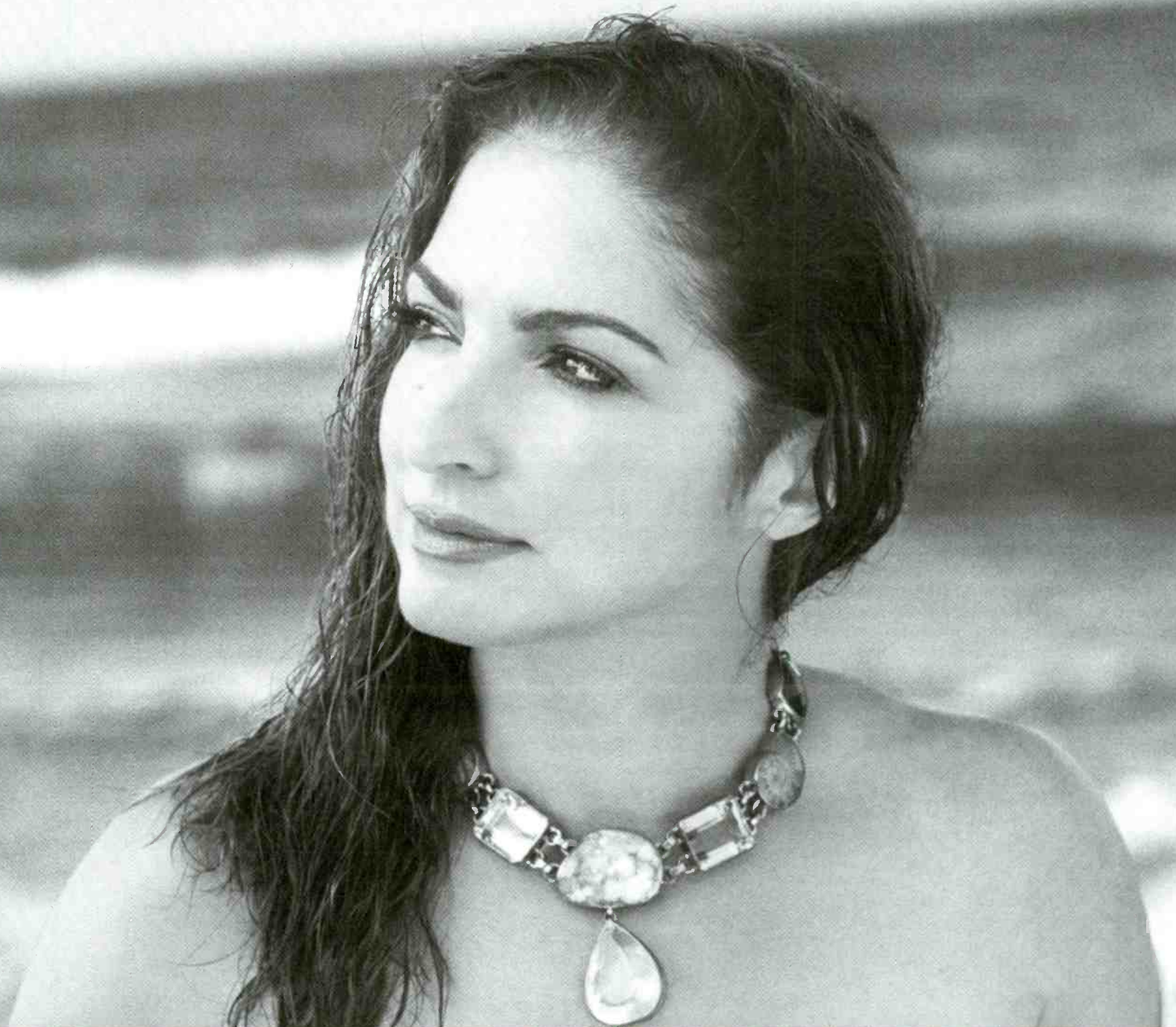
*From 1988 'Let It Loose' to 2003's 'Unwrapped'*

*Thanks for letting us be part of your musical journey*





# Gran momento de GLORIA.



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

*Johnnie Walker*

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## Gloria Estefan

Continued from page 26

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

With the birth of her daughter Emily Marie in December 1994, Gloria's attention turned more to family. While her output continued with the albums "Abriendo Puertas," "Destiny," "Gloria!" and "Alma Caribena," she began to carefully delegate her time. In 2000, she made her motion picture debut in "Music of the Heart," with Meryl Streep. Her duet with 'N Sync on the title track was nominated for an Oscar, which she and the quintet performed on the Academy Awards broadcast. The song reached No. 2 on the Hot 100 and No. 1 on the AC chart.

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

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

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

The new project opens yet another new chapter in a career that has paved the way for many Latin artists since and has tagged the formidable superstar as the Queen of Latin Pop. It's a crown that is not likely to tarnish in her lifetime.

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



ESTEFAN AND MIAMI SOUND MACHINE: ONE OF THE BOYS IN THE EARLY DAYS

### Caribbean Roots, International Star

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

*May her great successes continue  
Que continúen sus grandes éxitos*

*The Fanjul Family*

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### Felicidades Gloria Estefan

Tu "gloria" en ventas ha sido siempre en beneficio de todos los Latino-americanos.

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

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— HENRY DAVID THOREAU

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## Estefan Q&A

Continued from page 38

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

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

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

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

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

**What has fame given you—and what has it taken away?**

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

## 'A Star'

Continued from page 42

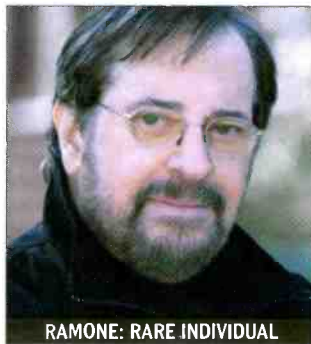
whose sheer determination gave her unbelievable strength and courage. Within months, she recorded 'Coming Out of the Dark.' I remember sitting at the Miami Arena with her doctors and nurses and watching. Gloria is one of those rare individuals who combines amazing talent with spirit, faith and humanitarianism."

**Phil Ramone**

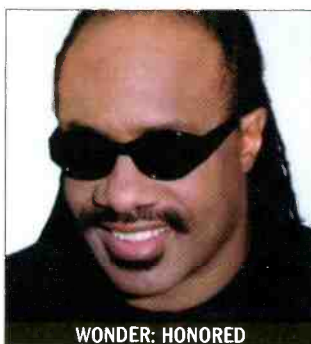
"My favorite memory of Gloria was performing onstage with her for the first time, live, before millions of people at the Super Bowl. We were both excited, making sure that we got it right. It was an honor being onstage with her, and it turned out really great. It was so much, so quick, but it was wonderful."

**Stevie Wonder**

"In my career, it's been a blessing to have an example of a real star. Gloria Estefan is a star in every sense of the



RAMONE: RARE INDIVIDUAL



WONDER: HONORED

word—from her work ethics to her quality as a human being. She defines the meaning of talent, discipline, sacrifice and the combination thereof with a career that is growing stronger than ever."

**Jon Secada**

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

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

**Gabriel Abaroa, Latin Academy of Recording Arts and Sciences president**

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

**Diane Warren**

"We were recording some reference vocals right before we went in the studio to cut the ['Unwrapped'] album. We had about six vocals to cut. When she came into the studio I told her that I had an idea for a parody of one of the songs ['I Will Always Need Your Love']. Instead of working on what we needed to work on, we worked on the parody for half the day.

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

**Sebastian Krysz, producer**

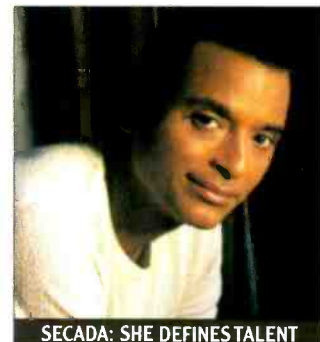
"While Gloria might not be the best vocalist, dancer or musician on the planet, there is probably not a better overall package on stage live than Gloria Estefan. And she's exactly what you look for when you look for someone to be successful in television. She's sexy, funny and smart. When you put that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

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

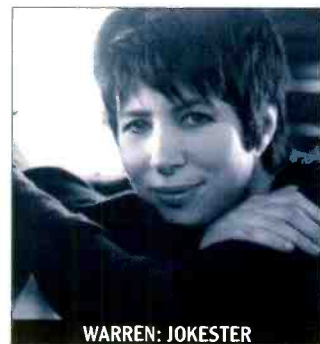
"However, with all the show business intensity she has, nothing lights up her face better than when she is having a conversation with you about her children or her family. You know that she is the real deal and just a great person."

**Jack Sussman, CBS Entertainment senior VP of specials**

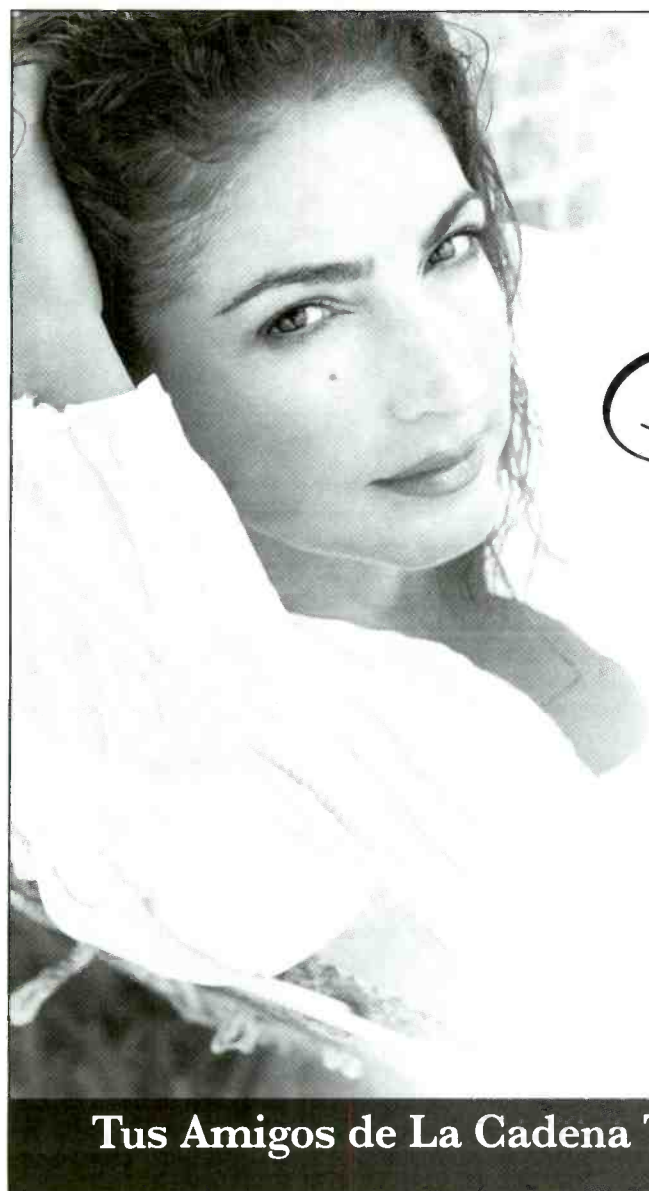
"One of the best pieces of advice I have ever received from someone in the industry came from Gloria. On several occasions she told me: 'Shakira, this gets bigger, but it doesn't get better, so enjoy it.'



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## Tour De Force

Continued from page 24

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

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

According to Light, "Playing in Las Vegas allows Gloria to play one of the best theaters in the country and not have to move around but, rather, have the fans come to her."

The intimate setting of the Colosseum fits the tone of the new album, Amadeo points out. "To launch the new CD, we wanted live shows that would showcase the acoustic and intimate nature of the new music, which is very bare and personal to her, both musically and lyrically," he says. "The idea was to do some sort of a live performance showcasing the new material in a venue that would allow for intimacy and interaction with her fans."

If the Colosseum fits the bill for Estefan, the feeling at Caesars is mutual.

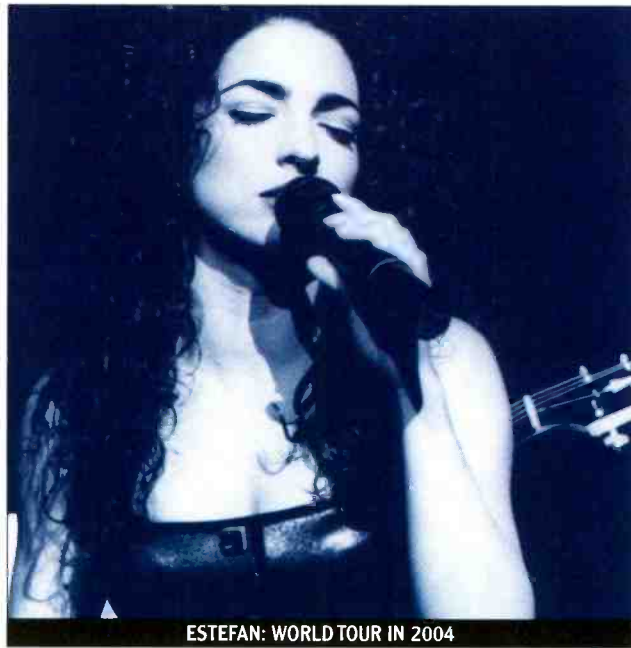
"She is the type of A-list star we have been looking for to fill in the weeks when Celine is not performing," says Mike Juliano, president of Caesars Palace. "She also reaches a different demographic than Celine and some of the other entertainers who perform here, and she also has strong appeal to the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

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

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

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

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



ESTEFAN: WORLD TOUR IN 2004

## 'A Star'

Continued from page 46

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

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

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

Shakira

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

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

(Continued on page 50)

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## Songwriting

Continued from page 34

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

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

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

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

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

## 'A Star'

Continued from page 48

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

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

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

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

**Cristina Saralegui**

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

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

"I didn't see them again until one night [when] they came

to a screening of the movie 'Hero' maybe 15 years later in the mid-1990s. After the screening, we went and had a drink and talked about old times. From then on, we started to maintain a closer relationship.

"A special memory is when we were doing a benefit for the Cuban refugees. They actually invited me to play in the band . . . they figured they might as well invite me, 'he's going to jump up onstage anyway.' There was time between the sound

*'Emilio and Gloria are the truest friends you can have.'*

—ANDY GARCIA

check and the performance. Emilio, Gloria and I looked at each other and said, 'Why don't we go for a swim?' We went to the coast on the military base and all swam in the ocean for the first time since we left Cuba.

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

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

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

**Andy Garcia**

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to your family and your community,  
and for your many successes  
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# Strong Partnership

Continued from page 28

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

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

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

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

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

—EMILIO ESTEFAN JR.

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

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

This could be daunting for many artists.

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

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

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

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

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

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

So, have there been disagreements along the way?

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

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

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

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

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



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# Sponsorships: Finding The Right F't

BY SUSANNE AULT

LOS ANGELES—Tough times for labels have meant declining tour support for artists. Therefore, more acts are looking for corporate underwriting to offset production costs.

Concert organizers say that title sponsors will spend upwards of \$1 million per tour. On average, companies will contribute \$100,000-\$500,000 per sponsorship.

Still, a number of promoters, managers and label executives tell *Billboard* that despite financial hardships, they remain very choosy.

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

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

Trojan Condoms has passed out samples at Ozzfest dates, but the company has yet to be a title sponsor for the tour, he adds.

"Many artists are still idealistic [and] very careful about who they align with," says Susan Nunziata, executive editor of Entertainment Marketing Letter, who says corporations are expected to spend \$894 million on entertainment

sponsorships (including TV, film and all music-related deals) in 2003, according to the tracking firm IEG. "You're not going to see [vegan] Moby align with Outback Steakhouse."

Granted, several alcohol brands, including Budweiser, Jim Beam and Jägermeister, are active tour sponsors. In August, Enrique Iglesias headlined Budweiser's One Night Stand club tour. Jim Beam Live, featuring Trapt and Maroon5, among others, hits a number of HOB clubs this fall. Clear Channel Entertainment is producing and promoting the October/November Jägermeister Music tour with Slayer (*Billboard*, Sept. 13).

Still, in a lot of cases, "liquor is one taboo category," Simkowski says. Since several acts cater to a wide range of ages, including those who are under 21, "you have to be very careful."

Bruce Eskowitz, president of national sales and marketing for CCE, agrees that "without mentioning specific companies, some are harder for artists [to embrace]."

## SPONSORSHIP SUCCESSES

Steve Feinberg, manager for Good Charlotte at New York-based A Fein Martini, credits much of the band's success to sponsorship.

When Honda Civic presented the largely sold-out Good Charlotte/New Found Glory tour earlier this year, "it was pretty critical, allowing us to jump from 1,500- to 3,000-seat shows to 10,000- to 12,000-seat shows."

But because of Good Charlotte's large number of young fans, Feinberg says, "We would rather not tour [than link with a problematic sponsor]."

"If Smirnoff was offering \$1 million to go on the road, maybe I would personally take it," he jokes. "But not the band. They would just make the ticket cheaper or take less gear and make it work without it."

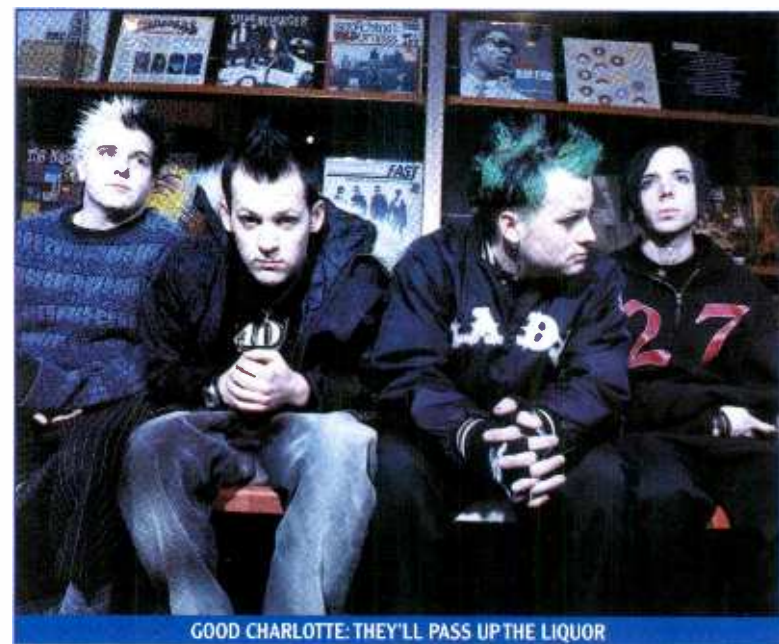
Feinberg says the main reason Honda was acceptable was that high-profile bands, like Blink-182 and Incubus, hooked up with the company previously. Similar brands—like Ford Motors—would not have been a great fit for the tour, he says.

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

Similarly, Barenaked Ladies steer clear of products that may be construed as "offensive or [possibly] addictive," says Larry Webman, the group's booking agent at Little Big Man.

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

Companies selling such non-controversial products as cars, electronics and non-alcoholic beverages are the



GOOD CHARLOTTE: THEY'LL PASS UP THE LIQUOR

most widely attached to shows, touring executives say.

But developing artists and non-mainstream acts, who may struggle more than high-profile artists in this rough financial climate, "have a little more flexibility" when choosing corporate sponsors, says Kenetta Bailey, VP of strategic marketing at BMG Music. "You don't want to associate the artist with a product that is not going to put them in the best light. But [under-the-radar acts] have more latitude."

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

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

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

"We don't want to be perceived as marketing our products to young people," says a spokesperson at Philip Morris, which backed the annual Marlboro Country Music tour through much of the 1980s.

## SELECTIVE ON BOTH SIDES

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

promote their products.

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

Yet a number of companies say they are lenient with their expectations. They say they rarely request guarantees that artists sell a minimum amount of tickets in order to avoid paying back the sponsor.

"As far as owing us? They don't owe us a thing," says Rick Zeiler, director of marketing for Jägermeister, regarding Slayer. "We don't need to see overnight results. We just expect them to go out and perform."

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

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

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

Bausch & Lomb is considering sponsoring its first tour. Yet Tor Constantino, the company's senior manager of public relations, says Bausch & Lomb is narrowing its focus to "wholesome" performers.

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

## SWAG Creates Events For Venues

BY RAY WADDELL

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

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

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

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

"All we are really looking to do is create events," Glick explains. "And you can't create a date as a one-off, because there's no way to financially get out on one-offs. We want to let agents have the possibility of

booking six or seven arenas that are willing to promote and partner and be aggressive."

Among the buildings already on board or considering joining SWAG are the San Diego Sports Arena; the Orleans Arena in Las Vegas; the



GLICK: LOOKING BEYOND ONE-OFFS

Pepsi Center in Denver; the E Center in Salt Lake City; the UTEP Arena in El Paso, Texas; the Tacoma (Wash.) Dome; and the Bank of America Centre in Boise, Idaho.

"The reception has been good;

everybody's excited about the opportunity," Glick says. "If we can get 10 events a year, it's a win/win for all of us."

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

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

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



# Touring

A BILLBOARD SPECIAL REPORT

## IEBA In 'Best Shape Ever'

### Varied Membership Roster Increases Assn.'s Value

BY RAY WADDELL

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

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

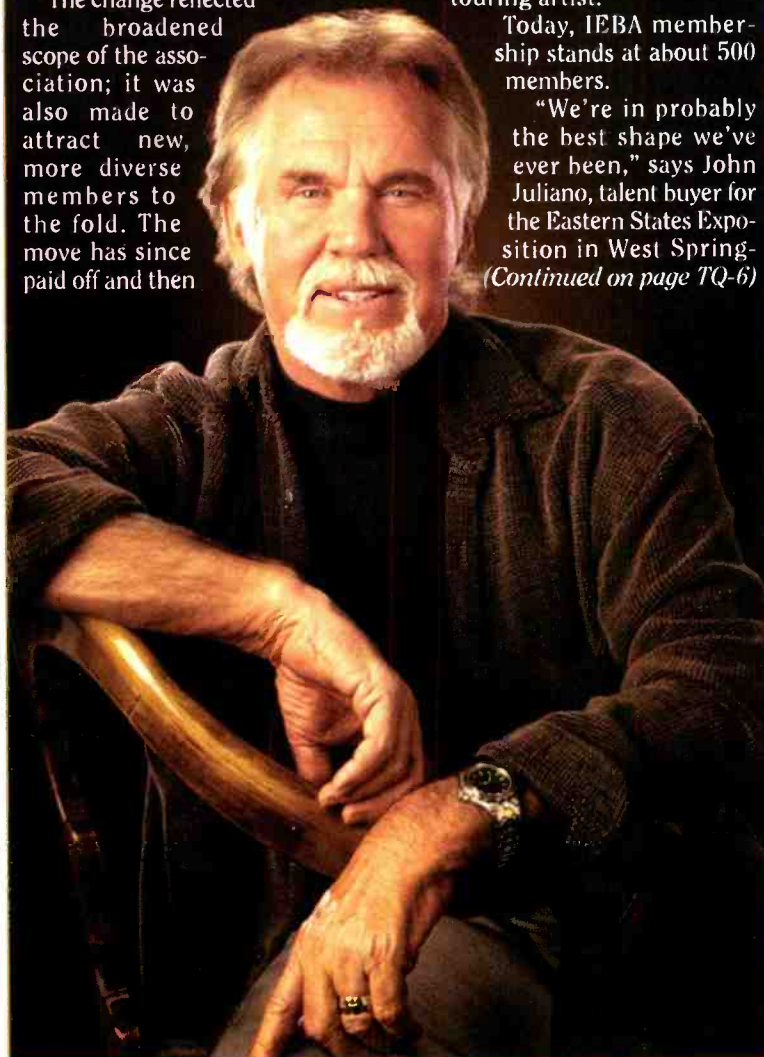
The change reflected the broadened scope of the association; it was also made to attract new, more diverse members to the fold. The move has since paid off and then

some: IEBA's current membership boasts a wide range of venues, events, agents, promoters and producers that extends well beyond the country music community.

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

Today, IEBA membership stands at about 500 members.

"We're in probably the best shape we've ever been," says John Juliano, talent buyer for the Eastern States Exposition in West Spring-  
*(Continued on page TQ-6)*



ROGERS: IEBA HONOREE



DIXIE CHICKS: PLAYING SMALLER TOWNS

## Secondary Markets Just As Vital As Major Cities

BY SUSANNE AULT

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

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

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

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

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

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

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

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

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

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

"Cher coming to London? People are still talking about that," John Labatt Centre GM Brian Ohl says,  
*(Continued on page TQ-8)*







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# Renfrow Seeks Growth For IEBA Confab

BY RAY WADDELL

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

"We are honored to have Lori as this year's Talent Buyer of the Year Award winner," IEBA executive director Patti Burgart says. "It is a

testament to how well-respected Lori is by her peers within the entertainment industry."

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

Eastern States Exposition in West Springfield, Mass.

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

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

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

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

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

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

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

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

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

**What are your objectives as talent buyer for the show?**

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

But, in simple terms, my objective was to get an entertainment lineup pulled together that would outperform the previous year. Among my specific objectives was

to take advantage of the large Houston market, the show atmosphere and the unique environment to make the rodeo a must-play for all country touring acts, which comprise a very important part of our overall music mix. I think we've come close to that.



RENFROW: BRINGING PEOPLE TOGETHER

**But you have booked more than just country acts.**

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

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

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

**What were some of your most memorable performances?**

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

Garth Brooks: That guy kept us on our toes, and working with him always provided challenges and surprises. He loved to suggest and do things to get a rise out of the crowd and the promoter. The last time Selena performed here in 1995, I spent time with her and her father, Abraham, before the show. To this

moment, I recall how loving and respectful she was to her dad. She was becoming a huge success as an artist, but she was completely grounded.

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

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

**What are your objectives as IEBA president?**

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

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

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

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

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

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

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# IEBA

Continued from page TQ-1

field, Mass., and outgoing IEBA president. "Only a few years ago, we were in the high 200s."

And IEBA membership continues to grow. "That goes with the territory when you have quality panels, quality workshops and some really good showcases," Juliano says. "People want to attend IEBA and join because of what we're producing."

John Graham, director of the Frank Erwin Center at the University of Texas in Austin, was already on board with IEBA, having attended his first convention in 1988. "It keeps us in contact with the agents and part of the overall fabric of the industry," Graham says. "It has absolutely been valuable to us."

In addition to fair and festival members, IEBA also counts among its members arena managers, casino talent buyers, independent and national promoters, managers, agents, theme parks, performers, producers and other professionals associated with live entertainment in all genres of music.

"We've got a lot of corporate buyers attending, a lot of building managers attending and a lot of people who had never attended before," Juliano says. "It's no longer strictly a country association. The board is more diverse, and the membership is more diverse."

That diversity is by design and increases the association's value to its members.

"As always, our main objective is to increase our membership," IEBA executive director Patti Burgart says. "In an effort to do that, we are focusing on member networking and professional development opportunities as part of our organizational purpose."

Toward that end, Burgart says IEBA continually strives to keep its members aware of changes in the business.

"We are constantly updating our Web site, which provides our members with connections to others in the industry and other related links," she says. "Each year, IEBA awards a scholarship to a deserving student majoring in music business [studies]."

And while corporate promoters have participated in IEBA since before the late-1990s industry consolidation, independents find particular value in attending IEBA.

"There is a whole niche of promoters that IEBA is helping develop," says Brad Garrett of Police Productions in St. Charles, Mo. "With the consolidation of promoters there are fewer independents out there to work these smaller markets, but the demand is still there. From that perspective, consolidation has been great for me."

Another area of focus for IEBA has been to bring more agents to the party. "That is one of the key things we've stressed over the past few

(Continued on page TQ-11)



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## Secondary Markets

Continued from page TQ-1

regarding the singer's sold-out October 2002 date. "People were astounded when Peter Gabriel came to London the same month."

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

nas typically trump those of buildings in less populated cities.

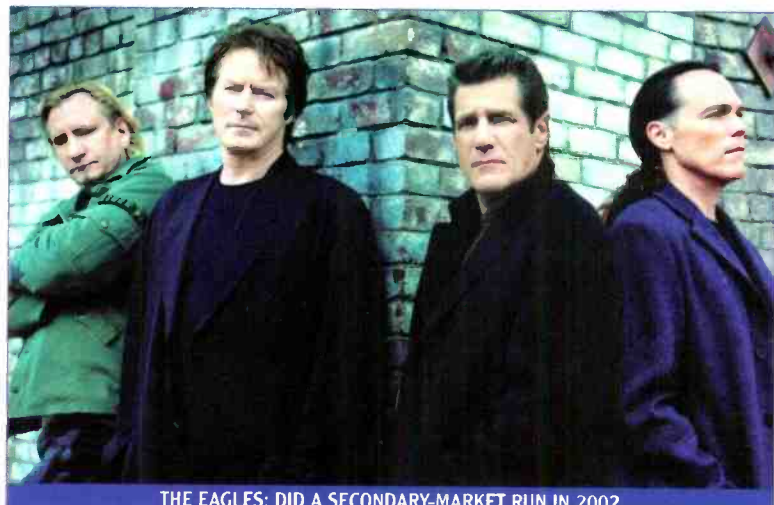
### ECONOMICS 101

Even so, in this softer financial climate, "if the demand is there, the incentive is to fulfill the demand," Phillips says. "It's economics 101."

Adding smaller market dates to touring schedules, on top of the standard primary-market dates, can create revenue, he adds.

"You can cut your costs by amortizing the tour [across more dates]," Phillips explains. "So you can then lower your ticket price accordingly and potentially make the same amount of money."

Examples of secondary-market



THE EAGLES: DID A SECONDARY-MARKET RUN IN 2002

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

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

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

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

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

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

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

The negatives tagged to secondary markets still exist. Venue managers admit that smaller towns, which often house blue-collar industries, rarely support \$100-plus tickets. And the capacities of major are-

facilities generating high grosses are stacking up. It is then conceivable, managers say, for blue-chip acts to gravitate toward these new buildings popping up in smaller cities.

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

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

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

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

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

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

"The money is just as green in the secondaries as it is in the (Continued on page TQ-10)



# Renfrow

Continued from page TQ-4

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

## Do you have a cardinal rule for buying talent?

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

## What are your plans upon leaving the show?

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

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

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

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

## How does it feel to be named IEBA's talent buyer of the year?

It feels overwhelming, and I am humbled by it. I love being part of a dedicated team and know that I haven't done anything significant enough on my own to deserve this. So, I guess I feel lucky and enormously blessed with family, friends and mentors who I can share this with, because it most certainly would not have happened without them.



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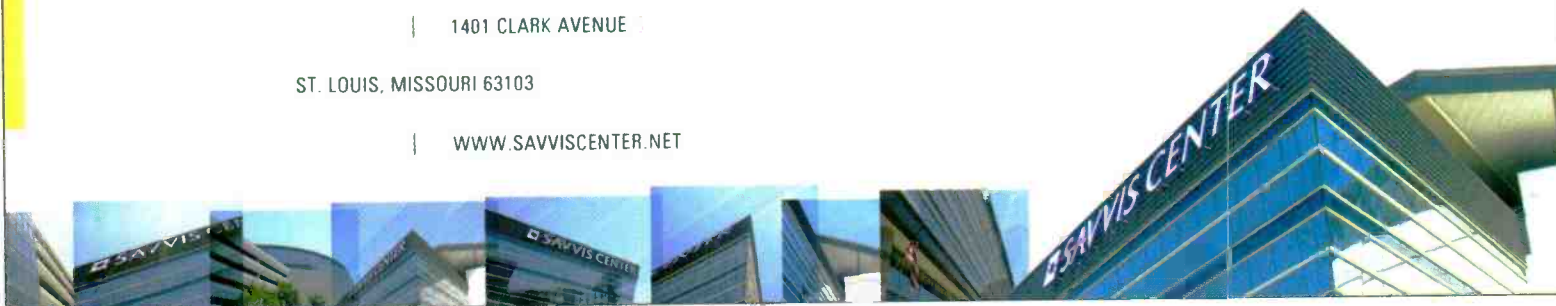


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### Secondary Markets

Continued from page TQ-8

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

Building rental fees are generally 20%-30% less on average in secondaries than the majors, touring executives explain. Plus, labor costs

in lower-profile regions are typically less as well.

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

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

Especially if tickets are priced modestly, "you can get to the point where in a major market, there has to be a lot of tickets sold before you break even," says Jim

Ahearne, a CCE promoter based in Portland, Maine.



Steady demand and beefy grosses are impressive, but venue managers say that secondary-market buildings still cannot rest on those laurels.

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

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

#### STRENGTH IN NUMBERS

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

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

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

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

For any tour entering the marketplace, Hyman thinks big.

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

Another way to bat in the big leagues is for secondary-market venues to extend their reach as far as possible. Many small-city build-

ings have jump-started marketing campaigns to attract patrons that live outside of their metro location.



"If you want to flourish these days, you have to look for other ways to sell extra tickets," says Tom Paquette, GM for the Carolina Center, which opened in November 2002 in Columbia, S.C.

Venue staffers advertise shows in a radius more than 75 miles wide, which has led to "as much as 30% of our audience for shows coming from outside the metro area," Paquette says. "In a secondary market, you have to stretch your boundaries a little bit."

Grand Rapids may house 190,000 people, but the city's Van Andel Arena also targets residents in nearby Michigan cities like Flint, East Lansing and Kalamazoo to raise its potential fan base to more than 1 million, MacKiegan says.

Offering to co-promote concerts is another popular secondary-market strategy. To score elite bookings, these venues can shine brighter in promoters' eyes by  
(Continued on page TQ-12)

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# IEBA

Continued from page TQ-6

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

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

## IEBALIVE! 2003

This year's IEBA meeting will address a variety of important issues.

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

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

*'Security seems to be a hot topic on everyone's mind.'*

—PATTI BURGART

Burgart says registration for the IEBA convention is on par with last year. There will be 11 sponsoring agencies participating in Agents Alley, where booking agents network with potential buyers.

In addition to acknowledging Lori Renfrow's Talent Buyer of the Year honor (see related story), there will be other presentations at the Oct. 7 IEBA Awards Banquet. The Humanitarian Award will be given to Wayne Newton, the Lifetime Achievement Award will be presented to Rogers, the Pioneer Award will go to Freddy Fender and the Industry Achievement Award will be presented to Dale Morris. The winner of the Founders Award will be announced at the banquet.

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

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

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## Casino Shows

Continued from page TQ-2

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

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

## Secondary Markets

Continued from page TQ-10

agreeing to share the risk of concerts, managers explain.

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

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

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

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

Overall, venue managers are fond of their secondary status.

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

Of the 1-year-old, \$54 million Ryan Center at the University of Rhode Island in Kingston, R.I., GM Terry Butler says, "People will say, 'That's a nice, new gym.' But I correct them and say, 'It's a full-scale arena with suites. This is a first-class facility.'"



OCTOBER 11  
2003

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| ARTIST(S)  | VENUE/<br>DATE  | GROSS/<br>TICKET PRICE(S)                              | ATTENDANCE/<br>CAPACITY                  | PROMOTER   |
|--|---|--|--|--|
| BRUCE SPRINGSTEEN & THE E STREET BAND  | Rentschler Field, East Hartford, Conn. Sept. 16, 18             | \$3,788,325<br>\$75                                    | 51,569<br>66,000 two shows               | Clear Channel Entertainment                                      |
| BRUCE SPRINGSTEEN & THE E STREET BAND  | Fedex Field, Landover, Md. Sept. 13                             | \$3,326,995<br>\$75/\$55                               | 46,056<br>59,056                         | Clear Channel Entertainment                                      |
| BRUCE SPRINGSTEEN & THE E STREET BAND  | Kenan Stadium, Chapel Hill, N.C. Sept. 14                       | \$1,632,685<br>\$75/\$55                               | 26,501<br>39,607                         | C&C Concerts, AEG Live   |
| AEROSMITH & KISS, SALIVA   | Verizon Wireless Amphitheater, Charlotte, N.C. Sept. 19         | \$1,066,376<br>\$117/\$45                              | 16,724<br>18,617                         | Clear Channel Entertainment                                      |
| DAVE MATTHEWS BAND, DONAVAN FRANKENREITER BAND   | Nissan Pavilion at Stone Ridge, Bristow, Va. Sept. 13           | \$1,038,503<br>\$52.50/\$35                            | 24,911<br>24,996                         | Clear Channel Entertainment                                      |
| FLEETWOOD MAC  | Air Canada Centre, Toronto Sept. 20                             | \$1,030,835<br>(\$1,392,968 Canadian)<br>\$102.50/\$51 | 13,471<br>sellout                        | Concerts West  |
| JIMMY BUFFETT  | White River Amphitheatre, Auburn, Wash. Sept. 16                | \$965,977<br>\$79/\$39                                 | 19,753<br>20,000                         | Clear Channel Entertainment                                      |
| LUCIANO PAVAROTTI  | Palace of Auburn Hills, Auburn Hills, Mich. Sept. 21            | \$896,399<br>\$250/\$177.50/\$92.50/<br>\$47.50        | 8,455<br>15,064                          | Rudas Organization, Palace Sports & Entertainment                |
| DAVE MATTHEWS BAND, DONAVAN FRANKENREITER BAND   | Alltel Pavilion at Walnut Creek, Raleigh, N.C. Sept. 17         | \$795,008<br>\$52.50/\$35                              | 18,954<br>sellout                        | Clear Channel Entertainment                                      |
| TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN  | Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Sept. 26  | \$781,051<br>\$55.75/\$24.50                           | 25,137<br>sellout                        | Clear Channel Entertainment                                      |
| DAVE MATTHEWS BAND, DONAVAN FRANKENREITER BAND   | AmSouth Amphitheatre, Antioch, Tenn. Sept. 19                   | \$773,572<br>\$55.50/\$38                              | 18,248<br>18,628                         | Clear Channel Entertainment                                      |
| CHER, TOMMY DRAKE  | America West Arena, Phoenix Sept. 13                            | \$767,084<br>\$75.25/\$35.25                           | 12,325<br>sellout                        | Clear Channel Entertainment, in-house                            |
| DAVE MATTHEWS BAND, DONAVAN FRANKENREITER BAND   | Verizon Wireless Amphitheater, Charlotte, N.C. Sept. 16         | \$746,743<br>\$52.50/\$35                              | 18,664<br>sellout                        | Clear Channel Entertainment                                      |
| GIPSY KINGS  | Greek Theatre, Los Angeles Aug. 22-23                           | \$728,280<br>\$115/\$30.50                             | 9,404<br>11,345 two shows<br>one sellout | Niederlander Organization  |
| THE DEAD   | Shoreline Amphitheatre, Mountain View, Calif. Sept. 19          | \$666,334<br>\$53.75/\$43.75                           | 17,395<br>22,000                         | Clear Channel Entertainment                                      |
| THE DEAD   | Verizon Wireless Amphitheater, Irvine, Calif. Sept. 18          | \$651,369<br>\$48.50/\$38.50                           | 14,670<br>16,300                         | Clear Channel Entertainment                                      |
| TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN  | Nissan Pavilion at Stone Ridge, Bristow, Va. Sept. 27           | \$639,602<br>\$55.75/\$24.50                           | 23,987<br>sellout                        | Clear Channel Entertainment                                      |
| R.E.M., SPARKLEHORSE   | United Center, Chicago Sept. 26                                 | \$623,695<br>\$75/\$50/\$35                            | 10,641<br>12,500                         | Jam Productions  |
| RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST                                       | Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Sept. 13   | \$612,080<br>\$46.50                                   | 13,626<br>13,944                         | Clear Channel Entertainment                                      |
| TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN  | Verizon Wireless Music Center, Noblesville, Ind. Sept. 20       | \$587,028<br>\$56.25/\$24.25                           | 17,515<br>19,795                         | Clear Channel Entertainment                                      |
| TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN  | Staples Center, Los Angeles Aug. 24                             | \$568,081<br>\$59.75/\$42.75                           | 11,909<br>sellout                        | Clear Channel Entertainment, AEG Live, Niederlander Organization |
| R.E.M., WILCO, ED HARCOURT   | Red Rocks Amphitheatre, Morrison, Colo. Sept. 13-14             | \$560,914<br>\$54.50                                   | 10,823<br>18,900 two shows               | Clear Channel Entertainment                                      |
| TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN  | Verizon Wireless Amphitheater, Virginia Beach, Va. Sept. 28     | \$509,198<br>\$55.75/\$24.50                           | 15,372<br>20,000                         | Clear Channel Entertainment                                      |
| TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN  | Darien Lake Performing Arts Center, Darien Center, N.Y. Sept. 4 | \$508,500<br>\$59.75/\$27.25                           | 12,248<br>17,567                         | Clear Channel Entertainment                                      |
| X-FEST: GODSMACK, SEETHER, ALIEN ANT FARM, VIOLENT FEMMES, EVE 6, MUDVAYNE, POWERMAN 5000 & OTHERS | Verizon Wireless Music Center, Noblesville, Ind. Sept. 13       | \$449,365<br>\$39/\$19                                 | 21,776<br>24,367                         | Clear Channel Entertainment                                      |
| AMERICAN IDOLS LIVE  | Arrowhead Pond, Anaheim, Calif. Aug. 31                         | \$431,910<br>\$45/\$25                                 | 11,272<br>sellout                        | AEG Live, Niederlander Organization                              |
| JOHN MAYER & COUNTING CROWS, LEONA NAESS   | Alltel Pavilion at Walnut Creek, Raleigh, N.C. Sept. 1          | \$429,846<br>\$44.50/\$10                              | 13,461<br>16,320                         | Clear Channel Entertainment                                      |
| MARIAH CAREY, J'VONNE PEARSON  | Radio City Music Hall, New York Sept. 18                        | \$426,945<br>\$129.50/\$89.50/\$69.50/<br>\$49.50      | 5,922<br>sellout                         | Radio City Entertainment, Metropolitan Talent Presents           |
| RICARDO ARJONA   | American Airlines Arena, Miami Aug. 23                          | \$420,213<br>\$75/\$46.50                              | 7,262<br>7,553                           | Clear Channel Entertainment, Televisa Florida                    |
| RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST                                       | Tweeter Center, Tinley Park, Ill. Sept. 19                      | \$419,797<br>\$42.50/\$32.50                           | 11,390<br>28,519                         | Clear Channel Entertainment                                      |
| ALABAMA  | Delta Center, Salt Lake City Sept. 12                           | \$418,945<br>\$1,000/\$25                              | 9,378<br>12,590                          | Clear Channel Entertainment                                      |
| KENNY CHESNEY, MONTGOMERY GENTRY   | Carolina Amphitheater, Marion, S.C. Aug. 23                     | \$406,859<br>\$68/\$53/\$33                            | 10,241<br>20,746                         | Jack Utsick Presents, The Messina Group                          |
| TOBY KEITH, SCOTTY EMERICK   | Allegan County Fair, Allegan, Mich. Sept. 11                    | \$402,964<br>\$37/\$32                                 | 12,441<br>sellout                        | in-house   |
| MADISON BLUES FESTIVAL: B.B. KING, AL GREEN, JEFF BECK, SUSAN TEDESCHI, SHEMEKIA COPELAND & OTHERS | Olin Park, Madison, Wis. Aug. 23-24                             | \$396,660<br>\$55/\$27.50                              | 11,372<br>15,000 two shows               | Jam Productions, Last Coast Productions                          |
| THE DOORS 21ST CENTURY   | Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 24    | \$396,415<br>\$62/\$25                                 | 8,248<br>13,944                          | Clear Channel Entertainment                                      |

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Touring Music

# Strait Sets Sights On Tour Three-Peat

Country king **George Strait** will return to arenas in 2004, marking his third straight arena tour after several years of successful, multi-act George Strait Country Music fest stadium tours. The 21-city run begins Jan. 1 at the **MGM Grand Garden Arena** in Las Vegas. Tickets, priced at \$50, \$75 and \$90, go up Oct. 4. All dates will be promoted by longtime Strait associates **Ben Farrell** of Lon Varnell Enterprises and

dates. The top-grossing date on the tour was March 8 at the **Pyramid Arena** in Memphis, at \$1.2 million.

**HERE'S TO NEIL:** The 17th annual Bridge School benefit concert is set for Oct. 25, once again at **Shoreline Amphitheater** in Mountain View, Calif. So far the lineup includes **Crosby, Stills, Nash & Young**; **Willie Nelson**; **Pearl Jam**; **Incubus**; **Wilco**; **Dashboard Confessional**; and **Counting Crows**.

**Louis Messina** of the Messina Group. **Dierks Bentley** and **Kellie Coffey** will open.

No sponsor has been announced, but Strait manager **Erv Woolsey** expects one to be in place by the time the tour starts.

"We're talking to some people, and anticipate going out with a title sponsor," Woolsey

says, adding that the current sponsorship environment is particularly difficult. "It's brutal."

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



STRAIT: WRANGLING ENDORSEMENTS

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

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

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

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**HARD ROCK:** Clear Channel Entertainment will promote dates on **Chris Rock's** North American stand-up tour, titled the **Black Ambition** tour, that will run into 2004. The Motorola-sponsored trek of mostly theaters and mid-sized arenas begins Oct. 15 at the **Palace Theatre** in Cleveland.

**BANG ON:** The inaugural MTV2 Headbangers Ball tour will begin Oct. 28 at the **Spectrum** in Montreal, featuring **Killswitch Engage**, **Lamb of God** and **Shadows Fall**, who will all rotate as headliners. The opening act for the first leg of the tour is **Unearth**; **God Forbid** will open the second leg. All three headliners are also featured on the first "MTV2 Headbangers Ball" CD, due Oct. 7. The set includes cuts from such like-minded acts as **Godsmack**, **Slayer**, **Hatebreed**, **Cold**, **Marilyn Manson**, **Mushroomhead**, **Ill Niño**, **Spineshank**, **Chimaira**, **Staind**, **Eighteen Visions** and more.

The album and tour follow the return of the classic MTV hard-rock show "Headbangers Ball" earlier this summer. Its airs on MTV2, hosted by **Jamey Jasta** of **Hatebreed**.

**WHERE DO WE KNOW HIM FROM?** **Chris Cornell** has been named VP of A&R and touring for **BandMerch**, effective immediately. Cornell comes to **BandMerch** from **Blue Grape Merchandising**, where he held a similar position. He will work out of **BandMerch's** Manhattan offices. Cornell's responsibilities will include signing new bands and overseeing merchandise needs for tours. **BandMerch's** current roster includes **Linkin Park**, **DMX**, **Hoobastank**, **Jurassic 5**, the **White Stripes**, **Rooney**, **System of a Down** and many others.



# Ying Yang Scores Big For TVT

BY RASHAUN HALL

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

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

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

The Atlanta-based duo of D Roc and Kaine signed with TVT earlier this year (*Billboard*, March 8). Their previous releases, "Thug Walkin'" (Collipark) and "Alley: The Return of the Ying Yang Twins" (Collipark/Koch), sold 164,000 units and 403,000 units, respectively,

according to Nielsen SoundScan.

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

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

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

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

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

"Nothing could have been better than the exposure that we've had for

'Get Low,' especially for Jon and Ying Yang," Burgess says, "but at the same time, it made the scheduling of the



Ying Yang album a challenge. Finally, we found a balance and we're in a great position with this new Ying Yang

album. 'Get Low' has really brought Ying Yang back onto the airwaves and TV, and it took them further than they had ever been before."

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

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

With the recent success of Southern acts like Lil Jon & the East Side Boyz, T.I. and YoungbloodZ, the mar-

ketplace should be ripe for the Ying Yang Twins. However, the duo isn't concerned with album sales.

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

"A lot of people don't know us as D Roc and Kaine," he continues. "They always say, 'There goes one of the Ying Yang Twins!' This is what the South is still fighting for—identity. When we come to New York, they don't know us [individually]; they know our music. So, we're still fighting to get them to understand that the Ying Yang Twins are D Roc and Kaine. Say my name, damn it. That's what we're coming with, with this album."

## Emerging Acts Get Ampt Up

Heineken, ASCAP Team For Year-End Festival Tour

Emerging artists with multi-genre appeal is the premise behind this year's ASCAP Presents... Heineken Ampt Music festival. The 2003 tour—a joint venture between Heineken and ASCAP's rhythm/soul and pop/rock departments—kicks off Oct. 7 in New York.

Highlights include a celebrity Q&A with Gil Scott-Heron and industry-oriented panels and performances by Columbia acts Kenna and Wyclef Jean's Refugee Camp label.

The tour stops next in Atlanta (Oct. 11-12) and Detroit (Nov. 5-6); Chicago dates will be announced shortly. For more details, visit [ascap.com](http://ascap.com).

**MARIA, MARIA:** Denmark may not be the first place you think of when it comes to R&B, but that might soon change with the arrival of Danish import and Soulpower/DreamWorks

recording artist Maria and her debut, "My Soul."

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

"The majority of the album was recorded in London at a studio that Soulshock bought specifically to

record this album," Maria says. "He wanted the album to have a European feel. We wanted to make sure we weren't influenced by other people during the process. We wanted to do what real artists do—find our own path."

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

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

As the title implies, the set musically portrays the ins and outs of wedded life. "I'm on my third time around," O'Neal says of his current marriage. "So I feel qualified to speak on this."

It has been about four years since O'Neal's last studio album. Commuting between London and Minneapolis, the singer is doing a U.K. tour this month with Shalamar and Tavares.

As for a U.S. tour, O'Neal notes, "If someone wants to give me an extensive tour in America, I'll take it. I'm constantly working. I built a worldwide base so I'm not dependent on

Rhythm & Blues™  
By Gail Mitchell  
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| OCTOBER 11 2003 |           | Billboard HOT RAP TRACKS™ |  |
|-----------------|-----------|---------------------------|--|
| THIS WEEK       | LAST WEEK | TITLE                     | IMPRINT/PROMOTION LABEL                                |
| 1               | 2         | GET LOW                   | Lil Jon & The East Side Boyz Featuring Ying Yang Twins |
| 2               | 4         | DAMN!                     | YoungBloodZ Featuring Lil Jon                          |
| 3               | 1         | SHAKE YA TAILFEATHER      | Nelly, P. Diddy & Murphy Lee                           |
| 4               | 3         | RIGHT THURR               | Chingy   |
| 5               | 8         | STAND UP                  | Ludacris Featuring Shawna                              |
| 6               | 5         | INTO YOU                  | Fabulous Featuring Tamia Or Ashanti                    |
| 7               | 7         | CAN'T STOP, WON'T STOP    | Young Gunz   |
| 8               | 6         | P.I.M.P.                  | 50 Cent  |
| 9               | 10        | HOLIDAE IN                | Chingy Featuring Ludacris & Snoop Dogg                 |
| 10              | 13        | THE WAY YOU MOVE          | OutKast Featuring Sleepy Brown                         |
| 11              | 11        | SUGA SUGA                 | Baby Bash Featuring Frankie J                          |
| 12              | 9         | LET'S GET DOWN            | Bow Wow Featuring Baby                                 |
| 13              | 12        | GOT SOME TEETH            | Obie Trice   |
| 14              | 19        | WAT DA HOOK GON BE        | Murphy Lee Featuring Jermaine Dupri                    |
| 15              | 17        | IF I CAN'T                | 50 Cent  |
| 16              | 16        | 24'S                      | T.I.   |
| 17              | 14        | WHERE THE HOOD AT?        | DMX  |
| 18              | 20        | FLY                       | 213  |
| 19              | 15        | MAGIC STICK               | Lil' Kim Featuring 50 Cent                             |
| 20              | 25        | PON DE RIVER, PON DE BANK | Elephant Man   |
| 21              | 18        | LIKE GLUE                 | Sean Paul  |
| 22              | 24        | DELIVERANCE               | Bubba Sparxxx  |
| 23              | NEW       | NAGGIN                    | Ying Yang Twins  |
| 24              | NEW       | BAD BOY THIS BAD BOY THAT | Bad Boy's Da Band                                      |
| 25              | NEW       | PARTY TO DAMASCUS         | Wyclef Jean Featuring Missy Elliott                    |

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.



Additional reporting by Rashaun Hall.



OCTOBER 11  
2003

# Billboard® TOP R&B/HIP-HOP ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan |                                     | Title  | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan |  | Title   | PEAK POSITION |
|-----------|-----------|------------|----------------|--|-------------------------------------|--|---------------|-----------|-----------|------------|----------------|--|--|---|---------------|
|           |           |            |                | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL |  |               |           |           |            |                | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL                              |   |               |
| 1         | 73        | —          | 2              | <b>NUMBER 1/GREATEST GAINER</b>  | 1 Week At Number 1                  | <b>OUTKAST</b>                                   | 1             | 50        | 46        | 38         | 10             | <b>SMOKIE NORFUL</b>   | EMI GOSP/EL 20374 (9.98/16.98) [M]                               | I Need You Now                                  | 26            |
| 2         | 67        | —          | 2              | <b>PACESETTER</b>  |                                     | <b>R. KELLY</b>                                  | 2             | 51        | 39        | 32         | 25             | <b>GINUWINE</b>  | EPIC 86960/SONY MUSIC (12.98 EQ/18.98)                           | The Senior                                      | 1             |
| 3         | NEW       | 1          | 1              | <b>HOT SHOT DEBUT</b>  |                                     | <b>OBIE TRICE</b>                                | 3             | 52        | 38        | 28         | 14             | <b>THREE 6 MAFIA</b>   | HYPNOTIZE MINDS/COLUMBIA 89030/SONY MUSIC (11.98 EQ/18.98)       | Da Unbreakables                                 | 2             |
| 4         | 1         | —          | 2              |  |                                     | <b>DMX</b>                                       | 1             | 53        | 49        | 40         | 47             | <b>JAHEIM</b>  | DIVINE MILL 48214/WARNER BROS. (18.98 CD)                        | Still Ghetto                                    | 3             |
| 5         | NEW       | 1          | 1              |  |                                     | <b>MURPHY LEE</b>                                | 5             | 54        | 56        | 49         | 27             | <b>KINDRED THE FAMILY SOUL</b>   | HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M]             | Surrender To Love                               | 29            |
| 6         | 2         | —          | 2              |  |                                     | <b>ERYKAH BADU</b>                               | 2             | 55        | 55        | 41         | 7              | <b>BIG GIPP</b>  | GOODIE MOB/IN THE PAINT 8481/KOCH (18.98 CD) [M]                 | Mutant Mindframe                                | 20            |
| 7         | NEW       | 1          | 1              |  |                                     | <b>ANTHONY HAMILTON</b>                          | 7             | 56        | 41        | 37         | 4              | <b>DO OR DIE</b>   | J PRINCE 42028/RAP-A-LOT 4 LIFE (18.98 CD)                       | Pimpin Ain't Dead                               | 17            |
| 8         | 4         | —          | 2              |  |                                     | <b>YING YANG TWINS</b>                           | 4             | 57        | 47        | 33         | 14             | <b>BLACK EYED PEAS</b>   | A&M 000699/INTERSCOPE (18.98 CD)                                 | Elephunk  | 23            |
| 9         | 7         | 5          | 11             |  |                                     | <b>CHINGY</b>                                    | 2             | 58        | NEW       | 1          | 1              | <b>ATMOSPHERE</b>  | RHYMESAYERS ENTERTAINMENT/FAT BEATS 86690/EPITAPH (17.98 CD) [M] | Seven's Travels                                 | 58            |
| 10        | 6         | 7          | 15             |  |                                     | <b>BEYONCE</b>                                   | 1             | 59        | 44        | 42         | 1              | <b>TYRONE DAVIS</b>  | FUTURE 1005 (10.98/18.98)  | Come To Daddy                                   | 42            |
| 11        | 5         | 1          | 8              |  |                                     | <b>YOUNGBLOODZ</b>                               | 1             | 60        | 53        | 48         | 15             | <b>VARIOUS ARTISTS</b>   | VP/ATLANTIC 83654/AG (17.98 CD)                                  | Reggae Gold 2003                                | 14            |
| 12        | 3         | —          | 2              |  |                                     | <b>SHEEK LOUCH</b>                               | 3             | 61        | 43        | 34         | 5              | <b>FRAYSER BOY</b>   | HYPNOTIZE MINDS 3606/STREET LEVEL (17.98 CD) [M]                 | Gone On That Bay                                | 23            |
| 13        | 11        | —          | 2              |  |                                     | <b>ARETHA FRANKLIN</b>                           | 11            | 62        | 50        | 39         | 47             | <b>JUSTIN TIMBERLAKE</b>   | JIVE 41823/ZOMBA (12.98/18.98)                                   | Justified                                       | 2             |
| 14        | 15        | 16         | 3              |  |                                     | <b>SOUNDTRACK</b>                                | 14            | 63        | 51        | 43         | 10             | <b>JOE BUDDEN</b>  | DEF JAM 000505/IDJMG (10.98/18.98)                               | Joe Budden                                      | 2             |
| 15        | 8         | 2          | 4              |  |                                     | <b>MARY J. BLIGE</b>                             | 1             | 64        | 52        | 46         | 7              | <b>EMINEM</b>  | WEB/AFTERMATH 493290/INTERSCOPE (12.98/18.98)                    | The Eminem Show                                 | 1             |
| 16        | 13        | 9          | 4              |  |                                     | <b>LIL JON &amp; THE EAST SIDE BOYZ</b>          | 2             | 65        | 59        | 50         | 3              | <b>DAVID BANNER</b>  | SRC/UNIVERSAL 000576/UMRG (12.98 CD)                             | Mississippi: The Screwed & Chopped Album        | 50            |
| 17        | 12        | 6          | 4              |  |                                     | <b>T.I.</b>                                      | 2             | 66        | 63        | —          | 3              | <b>GARY L. WYATT</b>   | HR 9198/WEW (16.98 CD)   | I Do Love You                                   | 63            |
| 18        | 10        | 3          | 7              |  |                                     | <b>VARIOUS ARTISTS</b>                           | 1             | 67        | NEW       | 1          | 1              | <b>LATIF</b>   | MOTOWN 000517/UMRG (12.98 CD) [M]                                | Love In The First                               | 67            |
| 19        | 14        | 8          | 3              |  |                                     | <b>CALVIN RICHARDSON</b>                         | 8             | 68        | 54        | 47         | 31             | <b>HEATHER HEADLEY</b>   | RCA 69376/RMG (12.98/18.98)                                      | This Is Who I Am                                | 14            |
| 20        | 17        | 12         | 14             |  |                                     | <b>ASHANTI</b>                                   | 1             | 69        | 57        | 62         | 46             | <b>DOTTIE PEOPLES</b>  | ATLANTA INT L 10279 (8.98/13.98)                                 | Churchin' With Dottie                           | 49            |
| 21        | 9         | —          | 2              |  |                                     | <b>BUBBA SPARXXX</b>                             | 9             | 70        | 62        | 55         | 27             | <b>CAM'RON PRESENTS THE DIPLOMATS</b>  | ROC-A-FELLA/DEF JAM 063211/IDJMG (12.98 CD)                      | Diplomatic Immunity                             | 71            |
| 22        | 19        | 10         | 6              |  |                                     | <b>JUELZ SANTANA</b>                             | 3             | 71        | NEW       | 1          | 1              | <b>SOUNDTRACK</b>  | RAPROCK/PYRAMID 691015/ARK 21 (18.98 CD)                         | A Hip Hop Story: Tha Movie                      | 71            |
| 23        | 16        | 4          | 8              |  |                                     | <b>E-40</b>                                      | 4             | 72        | NEW       | 1          | 1              | <b>VARIOUS ARTISTS</b>   | GRP 000115/VG (18.98 CD)   | A Twist Of Motown                               | 72            |
| 24        | 25        | 20         | 3              |  |                                     | <b>KEM</b>                                       | 14            | 73        | 61        | 53         | 22             | <b>BONE CRUSHER</b>  | BREAK EM DFF/SD SO DEF 50995/ARISTA (18.98 CD)                   | AttenCHUN!                                      | 1             |
| 25        | 20        | 13         | 11             |  |                                     | <b>LUTHER VANDROSS</b>                           | 1             | 74        | 58        | 45         | 11             | <b>DA BRAT</b>   | SD SO DEF 51586/ARISTA (11.98/18.98)                             | Limelite, Luv & Niteclubz                       | 6             |
| 26        | 18        | 11         | 11             |  |                                     | <b>SOUNDTRACK</b>                                | 1             | 75        | 66        | 57         | 41             | <b>TYRESE</b>  | J 20041/RMG (12.98/18.98)  | I Wanna Go There                                | 2             |
| 27        | 22        | 19         | 3              |  |                                     | <b>R. KELLY</b>                                  | 1             | 76        | 65        | 60         | 57             | <b>NELLY</b>   | FD REEL/UNIVERSAL 017747/UMRG (12.98/18.98)                      | Nellyville                                      | 1             |
| 28        | 23        | 22         | 19             |  |                                     | <b>DWELE</b>                                     | 22            | 77        | 60        | 52         | 21             | <b>LIL' KIM</b>  | QUEEN BEE/ATLANTIC 83572/AG (12.98/18.98)                        | La Bella Mafia                                  | 4             |
| 29        | 21        | 14         | 3              |  |                                     | <b>50 CENT</b>                                   | 1             | 78        | NEW       | 1          | 1              | <b>BOOBE &amp; THE YOUNG FARMERS</b>   | ONE WAY 12345 (12.98 CD)   | One Way Up                                      | 78            |
| 30        | 24        | 15         | 7              |  |                                     | <b>VARIOUS ARTISTS</b>                           | 1             | 79        | NEW       | 1          | 1              | <b>CASH KOLA</b>   | WONDERBOY/NUMILLENNIUM 8001/KOCH (17.98 CD)                      | Life In General                                 | 79            |
| 31        | NEW       | 1          | 1              |  |                                     | <b>SILK</b>                                      | 31            | 80        | 72        | 64         | 46             | <b>VIVIAN GREEN</b>  | COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98)                       | Love Story                                      | 14            |
| 32        | NEW       | 1          | 1              |  |                                     | <b>BABY BASH</b>                                 | 32            | 81        | 69        | 54         | 22             | <b>YUKMOUTH</b>  | J PRINCE 42028/RAP-A-LOT 4 LIFE (18.98 CD)                       | Godzilla  | 21            |
| 33        | 27        | 18         | 4              |  |                                     | <b>BOW WOW</b>                                   | 4             | 82        | 68        | 58         | 5              | <b>BOO &amp; GOTTI</b>   | CASH MONEY/UNIVERSAL 000542/UMRG (11.98/18.98) [M]               | Perfect Timing                                  | 32            |
| 34        | 28        | 23         | 4              |  |                                     | <b>SEAN PAUL</b>                                 | 4             | 83        | 80        | 80         | 41             | <b>ANITA BAKER</b>   | ATLANTIC 78209/RHINO (17.98 CD)                                  | The Best Of Anita Baker                         | 29            |
| 35        | 26        | 17         | 5              |  |                                     | <b>NAPPY ROOTS</b>                               | 9             | 84        | 96        | 89         | 7              | <b>T. NAIJA</b>  | NOK 0537 (15.98 CD)  | Rhythm Of Love                                  | 58            |
| 36        | 29        | 24         | 2              |  |                                     | <b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> | 1             | 85        | 64        | 44         | 20             | <b>SOULJA SLIM</b>   | CUT THROAT COMMITTY/IN THE PAINT 5703/KOCH (18.98 CD)            | Years Later... A Few Months After               | 44            |
| 37        | 31        | 26         | 10             |  |                                     | <b>MONICA</b>                                    | 2             | 86        | 82        | 77         | 10             | <b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>                                   | VERITY 43176/ZOMBA (11.98/17.98) [M]                             | Family Affair II: Live At Radio City Music Hall | 37            |
| 38        | 40        | 36         | 5              |  |                                     | <b>FLOETRY</b>                                   | 4             | 87        | NEW       | 1          | 1              | <b>YAHZARAH</b>  | THREE KEYS 22256/LIGHTYEAR (12.98 CD)                            | Blackstar                                       | 87            |
| 39        | 32        | —          | 2              |  |                                     | <b>VARIOUS ARTISTS</b>                           | 32            | 88        | 75        | 59         | 14             | <b>BLU CANTRELL</b>  | RED ZONE 51132/ARISTA (18.98 CD)                                 | Bittersweet                                     | 8             |
| 40        | 33        | 30         | 19             |  |                                     | <b>DAVID BANNER</b>                              | 1             | 89        | 88        | 63         | 7              | <b>GOAPELE</b>   | SKYBLAZE 230108/HIERO IMPERIUM (16.98 CD)                        | Even Closer                                     | 63            |
| 41        | 30        | 25         | 30             |  |                                     | <b>FABOLOUS</b>                                  | 3             | 90        | 77        | 74         | 13             | <b>INDIA.ARIE</b>  | MOTOWN 064755/UMRG (12.98/18.98)                                 | Voyage To India                                 | 1             |
| 42        | 35        | 51         | 9              |  |                                     | <b>MICHAEL McDONALD</b>                          | 31            | 91        | 74        | 76         | 8              | <b>LIL' BOOSIE AND WEBBIE</b>  | TRILL 6310 (10.98/16.98)   | Pimp C Presents... Ghetto Stories               | 56            |
| 43        | 36        | 29         | 9              |  |                                     | <b>JS</b>  | 11            | 92        | 79        | —          | 4              | <b>JEDI MIND TRICKS</b>  | BABYGRANDE 006* (17.98 CD) [M]                                   | Visions Of Gandhi                               | 61            |
| 44        | NEW       | 1          | 1              |  |                                     | <b>AESOP ROCK</b>                                | 44            | 93        | 78        | 67         | 15             | <b>SCARFACE</b>  | J PRINCE 42024/RAP-A-LOT (12.98/18.98)                           | Balls And My Word                               | 3             |
| 45        | 42        | 35         | 11             |  |                                     | <b>JAVIER</b>                                    | 18            | 94        | 81        | 66         | 3              | <b>ONYX</b>  | IN THE PAINT 9923/KOCH (18.98 CD)                                | Triggernometry                                  | 66            |
| 46        | 34        | 21         | 3              |  |                                     | <b>CECE WINANS</b>                               | 21            | 95        | 94        | 61         | 14             | <b>GANG STARR</b>  | VIRGIN 80247* (12.98/18.98)                                      | The Ownerz                                      | 5             |
| 47        | 48        | —          | 2              |  |                                     | <b>VICKIE WINANS</b>                             | 47            | 96        | NEW       | 1          | 1              | <b>KIRK FRANKLIN</b>   | GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)                          | The Rebirth Of Kirk Franklin                    | 1             |
| 48        | 37        | 31         | 10             |  |                                     | <b>MYA</b>                                       | 2             | 97        | 85        | 78         | 18             | <b>FRANKIE J</b>   | COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)                          | What's A Man To Do?                             | 33            |
| 49        | 45        | 27         | 9              |  |                                     | <b>LSG</b>                                       | 3             | 98        | 71        | 90         | 30             | <b>DONNIE MCCLURKIN</b>  | VERITY 43199/ZOMBA (12.98/18.98)                                 | Donnie McClurkin... Again                       | 12            |
|           |           |            |                |  |                                     |  |               | 99        | NEW       | 1          | 1              | <b>VIKTOR VAUGHN AKA MF DOOM</b>   | TRAFFIC 2409*/FAT BEATS (13.98 CD)                               | Vaudeville Villain                              | 99            |
|           |           |            |                |  |                                     |  |               | 100       | 100       | —          | 2              | <b>KANE &amp; ABEL WITH THE MOST WANTED BOYS</b>   | MOST WANTED 1001 (15.98 CD)                                      | Welcome Home                                    | 100           |

OCTOBER 11  
2003

# Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

| THIS WEEK | LAST WEEK | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan |                                       | TOTAL CHART WKS | THIS WEEK | LAST WEEK | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan |  | TOTAL CHART WKS                 |     |
|-----------|-----------|--|---------------------------------------|-----------------|-----------|-----------|--|--|---------------------------------|-----|
|           |           | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL   |                 |           |           | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL                  |                                 |     |
| 1         | 4         | <b>BOB MARLEY AND THE WAILERS</b>  | 109 Weeks At Number 1                 | 360             | 13        | —         | <b>EARTH, WIND &amp; FIRE</b>  | LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)    | Greatest Hits                   | 6   |
| 2         | 3         | <b>THE NOTORIOUS B.I.G.</b>  | Life After Death                      | 298             | 14        | 18        | <b>R. KELLY</b>  | JIVE 41705/ZOMBA (12.98/18.98)                       | tp-2.com                        | 116 |
| 3         | 13        | <b>MICHAEL JACKSON</b>   | Thriller                              | 268             | 15        | 23        | <b>LAURYN HILL</b>   | RUFFHOUSE/COLUMBIA 69035/SONY MUSIC (11.98 EQ/17.98) | The Miseducation Of Lauryn Hill | 137 |
| 4         | 1         | <b>2PAC</b>  | All Eyez On Me                        | 390             | 16        | 5         | <b>JAY-Z</b>   | FREEZE/ROC-A-FELLA 50040/CAPITOL (10.98/17.98)       | Reasonable Doubt                | 297 |
| 5         | 14        | <b>BARRY WHITE</b>   | All Time Greatest Hits                | 257             | 17        | —         | <b>MARY J. BLIGE</b>   | MCA 111156* (12.98/18.98)                            | My Life                         | 191 |
| 6         | 6         | <b>BONE THUGS-N-HARMONY</b>  | E. 1999 Eternal                       | 290             | 18        | 12        | <b>2PAC</b>  | AMARU/JIVE 41636/ZOMBA (11.98/17.98)                 | Me Against The World            | 368 |
| 7         | 16        | <b>SADE</b>  | The Best Of Sade                      | 395             | 19        | 15        | <b>AL GREEN</b>  | HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)       | Greatest Hits                   | 439 |
| 8         | 2         | <b>2PAC</b>  | Greatest Hits                         | 249             | 20        | —         | <b>SADE</b>  | EPIC 85185/SONY MUSIC (12.98 EQ/18.98)               | Lovers Rock                     | 76  |
| 9         | 10        | <b>EMINEM</b>  | The Marshall Mathers LP               | 136             | 21        | 19        | <b>R. KELLY</b>  | JIVE 41625/ZOMBA (18.98/24.98)                       | R.                              | 105 |
| 10        | 7         | <b>THE NOTORIOUS B.I.G.</b>  | Ready To Die                          | 411             | 22        | —         | <b>PRINCE</b>  | WARNER BROS 74272 (18.98 CD)                         | The Very Best Of Prince         | 9   |
| 11        | 8         | <b>MAKAVELI</b>  | The Don Killuminati: The 7 Day Theory | 276             | 23        | 17        | <b>DR. DRE</b>   | AFTERMATH 490485*/INTERSCOPE (12.98/18.98)           | Dr. Dre—2001                    | 184 |
| 12        | 11        | <b>JAHEIM</b>  | Ghetto Love                           | 132             | 24        | 22        | <b>MARY J. BLIGE</b>   | UPTOWN/110681/MCA (6.98/11.98)                       | What's The 411?                 | 182 |
|           |           |  |                                       |                 | 25        | 24        | <b>JAGGED EDGE</b>   | SD SO DEF/COLUMBIA/SONY MUSIC (12.98 EQ/18.98)       | J.E. Heartbreak                 | 80  |

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● 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 biggest percentage growth. Heatseeker Impact shows albums removed from seekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



OCTOBER 11 2003 **Billboard** **HOT R&B/HIP-HOP AIRPLAY**

| THIS WEEK | LAST WEEK | WKS. ON | TITLE                           | ARTIST (IMPRINT/PROMOTION LABEL)                  | THIS WEEK | LAST WEEK | WKS. ON | TITLE                            | ARTIST (IMPRINT/PROMOTION LABEL)                 | THIS WEEK | LAST WEEK | WKS. ON | TITLE                                    | ARTIST (IMPRINT/PROMOTION LABEL)                    |
|-----------|-----------|---------|---------------------------------|---|-----------|-----------|---------|----------------------------------|--|-----------|-----------|---------|--|---|
| 1         | 1         | 15      | <b>Baby Boy</b>                 | BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)            | 26        | 22        | 23      | <b>In Those Jeans</b>            | GINUWINE (EPIC/SUM)                              | 51        | —         | 1       | <b>Runnin</b>                            | TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE) |
| 2         | 2         | 16      | <b>Damn!</b>                    | YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)      | 27        | 30        | 27      | <b>Dance With My Father</b>      | LUTHER VANDROSS (J/RMG)                          | 52        | 62        | 2       | <b>Love You More</b>                     | GINUWINE (EPIC/SUM)                                 |
| 3         | 8         | 9       | <b>Stand Up</b>                 | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG) | 28        | 35        | 9       | <b>Danger</b>                    | ERYKAH BADU (MOTOWN/UMRG)                        | 53        | 42        | 15      | <b>Light Your A** On Fire</b>            | BUSTA RHYMES (STAR TRAK/ARISTA)                     |
| 4         | 3         | 27      | <b>Get Low</b>                  | LIL JON & THE EAST SIDE BOYZ (BME/TVT)            | 29        | 24        | 32      | <b>I Wish I Wasn't</b>           | HEATHER HEADLEY (RCA/RMG)                        | 54        | 66        | 3       | <b>More &amp; More</b>                   | JOE (JIVE)  |
| 5         | 11        | 18      | <b>Rain On Me</b>               | ASHANTI (MURDER INC./DEF JAM/UMG)                 | 30        | 38        | 15      | <b>Pon De River, Pon De Bank</b> | ELEPHANT MAN (VP/ATLANTIC)                       | 55        | 47        | 12      | <b>Find A Way</b>                        | DWELE (VIRGIN)                                      |
| 6         | 4         | 22      | <b>Frontin'</b>                 | PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)           | 31        | 29        | 17      | <b>24's</b>                      | T.I. (GRAND HUSTLE/ATLANTIC)                     | 56        | 52        | 17      | <b>Superstar</b>                         | RUBEN STUDDARD (J/RMG)                              |
| 7         | 5         | 17      | <b>Shake Ya Tailfeather</b>     | NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)       | 32        | 41        | 7       | <b>Got Some Teeth</b>            | DBIE TRICE (SHADY/INTERSCOPE)                    | 57        | 55        | 3       | <b>Hot &amp; Wet</b>                     | 112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/UMG)           |
| 8         | 6         | 14      | <b>Thoa Thoin</b>               | R. KELLY (JIVE)                                   | 33        | 51        | 8       | <b>Getting Late</b>              | FLOETRY (SOLJAZZ/DREAMWORKS)                     | 58        | 58        | 2       | <b>Stunt 101</b>                         | G-UNIT (G-UNIT/SHADY/INTERSCOPE)                    |
| 9         | 7         | 23      | <b>Right Thurr</b>              | CHINGY (DISTURBING THE PEACE/CAPITOL)             | 34        | 43        | 7       | <b>Wat Da Hook Gon Be</b>        | MURPHY LEE (FO' REE/UNIVERSAL/UMRG)              | 59        | 59        | 3       | <b>Party To Damascus</b>                 | WYCLEF JEAN FEAT. MISSY ELLIOTT (CYCLEF/J/RMG)      |
| 10        | 10        | 20      | <b>Can't Stop, Won't Stop</b>   | YOUNG GUNZ (ROC-A-FELLA/DEF JAM/UMG)              | 35        | 39        | 12      | <b>Summertime</b>                | BEYONCE (MUSIC WORLD/COLUMBIA/SUM)               | 60        | 63        | 4       | <b>U Got That Love (Call It A Night)</b> | GERALD LEVINT (ELEKTRA/VEEG)                        |
| 11        | 14        | 27      | <b>Step In The Name Of Love</b> | R. KELLY (JIVE)                                   | 36        | 45        | 5       | <b>Bad Boy This Bad Boy That</b> | BAD BOY'S O.A. BAND (BAD BOY/UMRG)               | 61        | 65        | 8       | <b>I Need You Now</b>                    | SMOKE NORFUL (EMI GOSPEL)                           |
| 12        | 9         | 21      | <b>Into You</b>                 | FABOLOUS (DESERT STORM/ELEKTRA/VEEG)              | 37        | 40        | 24      | <b>I'll Never Leave</b>          | R. KELLY (JIVE)                                  | 62        | 73        | 3       | <b>Down For Me</b>                       | LOON FEAT. MARIO WINANS (BAD BOY/UMRG)              |
| 13        | 12        | 27      | <b>P.I.M.P.</b>                 | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)              | 38        | —         | 1       | <b>Pass That Dutch</b>           | MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)       | 63        | 60        | 4       | <b>Backlight</b>                         | JAHEIM (DIVINE MILL/WARNER BROS.)                   |
| 14        | 13        | 24      | <b>Come Over</b>                | AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)              | 39        | 32        | 20      | <b>Officially Missing You</b>    | TAMIA (ELEKTRA/VEEG)                             | 64        | —         | 1       | <b>Clap Back</b>                         | J.A. RULE (MURDER INC./DEF JAM/UMG)                 |
| 15        | 15        | 8       | <b>Doh!</b>                     | MARY J. BLIGE (GEFFEN)                            | 40        | 46        | 10      | <b>Busted</b>                    | THE ISLEY BROTHERS (DREAMWORKS)                  | 65        | 54        | 17      | <b>My Love Is Like... Wo</b>             | MYA (A&M/INTERSCOPE)                                |
| 16        | 17        | 9       | <b>Walked Outta Heaven</b>      | JAGGED EDGE (COLUMBIA/SUM)                        | 41        | 34        | 3       | <b>Put That Woman First</b>      | JAHEIM (DIVINE MILL/WARNER BROS.)                | 66        | 57        | 7       | <b>Calling All Girls</b>                 | ATL (INDYTIME/EPIC/SUM)                             |
| 17        | 20        | 6       | <b>Holiday In</b>               | CHINGY (DISTURBING THE PEACE/CAPITOL)             | 42        | 25        | 17      | <b>Let's Get Down</b>            | BOB WOVW FEAT. BABY (COLUMBIA/SUM)               | 67        | 74        | 2       | <b>Salt Shaker</b>                       | YING YANG TWINS (COLLIPARK/TVT)                     |
| 18        | 16        | 11      | <b>Clubbin</b>                  | MARQUEE HOUSTON (T.U.G./ELEKTRA/VEEG)             | 43        | 50        | 8       | <b>Milkshake</b>                 | KELIS (STAR TRAK/ARISTA)                         | 68        | 69        | 3       | <b>Shake That Monkey</b>                 | TOO SHORT (SHORT/JIVE)                              |
| 19        | 28        | 5       | <b>The Way You Move</b>         | OUTKAST FEAT. SLEEPY BROWN (ARISTA)               | 44        | 33        | 20      | <b>Like Glue</b>                 | SEAN PAUL (VP/ATLANTIC)                          | 69        | 64        | 16      | <b>Love At 1st Sight</b>                 | MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)             |
| 20        | 19        | 22      | <b>Signs Of Love Makin'</b>     | TYRESE (J/RMG)                                    | 45        | 49        | 18      | <b>Naggin</b>                    | YING YANG TWINS (COLLIPARK/TVT)                  | 70        | —         | 1       | <b>This Is How We Do</b>                 | BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)              |
| 21        | 18        | 26      | <b>So Gone</b>                  | MONICA (J/RMG)                                    | 46        | 44        | 22      | <b>What Up Gangsta</b>           | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)             | 71        | 61        | 8       | <b>Nookie (Real Good)</b>                | JACK-O FEAT. ROONEY (POE BOY/SOBE/WARNER BROS.)     |
| 22        | 21        | 10      | <b>Read Your Mind</b>           | AVANT (GEFFEN)                                    | 47        | 48        | 30      | <b>Like A Pimp</b>               | DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG) | 72        | 56        | 7       | <b>What A Girl Wants</b>                 | B2K (T.U.G./EPIC/SUM)                               |
| 23        | 23        | 21      | <b>Crazy In Love</b>            | BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)                | 48        | 36        | 8       | <b>Fly</b>                       | 213 (D.P.G.)                                     | 73        | 67        | 3       | <b>Comin' From Where I'm From</b>        | ANTHONY HAMILTON (SO SO DEF/ARISTA)                 |
| 24        | 27        | 28      | <b>Love Calls</b>               | KEM (KEMISTRY/MOTOWN/UMRG)                        | 49        | 53        | 18      | <b>Crazy</b>                     | JAVIER (CAPITOL)                                 | 74        | —         | 3       | <b>Just A Dog</b>                        | BIG MDE (WRECKSHOP)                                 |
| 25        | 26        | 8       | <b>Knock Knock</b>              | MONICA (J/RMG)                                    | 50        | 31        | 13      | <b>Where The Hood At?</b>        | OMX (RUFF RYDERS/DEF JAM/UMG)                    | 75        | 71        | 4       | <b>The Crown</b>                         | J.A. RULE (MURDER INC./DEF JAM/UMG)                 |

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' Rad-i-o 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.

**Music R&B/Hip-Hop**

# Heineken, Def Jam Head For Dancehall

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

album] because Heineken is raising money for kids and putting music back in schools," he adds. "That's a touchy subject for 112, because had music not been in the schools when we came up, we might not be here."



**THE GARDEN GOES BLACK:** Jay-Z will hit the road to promote his final project, "The Black Album." The set and yet-to-be-titled tour will launch Nov. 25 in New York at Madison Square Garden. Proceeds from the tour will benefit the Hip-Hop Summit Action Network and the Shawn Carter Scholarship Fund.

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

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

Due Oct. 14, a portion of the proceeds from the reggae/hip-hop-inspired set will benefit the Grammy Foundation and the Shawn Carter Foundation, which was created by Jay-Z.

"Historically, dancehall is at the core of hip-hop, and its influence has never been more apparent than it is now, with several major dancehall artists climbing the charts," Heineken brand manager/Heineken Music Initiative president **Scott Hunter Smith** says. "Our relationships with Def Jam and Tuff Gong/Ghetto Youths allowed us to bring the top artists in both genres together and create a record that people will really respond to."

The companies recently celebrated the album's forthcoming release with a party and concert at the Grand Lido Braco resort in Jamaica. During the three-day event, **DJ Irie** of R&B WEDR Miami hosted a series of concerts featuring several acts from the compilation, including **Wonder**, **112**, **CNN (Capone and N.O.R.E.)**, **Damian "Jr. Gong" Marley**, **Elephant Man** and **Joe Budden**.

112's **Daron** says of the group's contribution, "[Our single] 'Na Na Na' already had a reggae influence, so when we decided to do a remix, we knew we had to take it to the next level. We thought back to [Craig Mack's] 'Flava Ya Ear' remix from the early Bad Boy days, and we got four of the hottest reggae artists—**Damian Marley**, **Spragga Benz**, **Lady Saw** and **Buccaneer**.

"We're very excited about [the

**Beats & Rhymes**  
By Rashaun Hall  
rhall@billboard.com



OCTOBER 11 2003 **Billboard** **HOT R&B/HIP-HOP SINGLES SALES**

| THIS WEEK | LAST WEEK | WKS. ON | TITLE                                 | ARTIST (IMPRINT/PROMOTION LABEL)                  | THIS WEEK | LAST WEEK | WKS. ON | TITLE                            | ARTIST (IMPRINT/PROMOTION LABEL)                      | THIS WEEK | LAST WEEK | WKS. ON | TITLE  | ARTIST (IMPRINT/PROMOTION LABEL)                        |
|-----------|-----------|---------|---------------------------------------|---|-----------|-----------|---------|----------------------------------|---|-----------|-----------|---------|--|---|
| 1         | 1         | 7       | <b>Walked Outta Heaven</b>            | JAGGED EDGE (COLUMBIA/SUM)                        | 26        | 36        | 12      | <b>P.I.M.P.</b>                  | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)                  | 51        | —         | 4       | <b>Didn't You Know</b>                       | THA' RAYNE (DIVINE MILL/ARISTA)                         |
| 2         | 2         | 9       | <b>Calling All Girls</b>              | ATL (INDYTIME/EPIC/SUM)                           | 27        | 20        | 8       | <b>Where The Hood At?</b>        | DMX (RUFF RYDERS/DEF JAM/UMG)                         | 52        | 62        | 34      | <b>Through The Rain</b>                      | MARIAH CAREY (MONARCI/ISLAND/UMG)                       |
| 3         | 7         | 8       | <b>Soul Shake</b>                     | NATHANIEL LAMAR (JENSTAR)                         | 28        | 31        | 19      | <b>Uh-Oh</b>                     | THE PROJECT 2B (INCE/DRPHEUS)                         | 53        | —         | 17      | <b>Angel</b>                                 | AMANDA PEREZ (POWERHOUSE/VIRGIN)                        |
| 4         | 4         | 9       | <b>I Like</b>                         | AJ (RIPE)   | 29        | 25        | 18      | <b>Frontin'</b>                  | PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)               | 54        | 35        | 3       | <b>Cadillac On 22's</b>                      | DAVID BANNER (SRC/UNIVERSAL/UMRG)                       |
| 5         | 12        | 8       | <b>Light Your A** On Fire</b>         | BUSTA RHYMES (STAR TRAK/ARISTA)                   | 30        | 15        | 7       | <b>By The Way</b>                | JESSE POWELL (MONDPO/YD3/RIVIERA)                     | 55        | 63        | 28      | <b>Nothin' Free! / Don't Give A @#&amp;%</b> | OOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)      |
| 6         | 3         | 11      | <b>Love At 1st Sight</b>              | MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)           | 31        | 34        | 9       | <b>Party &amp; Bullsh*t 2003</b> | RAH DIGGA (ELIPE/ODE/J/RMG)                           | 56        | 72        | 33      | <b>Breathe</b>                               | BLU CANTRELL FEAT. SEAN PAUL (REDZINE/ARISTA)           |
| 7         | 14        | 3       | <b>What Cha Gone Do</b>               | PLAYBOY SHAMIE FEAT. LIL FLIP (BALL HAWG)         | 32        | 29        | 9       | <b>Cop That Sh#!</b>             | TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)        | 57        | 60        | 12      | <b>I'm Glad</b>                              | JENNIFER LOPEZ (EPIC)                                   |
| 8         | 9         | 10      | <b>The Way You Move</b>               | OUTKAST FEAT. SLEEPY BROWN (ARISTA)               | 33        | 38        | 5       | <b>Milkshake</b>                 | KELIS (STAR TRAK/ARISTA)                              | 58        | 50        | 10      | <b>Tonite, I'm Yours</b>                     | ZANE FEAT. TANK (PRIORITY/CAPITOL)                      |
| 9         | 6         | 11      | <b>Na Na Na Na</b>                    | 112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/UMG)        | 34        | 27        | 17      | <b>Jimmy Mathis</b>              | BUBBA SPARROCK (BEAT CLUB/INTERSCOPE)                 | 59        | 55        | 11      | <b>Naggin</b>                                | YING YANG TWINS (COLLIPARK/TVT)                         |
| 10        | 11        | 13      | <b>All Night Long</b>                 | SEDUCTION WITH SADDLER (JENSTAR)                  | 35        | 19        | 13      | <b>Thoa Thoin</b>                | R. KELLY (JIVE)                                       | 60        | 52        | 6       | <b>Roun' The Globe</b>                       | NAPPY ROOTS (ATLANTIC)                                  |
| 11        | 8         | 16      | <b>Superstar/Flying Without Wings</b> | RUBEN STUDDARD (J/RMG)                            | 36        | 45        | 6       | <b>Rain On Me</b>                | ASHANTI (MURDER INC./DEF JAM/UMG)                     | 61        | —         | 1       | <b>Emaculant</b>                             | SURVIVALIST (SLAVE)                                     |
| 12        | 10        | 14      | <b>Stand Up</b>                       | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG) | 37        | 37        | 12      | <b>Into You</b>                  | FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/VEEG)      | 62        | —         | 1       | <b>Honk Your Horn</b>                        | DANI STEVENSON (UNIVERSAL/UMRG)                         |
| 13        | 16        | 3       | <b>Grind Right</b>                    | SKENT DIKES FEAT. SLY FAM (WISE OWL)              | 38        | 46        | 13      | <b>Crazy In Love</b>             | BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)                    | 63        | —         | 1       | <b>The Ownerz</b>                            | GANG STARR (VIRGIN)                                     |
| 14        | 5         | 8       | <b>Suga Suga</b>                      | BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)        | 39        | 44        | 3       | <b>Knock Knock</b>               | MONICA (J/RMG)  | 64        | 61        | 16      | <b>My Love Is Like... Wo</b>                 | MYA (A&M/INTERSCOPE)                                    |
| 15        | 17        | 22      | <b>Right Thurr</b>                    | CHINGY (DISTURBING THE PEACE/CAPITOL)             | 40        | 41        | 19      | <b>Like Glue</b>                 | SEAN PAUL (VP/ATLANTIC)                               | 65        | 48        | 39      | <b>Never Scared</b>                          | BONE CRUSHER (BREAK 'EM OFF/SD DEF/ARISTA)              |
| 16        | 13        | 15      | <b>Let's Get Down</b>                 | BOB WOVW FEAT. BABY (COLUMBIA/SUM)                | 41        | 47        | 19      | <b>24's</b>                      | T.I. (GRAND HUSTLE/ATLANTIC)                          | 66        | 39        | 4       | <b>Put Your Drinks Down</b>                  | DRAG ON (RUFF RYDERS/VIRGIN)                            |
| 17        | 18        | 3       | <b>Gotta Get The Money</b>            | ELIJS HALL (CROSSOVER)                            | 42        | 30        | 2       | <b>Anything Goes</b>             | CNN, WAYNE WONDER & LEXIUS (RED STAR/DEF JAMAICA/UMG) | 67        | —         | 1       | <b>Party To Damascus</b>                     | WYCLEF JEAN FEAT. MISSY ELLIOTT (CYCLEF/J/RMG)          |
| 18        | 26        | 4       | <b>Holiday In</b>                     | CHINGY (DISTURBING THE PEACE/CAPITOL)             | 43        | 28        | 7       | <b>Got Some Teeth</b>            | DBIE TRICE (SHADY/INTERSCOPE)                         | 68        | —         | 17      | <b>Be About Yours</b>                        | JAY EL (POWERHOUSE/DRPHEUS)                             |
| 19        | 23        | 8       | <b>Let's Get It</b>                   | SMOOT (RAPROCK/PYRAMID)                           | 44        | 67        | 13      | <b>I Can</b>                     | NAS (ILL WILL/COLUMBIA/SUM)                           | 69        | 73        | 10      | <b>Dipset (Santana's Town)</b>               | JUJZ, SANTANA FEAT. CAM RON (ROC-A-FELLA/DEF JAM/UMG)   |
| 20        | 43        | 9       | <b>Danger</b>                         | ERYKAH BADU (MOTOWN/UMRG)                         | 45        | 51        | 10      | <b>GhettoMusick</b>              | OUTKAST (ARISTA)                                      | 70        | —         | 1       | <b>Explosive</b>                             | DIVERSE FEAT. RUDZ & LYRICS BORN (CHOCOLATE INDUSTRIES) |
| 21        | 33        | 9       | <b>Step In The Name Of Love</b>       | R. KELLY (JIVE)                                   | 46        | 57        | 12      | <b>Fire (Yes, Yes Y'all)</b>     | JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/UMG)           | 71        | 54        | 18      | <b>Snake/I'll Never Leave</b>                | R. KELLY (JIVE)   |
| 22        | 22        | 11      | <b>Officially Missing You</b>         | TAMIA (ELEKTRA/VEEG)                              | 47        | 53        | 23      | <b>Stop/Excuse Me Miss Again</b> | JAY-Z (ROC-A-FELLA/DEF JAM/UMG)                       | 72        | 49        | 18      | <b>I Don't Wanna Hurt You</b>                | LATIF (MOTOWN/UMRG)                                     |
| 23        | 32        | 23      | <b>Get Low</b>                        | LIL JON & THE EAST SIDE BOYZ (BME/TVT)            | 48        | —         | 1       | <b>Industry</b>                  | WYCLEF JEAN (CYCLEF/J/RMG)                            | 73        | —         | 1       | <b>History</b>                               | JUST ICE (MEMMOCH/FAT BEATS)                            |
| 24        | 24        | 10      | <b>Damn!</b>                          | YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)      | 49        | —         | 1       | <b>Find A Way</b>                | DWELE (VIRGIN)  | 74        | 65        | 14      | <b>I Love You</b>                            | DRU HILL (DEF SOUL/UMG)                                 |
| 25        | 40        | 8       | <b>Miss You</b>                       | AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)              | 50        | —         | 1       | <b>Let Me See U Bounce</b>       | RIZ MARKE FEAT. ELEPHANT MAN (TOMMY BOY)              | 75        | —         | 1       | <b>Walking On A Cloud</b>                    | BRAND NOBIAN (SPUN/K/7)                                 |

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# OCTOBER 11 2003 Billboard HOT LATIN TRACKS

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | TITLE<br>PRODUCER (SONGWRITER)   | Artist<br>IMPRINT/PROMOTION LABEL                             | PEAK POSITION       |
|-----------|-----------|------------|----------|--|---|---------------------|
|           |           |            |          | <b>NUMBER 1</b>  |   | 2 Weeks At Number 1 |
| 1         | 1         | 8          | 8        | <b>HOY</b><br>G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO)   | Gloria Estefan<br>EPIC/SONY DISCOS                            | 1                   |
| 2         | 3         | 1          | 14       | <b>ANTES</b><br>S. KRYS, J. SOMEILLAN (O. BERMUDEZ)  | Obie Bermudez<br>EMI LATIN                                    | 1                   |
| 3         | 2         | 2          | 11       | <b>UN SIGLO SIN TI</b><br>R. L. TOLEDO (F. DE VITA)  | Chayanne<br>SONY DISCOS                                       | 1                   |
| 4         | 5         | 11         | 4        | <b>TE NECESITO</b><br>L. MIGUEL (J. L. GUERRA)   | Luis Miguel<br>WARNER LATINA                                  | 4                   |
| 5         | 7         | 6          | 7        | <b>ASIGNATURA PENDIENTE</b><br>T. TORRES (R. ARJONA)   | Ricky Martin<br>SONY DISCOS                                   | 5                   |
| 6         | 6         | 5          | 9        | <b>ESO DUELE</b><br>R. MUÑOZ, R. MARTINEZ (L. PADILLA)   | Intocable<br>EMI LATIN  | 5                   |
| 7         | 4         | 7          | 9        | <b>NO ES LO MISMO</b><br>A. SANZ, L. PEREZ (A. SANZ)   | Alejandro Sanz<br>WARNER LATINA                               | 4                   |
| 8         | 10        | 4          | 21       | <b>FOTOGRAFIA</b><br>G. SANTAOLALLA, J. JUANES (J. JUANES)   | Juanes With Nelly Furtado<br>SURCO/UNIVERSAL LATINO           | 1                   |
| 9         | 11        | 12         | 13       | <b>ESTOY A PUNTO</b><br>BRONCO (O. VILLARREAL)   | Bronco: El Gigante De America<br>FONOVISA                     | 7                   |
| 10        | 8         | 3          | 12       | <b>QUITEMONOS LA ROPA</b><br>R. NERIO, J. REYES (ESTEFAN, J. REYES)  | Alexandre Pires<br>ARIOLA/BMG LATIN                           | 3                   |
| 11        | 9         | 9          | 7        | <b>NO HACE FALTA</b><br>E. ESTEFAN JR., R. BARLOW (E. ESTEFAN JR., R. BARLOW, N. TOVARI)   | Cristian<br>ARIOLA/BMG LATIN                                  | 6                   |
|           |           |            |          | <b>GREATEST GAINER</b>   |   |                     |
| 12        | 16        | 40         | 3        | <b>QUIERO PERDERME EN TU CUERPO</b><br>K. SANTANDER, B. OSSA (K. SANTANDER)  | David Bisbal<br>VALE/UNIVERSAL LATINO                         | 12                  |
| 13        | 14        | 13         | 6        | <b>NOMAS POR TU CULPA</b><br>LOS HURACANES DEL NORTE (S. SERNA DEL RIO)  | Los Huracanes Del Norte<br>UNIVISION                          | 13                  |
| 14        | 13        | 15         | 11       | <b>RIE Y LLORA</b><br>S. GEORGE (S. GEORGE, F. OSORIO)   | Celia Cruz<br>SONY DISCOS                                     | 12                  |
| 15        | 15        | 14         | 5        | <b>AVE CAUTIVA</b><br>J. GUILLEN (R. GONZALEZ, MORA)   | Conjunto Primavera<br>FONOVISA                                | 14                  |
| 16        | 18        | 19         | 16       | <b>HOY EMPIEZA MI TRISTEZA</b><br>J. L. TERRAZAS (J. SEBASTIAN)  | Grupo Montez De Durango<br>DISA                               | 15                  |
| 17        | 29        | —          | 2        | <b>MIENTES TAN BIEN</b><br>SIN BANDERA (L. GARCIA)   | Sin Bandera<br>SONY DISCOS                                    | 17                  |
| 18        | 17        | 18         | 27       | <b>TAL VEZ</b><br>T. TORRES (F. DE VITA)   | Ricky Martin<br>SONY DISCOS                                   | 1                   |
| 19        | 12        | 10         | 13       | <b>VIVE LA VIDA</b><br>R. PEREZ (R. PEREZ, R. LIVI)  | Area 305<br>RPE/UNIVISION                                     | 3                   |
| 20        | 26        | 38         | 3        | <b>CAUSAME LA MUERTE</b><br>LOS TIGRES DEL NORTE (J. MEZA)   | Los Tigres Del Norte<br>FONOVISA                              | 20                  |
| 21        | 19        | 21         | 9        | <b>EN LOS PURITOS HUESOS</b><br>FCAMACHO (T. VILLA)  | Banda El Limon<br>DISA  | 19                  |
| 22        | 28        | 27         | 4        | <b>SOLO POR TI</b><br>SORAYA (SORAYA)  | Soraya<br>EMI LATIN   | 22                  |
| 23        | 22        | 33         | 14       | <b>MINUTOS</b><br>R. ARJONA (R. ARJONA, M. LUNA)   | Ricardo Arjona<br>SONY DISCOS                                 | 5                   |
| 24        | 21        | 20         | 17       | <b>SE ME OLVIDO TU NOMBRE</b><br>E. ESTEFAN JR., A. PENIA (E. ESTEFAN JR., A. PENIA)   | Shalim<br>CRESCENT MOON/SONY DISCOS                           | 2                   |
| 25        | 24        | 17         | 16       | <b>YA NO ES IGUAL</b><br>FRANKIE J. J. GALVEZ (F. J. BAUTISTA)   | Frankie J.<br>SONY DISCOS                                     | 11                  |
| 26        | 27        | 29         | 13       | <b>DEJENME SI ESTOY LLORANDO</b><br>I. RODRIGUEZ, F. HIRLICH (A. CURIEL, N. NED)   | Los Angeles De Charly<br>FONOVISA                             | 26                  |
| 27        | 43        | 45         | 5        | <b>ME CANSE DE MORIR POR TU AMOR</b><br>L. E. PAVAN, M. SANCHEZ (M. MASS)  | Adan Chalino Sanchez<br>UNIVISION                             | 27                  |
| 28        | 40        | 46         | 4        | <b>UN AMOR PARA LA HISTORIA</b><br>A. JAEEN (Y. HENRIQUEZ)   | Gilberto Santa Rosa<br>SONY DISCOS                            | 28                  |
| 29        | 35        | 36         | 6        | <b>AMOR BESAME</b><br>A. URIAS, F. GARCIA (A. URIAS)   | Adolfo Urias Y Su Lobo Norteno<br>PLATINO/FONOVISA            | 29                  |
| 30        | 37        | 41         | 5        | <b>TE RETO A QUE ME OLVIDES</b><br>J. PRECIADO (C. RAZO)   | Julio Preciado Y Su Banda Perla Del Pacifico<br>RCA/BMG LATIN | 30                  |
|           |           |            |          | <b>HOT SHOT DEBUT</b>  |   |                     |
| 31        | NEW       | 1          |          | <b>CARMELINA</b><br>O. ALFANNO, A. CASTRO (O. ALFANNO)   | Jorge Correa "Tereso"<br>ALFANNO/UNIVERSAL LATINO             | 31                  |
| 32        | 25        | 26         | 25       | <b>ACA ENTRE NOS</b><br>A. LIZARRAGA, J. LIZARRAGA (M. URIETA)   | Banda El Recodo<br>FONOVISA                                   | 12                  |
| 33        | 36        | 32         | 6        | <b>DEJAME VOLAR</b><br>P. MASITTI, L. F. OCHOA, J. IGLESIAS JR. (P. MASITTI, J. IGLESIAS JR.)  | Julio<br>WARNER LATINA  | 32                  |
| 34        | 23        | 25         | 12       | <b>TE METISTE EN MI CAMA</b><br>PALOMO (F. Y. QUEZADA)   | Palomo<br>DISA  | 23                  |
| 35        | 33        | 24         | 17       | <b>SUETALO</b><br>R. PEREZ, BOTIJA (R. PEREZ, BOTIJA)  | Millie<br>ARIOLA/BMG LATIN                                    | 9                   |
| 36        | NEW       | 1          |          | <b>LA PAGA</b><br>G. SANTAOLALLA, J. JUANES (J. JUANES)  | Juanes<br>SURCO/UNIVERSAL LATINO                              | 36                  |
| 37        | 30        | 23         | 25       | <b>TU AMOR O TU DESPRECIO</b><br>M. A. SOLIS (M. A. SOLIS)   | Marco Antonio Solis<br>FONOVISA                               | 1                   |
| 38        | 41        | 34         | 12       | <b>TE REGALO MI TRISTEZA</b><br>A. A. ALBA (A. A. ALBA)  | Los Temerarios<br>FONOVISA                                    | 18                  |
| 39        | 47        | —          | 3        | <b>YO LA AMO</b><br>P. AGUILAR (M. LUNA)   | Pepe Aguilar<br>UNIVISION                                     | 39                  |
| 40        | 31        | 42         | 17       | <b>LLORARE LAS PENAS</b><br>K. SANTANDER, J. M. VELAZQUEZ (J. M. VELAZQUEZ, RAYITO)  | David Bisbal<br>VALE/UNIVERSAL LATINO                         | 3                   |
| 41        | 44        | 37         | 5        | <b>PARA MORIR IGUALES</b><br>N. SERRANO FLORES, E. MORALES (J. A. JIMENEZ)   | Nico Flores Y Su Banda Puro Mazatlan<br>RCA/BMG LATIN         | 37                  |
| 42        | 39        | 30         | 18       | <b>QUE GANAS</b><br>K. SANTANDER, D. BANCOURT (R. MONTAÑER, D. BANCOURT, J. E. OCHOA)  | Ricardo Montaner<br>WARNER LATINA                             | 5                   |
| 43        | 38        | 39         | 20       | <b>UNA EMOCION PARA SIEMPRE</b><br>E. RAMAZZOTTI, C. GUIQUETTI (E. RAMAZZOTTI, L. COGLIATI, C. GUIQUETTI, M. FABRIZIO, M. ORTIZ MARTINI) | Eros Ramazzotti<br>ARIOLA/BMG LATIN                           | 5                   |
| 44        | 42        | 28         | 11       | <b>ME PONES SEXY</b><br>C. ROONEY, D. DELUGE (C. ROONEY, D. DELUGE, G. BRUNO, J. CARTAGENA, T. SODI, B. RUSSELL)                         | Thalia Featuring Fat Joe<br>EMI LATIN                         | 9                   |
| 45        | 50        | 48         | 3        | <b>EN REALIDAD</b><br>P. CABRERA (M. R. DIAZ)  | Jorge Luis Cabrera<br>DISA                                    | 45                  |
| 46        | 45        | 44         | 10       | <b>YA NO ERES EL MISMO</b><br>J. GAVIRIA, B. OSSA (J. GAVIRIA, B. OSSA, NOELIA)  | Noelia<br>FONOVISA  | 24                  |
| 47        | NEW       | 1          |          | <b>MAS QUE TU AMIGO</b><br>M. A. SOLIS (M. A. SOLIS)   | Marco Antonio Solis<br>FONOVISA                               | 47                  |
| 48        | NEW       | 1          |          | <b>INTENTALO TU</b><br>M. DE LEON (J. OLEA)  | Joe Veras<br>J&N  | 48                  |
| 49        | NEW       | 1          |          | <b>QUE TE RUEGUE QUIEN TE QUIERA</b><br>A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)  | Banda El Recodo<br>FONOVISA                                   | 49                  |
| 50        | RE-ENTRY  | 18         |          | <b>LO QUE YO TUVE CONTIGO</b><br>R. PEREZ (R. LIVI, R. PEREZ)  | Jose Feliciano<br>UNIVERSAL LATINO                            | 13                  |

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop, 16 Tropical, 52 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 included in the chart after 26 weeks. ♣ Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

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

# TROPICAL AIRPLAY

| THIS WEEK | LAST WEEK | TITLE<br>IMPRINT/PROMOTION LABEL                             | ARTIST                                  | THIS WEEK | LAST WEEK | TITLE<br>IMPRINT/PROMOTION LABEL                | ARTIST                       |
|-----------|-----------|--|---|-----------|-----------|---|------------------------------|
| 1         | 2         | <b>RIE Y LLORA</b><br>SONY DISCOS                            | CELIA CRUZ                              | 21        | 24        | <b>COMO NO</b><br>NO LITTLE FISH                | LA SECTA ALLSTAR             |
| 2         | 1         | <b>HOY</b><br>EPIC/SONY DISCOS                               | GLORIA ESTEFAN                          | 22        | 25        | <b>CUIDALA</b><br>M.P.                          | TITO ROJAS                   |
| 3         | 6         | <b>INTENTALO TU</b><br>J&N                                   | JOE VERAS                               | 23        | 31        | <b>EL AMOR ES CIEGO</b><br>COMBO                | EL GRAN COMBO DE PUERTO RICO |
| 4         | 3         | <b>SI TE DIJERON</b><br>SONY DISCOS                          | GILBERTO SANTA ROSA                     | 24        | 19        | <b>PERDONAME</b><br>EMI LATIN                   | LIMI-T 21                    |
| 5         | 5         | <b>AY AMOR</b><br>VI   | HECTOR & TITO FEATURING VICTOR MANUELLE | 25        | 29        | <b>MASUCAMBA</b><br>WHITE LION                  | TEGO CALDERON                |
| 6         | 9         | <b>ANTES</b><br>EMI LATIN                                    | OBIE BERMUDEZ                           | 26        | 34        | <b>SOLO POR TI</b><br>EMI LATIN                 | SORAYA                       |
| 7         | 8         | <b>POLOS DPUESTOS</b><br>J&N                                 | MONCHY & ALEXANDRA                      | 27        | 16        | <b>VIVE LA VIDA</b><br>RPE/UNIVISION            | AREA 305                     |
| 8         | 4         | <b>SIN PODERTE HABLAR</b><br>SONY DISCOS                     | HUEY DUNBAR                             | 28        | 28        | <b>VOY A TENER QUE OLVIDARTE</b><br>SONY DISCOS | ANDY ANDY                    |
| 9         | 11        | <b>MERIANDO LA COLA</b><br>J&N                               | SEXAPPEAL                               | 29        | —         | <b>FOTOGRAFIA</b><br>SURCO/UNIVERSAL LATINO     | JUANES WITH NELLY FURTADO    |
| 10        | 14        | <b>SE ME OLVIDO TU NOMBRE</b><br>CRESCENT MOON/SONY DISCOS   | SHALIM                                  | 30        | —         | <b>ENAMORAME</b><br>J&N                         | PAPI SANCHEZ                 |
| 11        | 7         | <b>TU VOLVERAS</b><br>UNIVERSAL LATINO                       | KEVIN CEBALLO                           | 31        | —         | <b>CUANDO TU NO ESTAS</b><br>WARNER LATINA      | OLGA TANDON                  |
| 12        | 13        | <b>LA ULTIMA VEZ</b><br>J&N                                  | MAGIC JUAN FEATURING EDDY HERRERA       | 32        | 40        | <b>VEN</b><br>M.P.                              | ANTHONY CRUZ                 |
| 13        | 21        | <b>QUIERO PERDERME EN TU CUERPO</b><br>VALE/UNIVERSAL LATINO | DAVID BISBAL                            | 33        | —         | <b>ANHELO</b><br>SONY DISCOS                    | ADOLESCENT S ORQUESTA        |
| 14        | 12        | <b>POCO HOMBRE</b><br>SONY DISCOS                            | VICTOR MANUELLE                         | 34        | —         | <b>MI LIBERTAD</b><br>ARIOLA/BMG LATIN          | JERRY RIVERA                 |
| 15        | 10        | <b>SON DE CALI</b><br>UNIVISION                              | SON DE CALI                             | 35        | 33        | <b>QUE MUJER</b><br>J&N                         | ANTHONY                      |
| 16        | 15        | <b>HOY TE VI PASAR</b><br>DISCOMANIA                         | KIKO RODRIGUEZ                          | 36        | 23        | <b>NO ES LO MISMO</b><br>WARNER LATINA          | ALEJANDRO SANZ               |
| 17        | 26        | <b>LA CURA</b><br>RCC  | PENA SUAZO Y SU BANDA GORDA             | 37        | —         | <b>NO SE CORTING</b><br>RCC                     | SON CALLEJERO                |
| 18        | 17        | <b>QUITEMONOS LA ROPA</b><br>ARIOLA/BMG LATIN                | ALEXANDRE PIRES                         | 38        | —         | <b>CULPABLES</b><br>J&N                         | EDDY HERRERA                 |
| 19        | 20        | <b>SOY MUJER</b><br>SONY DISCOS                              | INDIA                                   | 39        | 38        | <b>NO HACE FALTA</b><br>ARIOLA/BMG LATIN        | CRISTIAN                     |
| 20        | 22        | <b>TRACION</b><br>SONY DISCOS                                | INDIA                                   | 40        | 27        | <b>TU MAMA Y TU PAPA</b><br>24K                 | ORO SOLIDO                   |

# REGIONAL MEXICAN AIRPLAY

| THIS WEEK | LAST WEEK | TITLE<br>IMPRINT/PROMOTION LABEL                  | ARTIST                                       | THIS WEEK | LAST WEEK | TITLE<br>IMPRINT/PROMOTION LABEL                    | ARTIST                            |
|-----------|-----------|---|--|-----------|-----------|---|-----------------------------------|
| 1         | 1         | <b>ESO QUELE</b><br>EMI LATIN                     | INTOCABLE                                    | 21        | 27        | <b>LAGRIMAS DE CRISTAL</b><br>DISA                  | GRUPO MONTEZ DE DURANGO           |
| 2         | 2         | <b>ESTOY A PUNTO</b><br>FONOVISA                  | BRONCO: EL GIGANTE DE AMERICA                | 22        | 28        | <b>BANDIDO</b><br>FONOVISA                          | ANA BARBARA                       |
| 3         | 3         | <b>NOMAS POR TU CULPA</b><br>UNIVISION            | LOS HURACANES DEL NORTE                      | 23        | 37        | <b>MI CUCU</b><br>EMI LATIN                         | LA ONGA WITH CONTROL              |
| 4         | 4         | <b>AVE CAUTIVA</b><br>FONOVISA                    | CONJUNTO PRIMAVERA                           | 24        | 19        | <b>YA NO TE VAYAS</b><br>UNIVERSAL LATINO           | BANDA EL LIMON                    |
| 5         | 6         | <b>HOY EMPIEZA MI TRISTEZA</b><br>DISA            | GRUPO MONTEZ DE DURANGO                      | 25        | 29        | <b>MAS QUE TU AMIGO</b><br>FONOVISA                 | MARCO ANTONIO SOLIS               |
| 6         | 10        | <b>CAUSAME LA MUERTE</b><br>FONOVISA              | LOS TIGRES DEL NORTE                         | 26        | 21        | <b>ACTOS DE UN TONTO</b><br>FONOVISA                | CONJUNTO PRIMAVERA                |
| 7         | 5         | <b>EN LOS PURITOS HUESOS</b><br>DISA              | BANDA EL LIMON                               | 27        | 25        | <b>OTRA VEZ</b><br>SONY DISCOS                      | VICTOR GARCIA                     |
| 8         | 8         | <b>UNA VEZ MAS</b><br>FONOVISA                    | CONJUNTO PRIMAVERA                           | 28        | 22        | <b>CORAZON</b><br>MUSART/BALBOA                     | CUISILLOS                         |
| 9         | 16        | <b>ME CANSE DE MORIR POR TU AMOR</b><br>UNIVISION | ADAN CHALINO SANCHEZ                         | 29        | 30        | <b>PEQUENA Y FRAGIL</b><br>EMI LATIN                | CONTROL                           |
| 10        | 12        | <b>SERAN SUS OJOS</b><br>PLATINO/FONOVISA         | ADOLFO URIAS Y SU LOBO NORTEÑO               | 30        | 36        | <b>ASI TE QUERO</b><br>MUSART/BALBOA                | JOAN SEBASTIAN                    |
| 11        | 11        | <b>DEJENME SI ESTOY LLORANDO</b><br>FONOVISA      | LOS ANGELES DE CHARLY                        | 31        | 23        | <b>AUNQUE TE ROMPAN EL ALMA</b><br>UNIVERSAL LATINO | CAROLENAS DE NUEVO LEON           |
| 12        | 13        | <b>AMOR BESAME</b><br>PLATINO/FONOVISA            | ADOLFO URIAS Y SU LOBO NORTEÑO               | 32        | —         | <b>MATAME</b><br>WEAMEX/WARNER LATINA               | PESADO                            |
| 13        | 14        | <b>TE RETO A QUE ME OLVIDES</b><br>RCA/BMG LATIN  | JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO | 33        | 26        | <b>DESDE HOY</b><br>UNIVISION                       | QUELO                             |
| 14        | 9         | <b>ACA ENTRE NOS</b><br>FONOVISA                  | BANDA EL RECODO                              | 34        | 35        | <b>TE REGALO MI TRISTEZA</b><br>FONOVISA            | LOS TEMERARIOS                    |
| 15        | 7         | <b>TE METISTE EN MI CAMA</b><br>DISA              | PALOMO                                       | 35        | —         | <b>NO TE OLVIDARE</b><br>PLATINO/FONOVISA           | PARALELO NORTE                    |
| 16        | 17        | <b>PARA MORIR IGUALES</b><br>RCA/BMG LATIN        | NICO FLORES Y SU BANDA PURO MAZATLAN         | 36        | —         | <b>ME QUIERO CASAR</b><br>EMI LATIN                 | CONTROL                           |
| 17        | 18        | <b>TE VAS AMOR</b><br>EMI LATIN                   | EL COYOTE Y SU BANDA TIERRA SANTA            | 37        | —         | <b>EL SINVERGUENZA</b><br>UNIVERSAL LATINO          | LOS TUCANES DE TIJUANA            |
| 18        | 15        | <b>QUEDATE CALLAOA</b><br>DISA                    | JORGE LUIS CABRERA                           | 38        | 34        | <b>LA MUJER</b><br>SONY DISCOS                      | LUPILLO RIVERA                    |
| 19        | —         | <b>EN REALIDAD</b><br>DISA                        | JORGE LUIS CABRERA                           | 39        | 33        | <b>EL BANCHE GRANDE</b><br>EMI LATIN                | EL COYOTE Y SU BANDA TIERRA SANTA |
| 20        | —         | <b>QUE TE RUEGUE QUIEN TE QUIERA</b><br>FONOVISA  | BANDA EL RECODO                              | 40        | —         | <b></b>   |                                   |



# Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                                   | Title   | PEAK POSITION | Sales data compiled by Nielsen SoundScan |                     |    |    | THIS WEEK | LAST WEEK | 2 WKS. AGO  | WEEKS ON   | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------|---|---|---------------|--|---------------------|----|----|-----------|-----------|---|--|---|-------|---------------|
|           |           |            |          |   |   |               | 50                                       | 51                  | 52 | 53 |           |           |   |  |   |       |               |
| 1         | 1         | 1          | 71       | <b>JUANES</b><br>SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]                   | <b>UN DIA NORMAL</b>                              | 1             | <b>NUMBER 1</b>                          | 4 Weeks At Number 1 | 50 | 55 | 43        | 16        | <b>DON OMAR</b><br>VI 450587 (15.98 CD) [M]                         | <b>The Last Don</b>                                  | 2   |       |               |
| 2         | 2         | 2          | 5        | <b>CHAYANNE</b><br>SONY DISCOS 70627 (16.98 EQ CD)                              | <b>Sincero</b>                                    | 1             |  |                     | 51 | 52 | 50        | 27        | <b>CONJUNTO PRIMAVERA</b><br>FONOVISA 350786/UG (14.98 CD) [M]      | <b>Nuestra Historia</b>                              | 4   |       |               |
| 3         | 4         | 3          | 4        | <b>ALEJANDRO SANZ</b><br>WARNER LATINA 00516 (16.98 CD) [M]                     | <b>No Es Lo Mismo</b>                             | 2             |  |                     | 52 | 38 | 55        | 8         | <b>BELINDA</b><br>ARIOLA 54141/BMG LATIN (13.98 CD)                 | <b>Belinda</b>                                       | 28  |       |               |
| 4         | 3         | 12         | 3        | <b>SOUNDTRACK</b><br>MILAN 36038 (18.98 CD)                                     | <b>Once Upon A Time In Mexico</b>                 | 3             |  |                     | 53 | 42 | 45        | 4         | <b>LOS HUMILDES</b><br>UNIVISION 310163/UG (14.98 CD)               | <b>20 Exitos</b>                                     | 42  |       |               |
| 5         | 7         | 6          | 10       | <b>CELIA CRUZ</b><br>SONY DISCOS 70620 (15.98 EQ CD)                            | <b>Regalo Del Alma</b>                            | 1             |  |                     | 54 |    |           | 2         | <b>LALO MORA</b><br>DISA 72023 (12.98 CD)                           | <b>Mis 20 Exitos Con Banda</b>                       | 54  |       |               |
| 6         | 5         | 5          | 9        | <b>CELIA CRUZ</b><br>UNIVERSAL LATINO 000756 (16.98 CD)                         | <b>Exitos Eternos</b>                             | 2             |  |                     | 55 | 46 | 48        | 44        | <b>RICARDO ARJONA</b><br>SONY DISCOS 84564 (17.98 EQ CD) [M]        | <b>Santo Pecado</b>                                  | 3   |       |               |
| 7         | 6         | 4          | 6        | <b>CONJUNTO PRIMAVERA</b><br>FONOVISA 350875/UG (14.98 CD) [M]                  | <b>Decide Tu</b>                                  | 3             |  |                     | 56 | 56 |           | 2         | <b>JAE-P</b><br>UNIVISION 310168/UG (14.98 CD)                      | <b>Ni De Aqui Ni De Alla</b>                         | 56  |       |               |
| 8         | 9         | 8          | 8        | <b>LOS BUKIS</b><br>FONOVISA 350895/UG (14.98 CD) [M]                           | <b>25 Joyas Musicales</b>                         | 3             |  |                     | 57 | 54 | 49        | 20        | <b>GRUPO MONTEZ DE DURANGO</b><br>DISA 72402 (7.98/13.98)           | <b>El Sube Y Baja</b>                                | 43  |       |               |
| 9         | 8         | 7          | 6        | <b>INTOCABLE</b><br>EMI LATIN 90524 (16.98 CD)                                  | <b>Nuestro Destino Estaba Escrito</b>             | 1             |  |                     | 58 | 47 | 42        | 5         | <b>OLGA TANON</b><br>WEACARIBE 60587/WARNER LATINA (17.98 CD)       | <b>A Puro Fuego</b>                                  | 23  |       |               |
| 10        | 11        | 10         | 13       | <b>LOS TIGRES DEL NORTE</b><br>FONOVISA 350871/UG (14.98 CD)                    | <b>Herencia Musical: 20 Corridos Inolvidables</b> | 1             |  |                     | 59 | 51 | 57        | 75        | <b>CHAYANNE</b><br>SONY DISCOS 84667 (10.98 EQ/16.98) [M]           | <b>Grandes Exitos</b>                                | 1   |       |               |
| 11        | 12        | 11         | 16       | <b>AKWID</b><br>HEADLINERS/UNIVISION 310155/UG (14.98 CD) [M]                   | <b>Proyecto Akwid</b>                             | 7             |  |                     | 60 | 49 | 35        | 4         | <b>VARIOUS ARTISTS</b><br>GRAMMY 103902/UNIVERSAL LATINO (18.98 CD) | <b>2003 Latin Grammy Nominees (Pop/Tropical)</b>     | 26  |       |               |
| 12        | 10        | 9          | 40       | <b>CELIA CRUZ</b><br>SONY DISCOS 87697 (14.98 EQ CD)                            | <b>Hits Mix</b>                                   | 2             |  |                     | 61 | 58 | 72        | 27        | <b>PEPE AGUILAR</b><br>UNIVISION 310119/UG (16.98 CD) [M]           | <b>Y Tenere Otra Vez</b>                             | 1   |       |               |
| 13        | NEW       | 1          |          | <b>GRUPO EXTERMINADOR</b><br>FONOVISA 350969/UG (13.98 CD) [M]                  | <b>Nuestra Historia</b>                           | 13            |  |                     | 62 | 57 | 59        | 12        | <b>LOS ORIGINALES DE SAN JUAN</b><br>EMI LATIN 84836 (14.98 CD) [M] | <b>La Motosierra</b>                                 | 3   |       |               |
| 14        | NEW       | 1          |          | <b>OZOMATLI</b><br>CONCORD PICANTE 2210/CONCORD (6.98 CD)                       | <b>Coming Up (EP)</b>                             | 14            |  |                     | 63 | 66 | 67        | 14        | <b>LA OREJA DE VAN GOGH</b><br>SONY DISCOS 70451 (15.98 EQ CD)      | <b>Lo Que Te Conte Mientras Te Hacias La Dormida</b> | 42  |       |               |
| 15        | 16        | 16         | 58       | <b>MANA</b><br>WARNER LATINA 48566 (10.98/18.98)                                | <b>Revolucion De Amor</b>                         | 1             |  |                     | 64 | 62 | 62        | 29        | <b>VARIOUS ARTISTS</b><br>FONOVISA 350791/UG (13.98 CD)             | <b>Los 30 Corridos Mas Prohibidos</b>                | 27  |       |               |
| 16        | 17        | 18         | 15       | <b>LOS CADETES DE LINARES</b><br>UNIVISION 310127/UG (14.98 CD) [M]             | <b>30 Inolvidables</b>                            | 5             |  |                     | 65 | 67 | 74        | 6         | <b>TEGO CALDERON</b><br>WHITE LION 53021/BMG LATIN (14.98 CD)       | <b>El Abayarde</b>                                   | 60  |       |               |
| 17        | 14        | 17         | 47       | <b>PANCHO BARRAZA</b><br>MUSART 2713/BALBOA (6.98 CD) [M]                       | <b>Las Romanticas De Pancho Barraza</b>           | 12            |  |                     | 66 | 59 | 60        | 27        | <b>BRONCO</b><br>FONOVISA 350787/UG (14.98 CD) [M]                  | <b>30 Inolvidables</b>                               | 3   |       |               |
| 18        | 15        | 14         | 6        | <b>LOS ACOSTA</b><br>DISA 72692 (14.98 CD/DVD) [M]                              | <b>En Vivo Vol. 1</b>                             | 13            |  |                     | 67 | 68 | 68        | 12        | <b>CARDENALES DE NUEVO LEON</b><br>DISA 72926 (9.98 CD)             | <b>30 De Coleccion</b>                               | 57  |       |               |
| 19        | 13        | 13         | 10       | <b>BRONCO: EL GIGANTE DE AMERICA</b><br>FONOVISA 350927/UG (13.98 CD)           | <b>Siempre Arriba</b>                             | 1             |  |                     | 68 | 64 | 63        | 3         | <b>VARIOUS ARTISTS</b><br>FONOVISA 350967/UG (14.98 CD)             | <b>Historia Grupera</b>                              | 63  |       |               |
| 20        | 19        | 20         | 15       | <b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b><br>DISA 727044 (14.98 CD) [M]   | <b>Encuentro De Angeles Vol. 1</b>                | 7             |  |                     | 69 | 75 |           | 4         | <b>GILBERTO SANTA ROSA</b><br>SONY DISCOS 70371 (15.98 EQ CD)       | <b>Solo Bolero</b>                                   | 40  |       |               |
| 21        | 22        | 21         | 8        | <b>LIMITE</b><br>UNIVERSAL LATINO 000964 (16.98 CD) [M]                         | <b>Gracias 1995-2003</b>                          | 9             |  |                     | 70 | 60 | 61        | 26        | <b>CHALINO SANCHEZ</b><br>MUSART 2743/BALBOA (6.98 CD)              | <b>Corridos De Los Felix Y Los Quiroz</b>            | 63  |       |               |
| 22        | 20        | 15         | 19       | <b>RICKY MARTIN</b><br>SONY DISCOS 70439 (17.98 EQ CD)                          | <b>Almas Del Silencio</b>                         | 1             |  |                     | 71 | 65 | 56        | 31        | <b>LOS TEMERARIOS/LOS BUKIS</b><br>FONOVISA 350832/UG (14.98 CD)    | <b>20 Inolvidables</b>                               | 1   |       |               |
| 23        | 29        | 29         | 31       | <b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b><br>EMI LATIN 40514 (16.98 CD) |   | 4             |  |                     | 72 | 69 |           | 7         | <b>THALIA</b><br>EMI LATIN 81595 (14.98 CD) [M]                     | <b>Thalia's Hits Remixed</b>                         | 7   |       |               |
| 24        | 18        | 28         | 5        | <b>LOS ORIGINALES DE SAN JUAN</b><br>UNIVISION 310169/UG (14.98 CD)             | <b>25 Exitos Originales</b>                       | 18            |  |                     | 73 | 70 | 70        | 52        | <b>CUISILLOS</b><br>MUSART 12808/BALBOA (12.98 CD)                  | <b>Coleccion De Oro</b>                              | 57  |       |               |
| 25        | 23        | 19         | 20       | <b>DAVID BISBAL</b><br>VALE 066030/UNIVERSAL LATINO (13.98 CD) [M]              | <b>Corazon Latino</b>                             | 17            |  |                     | 74 | 70 | 70        | 52        | <b>SELENA</b><br>EMI LATIN 42096 (16.98 CD)                         | <b>Ones</b>  | 4   |       |               |
| 26        | 27        | 24         | 23       | <b>JOAN SEBASTIAN</b><br>MUSART 72897/BALBOA (8.98/13.98)                       | <b>Coleccion De Oro</b>                           | 14            |  |                     | 75 | 72 |           | 2         | <b>GRUPO BRYNDIS</b><br>DISA 72923 (7.98 CD)                        | <b>30 De Coleccion</b>                               | 72  |       |               |
| 27        | 28        | 30         | 8        | <b>POLO URIAS Y SU MAQUINA NORTENA</b><br>FONOVISA 350948/UG (13.98 CD)         | <b>20 Mas...Quinzas!!!</b>                        | 19            |  |                     |    |    |           |           |   |  |   |       |               |
| 28        | 26        | 27         | 6        | <b>CONTROL</b><br>EMI LATIN 90878 (14.98 CD) [M]                                | <b>La Historia</b>                                | 9             |  |                     |    |    |           |           |   |  |   |       |               |
| 29        | 33        | 38         | 3        | <b>SAMURAY</b><br>DISA 724067 (13.98 CD)  | <b>Historia Musical</b>                           | 29            |  |                     |    |    |           |           |   |  |   |       |               |
| 30        | 25        | 26         | 5        | <b>LUPILLO RIVERA</b><br>SONY DISCOS 70601 (15.98 EQ CD) [M]                    | <b>De Bohemia Con...Lupillo Rivera</b>            | 13            |  |                     |    |    |           |           |   |  |   |       |               |
| 31        | 21        | 23         | 22       | <b>CUISILLOS</b><br>MUSART 2709/BALBOA (6.98 CD)                                | <b>Las Romanticas De Cuisillos</b>                | 16            |  |                     |    |    |           |           |   |  |   |       |               |
| 32        | 30        | 41         | 10       | <b>PEPE AGUILAR</b><br>MUSART 12891/BALBOA (12.98 CD)                           | <b>Coleccion De Oro</b>                           | 30            |  |                     |    |    |           |           |   |  |   |       |               |
| 33        | 31        | 31         | 10       | <b>GRUPO BRYNDIS/LIBERACION</b><br>DISA 724078 (13.98 CD)                       | <b>Encuentro Romantico</b>                        | 17            |  |                     |    |    |           |           |   |  |   |       |               |
| 34        | 40        | 46         | 20       | <b>LOS PLAYER'S</b><br>MUSART 27417/BALBOA (12.98 CD)                           | <b>Ranchero De</b>                                | 26            |  |                     |    |    |           |           |   |  |   |       |               |
| 35        | 37        | 34         | 27       | <b>SOUNDTRACK</b><br>DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)              | <b>Frida</b>                                      | 4             |  |                     |    |    |           |           |   |  |   |       |               |
| 36        | 50        | 52         | 21       | <b>MARCO ANTONIO SOLIS</b><br>FONOVISA 350840/UG (16.98 CD)                     | <b>Tu Amor O Tu Desprecio</b>                     | 1             |  |                     |    |    |           |           |   |  |   |       |               |
| 37        | NEW       | 1          |          | <b>BRONCO</b><br>ARIOLA 53874/BMG LATIN (13.98 CD)                              | <b>La Reconquista</b>                             | 37            |  |                     |    |    |           |           |   |  |   |       |               |
| 38        | 39        | 39         | 16       | <b>BANDA EL RECODO</b><br>FONOVISA 350813/UG (14.98 CD) [M]                     | <b>Nuestra Historia</b>                           | 5             |  |                     |    |    |           |           |   |  |   |       |               |
| 39        | 24        | 25         | 3        | <b>YANDEL</b><br>FRESH 9430 (14.98 CD)  | <b>Quien Contra Mi</b>                            | 24            |  |                     |    |    |           |           |   |  |   |       |               |
| 40        | 48        | 54         | 37       | <b>ANTONIO AGUILAR</b><br>MUSART 12708/BALBOA (5.98/12.98)                      | <b>Con Tambora</b>                                | 38            |  |                     |    |    |           |           |   |  |   |       |               |
| 41        | 36        | 33         | 27       | <b>ALEXANDRE PIRES</b><br>ARIOLA 50632/BMG LATIN (16.98 CD) [M]                 | <b>Estrella Guia</b>                              | 12            |  |                     |    |    |           |           |   |  |   |       |               |
| 42        | 35        | 40         | 14       | <b>LOS HURACANES DEL NORTE</b><br>UNIVISION 310122/UG (14.98 CD) [M]            | <b>En El Tiempo</b>                               | 4             |  |                     |    |    |           |           |   |  |   |       |               |
| 43        | 45        | 47         | 33       | <b>INTOCABLE</b><br>EMI LATIN 80818 (14.98 CD)                                  | <b>La Historia</b>                                | 3             |  |                     |    |    |           |           |   |  |   |       |               |
| 44        | 43        | 36         | 6        | <b>CELIA CRUZ</b><br>LIDERES 95024 (13.98 CD)                                   | <b>El Carnaval De La Vida</b>                     | 26            |  |                     |    |    |           |           |   |  |   |       |               |
| 45        | 44        | 51         | 47       | <b>SHAKIRA</b><br>SONY DISCOS 87611 (15.98 EQ CD)                               | <b>Grandes Exitos</b>                             | 1             |  |                     |    |    |           |           |   |  |   |       |               |
| 46        | 32        | 32         | 9        | <b>OBIE BERMUDEZ</b><br>EMI LATIN 84647 (14.98 CD)                              | <b>Confesiones</b>                                | 29            |  |                     |    |    |           |           |   |  |   |       |               |
| 47        | 41        | 44         | 16       | <b>PALOMO/CONJUNTO PRIMAVERA</b><br>DISA 727043 (14.98 CD) [M]                  | <b>Encuentro De Titanes</b>                       | 12            |  |                     |    |    |           |           |   |  |   |       |               |
| 48        | 34        | 22         | 6        | <b>LUNYTONES &amp; NORIEGA</b><br>VI 409429 (14.98 CD) [M]                      | <b>Mas Flow</b>                                   | 11            |  |                     |    |    |           |           |   |  |   |       |               |
| 49        | 53        | 53         | 15       | <b>GRUPO BRYNDIS</b><br>DISA 726995 (18.98 CD/DVD) [M]                          | <b>Memorias</b>                                   | 4             |  |                     |    |    |           |           |   |  |   |       |               |

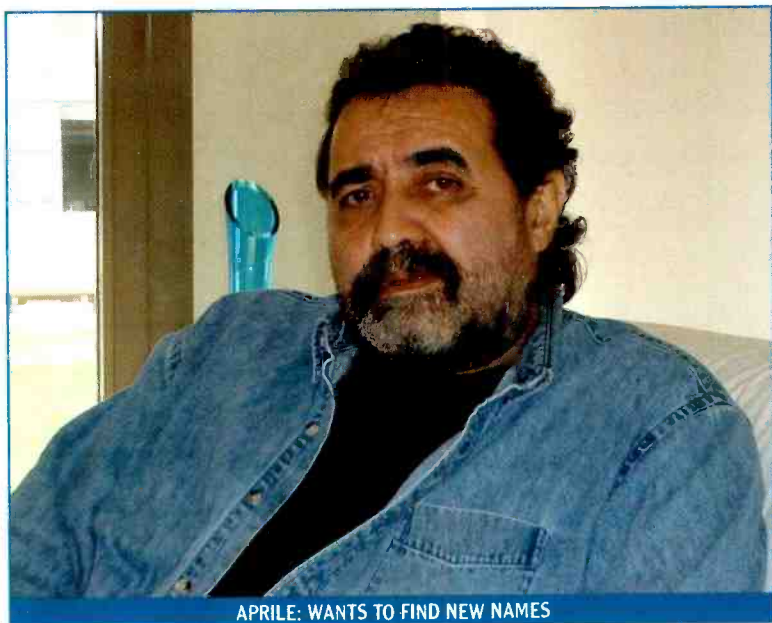
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| 1 JUANES<br>UN DIA NORMAL (SURCO/UNIVERSAL LATINO)                                       | 1 CELIA CRUZ<br>REGALO DEL ALMA (SONY DISCOS)                                | 1 CONJUNTO PRIMAVERA<br>DECIDE TU (FONOVISA/UG)                                    |
| 2 CHAYANNE<br>SINCERO (SONY DISCOS)  | 2 CELIA CRUZ<br>EXITOS ETERNOS (UNIVERSAL LATINO)                            | 2 LOS BUKIS<br>25 JOYAS MUSICALES (FONOVISA/UG)                                    |
| 3 ALEJANDRO SANZ<br>NO ES LO MISMO (WARNER LATINA)                                       | 3 CELIA CRUZ<br>HITS MIX (SONY DISCOS)                                       | 3 INTOCABLE<br>NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)                          |
| 4 SOUNDTRACK<br>ONCE UPON A TIME IN MEXICO (MILAN)                                       | 4 CELIA CRUZ<br>EL CARNAVAL DE LA VIDA (LIDERES)                             | 4 LOS TIGRES DEL NORTE<br>HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG) |
| 5 OZOMATLI<br>COMING UP (EP) (CONCORD PICANTE/CONCORD)                                   | 5 LUNYTONES & NORIEGA<br>MAS FLOW (VI)                                       | 5 AKWID<br>PROYECTO AKWID (HEADLINERS/UNIVISION/UG)                                |
| 6 MANA<br>REVOLUCION DE AMOR (WARNER LATINA)   | 6 OLGA TANON<br>A PURO FUEGO (WEACARIBE/WARNER LATINA)                       | 6 GRUPO EXTERMINADOR<br>NUESTRA HISTORIA (FONOVISA/UG)                             |
| 7 RICKY MARTIN<br>ALMAS DEL SILENCIO (SONY DISCOS)                                       | 7 CELIA CRUZ<br>LA NEGRA TIENE TUMBADO (SONY DISCOS)                         | 7 LOS CADETES DE LINARES<br>30 INOLVIDABLES (UNIVISION/UG)                         |
| 8 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS<br>4 (EMI LATIN)                            | 8 HUEY DUNBAR<br>MUSIC FOR MY PEOPLES (SONY DISCOS)                          | 8 PANCHO BARRAZA<br>LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)               |
| 9 DAVID BISBAL<br>CORAZON LATINO (VALE/UNIVERSAL LATINO)                                 | 9 VARIOUS ARTISTS<br>BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)             | 9 LOS ACOSTA<br>EN VIVO VOL. 1 (DISA)  |
| 10 YANDEL<br>QUIEN CONTRA MI (FRESH)   | 10 IBRAHIM FERRER<br>CON PODER (WORD-CURB/WARNER BROS.)                      | 10 BRONCO: EL GIGANTE DE AMERICA<br>SIEMPRE ARRIBA (FONOVISA/UG)                   |
| 11 ALEXANDRE PIRES<br>ESTRELLA GUIA (ARIOLA/BMG LATIN)                                   | 11 MONCHY & ALEXANDRA<br>THE MIX (J&N/SONY DISCOS)                           | 11 LOS ANGELES AZULES/LOS ANGELES DE CHARLY<br>ENCUENTRO DE ANGELES VOL. 1 (DISA)  |
| 12 SHAKIRA<br>GRANDES EXITOS (SONY DISCOS)   | 12 VARIOUS ARTISTS<br>SALSA AROUND THE WORLD (PUTUMAYO)                      | 12 LIMITE<br>GRACIAS 1995-2003 (UNIVERSAL LATINO)                                  |
| 13 OBIE BERMUDEZ<br>CONFESIONES (EMI LATIN)  | 13 INDIA<br>LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)                  | 13 LOS ORIGINALES DE SAN JUAN<br>25 EXITOS ORIGINALES (UNIVISION/UG)               |
| 14 DON OMAR<br>THE LAST DON (VI)   | 14 SALVADOR<br>CON PODER (WORD-CURB/WARNER BROS.)                            | 14 JOAN SEBASTIAN<br>COLECCION DE ORO (MUSART/BALBOA)                              |
| 15 BELINDA<br>BELINDA (ARIOLA/BMG LATIN)   | 15 MONCHY & ALEXANDRA<br>CONFESIONES... (J&N/SONY DISCOS)                    | 15 POLO URIAS Y SU MAQUINA NORTENA<br>20 MAS...QUINZAS!!! (FONOVISA/UG)            |
| 16 RICARDO ARJONA<br>SANTO PECADO (SONY DISCOS)  | 16 VARIOUS ARTISTS<br>THE REVOLUTION: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS) | 16 CONTROL<br>LA HISTORIA (EMI LATIN)  |
| 17 CHAYANNE<br>GRANDES EXITOS (SONY DISCOS)  | 17 FRANKIE RUIZ<br>EXITOS ETERNOS (UNIVERSAL LATINO)                         | 17 SAMURAY<br>HISTORIA MUSICAL (DISA)  |
| 18 VARIOUS ARTISTS<br>2002 LATIN GRAMMY NOMINEES (POPTROPICAL) (GRAMMY/UNIVERSAL LATINO) | 18 FLOR DE TABACO<br>FLOR DE TABACO (ERAMI/VI)                               | 18 LUPILLO RIVERA<br>DE BOHEMIA CON...LUPILLO RIVERA (SONY DISCOS)                 |
| 19 LA OREJA DE VAN GOGH<br>LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)   | 19 ELVIS CRESPO<br>GREATEST HITS (SONY DISCOS)                               | 19 CUISILLOS<br>LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)                        |
| 20 TEGO CALDERON<br>EL ABAYARDE (WHITE LION/BMG LATIN)                                   | 20 VARIOUS ARTISTS<br>LA BULLA DEL REGGAETON (REVOLU/UNIVERSAL LATINO)       | 20 PEPE AGUILAR<br>COLECCION DE ORO (MUSART/BALBOA)                                |

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





APRILE: WANTS TO FIND NEW NAMES

## Aprile's Pelo Music Signs With EMI Latin

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES, Argentina—A small label launched in 2001 by producer Ruben "Pelo" Aprile is on its way to bigger and better things.

A deal with EMI Latin will ensure the distribution of a wide array of artists throughout the region.

"Most record companies in Argentina let go of valuable acts that suddenly found themselves without contracts or entering the indie label arena," Aprile says.

"The idea behind Pelo Music is to produce new albums for these artists and sign new names, joining the strength of our A&R and marketing team with the powerful distribution of EMI," he says.

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

Aprile's first release under his new deal will be an album by veteran pop

rock singer/songwriter Javier Calamaro. Set for release Oct. 13, the album includes "Soy Gitano," the theme song to what is currently Argentina's most popular soap opera.

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

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

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

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

## What Went On At The Summit

The remixes of Seal's "Get It Together" could not have topped the *Billboard* Hot Dance Music/Club Play chart at a better time.

The track reached the pole position in the Sept. 27 issue, which coincided with the 10th annual *Billboard* Dance Music Summit, held Sept. 22-24 at the Union Square Ballroom in New York.

For attendees, the song's title perfectly captured the urgency and spirit of the summit.

Jürgen Korduetsch said the biggest problem in the industry is not digital downloading but "a lack of diversity and creativity."

The Radikal president's blunt and timely observations were made during the Sept. 22 "Hail to the Chief" panel, which also featured Ultra's Patrick Moxey, Tommy Boy's Tom Silverman, Robbins Entertainment's Cory Robbins and Artemis' Daniel Glass.

"Dance music in the U.S. is too defined," Korduetsch continued. "Anything that people can dance to is dance music."

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

The dance community is at a loss for real artists, said songwriter/producer Ellis Miah in the "All Mixed Up and Nowhere to Go: The Art of the Remix" session.

"People aren't buying records by Britney and Jennifer because they're the best artists," Miah noted. "Their records get bought because people want artists like that in their lives. Middle America buys charisma."

Ken Smith, owner of the Crobar nightclubs, voiced a similar opinion during the "7 Degrees of Separation" panel.

"The dance/electronic scene is in big trouble right now—it has a huge

black eye," Smith said. He credited this to a lack of personalities.

"This is show business," he added. "Which is why rock'n'roll is hot again."

Upon hearing this, Gilles Luka, one-half of French duo Galleon,

Beat  
Box™

By Michael Paoletta  
mpaoletta@billboard.com



noted that there is "no real connect" between the artist and the audience in the world of dance music.

Too often, dance music lacks an image, which only amplifies the



LUKA: WANTS CONNECTION WITH AUDIENCE

genre's facelessness, Luka said. "Because of this, I feel I am more disposable than a pop artist."

Elsewhere at the summit, hope and optimism prevailed.

*Billboard* Information Group associate publisher of charts and research Michael Ellis announced the launch of a dance airplay chart at the start of

the "Hear Me Now" session. The 25-position chart will bow in the Oct. 25 issue of *Billboard* and the Oct. 17 issue of *Airplay Monitor*.

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

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

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

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

Artist/producers Widelife and Jason Nevins shared their small-screen success stories.

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

Nevins discussed an upcoming Coors commercial, for which he created the music (Beat Box, *Billboard*, Sept. 13). "You must write and produce," he said. "It's about royalties. That's where the money's at."

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

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

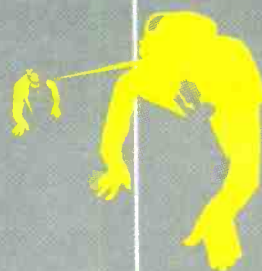
Additional reporting by Rashaun Hall.

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OCTOBER 11  
2003

# Billboard® HOT DANCE MUSIC™

## Club Play

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE  | IMPRINT & NUMBER/PROMOTION LABEL               | Artist  |
|-----------|-----------|------------|---------|--|--|---|
| 1         | 2         | 2          | 10      | <b>NUMBER 1</b>  |  | 1 Week At Number 1                                |
| 1         | 2         | 2          | 10      | INTO THE SUN   | MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING | Weekend Players                                   |
| 2         | 1         | 1          | 8       | GET IT TOGETHER (REMIXES)  | WARNER BROS. 42645                             | Seal  |
| 3         | 4         | 6          | 6       | SEND YOUR LOVE (REMIXES)   | A&M PROMO/INTERSCOPE                           | Sting   |
| 4         | 5         | 7          | 8       | I LOVE I LOVE  | VINYLSOUL 124/MUSIC PLANT                      | Georgie Porgie                                    |
| 5         | 6         | 11         | 7       | I NEED YOU (REMIXES)   | MUTE 42643/REPRISE                             | Dave Gahan  |
| 6         | 3         | 3          | 11      | BLINDSIDED (DANCE MIXES)   | ATLANTIC 88172                                 | Lucy Woodward                                     |
| 7         | 12        | 17         | 7       | SHELTER  | IT'S TIME CHILD 002                            | Ann Nesby   |
| 8         | 7         | 5          | 12      | MY TIME  | EFFIN 1002                                     | Dutch Featuring Crystal Waters                    |
| 9         | 15        | 26         | 5       | LEI LO LAI   | ELECTRIC MONKEY 1008                           | The Latin Project                                 |
| 10        | 18        | 25         | 6       | WHAT U DO 2 ME (REMIXES)   | DREAMWORKS PROMO                               | Boomkat   |
| 11        | 14        | 18         | 8       | YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)            | INTERSCOPE PROMO                               | Smash Mouth                                       |
| 12        | 16        | 23         | 6       | SOUL SLOSHING  | GEFFEN PROMO                                   | Venus Hum   |
| 13        | 9         | 4          | 12      | OFFICIALLY MISSING YOU (REMIXES)                                 | ELEKTRA 47436/EEG                              | Tamia   |
| 14        | 19        | 27         | 5       | CENTER OF THE SUN  | NETTWERK 33204                                 | Conjure One                                       |
| 15        | 17        | 21         | 7       | A BETTER WORLD   | GATE 1169/KING STREET                          | AgeHa Featuring Jocelyn Brown & Loleatta Holloway |
| 16        | 20        | 24         | 8       | SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES)                | CURB PROMO                                     | Laura Turner                                      |
| 17        | 10        | 12         | 10      | SINNERMAN (FELIX DA HOUSECAT MIX)                                | VERVE 000910/UMRG                              | Nina Simone                                       |
| 18        | 8         | 9          | 9       | FEEL GOOD TIME (BORIS & BECK REMIXES)                            | COLUMBIA PROMO                                 | Pink Featuring William Orbit                      |
| 19        | 22        | 29         | 6       | LONG WAY HOME  | RADIKAL 99193                                  | ATB   |
| 20        | 13        | 8          | 10      | APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)                  | STAR 69 1262                                   | Amuka Featuring Sheila Brody                      |
| 21        | 26        | 34         | 4       | FUTURE FUNK  | TOMMY BOY SILVER LABEL 2413/TOMMY BOY          | Seth Lawrence                                     |
| 22        | 11        | 10         | 11      | CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)                     | COLUMBIA 79947                                 | Beyonce   |
| 23        | 29        | 32         | 6       | FREETIME (REMIXES)   | COLUMBIA 79860                                 | Kenna   |
| 24        | 32        | 35         | 4       | YOU PROMISED ME (TU ES FOUTU)                                    | ZYX 5218                                       | In-Grid   |
| 25        | 31        | 36         | 4       | BRINGIN' ON THE HEARTBREAK (REMIXES)                             | MONARC/ISLAND PROMO/IDJMG                      | Mariah Carey                                      |
| 26        | 28        | 31         | 6       | WURKIN'  | HARLEQUIN 51251                                | Housekeeperz Featuring Ceevox                     |
| 27        | 39        | —          | 2       | <b>POWER PICK</b>  |  |   |
| 27        | 39        | —          | 2       | THIS BEAT IS   | TWISTED 50020                                  | Superchumbo                                       |
| 28        | 23        | 19         | 9       | WE CAN (REMIXES)   | CURB PROMO                                     | LeAnn Rimes                                       |
| 29        | 34        | 41         | 4       | HOT IN HERRE (THE REMIXES)                                       | IK7 PROMO                                      | Tiga  |
| 30        | 38        | 45         | 3       | THE ONLY THING MISSIN' (REMIXES)                                 | ARISTA 56474                                   | Aretha Franklin                                   |
| 31        | 40        | —          | 2       | JUST SO YOU KNOW (REMIXES)                                       | WARNER BROS. PROMO                             | Holly Palmer                                      |
| 32        | 36        | 42         | 3       | ANYTHING (GABRIEL & DRESDEN MIXES)                               | PRIVATE MUSIC PROMO/AAL                        | Lili Haydn  |
| 33        | 27        | 20         | 13      | CAN YOU FIND THE HEART   | NITEGROOVES 187/KING STREET                    | Ananda Project Featuring Nicola Hitchcock         |
| 34        | 21        | 15         | 12      | 77 STRINGS   | UNCOMMON TRAX 001                              | Kurtis Mantronik Presents Chamonix                |
| 35        | 24        | 22         | 12      | FANATIC (REMIXES)  | COLUMBIA 79904                                 | Vivian Green                                      |
| 36        | 33        | 28         | 11      | WHITE HORSE  | TOMMY BOY SILVER LABEL 2408/TOMMY BOY          | The Orange Factory                                |
| 37        | 25        | 13         | 13      | MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)           | DREAMWORKS PROMO                               | Cooler Kids                                       |
| 38        | NEW       | 1          |         | <b>HOT SHOT DEBUT</b>  |  |   |
| 38        | NEW       | 1          |         | FLY AGAIN  | TOMMY BOY SILVER LABEL 2422/TOMMY BOY          | Kristine W  |
| 39        | 30        | 14         | 13      | HAREM (M. LEHMAN, R. RIVERA, & H. HECTOR MIXES)                  | NEMO STUDIO PROMO/ANGEL                        | Sarah Brightman                                   |
| 40        | 46        | —          | 2       | JALEO (ROGER SANCHEZ REMIX)                                      | SONY DISCOS PROMO                              | Ricky Martin                                      |
| 41        | 35        | 30         | 18      | FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES) | DOTDOTDOT 814                                  | Colourful Karma Featuring Terra Deva              |
| 42        | NEW       | 1          |         | MY LOVE IS ALWAYS  | UNCOMMON TRAX 003                              | Saffron Hill                                      |
| 43        | 37        | 16         | 13      | SUNRISE (LOVE TO INFINITY & ATFC REMIXES)                        | SIMPLYRED.COM PROMO/RED INK                    | Simply Red  |
| 44        | 42        | 43         | 5       | SHAKE IT   | CREDENCE IMPORT                                | Lee-Cabrera                                       |
| 45        | NEW       | 1          |         | ROCK WIT U (AWWW BABY) [J. HANNAN LAZY DOG MIX]                  | MURDER INC./DEF JAM PROMO/IDJMG                | Ashanti   |
| 46        | 41        | 33         | 14      | BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES)      | STAR 69 1263                                   | Andrea Doria                                      |
| 47        | 45        | 46         | 9       | ALL I WANT   | RADIKAL 99170                                  | Gardeweg  |
| 48        | 47        | 38         | 10      | I WANT YOU (PABLO FLORES REMIX)                                  | EMI LATIN 47305/VIRGIN                         | Thalia Featuring Fat Joe                          |
| 49        | 44        | 40         | 8       | I'M FEELIN' HIGH   | CUTTING 458                                    | Whorizon  |
| 50        | 43        | 37         | 12      | YOU SPIN ME ROUND (REMIXES)                                      | LEGACY PROMO/EPIC                              | Dead Or Alive                                     |

## 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                                     |
|-----------|-----------|------------|---------|--|---------------------------------------|--|
| 1         | 2         | 1          | 3       | <b>NUMBER 1</b>                                |                                       | 2 Weeks At Number 1                        |
| 1         | 2         | 1          | 3       | RUBBERNECKIN' (PAUL OAKENFOLD REMIX)           | BMG STRATEGIC MARKETING/RCA 54218/RMG | Elvis Presley                              |
| 2         | 1         | —          | 2       | SYMPATHY FOR THE DEVIL (REMIXES)               | ABKCO 719666                          | The Rolling Stones                         |
| 3         | 3         | 3          | 4       | (THERE'S GOTTA BE) MORE TO LIFE                | FOREFRONT 52925/VIRGIN                | Stacie Orrico                              |
| 4         | 6         | 5          | 11      | OFFICIALLY MISSING YOU (REMIXES)               | ELEKTRA 47436/EEG                     | Tamia                                      |
| 5         | 4         | 4          | 12      | HOLLYWOOD (REMIXES)                            | MAVERICK 42638/WARNER BROS.           | Madonna                                    |
| 6         | 7         | 9          | 34      | THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) | MONARC/ISLAND 063750/IDJMG            | Mariah Carey                               |
| 7         | 9         | 8          | 17      | STUCK (THUNDERPUSS REMIX)                      | FOREFRONT 38865/VIRGIN                | Stacie Orrico                              |
| 8         | 8         | 6          | 10      | I'M GLAD (REMIXES)                             | EPIC 79952/SONY MUSIC                 | Jennifer Lopez                             |
| 9         | 5         | 2          | 3       | PAVEMENT CRACKS (REMIXES)                      | J 55884/RMG                           | Annie Lennox                               |
| 10        | 10        | 7          | 13      | ALL NIGHT LONG                                 | JENSTAR 1384                          | Seduction With Saddler                     |
| 11        | 11        | 10         | 6       | GET IT TOGETHER (REMIXES)                      | WARNER BROS. 42645                    | Seal                                       |
| 12        | 12        | —          | 3       | ROUND ROUND                                    | UNIVERSAL 063850/UMRG                 | Sugababes                                  |
| 13        | 13        | 12         | 12      | THE DISTRICT SLEEPS ALONE TONIGHT              | SUB POP 70614                         | The Postal Service                         |
| 14        | NEW       | 1          |         | TIME OF OUR LIVES                              | MUTE 9225                             | Paul Van Dyk Featuring Vega 4              |
| 15        | 21        | 19         | 27      | IF YOU'RE NOT THE ONE (REMIXES)                | ISLAND 000243/DJMG                    | Daniel Bedingfield                         |
| 16        | 15        | —          | 14      | MURDER ON THE DANCEFLOOR                       | UNIVERSAL 065913/UMRG                 | Sophie Ellis Bextor                        |
| 17        | 16        | 21         | 50      | DIE ANOTHER DAY (REMIXES)                      | WARNER BROS. 42492                    | Madonna                                    |
| 18        | 14        | 11         | 23      | NEVER (PAST TENSE)                             | TOMMY BOY SILVER LABEL 2401/TOMMY BOY | The Roc Project Featuring Tina Arena       |
| 19        | 24        | 13         | 19      | INTUITION (REMIXES)                            | ATLANTIC 88122/JAG                    | Jewel                                      |
| 20        | 17        | 18         | 23      | NOTHING BUT YOU                                | MUTE 9204                             | Paul Van Dyk Featuring Hemstock & Jennings |
| 21        | 23        | 20         | 13      | CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)   | COLUMBIA 79947/SONY MUSIC             | Beyonce                                    |
| 22        | 18        | 17         | 23      | AMERICAN LIFE (REMIXES)                        | MAVERICK 42614/WARNER BROS.           | Madonna                                    |
| 23        | 20        | 15         | 3       | SUNLIGHT                                       | ROBBINS 72090                         | DJ Sammy                                   |
| 24        | 19        | 14         | 6       | I NEED YOU (REMIXES)                           | MUTE/REPRISE 42643/WARNER BROS.       | Dave Gahan                                 |
| 25        | 22        | 23         | 9       | A LITTLE LOUDER                                | ZONE 1019/SYSTEM                      | DJ Icey                                    |

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. \* Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: CD Single available; CD Maxi-Single available; Vinyl Maxi-Single available; Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by

Nielsen SoundScan

| THIS WEEK | LAST WEEK | WKS. ON | ARTIST               | TITLE                                       |
|-----------|-----------|---------|----------------------|---|
| 1         | 1         | 5       | <b>NUMBER 1</b>      |   |
| 1         | 1         | 5       | LOUIE DEVITO         | Ultra 1175                                  |
| 2         | 2         | 5       | VARIOUS ARTISTS      | Ultra/Dance 04                              |
| 3         | NEW       |         | KMFDM                | Verve/Remixed2                              |
| 4         | NEW       |         | THE RIDDLER          | WWIII                                       |
| 5         | NEW       |         | PEACHES              | Dance Mix NYC - Vol. 4                      |
| 6         | 3         |         | THE POSTAL SERVICE   | Fatherfucker                                |
| 7         | NEW       |         | BAD BOY BILL         | Give Up                                     |
| 8         | 4         | 2       | BOND                 | Behind The Decks                            |
| 9         | 5         | 8       | BT                   | Bond: Remixed                               |
| 10        | 6         | 13      | THE HAPPY BOYS       | Emotional Technology                        |
| 11        | 7         | 15      | LOUIE DEVITO         | Trance Party (Volume Three)                 |
| 12        | 8         | 14      | DELERIUM             | LoUIE DeVito's Dance Factory Level 2        |
| 13        | 9         | 6       | VARIOUS ARTISTS      | Chimera                                     |
| 14        | NEW       |         | DJ DAN               | Best Of House Volume Three                  |
| 15        | 12        | 24      | VARIOUS ARTISTS      | Mixed Live: Ruby Skye                       |
| 16        | 10        | 10      | DEBORAH COX          | 30th Anniversary Collection: Ultimate Disco |
| 17        | 11        | 3       | LORDS OF ACID        | Deborah Cox Remixed                         |
| 18        | 13        | 6       | KRAFTWERK            | Greatest T*ts                               |
| 19        | 14        | 10      | VARIOUS ARTISTS      | Tour De France Soundtracks                  |
| 20        | 15        | 26      | THALIA               | Pure Trance 2                               |
| 21        | 16        |         | VARIOUS ARTISTS      | Thalia's Hits Remixed                       |
| 22        | 17        |         | DAVID WAXMAN         | Verve/Remixed                               |
| 23        | 19        | 21      | TIESTO               | Ultra Chilled 04                            |
| 24        | 18        | 3       | VARIOUS ARTISTS      | Nyana                                       |
| 25        | 25        | 39      | THIEVERY CORPORATION | Bargrooves                                  |
|           |           |         |                      | 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 of 200,000 units (Platinum). \* Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EO, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard® HOT DANCE BREAKOUTS

| Club Play   | Dance Singles Sales   |
|---|---|
| 1 JUST ABOUT HAD ENOUGH<br>Beat Hustlerz Featuring Thea Austin<br>STAR 69 | 1 DISCONNECT<br>Plastikman<br>MUTE  |
| 2 BABY BOY<br>Beyonce Featuring Sean Paul<br>COLUMBIA                     | 2 JUST ABOUT HAD ENOUGH<br>Beat Hustlerz Featuring Thea Austin<br>STAR 69 |
| 3 STAND (REMIXES)<br>Jewel<br>ATLANTIC                                    | 3 VUELVO AL SUR (KOOP REMIX)<br>Astor Piazzolla<br>CHICCOILIGAN           |
| 4 THIS IS MY HOUSE<br>Peter Rauhofer<br>STAR 69                           | 4 THIS BEAT IS<br>Superchumbo<br>TWISTED/CAROLINE                         |
| 5 GUAJIRA (ROGER S. MIX)<br>Emmanuel<br>UNIVERSAL/LATINO                  | 5 ARE YOU READY FOR LOVE<br>Elton John<br>SOUTHERN FRIED/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.



# Dance Summit Unites Community



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



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



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

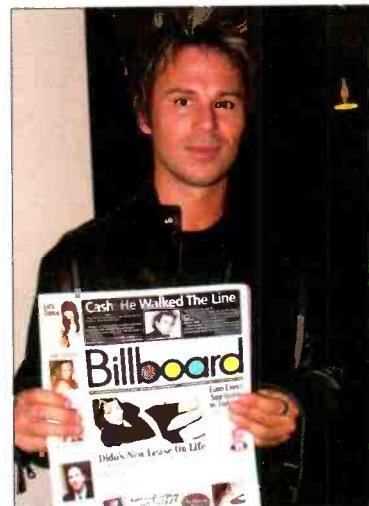


"The (Internet) Revolution Will Be Televised" panel addressed online issues. Pictured, from left, are West End Records president Kevin Hedge and Twisted Records founder Rob DiStefano.

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



Barry Ashworth, who records as Dub Pistols, was the guest DJ at a presentation of the off-Broadway hit "De La Guarda." All smiles after the performance, from left, were Ashworth and *Billboard* senior dance/electronic writer Michael Paoletta.



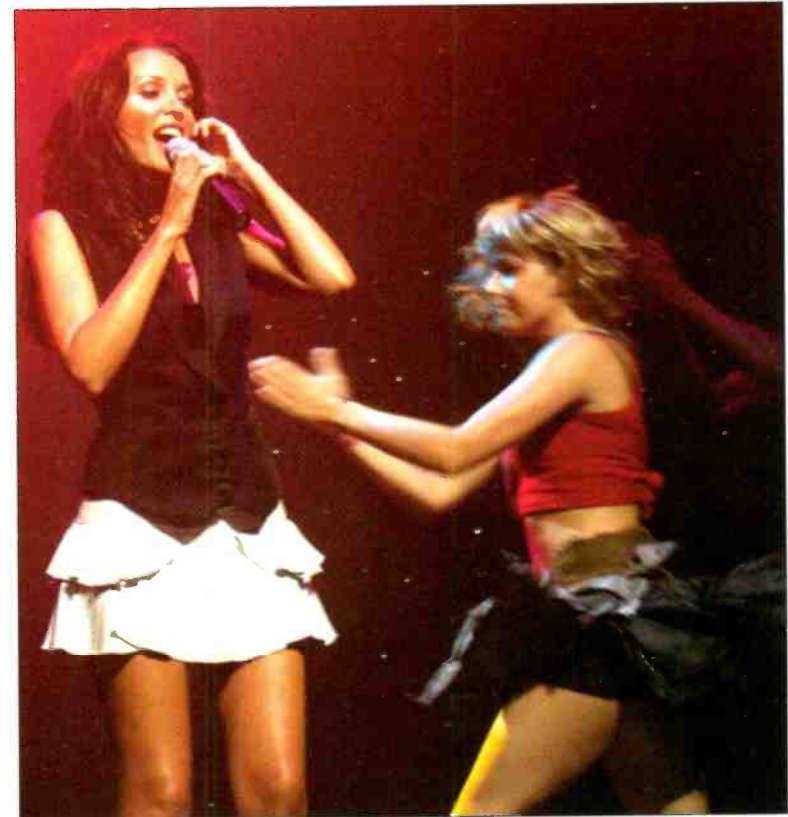
During the Q&A with *Billboard* senior dance/electronic writer Michael Paoletta, producer BT was joined onstage by his dog, Tootsie. Following the interview, BT reached for a copy of the magazine.



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



All eyes were on *Billboard* senior dance/electronic writer Michael Paoletta, who moderated the "Hail to the Chief" panel. Pictured, from left, are label presidents Tom Silverman of Tommy Boy, Patrick Moxey of Ultra, Cory Robbins of Robbins Entertainment, Jurgen Korduletsch of Radikal and Daniel Glass of Artemis.



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



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



## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



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

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

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

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

Telarc Records promotes **Elaine Martone**, previously VP of production and artist relations, to senior VP of production and artist relations; **Rob Saslow**, previously marketing director, to VP of marketing; **Adrian Mills**, previously director of worldwide sales, to VP of A&R; and **Kajo Paukert**, previ-

ously manager of international sales and marketing, to director of international sales and marketing. Telarc Records also names **Lynne Hoffman-Engel** VP of sales. She was VP of sales and marketing for Platinum Entertainment. They are all based in Cleveland.

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

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

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

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



## Ray's Fan Club

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



## Free Break

Elektra recording artist/BET personality **Free** ("106 & Park") hosted her inaugural Break!: Celebrity Pool Tournament at Slate in New York. The event benefited her Free4Life Foundation; the mission of the organization is to create opportunities that support, encourage and strengthen the development of young people in Boston's inner-city neighborhoods. Players included **112**, **Big Tigger**, **Sylvia Rhone**, **Ludacris**, **Chingy** and **Amerie**, among others. Attending the event, from left, were **Magic Johnson**, **Free**, **Alicia Keys** and **Sean "P. Diddy" Combs**. (Photo: Johnny Nunez/NuBuzz Photo)



**Dannii Says Hi:** Ultra Records recording artist **Danni Minogue** was in New York for the 10th annual Billboard Dance Music Summit. During her visit, she stopped by the *Billboard* office. Pictured, from left, are Ultra Records label manager **Roya Kazemi**, *Billboard* editor-in-chief **Keith Girard**, Minogue, *Billboard* president/publisher **John Kilcullen**, *Billboard* East Coast sales manager **Joe Maimone** and **Hillary Shaw**, Minogue's manager. (Photo: Mary Ann Kim)



## Now, Hear This ... LACUNA COIL

Artists to Watch

Italian sextet **Lacuna Coil** has been impacting rock radio with "Heaven's a Lie," the first single from its third album, "Comalies," on indie Century Media Records. Led by vocalists **Cristina Scabbia** and **Andrea Ferro**, the band recalls a harder-rocking **Evanescence**, melodically blending goth and metal. The band just wrapped up a road trip with **Type O Negative** and will return to the States in November. "Heaven's a Lie" is also included on Roadrunner Records' "MTV2 Headbangers Ball" compilation.

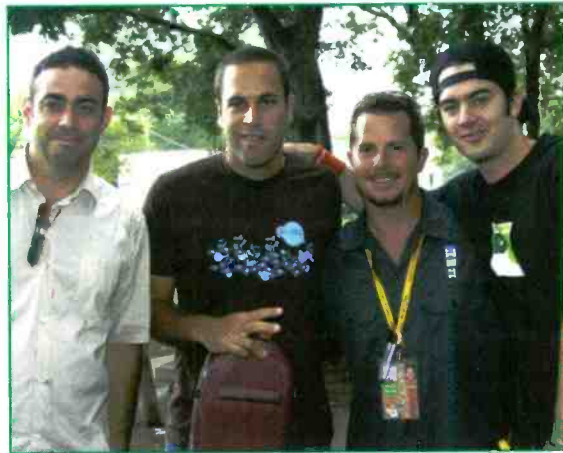
BRAM TEITELMAN





## A Little Help From His Friends

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



## Hello Austin!

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



## Musical Family

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



## Stripped On The Road

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



## Marc Juris: Rolling With It

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

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

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

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

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

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

"I can't articulate exactly how petrified I was of the idea of skating. Not only that, but when I first started I could have been a double for Jerry Lewis—that's how uncoordinated and bad I was at it."

But I just stuck to it and made myself learn it, because I had this greater need in my mind."

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

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

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

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

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

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

RASHAUN HALL



# Allan Couldn't 'Care' Less About Chart Success

BY MARGO WHITMIRE

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

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

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

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

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

After two albums with Decca Records that garnered lukewarm response, Allan's career picked up when the label folded and sister label

MCA Nashville took over. MCA Nashville released 1999's "Smoke Rings in the Dark," which enjoyed platinum success.

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

## KEEPING AN EDGE

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

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

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

For marketing the new album to retail, Simon says, "It was important that the materials we created had Gary's particular attitude toward country, and our consumer outreach needed to maintain the edge



ALLAN: A 'QUIET SUCCESS'

of the product."

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

"It's such a moving sentiment that most people can relate to," he says. "Whether you're a mother or father, the song draws you in lyrically, and I think it's going to open people's eyes

to a new side of Gary."

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

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

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

## FRIENDLY NETWORK

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

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

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

For this latest effort, Allan once

again teamed up with producer/longtime collaborator Mark Wright for a creative process that lasted about three months.

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

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

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

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

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

# Int'l Bluegrass Awards Honor The Year's Best

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



THE DEL MCCOURY BAND: TOP HONORS

**Doyle Lawson & Quicksilver** also scored three awards, including vocal group of the year for the third consecutive year. The group also won the gospel recorded performance award for its Sugar Hill album "The Hand Made Cross" and song of the year for "Blue Train (Of the Heartbreak Line)," which also earned writer **John D. Loudermilk** an award.

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

Rounder Records' "Alison Krauss + Union Station Live" was named album of the year. **Union Station's Dan Tyminski**, who hosted the awards show with **Krauss**, was named male vocalist of the year for the third year in a row.

**Rhonda Vincent** won top female vocalist honors for the fourth consecutive year.

**The Nitty Gritty Dirt Band's** celebrity guest-packed "Will the Circle Be Unbroken, Vol. III" (Capitol Records) was the recorded event of the year winner. **Aubrey Haynie's** Sugar Hill

release "The Bluegrass Fiddle Album" was named instrumental album of the year.

**Kenny & Amanda Smith** won in the emerging artist category. **Bryan Sutton** was named guitar player of the year. **Mountain Heart's Adam Steffey** won in the mandolin category for the second consecutive year, and **Blue Highway's Rob Ickes**

picked up his sixth trophy in the dobro category.

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

**Wade Jessen**, who manages *Billboard's* bluegrass, country, Christian and gospel charts, won the print media personality of the year category.

Winners were chosen by the IBMA's membership. For a complete list of winners, visit [billboard.com/awards](http://billboard.com/awards).

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

ords artist **Ken Mellons**.

Lawrence released nine albums on Atlantic Records and briefly shifted to Warner Bros. after Atlantic folded. His credits include seven No. 1 singles, four platinum or multi-platinum albums and two gold ones.

Nashville Scene™

By Phyllis Stark  
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**ON THE ROW:** **Karen Fleming** has been promoted from development director to VP of development and marketing at the Country Music Hall of Fame and Museum. **Sharon Burns** is promoted from director of new business development to senior director of sales. Event sales and marketing manager **Jo Ellen Drennon** becomes events director. **Keith Wright** is promoted from travel industry sales manager to

admissions sales manager. **Carolyn Tate** moves from director of exhibits and production to senior director of museum services. Senior museum editor **Jay Orr** has been named senior director of museum programs.

As first tipped here in the July 26 issue, **Dale Bobo** has been promoted to senior VP of Warner/Chappell Music in Nashville, replacing **Tim Wiperman**, who exited in July. Bobo previously was the company's VP of A&R.

Epic/Monument Records Southwest regional promotion manager **Rodney Bailey** exits the company.

**Bob Kingsley**, host of the syndicated "American Country Countdown With Bob Kingsley," has been named the Country Music Assn.'s national broadcast personality of the year. He will be recognized during the CMA Awards Nov. 5 in Nashville.

**CASH REMEMBERED:** A public memorial service for **Johnny Cash** will be held Nov. 12 at Nashville's Ryman Auditorium. The artist lineup for the free event has not yet been announced, but it may be filmed for a future TV special.



OCTOBER 11 2003

# Billboard® TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | WKS. AGO | Sales data compiled by Nielsen SoundScan |                                     | Title  | PEAK POSITION | THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON CHART | Sales data compiled by Nielsen SoundScan  |                                     | Title | PEAK POSITION |
|-----------|-----------|----------|--|-------------------------------------|--|---------------|-----------|-----------|----------|----------------|---|-------------------------------------|-------|---------------|
|           |           |          | ARTIST                                   | IMPRINT & NUMBER/DISTRIBUTING LABEL |  |               |           |           |          |                | ARTIST  | IMPRINT & NUMBER/DISTRIBUTING LABEL |       |               |
| 1         | 1         | 1        | Sales data compiled by Nielsen SoundScan |                                     | <b>NUMBER 1 / GREATEST GAINER / SALES</b> 7 Weeks At Number 1<br><b>ALAN JACKSON</b> ▲<br>ARISTA NASHVILLE 53097/RLG (12.98/19.98)<br>Greatest Hits Volume II And Some Other Stuff | 1             | 37        | 35        | 26       | 24             | <b>DARRYL WORLEY</b> ●<br>DREAMWORKS 000640/INTERSCOPE (12.98/18.98)<br>Have You Forgotten?   | 1                                   |       |               |
| 2         | NEW       | 1        | Sales data compiled by Nielsen SoundScan |                                     | <b>HOT SHOT DEBUT</b><br><b>VARIOUS ARTISTS</b><br>WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)<br>Totally Country Vol. 3                          | 2             | 38        | 33        | 34       | 3              | <b>JUNE CARTER CASH</b><br>DUAL TONE 01142 (11.98 CD)<br>Wildwood Flower  | 33                                  |       |               |
| 3         | 2         | 2        | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHNNY CASH</b> ●<br>AMERICAN 063339/LOST HIGHWAY (18.98 CD)<br>American IV: The Man Comes Around   | 2             | 39        | NEW       | 1        | 1              | <b>CLINT BLACK</b><br>RCA 52551/RLG (18.98 CD)<br>Ultimate Clint Black  | 39                                  |       |               |
| 4         | 3         | 4        | Sales data compiled by Nielsen SoundScan |                                     | <b>SHANIA TWAIN</b><br>MERCURY 170314/UMGN (19.98 CD)<br>Up!   | 1             | 40        | 32        | 36       | 50             | <b>RANDY TRAVIS</b><br>WORD-CURB 86236/WARNER BROS. (11.98/18.98)<br>Rise And Shine   | 8                                   |       |               |
| 5         | 5         | 7        | Sales data compiled by Nielsen SoundScan |                                     | <b>RASCAL FLATTS</b> ▲<br>LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)<br>Melt  | 1             | 41        | 37        | 38       | 14             | <b>DWIGHT YOAKAM</b><br>AUDIUM 8176/KDCH (18.98 CD)<br>Population: Me   | 8                                   |       |               |
| 6         | NEW       | 1        | Sales data compiled by Nielsen SoundScan |                                     | <b>EMMYLOU HARRIS</b><br>NONESUCH 73805/AG (18.98 CD)<br>Stumble Into Grace  | 6             | 42        | 38        | 37       | 7              | <b>SHERRIE AUSTIN</b><br>BROKEN BOW 75872 (18.98 CD) [M]<br>Streets Of Heaven   | 22                                  |       |               |
| 7         | 9         | 9        | Sales data compiled by Nielsen SoundScan |                                     | <b>PACESETTER</b><br><b>LONESTAR</b> ●<br>BNA 67076/RLG (12.98/18.98)<br>From There To Here: Greatest Hits   | 1             | 43        | NEW       | 1        | 1              | <b>STEVE EARLE</b><br>E-SQUARED 51256/ARTEMIS (26.98 CD)<br>Just An American Boy: The Audio Documentary                                     | 43                                  |       |               |
| 8         | 4         | 5        | Sales data compiled by Nielsen SoundScan |                                     | <b>TOBY KEITH</b> ▲ <sup>3</sup><br>DREAMWORKS 450294/INTERSCOPE (11.98/18.98)<br>Unleashed  | 1             | 44        | 39        | 42       | 14             | <b>WILLIE NELSON &amp; FRIENDS</b><br>LOST HIGHWAY 000453/UMGN (18.98 CD)<br>Live And Kickin'   | 4                                   |       |               |
| 9         | 6         | 6        | Sales data compiled by Nielsen SoundScan |                                     | <b>KENNY CHESNEY</b> ▲ <sup>3</sup><br>BNA 67038/RLG (12.98/18.98)<br>No Shoes, No Shirt, No Problems  | 1             | 45        | 40        | 43       | 14             | <b>JIMMY WAYNE</b><br>DREAMWORKS 450355/INTERSCOPE (18.98 CD)<br>Jimmy Wayne  | 7                                   |       |               |
| 10        | 13        | 13       | Sales data compiled by Nielsen SoundScan |                                     | <b>KEITH URBAN</b> ▲<br>CAPITOL 32356 (10.98/18.98)<br>Golden Road   | 3             | 46        | 44        | 41       | 59             | <b>NICKEL CREEK</b> ●<br>SUGAR HILL 3941 (18.98 CD)<br>This Side  | 2                                   |       |               |
| 11        | 10        | 11       | Sales data compiled by Nielsen SoundScan |                                     | <b>TIM MCGRAW</b> ▲ <sup>2</sup><br>CURB 78746 (12.98/18.98)<br>Tim McGraw And The Dancehall Doctors   | 2             | 47        | 41        | 45       | 24             | <b>TOBY KEITH</b><br>MERCURY 170351/UMGN (12.98 CD)<br>The Best Of Toby Keith: 20th Century Masters The Millennium Collection               | 5                                   |       |               |
| 12        | 12        | 10       | Sales data compiled by Nielsen SoundScan |                                     | <b>DIERKS BENTLEY</b><br>CAPITOL 39814 (12.98/18.98)<br>Dierks Bentley   | 4             | 48        | 42        | 44       | 29             | <b>CRAIG MORGAN</b><br>BROKEN BOW 77567 (13.98 CD) [M]<br>I Love It   | 16                                  |       |               |
| 13        | 15        | 14       | Sales data compiled by Nielsen SoundScan |                                     | <b>PAT GREEN</b><br>REPUBLIC 000962/UNIVERSAL SOUTH (10.98/17.98)<br>Wave On Wave  | 2             | 49        | 43        | 46       | 34             | <b>BLAKE SHELTON</b><br>WARNER BROS. 48237/WARN (12.98/18.98)<br>The Dreamer  | 2                                   |       |               |
| 14        | 14        | 12       | Sales data compiled by Nielsen SoundScan |                                     | <b>BROOKS &amp; DUNN</b> ●<br>ARISTA NASHVILLE 67070/RLG (12.98/18.98)<br>Red Dirt Road  | 1             | 50        | 46        | 51       | 79             | <b>GEORGE STRAIT</b> ●<br>MCA NASHVILLE 170280/UMGN (11.98 CD)<br>The Best Of George Strait: 20th Century Masters The Millennium Collection | 8                                   |       |               |
| 15        | 8         | 8        | Sales data compiled by Nielsen SoundScan |                                     | <b>VARIOUS ARTISTS</b><br>MCA NASHVILLE 170297/UMGN (18.98 CD)<br>Remembering Patsy Cline  | 8             | 51        | 48        | 50       | 33             | <b>GEORGE STRAIT</b> ●<br>MCA NASHVILLE 170319/UMGN (12.98/18.98)<br>For The Last Time: Live From The Astrodome                             | 2                                   |       |               |
| 16        | 24        | 20       | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHNNY CASH</b><br>LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)<br>The Essential Johnny Cash   | 16            | 52        | NEW       | 1        | 1              | <b>KENNY ROGERS</b><br>DREAMCATCHER 008 (18.98 CD)<br>Back To The Well  | 52                                  |       |               |
| 17        | 18        | 17       | Sales data compiled by Nielsen SoundScan |                                     | <b>BRAD PAISLEY</b><br>ARISTA NASHVILLE 50605/RLG (12.98/18.98)<br>Mud On The Tires  | 1             | 53        | 53        | 52       | 58             | <b>DIAMOND RIO</b> ●<br>ARISTA NASHVILLE 67046/RLG (11.98/17.98)<br>Completely  | 3                                   |       |               |
| 18        | 11        | 3        | Sales data compiled by Nielsen SoundScan |                                     | <b>CLAY WALKER</b><br>RCA 67068/RLG (11.98/18.98)<br>A Few Questions   | 3             | 54        | 51        | 53       | 50             | <b>FAITH HILL</b> ▲ <sup>2</sup><br>WARNER BROS. 48001/WARN (12.98/18.98)<br>Cry  | 1                                   |       |               |
| 19        | 17        | 16       | Sales data compiled by Nielsen SoundScan |                                     | <b>TRACE ADKINS</b><br>CAPITOL 81512 (10.98/18.98)<br>Greatest Hits Collection, Volume I   | 1             | 55        | 45        | 40       | 6              | <b>VARIOUS ARTISTS</b><br>RCA 67064/RLG (11.98/18.98)<br>I've Always Been Crazy: A Tribute To Waylon Jennings                               | 19                                  |       |               |
| 20        | 19        | 24       | Sales data compiled by Nielsen SoundScan |                                     | <b>WYNONNA</b><br>CURB 78811 (12.98/18.98)<br>What The World Needs Now Is Love   | 1             | 56        | 50        | 48       | 5              | <b>RODNEY CROWELL</b><br>DMZ/EPIC 89082/SONY MUSIC (12.98 EQ CD) [M]<br>Fate's Right Hand   | 29                                  |       |               |
| 21        | 20        | 18       | Sales data compiled by Nielsen SoundScan |                                     | <b>SARA EVANS</b><br>RCA 67074/RLG (12.98/18.98)<br>Restless   | 3             | 57        | 49        | 47       | 89             | <b>ALAN JACKSON</b> ▲ <sup>4</sup><br>ARISTA NASHVILLE 67038/RLG (12.98/18.98)<br>Drive   | 1                                   |       |               |
| 22        | 21        | 23       | Sales data compiled by Nielsen SoundScan |                                     | <b>MONTGOMERY GENTRY</b> ●<br>COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)<br>My Town  | 3             | 58        | 56        | 57       | 26             | <b>WILLIE NELSON</b><br>LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)<br>The Essential Willie Nelson                                       | 24                                  |       |               |
| 23        | 16        | 15       | Sales data compiled by Nielsen SoundScan |                                     | <b>JEFF FOXWORTHY</b><br>WARNER BROS. 73903/RHINO (18.98 CD/DVD)<br>The Best Of Jeff Foxworthy: Double Wide, Single Minded   | 10            | 59        | NEW       | 1        | 1              | <b>DWIGHT YOAKAM</b><br>REPRISE 48342/WARN (18.98 CD)<br>In Other's Words   | 59                                  |       |               |
| 24        | 23        | 22       | Sales data compiled by Nielsen SoundScan |                                     | <b>GEORGE STRAIT</b> ●<br>MCA NASHVILLE 000114/UMGN (12.98/18.98)<br>Honkytonkville  | 1             | 60        | 52        | 59       | 104            | <b>GARY ALLAN</b> ●<br>MCA NASHVILLE 170201/UMGN (11.98/17.98)<br>Alright Guy   | 4                                   |       |               |
| 25        | 7         | —        | Sales data compiled by Nielsen SoundScan |                                     | <b>PATTY LOVELESS</b><br>EPIC 86620/SONY MUSIC (11.98 EQ/18.98)<br>On Your Way Home  | 7             | 61        | 54        | 56       | 33             | <b>RODNEY CARRINGTON</b><br>CAPITOL 36579 (18.98 CD)<br>Nut Sack  | 14                                  |       |               |
| 26        | 22        | 21       | Sales data compiled by Nielsen SoundScan |                                     | <b>BUDDY JEWELL</b><br>COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)<br>Buddy Jewell  | 1             | 62        | 59        | 60       | 27             | <b>SOUNDTRACK</b><br>WARNER BROS. 48424/WARN (18.98 CD)<br>Blue Collar Comedy Tour: The Movie   | 29                                  |       |               |
| 27        | 25        | 27       | Sales data compiled by Nielsen SoundScan |                                     | <b>ELVIS PRESLEY</b> ▲ <sup>3</sup><br>RCA 68079/RMG (12.98/19.98)<br>Elvis: 30 #1 Hits  | 1             | 63        | 58        | 55       | 11             | <b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b><br>ROUNDER 610526 (18.98 CD)<br>The Three Pickers   | 24                                  |       |               |
| 28        | 28        | 29       | Sales data compiled by Nielsen SoundScan |                                     | <b>CHRIS CAGLE</b><br>CAPITOL 40516 (11.98/18.98)<br>Chris Cagle   | 1             | 64        | 61        | 65       | 17             | <b>LARRY THE CABLE GUY</b><br>ARK 21 810076 (18.98 CD)<br>Lord, I Apologize   | 53                                  |       |               |
| 29        | 30        | 33       | Sales data compiled by Nielsen SoundScan |                                     | <b>DIXIE CHICKS</b> ▲ <sup>6</sup><br>MONUMENT/COLUMBIA 86840/SONY MUSIC (12.98 EQ/18.98)<br>Home  | 1             | 65        | 60        | 61       | 10             | <b>CHRIS LEDOUX</b><br>CAPITOL 81580 (10.98/18.98)<br>Horsepower  | 24                                  |       |               |
| 30        | 26        | 30       | Sales data compiled by Nielsen SoundScan |                                     | <b>JO DEE MESSINA</b><br>CURB 78790 (18.98 CD)<br>Greatest Hits  | 1             | 66        | 57        | 54       | 3              | <b>JOHNNY CASH</b><br>MERCURY/CHRONICLES 170217/UMGN (12.98 CD)<br>The Best Of Johnny Cash: 20th Century Masters The Millennium Collection  | 54                                  |       |               |
| 31        | 27        | 25       | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHN MICHAEL MONTGOMERY</b><br>WARNER BROS. 73918/WARN (18.98 CD)<br>The Very Best Of John Michael Montgomery   | 11            | 67        | NEW       | 1        | 1              | <b>CHRIS KNIGHT</b><br>DUAL TONE 01139 (18.98 CD)<br>The Jealous Kind   | 67                                  |       |               |
| 32        | NEW       | 1        | Sales data compiled by Nielsen SoundScan |                                     | <b>THE MAVERICKS</b><br>SANCTUARY 84612 (18.98 CD)<br>The Mavericks  | 32            | 68        | 64        | 64       | —              | <b>GEORGE JONES</b><br>BAND17/BNA 67063/RLG (11.98/17.98)<br>The Gospel Collection: George Jones Sings The Greatest Stories Ever Told       | 19                                  |       |               |
| 33        | 31        | 31       | Sales data compiled by Nielsen SoundScan |                                     | <b>ALISON KRAUSS + UNION STATION</b> ▲<br>ROUNDER 610515 (19.98 CD)<br>Live  | 9             | 69        | 68        | 69       | 1              | <b>DOLLY PARTON</b><br>RCA/BMG HERITAGE 52008/RLG (18.98 CD)<br>Ultimate Dolly Parton   | 20                                  |       |               |
| 34        | 29        | 28       | Sales data compiled by Nielsen SoundScan |                                     | <b>THE CHIEFTAINS</b><br>VICTOR 52897/AAL (18.98 CD)<br>Further Down The Old Plank Road  | 28            | 70        | 62        | 62       | 24             | <b>JESSICA ANDREWS</b><br>DREAMWORKS 450356/INTERSCOPE (12.98/18.98)<br>Now   | 4                                   |       |               |
| 35        | 36        | 35       | Sales data compiled by Nielsen SoundScan |                                     | <b>TRACY BYRD</b><br>RCA 67073/RLG (11.98/18.98)<br>The Truth About Men  | 5             | 71        | 72        | 72       | 38             | <b>VARIOUS ARTISTS</b><br>EPIC/WEA/UNIVERSAL/RLG 86920/SONY MUSIC (12.98 EQ/17.98)<br>Totally Country Vol. 2                                | 5                                   |       |               |
| 36        | 34        | 32       | Sales data compiled by Nielsen SoundScan |                                     | <b>JOE NICHOLS</b> ●<br>UNIVERSAL SOUTH 170285 (11.98/17.98) [M]<br>Man With A Memory  | 9             | 72        | 66        | 68       | 9              | <b>VARIOUS ARTISTS</b><br>WARNER SPECIAL PRODUCTS 18905/TIME LIFE (17.98 CD)<br>Classic Country: The '80s                                   | 45                                  |       |               |
|           |           |          | Sales data compiled by Nielsen SoundScan |                                     |  |               | 73        | 71        | 72       | 38             | <b>TERRI CLARK</b><br>MERCURY 170325/UMGN (11.98/18.98)<br>Pain To Kill   | 5                                   |       |               |
|           |           |          | Sales data compiled by Nielsen SoundScan |                                     |  |               | 74        | 47        | 39       | 8              | <b>JOHNNY CASH</b><br>LEGACY/COLUMBIA 86808/SONY MUSIC (17.98 EQ CD)<br>Johnny Cash At Madison Square Garden                                | 39                                  |       |               |
|           |           |          | Sales data compiled by Nielsen SoundScan |                                     |  |               | 75        | 69        | 75       | 84             | <b>GARTH BROOKS</b> ▲ <sup>3</sup><br>CAPITOL 31330 (10.98/18.98)<br>Scarecrow  | 1                                   |       |               |

● 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. \* 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 percent age 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 11 2003

# Billboard® TOP COUNTRY CATALOG ALBUMS™

| THIS WEEK | LAST WEEK | Sales data compiled by Nielsen SoundScan |                                     | Title   | TOTAL CHART WKS | THIS WEEK | LAST WEEK | Sales data compiled by Nielsen SoundScan |                                     | Title  | TOTAL CHART WKS |
|-----------|-----------|--|-------------------------------------|---|-----------------|-----------|-----------|--|-------------------------------------|--|-----------------|
|           |           | ARTIST                                   | IMPRINT & NUMBER/DISTRIBUTING LABEL |   |                 |           |           | ARTIST                                   | IMPRINT & NUMBER/DISTRIBUTING LABEL |  |                 |
| 1         | 1         | Sales data compiled by Nielsen SoundScan |                                     | <b>NUMBER 1</b> 3 Weeks At Number 1<br><b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 69738/SONY MUSIC (7.98 EQ/11.98)<br>16 Biggest Hits | 234             | 16        | 16        | Sales data compiled by Nielsen SoundScan |                                     | <b>DIXIE CHICKS</b> ▲ <sup>10</sup> MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)<br>Fly                              | 213             |
| 2         | 2         | Sales data compiled by Nielsen SoundScan |                                     | <b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77978 (12.98/18.98)<br>Greatest Hits  | 149             | 14        | 17        | Sales data compiled by Nielsen SoundScan |                                     | <b>TOBY KEITH</b> ◆ <sup>2</sup> MERCURY 558962/UMGN (11.98/17.98)<br>Greatest Hits Volume One                     | 252             |
| 3         | 3         | Sales data compiled by Nielsen SoundScan |                                     | <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67012/RLG (12.98/18.98)<br>Greatest Hits  | 106             | 15        | 15        | Sales data compiled by Nielsen SoundScan |                                     | <b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)<br>16 Biggest Hits                         | 264             |
| 4         | 4         | Sales data compiled by Nielsen SoundScan |                                     | <b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67976/RLG (12.98/18.98)<br>Greatest Hits  | 157             | 9         | 9         | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHNNY CASH</b> ▲ <sup>3</sup> LEGACY/COLUMBIA 65955/SONY MUSIC (7.98 EQ/11.98)<br>Johnny Cash At Folsom Prison | 95              |
| 5         | 6         | Sales data compiled by Nielsen SoundScan |                                     | <b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]<br>Rascal Flatts   | 173             | 17        | 10        | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHNNY CASH</b> ▲ <sup>3</sup> LEGACY/COLUMBIA 66017/SONY MUSIC (7.98 EQ/11.98)<br>Johnny Cash At San Quentin   | 59              |
| 6         | 7         | Sales data compiled by Nielsen SoundScan |                                     | <b>SHANIA TWAIN</b> ◆ <sup>19</sup> MERCURY 53603/UMGN (12.98/18.98)<br>Come On Over  | 308             | 18        | 19        | Sales data compiled by Nielsen SoundScan |                                     | <b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)<br>Coyote Ugly   | 164             |
| 7         | 5         | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 6673/SONY MUSIC (5.98 EQ/9.98)<br>Super Hits   | 141             | 21        | 21        | Sales data compiled by Nielsen SoundScan |                                     | <b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS 450297/INTERSCOPE (12.98/18.98)<br>Pull My Chain                       | 109             |
| 8         | 8         | Sales data compiled by Nielsen SoundScan |                                     | <b>PATSY CLINE</b> ▲ DECCA/MCA NASHVILLE 001012/UMGN (6.98/11.98)<br>12 Greatest Hits   | 800             | 22        | 22        | Sales data compiled by Nielsen SoundScan |                                     | <b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)<br>Greatest Hits, Vol. 1                            | 478             |
| 9         | 11        | Sales data compiled by Nielsen SoundScan |                                     | <b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 16852/RLG (12.98/18.98)<br>The Greatest Hits Collection                | 315             | 23        | 23        | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHN DENVER</b> ▲ MADACY 4750 (5.98/9.98)<br>The Best Of John Denver  | 267             |
| 10        | 14        | Sales data compiled by Nielsen SoundScan |                                     | <b>DIXIE CHICKS</b> ▲ <sup>7</sup> MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]<br>Wide Open Spaces                           | 296             | 24        | 24        | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHNNY CASH</b> AMERICAN 586792/LOST HIGHWAY (17.98 EQ CD)<br>American III: Solitary Man                        | 30              |
| 11        | 12        | Sales data compiled by Nielsen SoundScan |                                     | <b>SOUNDTRACK</b> ▲ <sup>2</sup> LOST HIGHWAY/MERCURY 170669/UMGN (12.98/19.98)<br>O Brother, Where Art Thou?                   | 147             | 25        | 25        | Sales data compiled by Nielsen SoundScan |                                     | <b>GARTH BROOKS</b> ▲ <sup>15</sup> CAPITOL 97424 (19.98/26.98)<br>Double Live                                     | 211             |
| 12        | 13        | Sales data compiled by Nielsen SoundScan |                                     | <b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA NASHVILLE 18801/RLG (12.98/18.98)<br>The Greatest Hits Collection                     | 414             | —         | —         | Sales data compiled by Nielsen SoundScan |                                     | <b>JOHNNY CASH</b> AMERICAN 586790/LOST HIGHWAY (18.98 CD)<br>American Recordings                                  | 23              |
|           |           | Sales data compiled by Nielsen SoundScan |                                     |   |                 | 25        | 25        | Sales data compiled by Nielsen SoundScan |                                     | <b>HANK WILLIAMS</b> ● MERCURY 556029/UMGN (11.98/17.98)<br>20 Of Hank Williams Greatest Hits                      | 132             |

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



# Billboard® HOT COUNTRY SINGLES & TRACKS

| THIS WEEK | LAST WEEK | WKS. ON | Airplay monitored by Nielsen Broadcast Data Systems |         | TITLE<br>PRODUCER (SONGWRITER)  | Artist<br>IMPRINT & NUMBER/PROMOTION LABEL              | PEAK POSITION | THIS WEEK             | LAST WEEK | WKS. ON | Airplay monitored by Nielsen Broadcast Data Systems |         | TITLE<br>PRODUCER (SONGWRITER)   | Artist<br>IMPRINT & NUMBER/PROMOTION LABEL  | PEAK POSITION                                 |  |   |  |
|-----------|-----------|---------|---|---------|---|---|---------------|-----------------------|-----------|---------|---|---------|--|---|---|--|---|--|
|           |           |         | WKS. ON   | WKS. ON |   |   |               |                       |           |         | WKS. ON   | WKS. ON |  |   |   |  |   |  |
| 1         | 4         | 3       | 22  | 1       | <b>NUMBER 1</b>   | 1 Week At Number 1                                      | 31            | 32                    | 14        | 31      | 32  | 14      | TENNESSEE RIVER RUN<br>F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)                 | Darryl Worley<br>DREAMWORKS ALBUM CUT   | 31  |  |   |  |
| 2         | 2         | 1       | 26  | 1       | WHAT WAS I THINKIN'<br>B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)                                   | Dierks Bentley<br>CAPITOL 77963                         | 1             | 33                    | 30        | 12      | 33  | 30      | AND THE CROWD GOES WILD<br>C. LINSEY, M. WILLS (J. STEELE, C. WISEMAN)             | Mark Willis<br>MERCURY 001152   | 29  |  |   |  |
| 3         | 1         | 2       | 17  | 1       | IT'S FIVE O'CLOCK SOMEWHERE<br>K. STEGALL (J. BROWN, D. ROLLINS)  | Alan Jackson & Jimmy Buffett<br>ARISTA NASHVILLE 54205  | 1             | 36                    | 36        | 12      | 36  | 36      | I CAN'T TAKE YOU ANYWHERE<br>J. STROUD, T. KEITH (S. EMERICK, T. KEITH)            | Scotty Emerick With Toby Keith<br>DREAMWORKS ALBUM CUT  | 33  |  |   |  |
| 4         | 3         | 4       | 21  | 3       | HELP POUR OUT THE RAIN (LACEY'S SONG)<br>C. BLACK (B. JEWELL)   | Buddy Jewell<br>COLUMBIA 79885                          | 3             | 35                    | 35        | 20      | 35  | 35      | LONG BLACK TRAIN<br>M. WRIGHT, F. ROGERS (J. TURNER)                               | Josh Turner<br>MCA NASHVILLE 000976   | 34  |  |   |  |
| 5         | 5         | 7       | 16  | 5       | TOUGH LITTLE BOYS<br>M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)   | Gary Allan<br>MCA NASHVILLE 000946                      | 5             | 38                    | 37        | 8       | 38  | 37      | I LOVE YOU THIS MUCH<br>C. LINSEY, J. STROUD (J. WAYNE, C. DUBOIS, D. SAMPSON)     | Jimmy Wayne<br>DREAMWORKS 001239  | 35  |  |   |  |
| 6         | 7         | 6       | 17  | 6       | THIS ONE'S FOR THE GIRLS<br>M. MCBRIDE, P. WOLLEY (C. LINSEY, H. LINSEY, A. MAYO)                       | Martina McBride<br>RCA ALBUM CUT                        | 6             | 39                    | 38        | 8       | 39  | 38      | I WANNA DO IT ALL<br>B. GALLIMORE (T. NICHOLS, R. GILES, G. GODARD)                | Terri Clark<br>MERCURY ALBUM CUT  | 36  |  |   |  |
| 7         | 6         | 8       | 19  | 6       | WHO WOULDN'T WANNA BE ME<br>K. URBAN (M. POWELL, K. URBAN)  | Keith Urban<br>CAPITOL ALBUM CUT                        | 6             | 40                    | 39        | 6       | 40  | 39      | LITTLE MOMENTS<br>F. ROGERS (C. DUBOIS, B. PAISLEY)                                | Brad Paisley<br>ARISTA NASHVILLE ALBUM CUT  | 37  |  |   |  |
| 8         | 10        | 10      | 14  | 8       | I MELT<br>M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)                      | Rascal Flatts<br>LYRIC STREET ALBUM CUT                 | 8             | 41                    | 40        | 9       | 41  | 40      | EVERY FRIDAY AFTERNOON<br>C. MORGAN, P. O'DONNELL (N. COTY, J. MELTON)             | Craig Morgan<br>BROKEN BROS. ALBUM CUT  | 38  |  |   |  |
| 9         | 11        | 11      | 7   | 9       | I LOVE THIS BAR<br>J. STROUD, T. KEITH (T. KEITH, S. EMERICK)   | Toby Keith<br>DREAMWORKS 001238                         | 9             | 42                    | 44        | 8       | 42  | 44      | I'M ONE OF YOU<br>D. JOHNSON (N. COTY, J. MELTON)                                  | Hank Williams Jr.<br>ASYLUM-CURB ALBUM CUT  | 39  |  |   |  |
| 10        | 9         | 9       | 25  | 10      | A FEW QUESTIONS<br>J. RITCHEY, C. WALKER (P. MOORE, R. SCOTT, A. WHEELER)                               | Clay Walker<br>RCA ALBUM CUT                            | 9             | 44                    | 41        | 11      | 44  | 41      | HALF A HEART TATTOO<br>J. HANSON, G. DROMAN (J. HANSON, M. PHEENEY, A. J. MASTERS) | Jennifer Hanson<br>CAPITOL ALBUM CUT  | 40  |  |   |  |
| 11        | 8         | 5       | 21  | 11      | NO SHOES, NO SHIRT, NO PROBLEMS<br>N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)                       | Kenny Chesney<br>BNA ALBUM CUT                          | 2             | 43                    | 43        | 9       | 43  | 43      | RUN, RUN, RUN<br>S. HENDRICKS (P. HOWELL, H. DAVIS, K. KAYLE)                      | Ryan Tyler<br>ARISTA NASHVILLE ALBUM CUT  | 41  |  |   |  |
| 12        | 12        | 15      | 20  | 12      | WAVE ON WAVE<br>D. MDRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)                                 | Pat Green<br>REPUBLIC ALBUM CUT/UNIVERSAL SOUTH         | 12            | 45                    | 45        | 16      | 45  | 45      | IN MY DREAMS<br>R. MALO (R. TREVINO, R. MALO, A. MILLER)                           | Rick Trevino<br>WARNER BROS. ALBUM CUT/WRN  | 42  |  |   |  |
| 13        | 17        | 19      | 24  | 13      | WALK A LITTLE STRAIGHTER<br>C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)                 | Billy Currington<br>MERCURY 000972                      | 13            | 46                    | 53        | 3       | 46  | 53      | HOT MAMA<br>S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)                       | Trace Adkins<br>CAPITOL ALBUM CUT   | 43  |  |   |  |
| 14        | 13        | 13      | 26  | 14      | RED DIRT ROAD<br>K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)                                     | Brooks & Dunn<br>ARISTA NASHVILLE ALBUM CUT             | 1             | 47                    | 52        | 4       | 47  | 52      | PERFECT<br>S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)                   | Sara Evans<br>RCA ALBUM CUT   | 44  |  |   |  |
| 15        | 15        | 20      | 10  | 15      | COWBOYS LIKE US<br>T. BROWN, G. STRAIT (A. SMITH, B. DIPIERO)   | George Strait<br>MCA NASHVILLE 001250                   | 15            | 49                    | 51        | 5       | 49  | 51      | HEAVEN HELP ME<br>D. HUFF, WYNNONNA (C. CANNON, J. O. HICKS)                       | Wynonna<br>ASYLUM-CURB ALBUM CUT  | 45  |  |   |  |
| 16        | 16        | 16      | 39  | 16      | BEER FOR MY HORSES<br>J. STROUD, T. KEITH (T. KEITH, S. EMERICK)  | Toby Keith Duet With Willie Nelson<br>DREAMWORKS 450785 | 1             | 50                    | 50        | 6       | 50  | 50      | I THINK YOU'RE BEAUTIFUL<br>L. MILLER (A. DALLEY, T. MILLER)                       | Amy Dalley<br>CURB ALBUM CUT  | 46  |  |   |  |
| 17        | 14        | 14      | 31  | 17      | MY FRONT PORCH LOOKING IN<br>D. HUFF (R. MCDONALD, F. MYERS, D. FRIMMER)                                | Lonestar<br>BNA ALBUM CUT                               | 1             | 51                    | 49        | 12      | 51  | 49      | RAINBOW MAN<br>K. BEARD, D. MALLOY (J. BATES, H. ALLEN)                            | Jeff Bates<br>RCA ALBUM CUT   | 47  |  |   |  |
| 18        | 21        | 21      | 16  | 18      | CHICKS DIG IT<br>C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)   | Chris Cagle<br>CAPITOL ALBUM CUT                        | 18            | 52                    | 58        | 2       | 52  | 58      | PRAY FOR THE FISH<br>K. LEHNING (P. MOORE, D. MURPHY, R. SCOTT)                    | Randy Travis<br>WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN                                    | 48  |  |   |  |
| 19        | 18        | 18      | 18  | 19      | LOVIN' ALL NIGHT<br>E. GORDY, JR. (R. CROWELL)  | Patty Loveless<br>EPIC 79954/EMN                        | 18            | 53                    | 55        | 3       | 53  | 55      | COOL TO BE A FOOL<br>B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)                      | Joe Nichols<br>UNIVERSAL SOUTH 001371   | 49  |  |   |  |
| 20        | 23        | 22      | 7   | 20      | I'M GONNA TAKE THAT MOUNTAIN<br>R. MCENTIRE, B. CANNON, N. WILSON (J. SALLEY, M. PEIRCE)                | Reba McEntire<br>MCA NASHVILLE 001404                   | 20            | 56                    | —         | 2       | 56  | —       | DAYS OF OUR LIVES<br>M. WRIGHT (J. OTTO, B. TERRY)                                 | James Otto<br>MERCURY 001402  | 50  |  |   |  |
| 21        | 22        | 23      | 12  | 21      | HELL YEAH<br>B. CHANCEY (J. STEELE, C. WISEMAN)   | Montgomery Gentry<br>COLUMBIA ALBUM CUT                 | 21            | 57                    | 57        | 3       | 57  | 57      | SELL A LOT OF BEER<br>T. MCGRAW, B. GALLIMORE (B. ANDERSON, B. WARREN, B. WARREN)  | The Warren Brothers<br>BNA ALBUM CUT  | 51  |  |   |  |
| 22        | 24        | 24      | 23  | 22      | I CAN'T BE YOUR FRIEND<br>J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)                  | Rushlow<br>LYRIC STREET 164080                          | 22            | 58                    | —         | 2       | 58  | —       | YOU'RE IN MY HEAD<br>L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)                  | Brian McComas<br>LYRIC STREET ALBUM CUT   | 52  |  |   |  |
| 23        | 26        | 28      | 9   | 23      | WALKING IN MEMPHIS<br>D. HUFF (M. COHN)   | Lonestar<br>BNA ALBUM CUT                               | 23            | <b>HOT SHOT DEBUT</b> |           |         |   | 53      | NEW  | 1   | TEXAS PLATES<br>D. HUFF (K. COFFEY, B. JAMES) | Kellie Coffey<br>BNA ALBUM CUT                                   | 53                                      |  |
| 24        | 27        | 27      | 18  | 24      | STREETS OF HEAVEN<br>D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHA)                               | Sherrie Austin<br>BROKEN BOW ALBUM CUT                  | 24            |                       |           |         |   | 54      | 57   | 3   | 54  | 57   | 3                                       | I'M IN LOVE WITH YOU<br>B. DEAN, L. WHITE (B. DEAN, C. CANNON) |
| 25        | 28        | 26      | 17  | 25      | HONESTY (WRITE ME A LIST)<br>T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)                                | Rodney Atkins<br>CURB 73149                             | 25            | 55                    | NEW       | 1       | 55  | NEW     | 1  | SHE'S NOT JUST A PRETTY FACE<br>R. J. LANGE (R. J. LANGE, S. TWAIN)                           | Shania Twain<br>MERCURY ALBUM CUT             | 55   |   |  |
| 26        | 29        | 29      | 14  | 26      | PLAYBOYS OF THE SOUTHWESTERN WORLD<br>B. BRADDOCK (N. COTY, R. VAN WARMER)                              | Blake Shelton<br>WARNER BROS. ALBUM CUT/WRN             | 26            | 56                    | 60        | 59      | 4   | 56      | 60   | 59  | 4   | SHE IS<br>P. WORLEY, T. JAMES (S. ASHTON, T. L. JAMES, P. BUNCH) | Susan Ashton<br>CAPITOL ALBUM CUT       | 56   |
| 27        | 31        | 33      | 10  | 27      | DRINKIN' BONE<br>B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)                               | Tracy Byrd<br>RCA ALBUM CUT                             | 27            | 57                    | NEW       | 1       | 57  | NEW     | 1  | YOUNG MAN'S TOWN<br>V. GILL (V. GILL)   | Vince Gill<br>MCA NASHVILLE ALBUM CUT         | 57   |   |  |
| 28        | 30        | 31      | 12  | 28      | I WISH<br>B. GALLIMORE, T. MCGRAW (T. L. JAMES, E. HILL)  | Jo Dee Messina<br>CURB ALBUM CUT                        | 28            | 58                    | 59        | 58      | 3   | 58      | 59   | 58  | 3   | STRICTLY BUSINESS<br>T. COLLINS, J. KELTON (B. WOLF, P. MOORE)   | Brad Wolf<br>WARNER BROS. ALBUM CUT/WRN | 58   |
| 29        | 34        | 34      | 11  | 29      | WRINKLES<br>M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)   | Diamond Rio<br>ARISTA NASHVILLE ALBUM CUT               | 29            | 59                    | NEW       | 1       | 59  | NEW     | 1  | A YEAR AT A TIME<br>L. REYNOLDS (J. DEMARCUS, L. WILSON)                                      | Kevin Denney<br>LYRIC STREET ALBUM CUT        | 59   |   |  |
| 30        | 37        | 42      | 4   | 30      | YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL<br>K. BROOKS, R. DUNN, M. WRIGHT (B. DIPIERO, B. ALLMAND) | Brooks & Dunn<br>ARISTA NASHVILLE ALBUM CUT             | 30            | 60                    | NEW       | 1       | 60  | NEW     | 1  | DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK)<br>R. LANDIS (B. LAWSON, J. MATTHEWS, R. DEAN) | Lorrie Morgan<br>QUARTERBACK ALBUM CUT        | 60   |   |  |

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓝ Cassette Single available. Ⓟ Vinyl Maxi-Single available. Ⓡ Vinyl Single available. Ⓠ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

## OCTOBER 11 2003 Billboard® TOP BLUEGRASS ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON | Sales data compiled by Nielsen SoundScan |    | ARTIST                               | IMPRINT & NUMBER/DISTRIBUTING LABEL             | Title                                      |
|-----------|-----------|---------|--|----|--------------------------------------|---|--|
| 1         | 1         | 47      | 1  | 47 | ALISON KRAUSS + UNION STATION        | ROUNDER 610515                                  | 47 Weeks At Number 1<br>Live               |
| 2         | 2         | 3       | 3  | 3  | JUNE CARTER CASH                     | DUALTONE 01142                                  | Wildwood Flower                            |
| 3         | 3         | 59      | 3  | 59 | NICKEL CREEK                         | SUGAR HILL 3941                                 | This Side                                  |
| 4         | 4         | 17      | 4  | 17 | EARL SCRUGGS/DOC WATSON/RICKY SKAGGS | ROUNDER 610526                                  | The Three Pickers                          |
| 5         | 5         | 17      | 5  | 17 | RHONDA VINCENT                       | ROUNDER 610497 [M]                              | One Step Ahead                             |
| 6         | 6         | 7       | 6  | 7  | THE DEL MCCOURY BAND                 | MCCOURY MUSIC 0001/SUGAR HILL [M]               | It's Just The Night                        |
| 7         | NEW       | 1       | NEW                                      | 1  | SAM BUSH/DAVID GRISMAN               | ACOUSTIC DISC 54                                | Hold On We're Strummin'                    |
| 8         | 7         | 4       | 7  | 4  | VARIOUS ARTISTS                      | SMCMG 18940/TIME LIFE                           | Heaven Bound: The Best Of Bluegrass Gospel |
| 9         | 8         | 17      | 8  | 17 | VARIOUS ARTISTS                      | WARNER SPECIAL PRODUCTS 15828/TIME LIFE         | Bluegrass Today                            |
| 10        | 10        | 27      | 10                                       | 27 | RICKY SKAGGS & KENTUCKY THUNDER      | SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M] | Live At The Charleston Music Hall          |
| 11        | 11        | 25      | 11                                       | 25 | VARIOUS ARTISTS                      | MADACY CHRISTIAN 3241/MADACY                    | Best Of Bluegrass Gospel                   |
| 12        | 9         | 7       | 9  | 7  | NATALIE MACMASTER                    | ROUNDER 617056                                  | Blueprint                                  |
| 13        | 12        | 7       | 12                                       | 7  | TIM O'BRIEN                          | HOWDY SKIES 3978/SUGAR HILL                     | Traveler                                   |
| 14        | 13        | 7       | 13                                       | 7  | THE NITTY GRITTY DIRT BAND           | CAPITOL 40177                                   | Will The Circle Be Unbroken, Volume III    |
| 15        | 14        | 66      | 14                                       | 66 | VARIOUS ARTISTS                      | UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE      | Time-Life's Treasury Of Bluegrass          |

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

## OCTOBER 11 2003 Billboard® HOT COUNTRY SINGLES SALES™

| THIS WEEK | LAST WEEK | WKS. ON | Sales data compiled by Nielsen SoundScan |    | TITLE                                 | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist  |
|-----------|-----------|---------|--|----|---------------------------------------|-------------------------------------|---|
| 1         | 1         | 46      | 1  | 46 | PICTURE                               | UNIVERSAL SOUTH 172274              | 44 Weeks At Number 1<br>Kid Rock Featuring Allison Moorer |
| 2         | 3         | 9       | 3  | 9  | LONG BLACK TRAIN                      | MCA NASHVILLE 000976/UMGN           | Josh Turner   |
| 3         | 5         | 9       | 5  | 9  | WALK A LITTLE STRAIGHTER              | MERCURY 000972/UMGN                 | Billy Currington  |
| 4         | 2         | 19      | 2  | 19 | WHAT WAS I THINKIN'                   | CAPITOL 77963                       | Dierks Bentley  |
| 5         | 6         | 17      | 6  | 17 | HELP POUR OUT THE RAIN (LACEY'S SONG) | COLUMBIA 79885/SONY MUSIC           | Buddy Jewell  |
| 6         | 4         | 11      | 4  | 11 | CAN YOU HEAR ME WHEN I TALK TO YOU?   | LYRIC STREET 164075/HOLLYWOOD       | Ashley Gearing  |
| 7         | 8         | 2       | 8  | 2  | HONESTY (WRITE ME A LIST)             | CURB 73149                          | Rodney Atkins   |
| 8         | 9         | 21      | 9  | 21 | STAY GONE                             | DREAMWORKS 000345/INTERSCOPE        | Jimmy Wayne   |
| 9         | 7         | 14      | 7  | 14 | BROKENHEARTSVILLE                     | UNIVERSAL SOUTH 000782              | Joe Nichols   |
| 10        | —         | 26      | NEW                                      | 26 | LANDSLIDE                             | MONUMENT/COLUMBIA 79857/SONY MUSIC  | Dixie Chicks  |

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



# ALBUMS

Edited by Michael Paoletta

## POP

### ► FUEL

#### Natural Selection

PRODUCERS: Michael Beinhorn, Carl Bell  
Epic EK 86392

RELEASE DATE: Sept. 23

"Natural Selection" finds Pennsylvania outfit Fuel coming into its own with its brand of agony-fueled modern rock. Lead single "Falls on Me" is the quartet's stock in trade—rippling acoustics, a lovelorn atmosphere and vocalist Brett Scallions' no-holds-barred belting in the chorus. But much better are the musical chances guitarist/principal composer/co-producer Carl Bell took this time around. Tracks like "Quarter" and "Won't Back Down (Bring You Hell Remix)" revel in darker, Korn-like tones. After such fine musical experimentation, one cannot help but wonder how a cookie-cutter pop/rock track like "Most of All" made the cut; it lacks major flavor when served alongside choice slabs of sonic angst like "Getting Thru?" and "Down Inside of You."—**CLT**

### ► VERTICAL HORIZON

#### Go

PRODUCER: John Shanks  
RCA 68121

RELEASE DATE: Sept. 23

Following up a double-platinum album like "Everything You Want" is not easy. But alt-rocker Vertical Horizon plays it safe with new album "Go," a polished, radio-friendly set. Lead single "I'm Still Here" is a love anthem that works the band's hard-soft dynamic nicely, while the Creed-meets-Southern-rock number "One of You" features guitars that could cut through a Tiffany's vault. Also noteworthy are the melancholy ballad "Goodbye Again" and the big-production number "Inside." What Vertical Horizon lacks in originality, it in part compensates for with passion and musicianship. "Go" is by no means a groundbreaking record, but it will please a lot of people and likely bring new fans on board.—**AZ**

### ► RUFUS WAINWRIGHT

#### Want One

PRODUCER: Marius deVries  
DreamWorks B0000896-12

RELEASE DATE: Sept. 23

Here in the moment of metrosexuality and "Queer Eye for the Straight Guy" sophistication, Rufus Wainwright is a troubadour for the times. "Want One," the singer/songwriter's latest, is another alluring collection of lush, Broadway-influenced piano pop—Wainwright drolly pondering everything from love to bemusement over straight men reading fashion magazines. Wainwright sticks close to the formula that made his 2001 set, "Poses," such a charmer. This time out, though, the arrangements are not as stripped-down and modern. Instead, tracks like "Oh What a World" and "Dinner at 8" favor a more baroque direction, infused with strings, horns and layered vocals.—**BG**

# ESSENTIAL REVIEWS



### DIDO

#### Life for Rent

PRODUCERS: Rollo, Dido, Mike Hedges  
Arista 82876-50137

RELEASE DATE: Sept. 30

One of the coolest things about Dido's 1999 debut disc, "No Angel," is that it seemed to leave listeners feeling somewhat indifferent initially, only to completely steal your heart after a few more spins. The songs on "Life for Rent"—again crafted by the "No Angel" team of Dido and her brother, Rollo (of British dance/electronic group Faithless)—are no more immediate. Yet, few are likely to have the same effect. The sentiments and performances here rarely resonate as deeply as those on "No Angel." Although carefully honed and beautiful-sounding, "Life for Rent" is bound to disappoint: The soul and passion of her first disc is too often replaced here with blandness. As an album, it does not succeed as well as "No Angel." But there are strong moments. The slow-building, sound effect- and string-laden "Who Makes You Feel" nicely recalls Sinéad O'Connor. The piano-spiced "This Land Is Mine" would have fit on "No Angel."—**WO**

### LIMP BIZKIT

#### Results May Vary

PRODUCERS: various  
Flip/Interscope B0001235

RELEASE DATE: Sept. 23

Results may vary from listening to Limp Bizkit's fourth album, indeed. Most likely, those results will not be joy or elation, though. Rap/metal has not aged well, which frontman Fred Durst seems to acknowledge by singing more on the album. But singing instead of rapping exposes such Partridge Family-hued lyrics as "Heartbreak is a headache/Like a toothache or an earthquake" (from



### STING

#### Sacred Love

PRODUCERS: Kipper, Sting  
A&M B0001141

RELEASE DATE: Sept. 30

Sting has never been one to shy away from rhythms of the world—or of the dancefloor, for that matter. His previous studio recording, "Brand New Day," spawned a global crossover hit with the exhilarating "Desert Rose." Here, Sting continues to embrace a variety of sonic landscapes. The buoyant "Send Your Love" spotlights the flamenco guitar work of Vicente Amigo and the dancefloor knowledge of DJ Victor Calderone. "The Book of My Life," a brooding ballad, opens with Anoushka Shankar's dreamy sitar, while dance/electronic pioneer BT injects "Never Coming Home" with trance-hued colorings. Indeed, there are numerous high points on this heartfelt and soulful disc, but the spiritual "Dead Man's Rope" and Mary J. Blige duet ("Whenever I Say Your Name") are extra-special. Throughout, Sting's own sacred love remains intact. In Sting's world, love—and all that it encompasses—is all that matters.—**MP**

"Let Me Down"). There is even a song dissing "Hollywood rock stars" that Durst possibly dashed off while on his way to the Playboy Mansion. While former Snot guitarist Mike Smith brings a more straightforward sound to the five-piece, the minimalist style of departed guitarist Wes Borland is missed. The end result? Mostly uninspiring, midtempo songs, with the highlight being a surprisingly sober take on the Who's "Behind Blue Eyes."—**BT**

### ★ ELVIS COSTELLO

#### North

PRODUCERS: Elvis Costello, Kevin Killen  
Deutsche Grammophon B0000999-02

RELEASE DATE: Sept. 23

Insisting on having it both ways, Elvis Costello continues to alternate his edgy, literate rock with more musically ambitious projects. Comprising a wistful suite of ballads on love lost and then found, "North" shows Costello at his most formal. With titles ranging from "You Left Me in the Dark" to "I'm in the Mood Again," the lyrics grow more upbeat as the cycle progresses, even as the music retains an oddly elegiac tone. Costello sings more subtly here than he did on his Burt Bacharach collaboration, and he is accompanied sotto voce by Attractions pianist Steve Nieve and a top jazz rhythm section of Peter Erskine, Michael Formanek and Bill Ware. The album's most distinctive sonic touch, though, is the singer's own strings-plus-brass orchestrations.—**BB**

### STELLASTARR\*

#### Stellastarr\*

PRODUCER: Tim O'Heir  
RCA 82876 54808

RELEASE DATE: Sept. 23

While the likes of the White Stripes and

the Strokes are busily mining '70s rock riffs and proto-punk sounds for a new generation of listeners, a second wave of new buzz bands—led by Hot Hot Heat and Interpol—are taking their cues from '80s alt-rock and new wave touchstones. New York's Stellastarr\* is the latest entry into this revivalist category. The band's self-titled debut for RCA is a sonic goulash, drawing from the Pixies, Talking Heads and the Cure. The result is an album that would have been great in 1983; now, it is more of a nostalgic lark. That said, the album does have its genuinely fun moments, including the giddy "Jenny" and the Big Country-hued "Somewhere Across Forever."—**BG**

### MEAT LOAF

#### Couldn't Have Said It Better

PRODUCER: Peter Mokran  
Sanctuary 84653

RELEASE DATE: Sept. 23

Back in 1977, Meat Loaf and songwriting buddy Jim Steinman dished up "Bat Out of Hell," one of rock's most beautifully bombastic, teen-dream albums of all time. Sadly, however, nothing Loaf has done since has come close to that technicolor classic, including the commercially successful sequel. "Couldn't Have Said It Better" is a lame piece of mimic-

ry of those glory days. Lacking are the unforced passion, the cinematic imagery, the elaborate song structures and, not coincidentally, songsmith Steinman. A mix of clichéd rockers and flat ballads, most of the tracks never get off the ground. The whole thing feels like Loaf is trying too hard rather than sitting comfortably with what he's doing. "Couldn't Have Said It Better" would have been better left unsaid.—**AZ**

## R&B/HIP-HOP

### ★ ANTHONY HAMILTON

#### Comin' From Where I'm From

PRODUCERS: various

So So Def/Arista 82876 52107

RELEASE DATE: Sept. 23

Having paid his dues for more than a decade, Anthony Hamilton is now ready for his close-up. The Charlotte, N.C., native's debut set serves as the perfect platform to introduce R&B music's newest star. The lead single, the title track, is an autobiographical, neo-soul jam. Atop a dark, melodic piano riff, Hamilton (and his throaty vocals) tells of his life in the South. The artist addresses domestic violence on the folk/blues hybrid "Lucille." On tracks like "My First

Love" and "Float," Hamilton mines vintage soul. The former (featuring LaToiya Williams) is the rare duet where one singer does not dominate the other. And Hamilton is not afraid to show his softer side, either. Witness "I'm a Mess" and "Charlene." The latter, Hamilton's shining moment, is a heartbreaking tale of a man who loses his woman because of his other passion, music. This passion is heard loud and clear throughout "Comin' From Where I'm From."—**RH**

## DANCE/ELECTRONIC

### ► PEACHES

#### Fatherfucker

PRODUCER: Peaches

Kitty Yo/XL Recordings/Beggars Group 0171

RELEASE DATE: Sept. 23

Peaches' debut album, "The Teaches of Peaches," spawned an underground electroclash anthem in the single "Fuck the Pain Away." In the process, Peaches became a much-sought-after live act with a fervent fan following. So, what does the Canadian gal do for a follow-up? She makes an album that is more consistent and enjoyable than its predecessor. The most immediate track on the self-produced set is, without question, the garage rock strutter "Kick It." Featuring Iggy Pop, this infectious track could win over modern rock radio. Alternative-leaning club kids will dig the demented dance rock of "Operate" and the call-and-response antics of "Shake Yer Dix."—**KC**

### ★ IMA ROBOT

#### Ima Robot

PRODUCER: Josh Abraham

Virgin 43798

RELEASE DATE: Sept. 16

Ever imagine what it might sound like if the Jetsons threw a house party? Apparently, Ima Robot has. Its debut album is an imaginative mix of retro and futuristic elements. Facets of new wave, dance/electronic and punk—all punctuated by the animated, wailing singing style of frontman Alex Ebert—are prominently featured. Still, the disc is refreshingly difficult to pin down. Lead song "Dynamite" is a zany tour de force of synth-pop beats and driving guitars. The lovely, melancholic "Scream" rolls out like a ballad. And punk pandemonium ensues on the hook-intensive "Let's Talk Turkey" and "Philosophofee." Hidden track "Black Jettas" hysterically points out the scary association between girls and a certain German automobile. Overall, however, the lyrics are mostly nonsensical. Of course, this only adds to the wonderful eccentricity of Ima Robot's sound.—**SA**

## LATIN

### ► ROSELYN SÁNCHEZ

#### Borinquena

PRODUCERS: Roy Tavaré, Dennis Nieves

TresR/BMG U.S. Latin 3361-2RLDJ

RELEASE DATE: Sept. 30

Roselyn Sánchez's recording debut is not what one might expect from an actress-turned-singer. Rather than choosing the facile route—that is, standard pop with strong melodies and hooks—Sánchez has opted for a more

(Continued on page 70)

**CONTRIBUTORS:** Susanne Ault, Bradley Bambarger, Keith Caulfield, Leila Cobo, Brian Garrity, Rashaun Hall, Wes Orshoski, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip van Vleck, Ray Waddell, Christopher Walsh, Adrian Zupp. **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 69)

universal, ethereal sound. Imagine Sade with a Puerto Rican beat. This makes for a mostly pleasant album, though not one that presents Sánchez as a convincing or distinctive singer. For the most part, the vocals are breathy and muted, which is fine. But with a couple of exceptions—namely “Noche de Verano,” a duet with Victor Manuelle—the personality does not come through. The most memorable track is “Amor, Amor,” a tropical/flamenco song that features rapper Tego Calderón. Even without him, the track would stand on its own.—**LC**

## WORLD

### ► CESARIA EVORA

**Voz D'Amor**  
**PRODUCER:** José da Silva  
**Bluebird 2011**  
**RELEASE DATE:** Sept. 23  
 Cape Verdean singer Cesaria Evora has been a worldwide sensation for the past 15 years. She made her name as the foremost interpreter of the *morna* style, the bluesy torch songs of Cape Verde, so closely akin to the Portuguese *fado*. Her voice remains one of the most stirring instruments in world music. On the beautifully arranged “Voz D'Amor,” she sings such mornas as “Beijo Roubado,” “Nha Coração Tchora” and the title track with the exquisite warmth and feel that have defined her style since she first came to the attention of a world audience. She also puts a spark in “Milca Ti Lidia,” an elegant *coladeira*, a Cape Verdean style reminiscent of salsa. Time has made Evora's vocals only more redolent and soulful. “Voz D'Amor” is the latest jewel in her crown.—**PVV**

## BLUES

### ► BIG BILL MORGANFIELD

**Blues in the Blood**  
**PRODUCERS:** Brian Bisesi, Jimmy Vivino  
**Blind Pig 5086**  
**RELEASE DATE:** Sept. 23  
 As the Year of the Blues wanes, it is more than appropriate to hear from Morganfield, the son of Muddy Waters, especially when what he has to offer is the best album of his career. Sure, it is fine to be known as Muddy Waters' son, but Morganfield lays down a dozen tunes here (11 of which are originals) that signal he is his own cat. Killer acoustic numbers like “Evil,” “Feel Like Dyin'” and “Left Alone” (the best song on the album) vie for attention with the muscled-up blues shuffle “Strong Love,” the soulful sophistication of “Trapped” and the tumultuous boogie groove of “Boogie Child.” “Blues in the Blood” places the artist in the front rank of the genre. Like his father, Morganfield is the real deal.—**PVV**

## VITAL REISSUES

**Muddy Waters**  
**Muddy “Mississippi” Waters Live: Legacy Edition**  
**ORIGINAL PRODUCER:** Johnny Winter  
**REISSUE PRODUCERS:** Bob Margolin, Al Quaglieri, Steve Berkowitz  
**Blue Sky/Epic/Legacy E2K 86559**  
**RELEASE DATE:** Sept. 2  
 With retail bins overflowing with releases directly and indirectly associated with

the Martin Scorsese-produced “The Blues” series of films on PBS, some attention should be reserved for this fall's other attendant blues discs. And this deluxe double-disc set—another in Sony's new Legacy Edition of expanded reissues, along with titles by Jeff Buckley and the Byrds—is special. It showcases Muddy Waters—Delta blues original-cum-Chicago electric hero—in his final late-period glory, recorded live in 1978 with a crack, cross-generational band. Waters roars to rival his younger self on the virile opener “Mannish Boy,” and many other thrilling numbers and entertaining asides follow, including a tribute to the recently deceased T-Bone Walker. The original seven tracks from the LP have been expanded to 18 for the reissue, and the annotation, packaging and sound are exemplary.—**BB**

## DVD

### JIMI HENDRIX

**Jimi Plays Berkeley**  
**Experience Hendrix/MCA B0001172-09**  
**RELEASE DATE:** Sept. 16  
 Since acquiring the rights to his prodigious recorded output in 1995, surviving relatives of guitarist/composer Jimi Hendrix have issued and reissued an abundance of titles. Fortunately, and in contrast to the years following his death in 1970, said releases do not merely exploit the enduring curiosity in his life and work. “Jimi Plays Berkeley” continues this recent trend. Previously issued in mono on VHS but long out of print, the two May 30, 1970, performances depicted here demonstrate Hendrix's limitless improvisational skill. From a psychedelic, well-over-the-speed-limit take on “Johnny B. Goode” to the relentless power-trio assault of “Hey Baby (New Rising Sun),” he remains the most influential guitarist of the rock era. Scenes of street unrest interspersed with concert footage lend a dated feel to “Jimi Plays Berkeley,” yet they complement the frenetic, sometimes chaotic soundtrack. Bonus material on the disc includes the entire second set in audio-only, stereo and 5.1-channel mixes.—**CW**

### A MIGHTY WIND

**Castle Rock/Warner 27718**  
**RELEASE DATE:** Sept. 23  
 It is clear that “A Mighty Wind” is destined for at least a few nominations come Oscar time—and a best original song nod is all but a given. With that in mind, it is fitting that the folk music-driven film's DVD extras go overboard with musical-related goodies. The additional content includes the benefit show sequence in its entirety, “vintage” TV performances from the bands and a number of deleted song-driven scenes. Overall, 15 cut sequences from the film are included. All of the extra goodies are accompanied by an insightful audio commentary with director/writer Christopher Guest and actor/writer Eugene Levy.—**KC**

## Billboard.com

Also reviewed online this week:

- Stereolab, “Instant 0 in the Universe” (Elektra)
- Cracker, “Countrysides” (iMUSIC)
- Death Cab for Cutie, “Transatlanticism” (Barsuk)

# SINGLES

Edited by Chuck Taylor

## POP

### ► LILLIX Tomorrow (3:42)

**PRODUCER:** Linda Perry  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Maverick Records (CD promo)**  
 While “It's About Time,” the first single from Maverick/Reprise signing Lillix, brought the Canadian femme fatale quartet plenty of teen press, it is follow-up “Tomorrow” that should break the group wide open. Sporting one of the catchiest rock/pop choruses of the year, plenty of youth angst and a hook that you'll be singing to your rubber duck (“I need to break out, get me some take-out, stand outside the crowd, I want to scream aloud, that I'll be OK”), this song knocks down all 10 pins with a loud bang. The gals still mimic the increasingly tiresome Avril Lavigne imprint, but there's enough gusto and guts here—thanks to the macho production wand of Linda Perry—to stand apart from so many young acts simply connecting the dots and counting on radio programmers' fear of originality. Lillix may not be cutting a new path, but at least it's traveling a familiar road with its own map.—**CT**

## R&B

### ★ M.V.P. FEATURING STAGGA LEE Roc

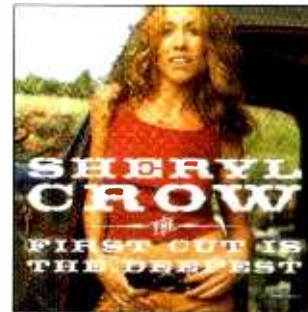
**Ya Body (Mic Check 1, 2) (3:24)**  
**PRODUCERS:** Robert Clivilles, Max Perez  
**WRITERS:** R. Clivilles, E. Newman, V. Matos, M. Perez  
**PUBLISHERS:** Robert Clivilles/Dontana/Might One Music  
**Casablanca 21070 (CD promo)**  
 The production duo M.V.P., best-known for its work with ArtistDirect recording artist Stagga Lee, makes its artist foray with “Roc Ya Body (Mic Check 1, 2).” Better known as Max Perez and Robert Clivilles (formerly of C+C Music Factory), M.V.P. blends equal parts Latin rhythm and party-themed hip-hop lyric into a combo that should have dancefloors moving past midnight. Lee, who made his mark on the charts earlier this year with the like-minded “Roll Wit M.V.P.,” returns the favor, serving up solid verses. That, combined with an infectious hook, makes “Roc Ya Body” hard to deny. While mainstream R&B radio has yet to show interest, key top 40 stations like WHTZ (Z100) New York have already taken a liking to the single. Also notable: This is the first offering from Tommy Mottola's new Casablanca label.—**RH**

## COUNTRY

### ★ JAMES OTTO Days of Our Lives (3:47)

**PRODUCER:** Mark Wright  
**WRITERS:** J. Otto, B. Terry  
**PUBLISHERS:** Songs of Universal/You Scream Music/Ottomatic Hit Songs, BMI, ASCAP  
**Mercury 02426 (CD promo)**  
 While some may find being offered life lessons from a country singer hard to take, James Otto's surging piano-based ballad works fine, pro-

# ESSENTIAL REVIEWS



### SHERYL CROW The First Cut Is the Deepest (3:45)

**PRODUCER:** John Shanks  
**WRITER:** C. Stevens  
**PUBLISHER:** not listed  
**A&M 11033 (CD promo)**  
 Since first hit “All I Wanna Do” launched Sheryl Crow's solo career nine years ago, the singer/songwriter has persevered like few other female artists, galloping through Lilith, past the youth pop trend and around hip-hop, while buddying up to everyone from Eric Clapton to Kid Rock. Along the way, she has scored nearly a dozen hits and nine Grammy Awards—while remaining a sex symbol all the way to 40. “The First Cut Is the Deepest,” a cover of Rod Stewart's 1977 hit (written by Cat Stevens), previews the well-deserved “Very Best of Sheryl Crow,” out Nov. 4 on longtime label A&M. As one would expect, there are no bells and whistles here, just a warm, steady vocal wrapped in sparse acoustic production and a layer of harmony. There's nothing quite like Crow's own perspective on life, but this cover is a nice fit among the timeless artist's most memorable hits.—**CT**

### MICHELLE BRANCH Breathe (3:32)

**PRODUCER:** John Shanks  
**WRITERS:** M. Branch, J. Shanks  
**PUBLISHER:** not listed  
**Maverick/Warner Bros. (CD promo)**  
 “Breathe,” the follow-up to Michelle Branch's now-ubiquitous “Are You Happy Now?,” is another crisp slice of pop/rock from the young singer/songwriter. And like past hits, it's a near one-listen hitworthy number, offering a hook that's slick and singable. But there's also a mounting sameness about her releases: Each serves the same instrumentation, basic construction and vocal attitude, making it tough to discern one song from another when played in succession. That said, Branch's contributions are still offering the mainstream and adult top 40 airwaves an appreciable elixir from much of the throwaway, gimmicky fodder that continues to litter current pop culture. For that reason alone, we hope Branch will continue to grow for a good, long time. Note that John Shanks produced “Breathe,” as well as Branch's fellow Essential Review, Sheryl Crow's “The First Cut Is the Deepest.”—**CT**

pelled by a rolling keyboard and tasteful guitar and mandolin. It's about near misses, the frailty of human life and the importance of living well: “Life is right here and now/We only go around just one time/So embrace 'em, don't waste 'em/For these are the days of our lives.” Some Gus Dudgeon-styled strings turn this into a powerhouse by the second chorus, and one can't deny the message. Wright's “event” production and a passionate vocal, along with an accessible lyric, are a recipe for a monster hit.—**RW**

## ROCK

### SCHOOL OF ROCK School of Rock (3:35)

**PRODUCER:** George Drakoulias  
**WRITERS:** S. James Jr., M. White  
**PUBLISHERS:** Electric Sweat/Famous Music, ASCAP; Mike Go Mike Music/Ensign Music, BMI  
**Atlantic PRCD 301311 (CD promo)**  
 As the centerpiece of the Jack Black comedy that gives both this song and band its name, it's hard to know how to take this song on first listen. Lacking the blatant comedy of Black's other “rock” outfit, Tenacious D, it's probably best appreciated in its context as the climactic battle of the bands scene in the solidly reviewed film. The track also features garage rock band the Mooney Suzuki alongside the young cast of the movie—about a substitute

teacher that instructs his charges to appreciate rock. While the song is fun and it's cute to hear Black helped out by a group of relatively talented kids, “School of Rock” is ultimately a generic tune. Expect scattered morning-show airplay that will rise or fall based on the success of the film.—**BT**

## NEW & NOTEWORTHY

### ★ AJA Sunshine (3:31)

**PRODUCER:** Desmond Child  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Big 3 Records (CD promo)**  
 Harmonies! Melody! Skillful singing! Pop! Why, it's almost a throwback to a day that time has forgotten. Utah-bred sisters Andrea and Jaime Anderson—the names behind AJA—have been singing since they were in the single digits before being signed to Big 3 Records, an indie with the courage and smarts to break from top 40's current homogenization. Super-producer Desmond Child (who also helmed Clay Aiken's new “Invisible”) gives the song enough of an R&B sway and vocal riffing to be plenty hip for the kids, while showcasing two voices that blend together like a silky braid. The final note, where the ladies gradually climb the scale with slippery sensuality, is pure inspiration. For information, call 888-780-5164 and let the “Sunshine” in.—**CT**

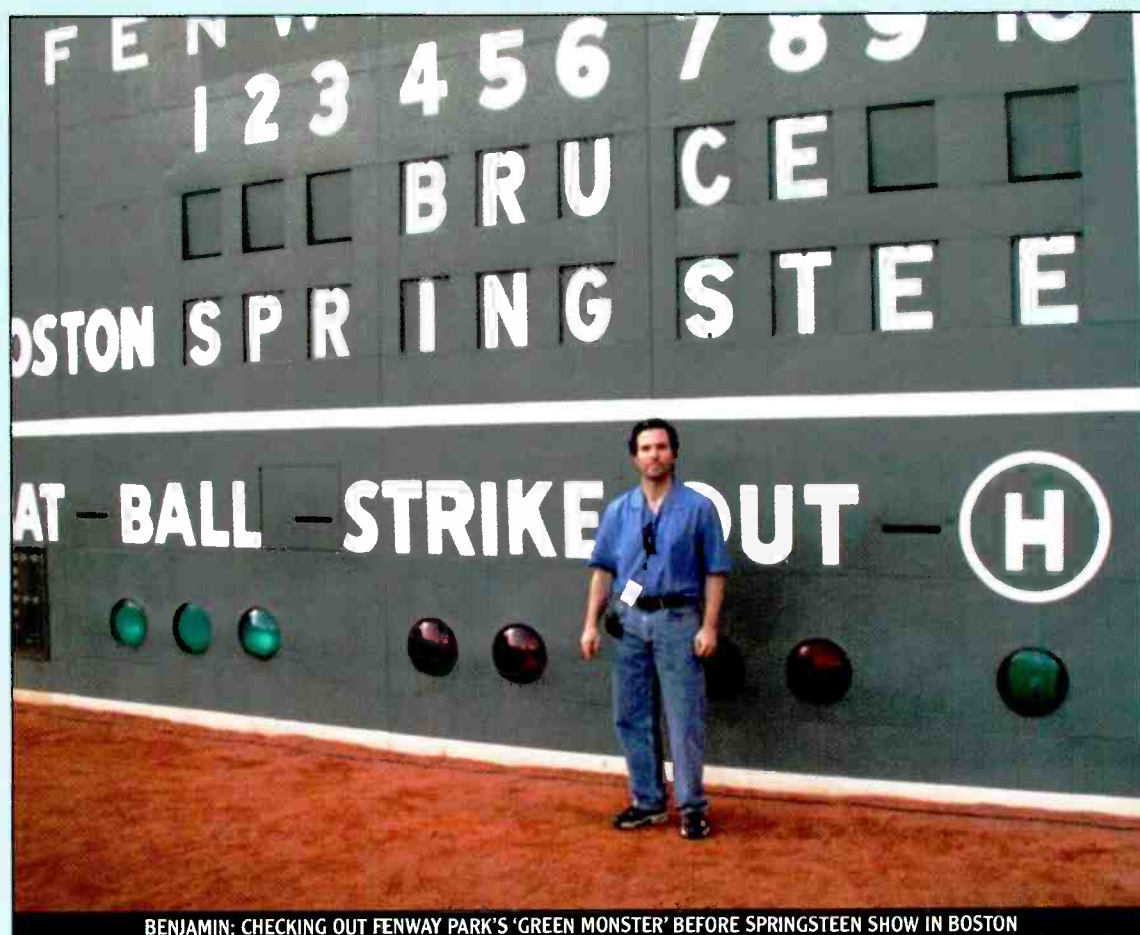




# Retail



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BENJAMIN: CHECKING OUT FENWAY PARK'S 'GREEN MONSTER' BEFORE SPRINGSTEEN SHOW IN BOSTON

## Bow To The Boss

### Tribute Raises Funds For Charities

BY SHARON LEVINE

Music retail is lining up to support a new Bruce Springsteen tribute album and will donate profits from its sale to charity.

Merchants including FYE, Tower Records and Borders Books & Music are donating floor and advertising space to help promote "Light of Day: A Tribute to Bruce Springsteen."

Proceeds from sales of the two-disc compilation—released Sept. 9 on Schoolhouse Records—go to a pair of medical research funds: the Kristen Ann Carr Fund and the Parkinson's Disease Foundation.

Acts performing on the album include Elvis Costello, Dion, Pete Yorn, Graham Parker, Rosie Flores, Willie Nile, Patty Griffin, Jesse Malin, Joe Ely, Cowboy Mouth, Elliot Murphy, Nils Lofgren, Cindy Bullens, Billy Bragg & the Blokes, Steve Wynn and Garland Jeffreys.

The project is an outgrowth of a series

of charity concerts championed by Schoolhouse owner Bob Benjamin, which have been held under the "Light of Day" banner. Benjamin—who put the album together with Salvador Trepate, publisher of Spanish Springsteen fanzine Point Blank—was diagnosed with Parkinson's disease in the mid-'90s.

Three "Light of Day" charity shows have raised more than \$1 million for the two charities in recent years. The benefits have included appearances by Springsteen; he has performed for up to 90 minutes on a whim in support of the cause.

The Kristen Ann Carr Fund was founded as a memorial to the daughter of Barbara Carr, who, along with Jon Landau, manages Springsteen. The charity is a cancer research fund that seeks to improve all aspects of a cancer patient's life, with an emphasis on adolescents and young adults.

Now Benjamin has expanded the "Light of Day" franchise with the new CD.

(Continued on page 72)

## Execs: Copy-Protection Could Spur Consumer Wrath

BY BRIAN GARRITY

NEW YORK—New copy-protection technology won't save the industry from falling sales and may encounter resistance in the marketplace, music executives recently warned.

"CD copy protection will create a maelstrom of consumer anguish," said Talal Shamoon, CEO of InterTrust Technologies, a digital-rights-management technology company.

Shamoon recently spoke at a forum on copyright-protection technology in New York, sponsored by Sabety & Associates.

The challenge that the growth of digital distribution presents arises from the fact that it separates music from the media on which it is played back, said Paul Vidich, Warner Music Group executive VP for planning and business development.

Consumers expect the same flexibility they enjoyed in the past, but the division of bits and media was unforeseen.

That is why the industry needs to create more defined rules concerning what consumers can and cannot do with copyrighted material, Vidich said.

"Defining the personal domain is something we must do," Vidich told attendees.

The goal, he said, is to prevent consumers from using personal computers and portable devices as gateways to piracy.

The question is, Just how much control should the labels exert over personal use?

Dick Wingate—president of BPOD Network, a provider of digital distribution services to cell phones, and former senior VP at Liquid Audio—said the ideal scenario is to create an environment where even the consumer does not know there are constraints on personal use unless they are doing something egregious.

Early experimentation with copy-protection technology has been more conservative.

In recently announced label trials by BMG and a handful of independents featuring copy-management technology from SunnComm Technologies, owners of albums can transfer music to a secure portable device and burn three copies to a CD-R.

In addition, the discs feature tech-



FORUM ATTENDEES DISCUSS THE ADVANCE OF COPYRIGHT-PROTECTION TECHNOLOGY

nology enabling owners of the album to e-mail links to the music to friends. Recipients of the links can download the tracks and listen to them for 10 days.

Whether that proves to be a transparent-enough experience for consumers remains to be seen.

Carl Hampe, a partner in the Washington, D.C., law firm Baker & McKenzie, noted that if there is consumer backlash, it may not necessarily be a negative in the long run.

"At a policy-making level, creating

a certain amount of consumer anguish isn't necessarily a bad thing," he said.

Hampe said that either way, the technology is likely to spur important conversations about copyright rules and fair-use concepts in Washington and in homes across the country.

But Shamoon cautioned that if consumers are talking about digital-rights management, "you're already doing something wrong."

Wingate questioned whether consumers will purchase CDs that are

labeled as having digital-rights management technology.

He said labeling strategies will have problems, because consumers have spent 20 years buying CDs doing anything they want with them. Wingate expects they will balk when they are suddenly told that is no longer the case.

But Vidich warned that CD security will remain an issue for the foreseeable future because the format is not going away.

"The CD is going to be here for a long time to come, because there is no alternative," he said.

Vidich pointed out that the market has yet to accept a replacement format that is more secure, like DVD-A or Super Audio CD.

New formats generally take at least six years to achieve meaningful traction in the marketplace, he added.

However, copy protection is not a cure-all for the industry, even if it is accepted by consumers, Vidich said.

"Yes, security is important as we move to a new world. But if we don't offer consumers a product they want to buy, then the conversation about security is irrelevant," Vidich said.



# New-Age Label Wins Copyright Suit Against Allegro

After a two-year wrangle, a federal jury in Oregon has ruled that Allegro Corp. must pay nearly \$1 million for copyright infringement.

A small, Los Angeles new-age label sued the Portland-based distributor for allegedly creating unauthorized versions of its albums.

The label, Only New Age Music (ONAM), entered four licensing and distribution agreements with Allegro in 1997-98.

The agreements were for a series of albums, created by label owner **Suzanne Doucet** and co-producer **Chuck Plaisance**, which combined music and nature sounds.

Doucet says she discovered in 2001 that Allegro had issued its own series of albums that re-edited and retitled the music on ONAM's releases. Both versions were sold to the same retail accounts.

Allegro maintained that it was entitled to produce the records under its contracts.

In May 2001, Doucet contacted

manufacturer CINRAM and informed it that ONAM's license agreements had been terminated.

Allegro then sued the label, claiming it had interfered with its contracts with CINRAM.

In July 2001, ONAM filed a countersuit against Allegro, claiming the distributor had infringed on its copyrights.

**The Indies**  
By Chris Morris  
cmorris@billboard.com



Many of the issues in Allegro's suit were decided last October by a federal magistrate, which tossed out Allegro's claims of contractual interference.

However, the causes of action regarding copyright infringement and the creation of so-called

"derivative works" had to be decided at trial.

ONAM's attorney, **Douglas Johnson**, says, "I told the jury, '[Allegro's action] is like taking the nose off the Mona Lisa' . . . [Allegro] associated [Doucet] with all this inferior product. They just threw [the product] out the door."

On Sept. 22, the jury found that Allegro had in fact wrongfully created derivative works. ONAM was awarded \$962,000 in damages plus attorney's fees.

It is unknown if Allegro will appeal the award. Allegro's attorney, **John Neupert**, was not available for comment.

And the story isn't over: In May, producer Plaisance sued Allegro in L.A. Superior Court for unfair business practices.

Also named as defendants were Allegro principals **Joe, Vince and Rico Micallef**; CINRAM; and 15 major retailers and distributors, including Alliance Entertainment and Baker & Taylor.

**MOVING UP AT COMPENDIA:** Michael Olsen has been named CEO of Nashville-based Compen-

dia Music Group.

Olsen, who previously served as president, replaces **Marty Tudor**, the founding CEO of Compendia, who left to pursue other opportunities.

Compendia was formed in late 2001 from the ashes of bankrupt Platinum Entertainment.

Olsen joined Compendia in 2001 as COO after stints at Platinum and its predecessor company, Intersound. He was promoted to president in late 2002.



OLSEN: REPLACES MARTY TUDOR

**STUDIO TO LABEL:** Avatar Recording Studios, the New York facility formerly known as the Power Station, has inaugurated a label arm, 441 Records Corp.

The new imprint, which will be exclusively distributed in North America by Navarre Corp., is being headed by president **Harvey Rosen**, who remains director of sales and marketing for Avatar.

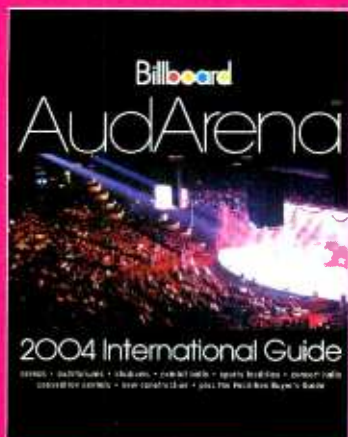
Rosen's name should be familiar to readers of The Indies. At various times he served as head of the short-lived firm Wildcat Distributing and took key sales roles at Valley Entertainment, Distribution North America and M.S. Distributing.

Rosen will be joined at 441 by **Janet Figueroa**, former marketing director at Bayside Entertainment Distribution. Figueroa, who previously worked with Rosen at Wildcat and M.S., will serve as director of sales and marketing for the label.

First releases from the jazz-oriented company include titles by drummer **Joe Chambers**, pianist **Don Friedman**, drummer **Grady Tate** and vocalist **Marlena Shaw**.

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## A Bow To The Boss

Continued from page 71

Big Daddy Distribution is distributing the album. National director of sales Larry Germack says: "We are proud to support a great cause, Bob Benjamin, great artists and a great package heralding Bruce Springsteen."

Germack points out that "Light of Day" not only features artists covering Springsteen but also peers whom Springsteen himself reveres, such as Dion and Murphy.

Germack reports that Big Daddy shipped 25,000 units, including 10,000 limited editions in a Digipak.

The album carries a \$12.29 boxlot cost. It scanned 1,900 units in its first week, according to Nielsen SoundScan.

Trans World Entertainment, which purchased the largest shipment of any retailer, is offering a reduced rate on listening programs and free positioning for the album, Germack reports. Borders Group also came to the table with a reduced rate for its listening stations and free positioning for a week.

The Musicland chain is donating free positioning, as is Jack's Music Shop in Red Bank, N.J. Tower Records provided free countertop positioning and will hold a display contest in New York and Philadelphia. In addition, New England retailers Newbury Comics and Bull Moose are contributing free listening stations.

In the one-stop community, Alliance Entertainment, Super D, Norwalk and Baker & Taylor all offered full-page ads in their mailers to retail customers.

Don VanCleave, president of the Coalition of Independent Music Stores, also readily offered Big Daddy a free listening-station slot in all CIMS stores for "Light of Day"—a \$4,000 value.

Rob Roth, owner of New Jersey-based retail shop Vintage Vinyl, tells *Billboard*: "I can't imagine anyone refusing to help Bob. He's been there to help just about anyone I know."

Roth is displaying the compilation throughout his store and featuring "Light of Day" on its Web site.

Roth says that word-of-mouth among Springsteen fans should boost sales for the album. In fact, the online Springsteen fanzine backstreets.com features the set.

In Springsteen's home state, CD World is selling and promoting "Light of Day" in all eight of its Jersey stores, as well as sending a mass e-mail to its 55,000 Springsteen fans, which the company can track through previous online purchases.

CD World president David Lang says that given the sheer fervor and dedication of Springsteen's fans, "I expect the compilation to be one of the best-selling tribute albums this year."

All artists on "Light of Day" are contributing their royalties to the cause.

In addition, 30 of the 37 Springsteen tracks on the album were recorded specifically for the project at the artists' expense.

Benjamin also licensed seven Springsteen cover tracks free of charge with the help of industry executives and others.

In addition, printers Ross Ellis and CD manufacturer Denon Digital provided a reduced rate on artwork and manufacturing, respectively, while renowned engineer Greg Calbi donated his mastering services.

Benjamin also operates his own retail marketing company, the Marketing Dept., as well as a management company, which handles artists Joe Grushecky and Joe D'Urso.





# Trans World Trumps Sun Capital In Its Bid For Warehouse

Trans World Entertainment held off a last-minute challenge from Sun Capital Partners to complete its acquisition of Warehouse Entertainment. The Delaware bankruptcy court approved it Sept. 29, and the acquisition closed Oct. 1.

According to sources, Sun Capital Partners was offering less in cash, about \$21 million. But with the Warehouse liabilities it would have assumed, its offer could have been valued at about \$44 million, which is more than

the \$41.1 million that Trans World offered.

But of the \$21 million, only \$6 million was equity from Sun Capital, and \$15 million was debt-supplied by a Sun Capital fund. Although the \$6 million in equity was double the \$3 million Sun Capital offered in its original losing bid, it apparently didn't meet the equity

requirements the majors sought. Sun Capital executives were unavailable to comment.

**NAME YOUR PRICE:** Between its rapid-fire acquisitions of Warehouse and CD World—the latter deal is expected to close Oct. 6—some label and distribution executives have opined that Trans World is looking like it could buy up the rest of the music retail world.

Who knows if that is true, but if Trans World does, I would point out that it is doing so at its own price.

In the case of Warehouse Entertainment, you might remember that once upon a time, Cerberus Partners—Warehouse's former owner—appeared to be sending love letters to Trans World chairman/CEO **Bob Higgins** when it acquired 11.8% of Trans World's stock in 1999.

That move was interpreted as an effort by Cerberus to get Higgins to consider a merger between Warehouse and Trans World. At the time, Warehouse was not in such bad shape, although the more savvy industry observers could already see the writing on the wall. Cerberus apparently believed that with Higgins running the show, it could salvage its investment in Warehouse.

But Higgins resisted Cerberus' overtures, because it was obvious that Warehouse had too many stores that needed to be shuttered—which would have been expensive without the benefit of Chapter 11 protection. It also would have been more costly to buy the chain at that time. Instead, he bided his time, as he has done time and again, and still got what he wanted—and at a cheaper price, too.

**FAREWELL:** With the Sept. 24 passing of **Martin "Mike" Spector**, the

industry loses another valuable link to its past. Spector founded the Spec's chain in 1948. It was sold to Camelot in 1998. Trans World took it over in 1999.

When Spector died, he was surrounded by the great love of his life—his family—and he was talking about one of the other great loves of his life: music retail. It was while discussing whether Trans World or Sun Capital would acquire Warehouse that he indicated that he didn't feel so well, and a few minutes later he suffered a fatal heart attack, according to **Ann Loeff**, his daughter and former president of the Spec's chain.

He was 98, and mentally still active—and physically, too: He



SPECTOR: ALWAYS A PART OF SPEC'S

talked his family into taking a road trip this summer that wound up being 3,000 miles long. Loeff's daughter had landed a job in Montana, and Spector offered to help drive her car there. But the family felt that was too long a drive and instead agreed to do a shorter one together to St. Louis. Along the way, Spector visited Spec's outlets in Northern Florida, as well as visiting Nashville and Grace-land in Memphis.

It had been five years since the Spec's chain was sold, but he still liked to visit its stores occasionally and greet customers.

"Trans World allowed us to feel a part" of the Spec's stores, Loeff says.

In turn I would offer that Spector—although no longer the owner—was still a part of the Spec's stores. In a *Billboard* story in 1995, Spector told me that the chain's "customer-oriented" philosophy was unchanged since its founding: "We put a lot of everything on display, there's great selection and customers get treated like a guest in our home."

**Retail  
Track™**  
By Ed Christman  
echristman@billboard.com



Trans World took control of 111 Warehouse stores, giving the Albany, N.Y.-based chain an improved presence in the West and Southwest, while its liquidating partners in the deal—Hilco Merchant Resources, Gordon Bros. Retail Partners and the Ozer Group—set about liquidating 34 stores.

For its outlets, Trans World says it will try to negotiate lower rents for about 40 of the Warehouse stores. It will hold a strong hand in those discussions, thanks to the Chapter 11 proceedings that give it an additional six-month window to reject unwanted Warehouse leases.

Trans World will retain the Warehouse distribution center, while the Torrance, Calif., headquarters will begin the closing process. A transition team is expected to stay in place for 90 days.

Sun Capital Partners, the owner of Musicland, stumbled in its effort to reverse the bidding war it lost to Trans World Sept. 12. It filed an objection to the Warehouse sale Sept. 26 and then negotiated with the majors Sept. 28-29 to try to line up support for its new offer. But when court opened at 4:30 p.m. Sept. 29, Sun Capital withdrew its new bid, sources say, apparently not including enough equity in its offer to satisfy the majors.

## FOR THE RECORD

The correct title of the L.A. Office's Sixth Annual RoadShow was misstated in "Labels Now Seek Strategic Branding," the Oct. 4 story about the Sept. 16-18 event's RoadShow Music Day.

# Billboard SPECIALS

## LATIN MUSIC 6 PACK 6



Billboard's Latin Music 6-Pack 6 highlights Latin retailing and fourth quarter new releases. We report on how Latin music retailers in the U.S. are faring in the current business climate, examine Latin music online sales and take a look at the state of the Latin touring business. Plus we feature a retailer's buying guide to top releases by key Latin artists for the 4th quarter.

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Marcia Olival 305.864.7578 • marciaolival@yahoo.com

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## UPCOMING SPECIALS

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LAS VEGAS issue date: December 6 • ad close: November 10

MUSIC EXEC OF THE YEAR issue date: December 13 • ad close: November 17

SIMON & GARFUNKEL issue date: December 13 • ad close: November 17

THE OSBOURNES issue date: December 20 • ad close: November 25

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|  |           |                | TITLE   | PROGRAM SUPPLIER & NUMBER   |                 |       |
|  |           |                | NUMBER 1 4 Weeks At Number 1                                |   |                 |       |
| 1  | 1         | 4              | STITCH! THE MOVIE   | BUENA VISTA HOME ENTERTAINMENT 27428                                | 2003            | 22.98 |
| 2  | 2         | 2              | KIM POSSIBLE: THE SECRET FILES                              | BUENA VISTA HOME ENTERTAINMENT 31208                                | 2003            | 19.98 |
| 3  | 3         | 8              | PIGLET'S BIG MOVIE  | BUENA VISTA HOME ENTERTAINMENT 31175                                | 2003            | 24.98 |
| 4  | 7         | 2              | THE WIGGLES: SPACE DANCING                                  | HIT ENTERTAINMENT 02520   | 2003            | 14.98 |
| 5  | 4         | 4              | DORA THE EXPLORER - RHYMES AND RIDDLES                      | PARAMOUNT HOME ENTERTAINMENT 73053                                  | 2003            | 12.98 |
| 6  | 6         | 13             | JUNGLE BOOK 2   | WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732 | 2003            | 24.98 |
| 7  | 5         | 5              | WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE               | WARNER HOME VIDEO 02156   | 2003            | 14.98 |
| 8  | 20        | 13             | SPONGEBOB SQUAREPANTS: HALLOWEEN                            | NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878903               | 2002            | 12.98 |
| 9  | 10        | 16             | CITY OF LOST TOYS   | PARAMOUNT HOME ENTERTAINMENT 875413                                 | 2003            | 12.98 |
| 10                                       | 8         | 3              | POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES         | BUENA VISTA HOME ENTERTAINMENT 32229                                | 2003            | 14.98 |
| 11                                       | 11        | 4              | BLUE'S CLUES - BLUE TAKES YOU TO SCHOOL                     | PARAMOUNT HOME ENTERTAINMENT 73033                                  | 2003            | 9.98  |
| 12                                       | 12        | 4              | BARNEY - BARNEY'S BEST MANNERS                              | HIT ENTERTAINMENT 02081   | 2003            | 14.98 |
| 13                                       | 9         | 15             | CARE BEARS TO THE RESCUE                                    | UNITED AMERICAN VIDEO 80149   | 2003            | 9.98  |
| 14                                       | 16        | 16             | BLUE'S CLUES - SHAPES AND COLORS!                           | PARAMOUNT HOME ENTERTAINMENT 875473                                 | 2003            | 9.98  |
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| 16                                       | 14        | 12             | BABY MOZART   | WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 81799 | 2000            | 14.98 |
| 17                                       | 15        | 7              | BABY EINSTEIN: BABY GALILEO                                 | BUENA VISTA HOME ENTERTAINMENT 31445                                | 2003            | 19.98 |
| 18                                       | 22        | 4              | RUGRATS ALL GROWN UP! GROWING CHANGES EVERYTHING            | PARAMOUNT HOME ENTERTAINMENT 79413                                  | 2003            | 12.98 |
| 19                                       | 18        | 8              | SPONGEBOB SQUAREPANTS - LAUGH YOUR PANTS OFF                | PARAMOUNT HOME ENTERTAINMENT 79273                                  | 2003            | 12.98 |
| 20                                       | 25        | 8              | SPONGEBOB SQUAREPANTS - SPONGE-A-RAMA                       | PARAMOUNT HOME ENTERTAINMENT 79282                                  | 2003            | 12.98 |
| 21                                       | 24        | 26             | BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER               | WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172 | 2003            | 14.98 |
| 22                                       | RE-ENTRY  |                | IT'S THE GREAT PUMPKIN, CHARLIE BROWN                       | PARAMOUNT HOME ENTERTAINMENT 153703                                 | 1966            | 12.98 |
| 23                                       | 13        | 9              | THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON | ANCHOR BAY ENTERTAINMENT 01315                                      | 2003            | 12.98 |
| 24                                       | 23        | 28             | SPRING FOR STRAWBERRY SHORTCAKE                             | DIC ENTERTAINMENT/FOX VIDEO 2007030                                 | 2003            | 12.98 |
| 25                                       | RE-ENTRY  |                | TOM AND JERRY: WHISKER'S AWAY                               | WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 85718                 | 2003            | 9.98  |

| OCTOBER 11 2003 Billboard RECREATIONAL SPORTS DVD™ |           |                |  |                                |                           |       |
|--|-----------|----------------|--|--------------------------------|---------------------------|-------|
| THIS WEEK  | LAST WEEK | WEEKS ON CHART | Sales data compiled by Nielsen VideoScan |                                | PROGRAM SUPPLIER & NUMBER | PRICE |
|  |           |                | TITLE                                    | PROGRAM SUPPLIER & NUMBER      |                           |       |
|  |           |                | NUMBER 1 1 Week At Number 1              |                                |                           |       |
| 1  | 7         | 3              | AND I MIX TAPE VOLUME 6                  | VENTURA DISTRIBUTION 14827     | 19.98                     |       |
| 2  | NEW       |                | THE LEGEND OF LAMBEAU FIELD              | GREEN BAY PACKERS 10000        | 19.98                     |       |
| 3  | NEW       |                | 100 YEARS OF THE NEW YORK YANKEES        | HART SHARP VIDEO 00412         | 24.98                     |       |
| 4  | 1         | 14             | CKY4                                     | VENTURA DISTRIBUTION 14197     | 19.98                     |       |
| 5  | 5         | 7              | CKY - THE TRILOGY                        | VENTURA DISTRIBUTION 14032     | 29.98                     |       |
| 6  | 2         | 8              | WWE - VENGEANCE                          | SONY MUSIC ENTERTAINMENT 58238 | 19.98                     |       |
| 7  | 4         | 11             | MISCHIEF: DESTROY                        | VAS 95307                      | 19.98                     |       |
| 8  | 6         | 13             | WWE: FROM THE VAULT - SHAWN MICHAELS     | SONY MUSIC ENTERTAINMENT 58260 | 24.98                     |       |
| 9  | 10        | 10             | BORN TO BALL                             | VENTURA DISTRIBUTION 14817     | 14.98                     |       |
| 10   | 11        | 10             | WWE: WRESTLEMANIA XIX (2003)             | SONY MUSIC ENTERTAINMENT 14197 | 24.98                     |       |
| 11   | 15        | 7              | STREETBALL: CLASSICS VOL. 1              | REDLINE ENTERTAINMENT 05095    | 14.98                     |       |
| 12   | 12        | 10             | MISCHIEF 3000 - EPISODE II               | VENTURA DISTRIBUTION 01307     | 19.98                     |       |
| 13   | 3         | 18             | MIKE V'S GREATEST HITS                   | VENTURA DISTRIBUTION 78058     | 19.98                     |       |
| 14   | 8         | 17             | WWE: BAD BLOOD                           | SONY MUSIC ENTERTAINMENT 58236 | 19.98                     |       |
| 15   | 9         | 16             | WWE: BROCK LESNAR                        | SONY MUSIC ENTERTAINMENT 58262 | 19.98                     |       |
| 16   | 14        | 12             | FIGHTING MAD                             | VENTURA DISTRIBUTION 82107     | 19.98                     |       |
| 17   | 13        | 13             | MAYHEM STREET TRUCKS                     | VENTURA DISTRIBUTION 95301     | 19.98                     |       |
| 18   | 18        | 9              | WWE: BACKLASH 2003                       | SONY MUSIC ENTERTAINMENT 58386 | 19.98                     |       |
| 19   | 16        | 11             | BRAWLIN' BROADS                          | VENTURA DISTRIBUTION 09918     | 19.98                     |       |
| 20   | RE-ENTRY  |                | STREETBALL: THE AND I MIX TAPE TOUR      | VENTURA DISTRIBUTION 11467     | 24.98                     |       |

| OCTOBER 11 2003 Billboard HEALTH & FITNESS™ |           |                |  |                                  |                           |       |
|---|-----------|----------------|--|----------------------------------|---------------------------|-------|
| THIS WEEK                                   | LAST WEEK | WEEKS ON CHART | Sales data compiled by Nielsen VideoScan                     |                                  | PROGRAM SUPPLIER & NUMBER | PRICE |
|   |           |                | TITLE  | PROGRAM SUPPLIER & NUMBER        |                           |       |
|   |           |                | NUMBER 1 3 Weeks At Number 1                                 |                                  |                           |       |
| 1   | 1         | 4              | CHEER!   | VENTURA DISTRIBUTION 81122       | 14.98                     |       |
| 2   | 2         | 2              | THE METHOD PILATES: TARGET SPECIFICS                         | CURRENT WELLNESS 840             | 12.98                     |       |
| 3   | 3         | 3              | PILATES FOR DUMMIES  | ANCHOR BAY ENTERTAINMENT 10948   | 9.98                      |       |
| 4   | 4         | 10             | METHOD - ALL IN ONE  | CURRENT WELLNESS 906             | 12.98                     |       |
| 5   | 5         | 10             | CRUNCH: PICK YOUR SPOT PILATES                               | ANCHOR BAY ENTERTAINMENT 12273   | 9.98                      |       |
| 6   | 7         | 17             | LESLIE SANSONE: SUPER FAT BURNING                            | GOODTIMES HOME VIDEO 530210      | 9.98                      |       |
| 7   | 6         | 17             | LESLIE SANSONE: HIGH CALORIE BURN                            | GOODTIMES HOME VIDEO 430210      | 9.98                      |       |
| 8   | 8         | 18             | PILATES: BEGINNING MAT WORKOUT                               | GAIAM VIDEO 1231                 | 14.98                     |       |
| 9   | 9         | 18             | LESLIE SANSONE: WALK THE WALK                                | GOODTIMES HOME VIDEO 1790        | 24.98                     |       |
| 10  | 10        | 18             | DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES | ARTISAN HOME ENTERTAINMENT 10152 | 14.98                     |       |
| 11  | 11        | 18             | TARGET TONING WORKOUT - ABS OF STEEL                         | WARNER HOME VIDEO 51388          | 9.98                      |       |
| 12  | 13        | 18             | THE METHOD PILATES: PRECISION TONING                         | CURRENT WELLNESS 572             | 12.98                     |       |
| 13  | 12        | 18             | LESLIE SANSONE: WALK AWAY THE POUNDS                         | GOODTIMES HOME VIDEO 02842       | 19.98                     |       |
| 14  | 14        | 18             | BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS                | VENTURA DISTRIBUTION 2001        | 12.98                     |       |
| 15  | 16        | 18             | PILATES YOGA TWO-PACK  | ARTISAN HOME ENTERTAINMENT 61294 | 19.98                     |       |
| 16  | 18        | 18             | THE CRUNCH: TAE BOXING WORKOUTS                              | ANCHOR BAY ENTERTAINMENT 13813   | 14.98                     |       |
| 17  | 17        | 18             | LESLIE SANSONE: GET UP & GET STARTED                         | GOODTIMES HOME VIDEO 330210      | 9.98                      |       |
| 18  | 15        | 18             | FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS                     | GOODTIMES HOME VIDEO 20156       | 9.98                      |       |
| 19  | 19        | 18             | BARON BAPTISTE: POWER YOGA LEVEL 1                           | GOODTIMES HOME VIDEO 76878       | 14.98                     |       |
| 20  | 20        | 18             | FIRM: BODY SCULPTING SYSTEM                                  | GOODTIMES HOME VIDEO 2210        | 9.98                      |       |

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

# Home Video

## Movie Ties In CD/DVD

BY CATHERINE APPELFELD OLSON

In a sales and marketing tango that could signal a new trend, BMG and Artisan Home Entertainment are collaborating on the release of their respective new Ultimate Editions of the "Dirty Dancing" CD and DVD.

Timed to stir interest in the upcoming Artisan/Miramax feature film "Dirty Dancing: Havana Nights"—due in theaters in February 2004—the Dec. 9 releases will have identical cover art, cross-promotional inserts and mail-in rebates.

The \$18.98 CD and \$19.98 double-disc DVD also will share a direct-response campaign slated to begin airing one week prior to street date.



Jeff Fink, Artisan president of sales and marketing, says the collaboration is geared to "generating more awareness, gaining larger visibility at retail, a bigger bang for the buck," Fink says. "You'll be seeing more of these opportunities where the CD and DVD are being sold separately yet promoted and merchandised together, and also situations where the CD is packaged with the DVD."

Several retailers are choreographing placement of end caps, circulars and signage for the CD/DVD in dual store sections. Tower, for example, is sponsoring an in-store contest around the CD/DVD and will fly the winner to the premiere of "Havana Nights."

Blockbuster plans to carry the CD alongside the DVD, Fink says.

The Ultimate "Dirty Dancing" CD, remastered and for the first time including all 26 songs from the 1987 film, is enhanced with a trailer for "Havana Nights," the soundtrack for which will be released by sister label J Records.

BMG's original "Dirty Dancing" soundtrack is approaching worldwide sales of 9 million; 3.5 million of those in the States, according to Joe DiMuro, executive VP of BMG Strategic Marketing Group.

The DVD packs two hours of additional content, including an introduction by actress Jennifer Grey, Grey's original screen test and a "Havana Nights" sneak peak. It is Artisan's third "Dirty Dancing" DVD treatment, following the original DVD release, which the studio says sells about 150,000 units per month, and the 2001 Special Edition, which Artisan retired last spring.

| OCTOBER 11 2003 Billboard TOP MUSIC VIDEOS™ |           |                |   |  |                                 |                |
|---|-----------|----------------|---|--|---------------------------------|----------------|
| THIS WEEK                                   | LAST WEEK | WEEKS ON CHART | Sales data compiled by Nielsen SoundScan                            |  | Principal Performers            | TAPE/DVD PRICE |
|   |           |                | TITLE   | PROGRAM SUPPLIER & NUMBER  |                                 |                |
|   |           |                | NUMBER 1 1 Week At Number 1   |  |                                 |                |
| 1   | NEW       |                | PAST, PRESENT & FUTURE  | GEFFEN HOME VIDEO 104100   | Rob Zombie                      | 18.98 CD/DVD   |
| 2   | 1         | 7              | LIVE  | HOLLYWOOD MUSIC VIDEO 85043                                      | Rascal Flatts                   | 19.98 DVD      |
| 3   | 6         | 7              | THE FAREWELL TOUR   | IMAGE ENTERTAINMENT 00759  | Cher                            | 24.98 DVD      |
| 4   | 5         | 4              | THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED              | BHND HOME VIDEO 7300   | Jeff Foxworthy                  | 18.98 CD/DVD   |
| 5   | 4         | 3              | GREATEST HITS VOLUME 2  | ARISTA RECORDS INC./BMG VIDEO 54509                              | Alan Jackson                    | 19.98 DVD      |
| 6   | 2         | 2              | RED ROCKS HOMECOMING  | SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 42518                    | Bill & Gloria Gatherer          | 25.98 CD/DVD   |
| 7   | 3         | 2              | ROCKY MOUNTAIN HOMECOMING   | SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 42517                    | Bill & Gloria Gatherer          | 25.98 CD/DVD   |
| 8   | 7         | 18             | LED ZEPPELIN ▲ 10   | ATLANTIC VIDEO 970198  | Led Zeppelin                    | 29.98 DVD      |
| 9   | 8         | 5              | PINK FLOYD: CLASSIC ALBUM - THE MAKING OF THE DARK SIDE OF THE MOON | EAGLE VISION 30042   | Pink Floyd                      | 14.98/20.98    |
| 10  | NEW       |                | JUSTIFIED: THE VIDEOS   | JIVE/ZOMBA VIDEO/BMG VIDEO 53725                                 | Justin Timberlake               | 19.98 DVD      |
| 11  | NEW       |                | NICKELBACK - THE VIDEOS   | ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10358             | Nickelback                      | 8.98 DVD       |
| 12  | 12        | 11             | HOLE IN THE WORLD   | ERIC/3RD STREET 3322   | Eagles                          | 7.98 DVD       |
| 13  | 9         | 3              | RED DIRT ROAD & OTHER VIDEO HITS                                    | ARISTA RECORDS INC./BMG VIDEO 55440                              | Brooks & Dunn                   | 6.98 DVD       |
| 14  | NEW       |                | LIVE AT THE BEACON THEATRE  | SANCTUARY/BMG VIDEO 88340  | The Allman Brothers Band        | 29.98 DVD      |
| 15  | 13        | 2              | THE NEW BREED   | INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108            | 50 Cent                         | 19.98 CD/DVD   |
| 16  | 10        | 3              | KISS - SYMPHONY: THE DVD  | KISS/SANCTUARY/BMG VIDEO 88356                                   | Kiss                            | 29.98 DVD      |
| 17  | 11        | 2              | LIVE AT BERKELEY  | GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17208            | The Jimi Hendrix Experience     | 16.98 DVD      |
| 18  | 14        | 3              | EN VIVO VOL. 1  | DISA VIDEO 26992   | Los Acosta                      | 14.98 DVD      |
| 19  | NEW       |                | LONG ROAD TO CABO   | SANCTUARY/BMG VIDEO 08355  | Sammy Hagar And The Waboritas   | 29.98 DVD      |
| 20  | 17        | 3              | MTV UNPLUGGED V2.0 ▲  | VAGRANT 378  | Dashboard Confessional          | 18.98 CD/DVD   |
| 21  | 19        | 4              | JOSH GROBAN IN CONCERT ▲  | 143/REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413                 | Josh Groban                     | 27.98 CD/DVD   |
| 22  | 16        | 4              | SELENA - LIVE: THE LAST CONCERT                                     | IMAGE ENTERTAINMENT 01082  | Selena                          | 24.98 DVD      |
| 23  | 23        | 10             | HELL FREEZES OVER ▲ 8   | GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548            | Eagles                          | 24.98/24.98    |
| 24  | 20        | 9              | WAR AT THE WARFIELD   | UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63880 | Slayer                          | 19.98 DVD      |
| 25  | 15        | 3              | LIVE AT THE OLYMPIC: THE LAST DJ AND MORE                           | WARNER MUSIC VIDEO 48434   | Tom Petty And The Heartbreakers | 22.98 CD/DVD   |
| 26  | 18        | 4              | JEFF BUCKLEY LIVE AT SIN-E: LEGACY EDITION                          | SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 89202                  | Jeff Buckley                    | 30.98 CD/DVD   |
| 27  | 24        | 7              | PRINCE LIVE AT THE ALADDIN LAS VEGAS                                | NPG/HIP/UNIVERSAL VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000856     | Prince                          | 19.98 DVD      |
| 28  | 25        | 9              | LEGEND - THE BEST OF BOB MARLEY AND THE WAILERS                     | UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 7008  | Bob Marley And The Wailers      | 19.98/19.98    |
| 29  | 21        | 6              | THE CONCERT IN CENTRAL PARK   | 20TH CENTURY FOX 07583   | Simon & Garfunkel               | 12.98/14.98    |
| 30  | 28        | 11             | MEMORIAS  | DISA VIDEO 728995  | Grupo Bryndis                   | 17.98 CD/DVD   |
| 31  | 26        | 11             | VISIONS OF THE BEAST  | SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55751                  | Iron Maiden                     | 17.98/19.98    |
| 32  | 30        | 12             | QUEEN: LIVE AT WEMBLEY '86  | HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400       | Queen                           | 19.98/19.98    |
| 33  | NEW       |                | LIVE BY REQUEST   | GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17309            | B.B. King                       | 15.98 DVD      |
| 34  | 29        | 9              | AUDIOSLAVE  | SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55759                  | Audioslave                      | 9.98 DVD       |
| 35  | NEW       |                | THE WAY YOU MOVE/HEY YA!  | ARISTA RECORDS INC./BMG VIDEO 55883                              | OutKast                         | 7.98 DVD       |
| 36  | 35        | 11             | MAYBE MEMORIES  | REPRISE MUSIC VIDEO/WARNER REPRISE VIDEO 48503                   | The Used                        | 19.98 CD/DVD   |
| 37  | 34        | 11             | LIVE IN NEW ORLEANS ▲ 7   | BLUE NOTE/EMI HOME VIDEO 90427                                   | Norah Jones                     | 14.98 DVD      |
| 38  | 31        | 3              | ABBA - GOLD GREATEST HITS   | UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10809 | Abba                            | 16.98 DVD      |
| 39  | 33        | 18             | GREATEST HITS   | EMI LATIN VIDEO 90388  | Selena                          | 21.98 CD/DVD   |
| 40  | NEW       |                | CONCERT BEHIND PRISON WALLS   | EAGLE VISION 30052   | Johnny Cash                     | 20.98 DVD      |

RIAA gold cert. for sales of 25,000 units for video singles. ♦ RIAA gold cert. for sales of 50,000 units for SF or LF videos. ▲ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ♦♦ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.



OCTOBER 11  
2003

# Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | TITLE<br>LABEL/DISTRIBUTING LABEL & NUMBER  | Principal Performers                    | RATING | PRICE |
|-----------|-----------|---|---|--------|-------|
|           |           | <b>NUMBER 1</b>   | 1 Week At Number 1                      |        |       |
| 1         | NEW       | <b>ANGER MANAGEMENT (PAN &amp; SCAN)</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 01490   | Adam Sandler<br>Jack Nicholson          | PG-13  | 27.98 |
| 2         | NEW       | <b>ANGER MANAGEMENT (WIDESCREEN)</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 10037   | Adam Sandler<br>Jack Nicholson          | PG-13  | 27.98 |
| 3         | 1         | <b>SLEEPING BEAUTY</b><br>BUENA VISTA HOME ENTERTAINMENT 29155  | Animated                                | G      | 29.98 |
| 4         | NEW       | <b>BIONICLE: MASK OF LIGHT</b><br>BUENA VISTA HOME ENTERTAINMENT 29065  | Animated                                | NR     | 29.98 |
| 5         | 4         | <b>THE LORD OF THE RINGS: THE TWO TOWERS (PAN &amp; SCAN)</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354            | Elijah Wood<br>Ian McKellen             | PG-13  | 29.98 |
| 6         | 5         | <b>THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN)</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355                | Elijah Wood<br>Ian McKellen             | PG-13  | 29.98 |
| 7         | 7         | <b>STITCH! THE MOVIE</b><br>BUENA VISTA HOME ENTERTAINMENT 29411  | Animated                                | NR     | 29.98 |
| 8         | 2         | <b>BULLETPROOF MONK</b><br>MGM HOME ENTERTAINMENT 04809   | Chow Yun-Fat<br>Sean William Scott      | PG-13  | 26.98 |
| 9         | 8         | <b>A MAN APART</b><br>NEW LINE CINEMA/NEW LINE HOME VIDEO 06525   | Vin Diesel                              | R      | 27.98 |
| 10        | 3         | <b>FAMILY GUY - VOLUME 2</b><br>20TH CENTURY FOX 07939  | Animated                                | NR     | 49.98 |
| 11        | NEW       | <b>CONFIDENCE</b><br>LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 08486   | Edward Burns<br>Rachel Weisz            | R      | 26.98 |
| 12        | 13        | <b>CHICAGO (WIDESCREEN)</b><br>BUENA VISTA HOME ENTERTAINMENT 30700   | Renee Zellweger<br>Catherine Zeta-Jones | PG-13  | 29.98 |
| 13        | 10        | <b>IDENTITY</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 00539  | John Cusack<br>Ray Liotta               | R      | 27.98 |
| 14        | 14        | <b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN)</b><br>UNIVERSAL STUDIOS HOME VIDEO 21550                         | John Belushi                            | R      | 19.98 |
| 15        | 9         | <b>THE CORE (PAN &amp; SCAN)</b><br>PARAMOUNT HOME ENTERTAINMENT 56684  | Hilary Swank<br>Aaron Eckhart           | PG-13  | 29.98 |
| 16        | 6         | <b>CORE (WIDESCREEN)</b><br>PARAMOUNT HOME ENTERTAINMENT 34671  | Hilary Swank<br>Aaron Eckhart           | PG-13  | 29.98 |
| 17        | 11        | <b>MALIBU'S MOST WANTED (PAN &amp; SCAN)</b><br>WARNER HOME VIDEO 24684   | Jamie Kennedy                           | PG-13  | 27.98 |
| 18        | 18        | <b>THE SIMPSONS - THE COMPLETE THIRD SEASON</b><br>20TH CENTURY FOX 06970   | Animated                                | NR     | 49.98 |
| 19        | NEW       | <b>A FEW GOOD MEN</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 05280  | Tom Cruise<br>Jack Nicholson            | R      | 14.98 |
| 20        | 12        | <b>MALIBU'S MOST WANTED (WIDESCREEN)</b><br>WARNER HOME VIDEO 27996   | Jamie Kennedy                           | PG-13  | 27.98 |
| 21        | 20        | <b>THE LIZZIE MCGUIRE MOVIE</b><br>BUENA VISTA HOME ENTERTAINMENT 31491   | Hilary Duff                             | PG-13  | 29.98 |
| 22        | RE-ENTRY  | <b>AS GOOD AS IT GETS</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 021709   | Jack Nicholson<br>Helen Hunt            | PG-13  | 14.98 |
| 23        | 19        | <b>CHICAGO (PAN &amp; SCAN)</b><br>BUENA VISTA HOME ENTERTAINMENT 32417   | Renee Zellweger<br>Catherine Zeta-Jones | PG-13  | 29.98 |
| 24        | 15        | <b>24: SEASON 2</b><br>20TH CENTURY FOX 07929   | Kiefer Sutherland                       | NR     | 69.98 |
| 25        | RE-ENTRY  | <b>THE WEDDING SINGER</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 4660   | Adam Sandler<br>Drew Barrymore          | PG-13  | 24.98 |
| 26        | 24        | <b>THE SIMPSONS: TREEHOUSE OF HORROR</b><br>20TH CENTURY FOX 08699  | Animated                                | NR     | 14.98 |
| 27        | 16        | <b>CONFESSIONS OF A DANGEROUS MIND</b><br>BUENA VISTA HOME ENTERTAINMENT 31042  | Sam Rockwell<br>George Clooney          | R      | 29.98 |
| 28        | 22        | <b>FAMILY GUY - VOLUME ONE</b><br>FOX VIDEO 2006951   | Animated                                | NR     | 49.98 |
| 29        | 17        | <b>VIEW FROM THE TOP</b><br>MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 31744  | Gwyneth Paltrow<br>Christina Applegate  | PG-13  | 29.98 |
| 30        | 27        | <b>BRINGING DOWN THE HOUSE (WIDESCREEN)</b><br>BUENA VISTA HOME ENTERTAINMENT 32238   | Steve Martin<br>Queen Latifah           | PG-13  | 29.98 |
| 31        | 23        | <b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (PAN &amp; SCAN)</b><br>UNIVERSAL STUDIOS HOME VIDEO 23823                     | John Belushi                            | R      | 19.98 |
| 32        | 31        | <b>BRINGING DOWN THE HOUSE (PAN &amp; SCAN)</b><br>BUENA VISTA HOME ENTERTAINMENT 29125   | Steve Martin<br>Queen Latifah           | PG-13  | 29.98 |
| 33        | 30        | <b>BOWLING FOR COLUMBINE</b><br>MGM HOME ENTERTAINMENT 68822  | Michael Moore                           | R      | 26.98 |
| 34        | 21        | <b>DYSFUNCTIONAL FAMILY</b><br>BUENA VISTA HOME ENTERTAINMENT 31551   | Eddie Griffin                           | NR     | 29.98 |
| 35        | RE-ENTRY  | <b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN)</b><br>DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90626 | Luke Wilson<br>Will Ferrell             | NR     | 26.98 |
| 36        | NEW       | <b>PCU</b><br>20TH CENTURY FOX 08679  | David Spade                             | R      | 14.98 |
| 37        | 25        | <b>MONTY PYTHON'S THE MEANING OF LIFE</b><br>UNIVERSAL STUDIOS HOME VIDEO 21221   | Terry Gilliam                           | R      | 26.98 |
| 38        | 28        | <b>SIXTEEN CANDLES</b><br>UNIVERSAL STUDIOS HOME VIDEO 21140  | Molly Ringwald<br>Anthony Michael Hall  | PG     | 19.98 |
| 39        | RE-ENTRY  | <b>THE BONDOCK SAINTS</b><br>FOX VIDEO 2002807  | Willem DaFoe                            | R      | 14.98 |
| 40        | NEW       | <b>POLTERGEIST</b><br>WARNER HOME VIDEO 95064   | Craig T. Nelson<br>JoBeth Williams      | PG     | 14.98 |

OCTOBER 11  
2003

# Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | TITLE<br>LABEL/DISTRIBUTING LABEL & NUMBER  | Principal Performers                    | YEAR OF RELEASE | RATING | PRICE |
|-----------|-----------|---|---|-----------------|--------|-------|
|           |           | <b>NUMBER 1</b>   | 2 Weeks At Number 1                     |                 |        |       |
| 1         | 1         | <b>SLEEPING BEAUTY</b><br>BUENA VISTA HOME ENTERTAINMENT 29156                                      | Animated                                | 1959            | G      | 14.98 |
| 2         | NEW       | <b>BIONICLE: MASK OF LIGHT</b><br>BUENA VISTA HOME ENTERTAINMENT 29064                              | Animated                                | 2003            | NR     | 19.98 |
| 3         | 2         | <b>STITCH! THE MOVIE</b><br>BUENA VISTA HOME ENTERTAINMENT 27428                                    | Animated                                | 2003            | NR     | 22.98 |
| 4         | 3         | <b>THE LORD OF THE RINGS: THE TWO TOWERS</b><br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234 | Elijah Wood<br>Ian McKellen             | 2002            | PG-13  | 22.98 |
| 5         | 4         | <b>CHICAGO</b><br>BUENA VISTA HOME ENTERTAINMENT 30840  | Renee Zellweger<br>Catherine Zeta-Jones | 2002            | PG-13  | 24.98 |
| 6         | RE-ENTRY  | <b>BAYWATCH - RIVER OF NO RETURN</b><br>UAV ENTERTAINMENT 60027                                     | David Hasselhoff                        | 1992            | NR     | 9.98  |
| 7         | 5         | <b>THE LIZZIE MCGUIRE MOVIE</b><br>BUENA VISTA HOME ENTERTAINMENT 31460                             | Hilary Duff                             | 2003            | PG     | 22.98 |
| 8         | 19        | <b>TITANIC (PAN &amp; SCAN)</b><br>PARAMOUNT HOME ENTERTAINMENT 54916                               | Leonardo DiCaprio<br>Kate Winslet       | 1997            | PG-13  | 34.98 |
| 9         | 6         | <b>KIM POSSIBLE: THE SECRET FILES</b><br>BUENA VISTA HOME ENTERTAINMENT 31208                       | Animated                                | 2003            | NR     | 19.98 |
| 10        | 9         | <b>BRINGING DOWN THE HOUSE</b><br>BUENA VISTA HOME ENTERTAINMENT 29149                              | Steve Martin<br>Queen Latifah           | 2003            | PG-13  | 24.98 |
| 11        | 7         | <b>MALIBU'S MOST WANTED</b><br>WARNER HOME VIDEO 24683  | Jamie Kennedy                           | 2003            | PG-13  | 19.98 |
| 12        | 11        | <b>PIGLET'S BIG MOVIE</b><br>BUENA VISTA HOME ENTERTAINMENT 31175                                   | Animated                                | 2003            | G      | 24.98 |
| 13        | 20        | <b>THE WIGGLES: SPACE DANCING</b><br>HIT ENTERTAINMENT 02520  | The Wiggles                             | 2003            | NR     | 14.98 |
| 14        | 13        | <b>DORA THE EXPLORER - RHYMES AND RIDDLES</b><br>PARAMOUNT HOME ENTERTAINMENT 19053                 | Animated                                | 2003            | NR     | 12.98 |
| 15        | 17        | <b>JUNGLE BOOK 2</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732         | Animated                                | 2003            | G      | 24.98 |
| 16        | 16        | <b>WHAT A GIRL WANTS</b><br>WARNER HOME VIDEO 24096   | Amanda Bynes                            | 2003            | PG     | 19.98 |
| 17        | 14        | <b>WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE</b><br>WARNER HOME VIDEO 02155                     | Animated                                | 2003            | NR     | 14.98 |
| 18        | 18        | <b>AGENT CODY BANKS</b><br>MGM HOME ENTERTAINMENT 04689   | Frankie Muniz<br>Hilary Duff            | 2003            | PG     | 19.98 |
| 19        | 12        | <b>CHEER!</b><br>VENTURA DISTRIBUTION 81122   | Not Listed                              | 2003            | NR     | 14.98 |
| 20        | 8         | <b>HOME ALONE 4</b><br>20TH CENTURY FOX 08711   | French Stewart                          | 2003            | NR     | 12.98 |
| 21        | 24        | <b>HARRY POTTER AND THE CHAMBER OF SECRETS</b><br>WARNER HOME VIDEO 23591                           | Daniel Radcliffe<br>Emma Watson         | 2002            | PG     | 24.98 |
| 22        | 10        | <b>A MAN APART</b><br>NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524                         | Vin Diesel                              | 2003            | R      | 22.98 |
| 23        | 15        | <b>DAREDEVIL</b><br>20TH CENTURY FOX 07785  | Ben Affleck<br>Jennifer Garner          | 2003            | PG-13  | 22.98 |
| 24        | 22        | <b>LILO &amp; STITCH</b><br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988     | Animated                                | 2002            | PG     | 24.98 |
| 25        | RE-ENTRY  | <b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b><br>NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 676903    | Spongebob Squarepants                   | 2002            | NR     | 12.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

OCTOBER 11  
2003

# Billboard TOP DVD RENTALS

| THIS WEEK | LAST WEEK | TITLE<br>LABEL/DISTRIBUTING LABEL & NUMBER                                     | Principal Performers                   | RATING |
|-----------|-----------|--|--|--------|
|           |           | <b>NUMBER 1</b>  | 1 Week At Number 1                     |        |
| 1         | NEW       | <b>ANGER MANAGEMENT</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 10037           | Adam Sandler<br>Jack Nicholson         | PG-13  |
| 2         | 1         | <b>IDENTITY</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 00539                   | John Cusack<br>Ray Liotta              | R      |
| 3         | 3         | <b>CORE</b><br>PARAMOUNT HOME ENTERTAINMENT 34674                              | Hilary Swank<br>Aaron Eckhart          | PG-13  |
| 4         | 2         | <b>BULLETPROOF MONK</b><br>MGM HOME ENTERTAINMENT 04809                        | Chow Yun-Fat<br>Sean William Scott     | PG-13  |
| 5         | 4         | <b>A MAN APART</b><br>NEW LINE CINEMA/NEW LINE HOME VIDEO 06525                | Vin Diesel                             | R      |
| 6         | 5         | <b>MALIBU'S MOST WANTED</b><br>WARNER HOME VIDEO 27996                         | Jamie Kennedy                          | PG-13  |
| 7         | 6         | <b>BRINGING DOWN THE HOUSE</b><br>BUENA VISTA HOME ENTERTAINMENT 32238         | Steve Martin<br>Queen Latifah          | PG-13  |
| 8         | 10        | <b>VIEW FROM THE TOP</b><br>MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 31744 | Gwyneth Paltrow<br>Christina Applegate | PG-13  |
| 9         | 7         | <b>THE LORD OF THE RINGS: THE TWO TOWERS</b><br>WARNER HOME VIDEO 06355        | Elijah Wood<br>Ian McKellen            | PG-13  |
| 10        | 8         | <b>HUNTED</b><br>PARAMOUNT HOME ENTERTAINMENT 39724                            | Tommy Lee Jones<br>Benicio Del Toro    | R      |

OCTOBER 11  
2003

# Billboard TOP VHS RENTALS

| THIS WEEK | LAST WEEK | TITLE<br>LABEL/DISTRIBUTING LABEL & NUMBER                                     | Principal Performers                   | RATING |
|-----------|-----------|--|--|--------|
|           |           | <b>NUMBER 1</b>  | 1 Week At Number 1                     |        |
| 1         | NEW       | <b>ANGER MANAGEMENT</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 10034           | Adam Sandler<br>Jack Nicholson         | PG-13  |
| 2         | 2         | <b>IDENTITY</b><br>COLUMBIA TRISTAR HOME ENTERTAINMENT 00537                   | John Cusack<br>Ray Liotta              | R      |
| 3         | 4         | <b>CORE</b><br>PARAMOUNT HOME ENTERTAINMENT 34673                              | Hilary Swank<br>Aaron Eckhart          | PG-13  |
| 4         | 1         | <b>BULLETPROOF MONK</b><br>MGM HOME ENTERTAINMENT 04807                        | Chow Yun-Fat<br>Sean William Scott     | PG-13  |
| 5         | 3         | <b>A MAN APART</b><br>NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524    | Vin Diesel                             | R      |
| 6         | 6         | <b>BRINGING DOWN THE HOUSE</b><br>BUENA VISTA HOME ENTERTAINMENT 29149         | Steve Martin<br>Queen Latifah          | PG-13  |
| 7         | 5         | <b>MALIBU'S MOST WANTED</b><br>WARNER HOME VIDEO 24683                         | Jamie Kennedy                          | PG-13  |
| 8         | 7         | <b>THE LORD OF THE RINGS: THE TWO TOWERS</b><br>WARNER HOME VIDEO 06234        | Elijah Wood<br>Ian McKellen            | PG-13  |
| 9         | NEW       | <b>CONFIDENCE</b><br>LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 08494    | Edward Burns<br>Rachel Weisz           | R      |
| 10        | 9         | <b>VIEW FROM THE TOP</b><br>MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 31745 | Gwyneth Paltrow<br>Christina Applegate | PG-13  |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.



## Dr. Ruth: Songs Over Sex

BY JIM BESSMAN

NEW YORK—"Song" might not be the first "s" word to come to mind when considering her, but for Dr. Ruth Westheimer, it's as equally significant as the topic usually associated with her name.

The effervescent psychosexual therapist's latest book, in fact, is "Musically Speaking—A Life Through Song" (U. of Pennsylvania Press). As the title suggests, it shows how music, as she states in the introduction, is "a kind of golden thread running through my life."

And what a life. Born in Germany in 1928, she lost her family to the Holocaust, found refuge in a Swiss orphanage, fought for Israeli independence in the underground Haganah, studied at the Sorbonne in Paris and achieved fame in the U.S. in the 1980s with her

radio show "Sexually Speaking."

"In the book I talk about how I would go with my father—an orthodox Jewish businessman in Frankfurt—to the synagogue," says Westheimer, who presented Jewish hymns in a varied autobiographical music program Sept. 17 at New York's Carnegie Hall. "It was important for me to include some of these melodies from my childhood, because when I hear them, I can feel the hand of my father on my hand."

Westheimer's musical reach also extended to traditional Swiss and Israeli folk songs, a duet with Tom Chapin on his children's song "Two Kinds of Seagulls" and the closing "This Land Is Your Land." She chose the Woody Guthrie folk staple, she says, "because like many immigrants, I'm very loyal to this country. Where else could I have become Dr. Ruth?"

A high point of the evening was Swiss ambassador Raymond Loretan's rendition of the folk song "Es Bure Buebli," which Westheimer says concerns a young girl wanting more than a mere farmer's boy. Loretan had the audience dancing together in their chairs, prompting her to lament the lack of

participatory children's songs today.

"In the book, I talk about how in Germany we learned rhymes and did sing-songs in a circle—which children don't do anymore," she says. "It's a pity, because it provides camaraderie and does something else psychologically: When you do circle dances, it doesn't matter if you're short, fat, skinny, ugly. It's not like dancing where you have to be chosen, but anyone can be part of it."

Many of the songs on the program were performed by the Zamir Chorale, acclaimed for its Jewish cultural repertoire.

"Very often, these songs accompany sad moments," Westheimer says, and indeed, the chorale offered the Jewish memorial hymn "Kaddish."

Left to her book, though, are songs reflecting her professional renown. "I really don't believe that turbulent songs of passion, jealousy and lover's torment offer the best models for conducting or ending relationships," she writes toward the end of her tome.

Her musical response, then, to callers stuck in unhealthy affairs? Rodgers & Hammerstein's "I'm Gonna Wash That Man Right Outa My Hair," from "South Pacific."



DR. RUTH: MUSICAL PASSION

## Disc 'Reinvents' Bacharach/David

As a huge fan, **Burt Bacharach** would understandably be excited about "Here I Am—Ronald Isley Sings Burt Bacharach," which DreamWorks releases Nov. 11. But the disc, which Bacharach produced, arranged and conducted, also gave him the opportunity to "reinvent" such classic Bacharach-

With You' and think, 'Look where this could go,'" Bacharach says.

"Just see where the singer leads you," he adds, "because the guy's a great, great singer. So I'd listen to a work tape on a boom box and hear a lick he sang and make a notation and just write it into the arrangement. You've got to give Ronnie room: You don't overwrite or get too busy. That's why we couldn't have done [the Bacharach-Elvis

Costello tune] 'God Give Me Strength': It's too restrictive—too many words. I wanted him to have a reason to move away from the melody."

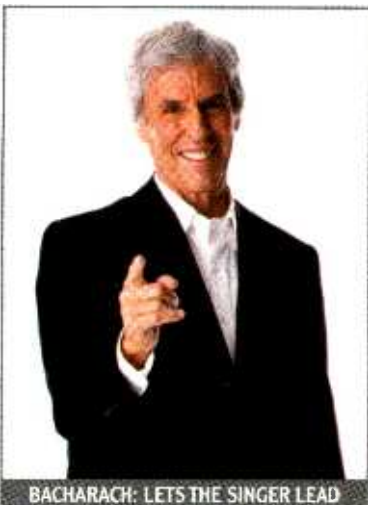
Bacharach consequently "can't get out of my head" Isley's version of "Raindrops Keep Falling on My Head." "You don't know where it's going," he says, also citing Isley's rendition of "The Look of Love," which differs from the song's "original concept orchestrally, [with] a sexual energy that's right in your face."

Bacharach is also proud of his current involvement with another great vocalist, having written, with father/son team **Jerry and Jed**

**Leiber**, "Falling Out of Love" for **Aretha Franklin's** new "So Damn Happy" album.

"She's different [from Isley]," he says of Franklin. "We tried to get her to sing more melody. And it's a new song with Aretha, whereas most of the songs with Ronnie are known: You're privileged if you're good enough to depart from [the original versions], and he's more than good enough—and you want him to!"

Bacharach is also represented on **Chris Botti's** new album, "A Thousand Kisses Deep," with "The Look of Love" and a new collaboration with **Dr. Dre**, "The Last Three Minutes." And last week, he delighted the subject of A&E's "Live by Request Starring Elvis Costello" when he called in, not to request "God Give Me Strength" but Costello's "All This Useless Beauty."



BACHARACH: LETS THE SINGER LEAD

**Hal David** songs as "Alfie," "Raindrops Keep Falling on My Head" and "This Guy's in Love With You," as well as a pair of more recent co-writes with **Tonio K.** in "Count On Me" and "Love's (Still) the Answer."

"I'd play piano and listen to **Ronnie [Isley]** sing 'This Guy's in Love

### Words & Music

By Jim Bessman  
jbessman@billboard.com



## SSL Warms DAW Tracks With XLogic

Console manufacturer Solid State Logic will unveil a new product line, XLogic, at the 115th Audio Engineering Society Convention, set for Oct. 10-13 at New York's Javits Convention Center.

XLogic consists of four rack-mounted outboard signal processors that carry the Oxford, England-based company's SuperAnalogue designation.

Developed from SSL's XL 9000 K

Series console, the line includes the XLogic Channel, the K Series' signal path featuring preamplifier, compression, high- and low-pass filters, EQ and more; the XLogic 5.1 compressor, a six-channel compressor; the XLogic SuperAnalogue Mic Amp, four K Series microphone preamplifiers; and the XLogic G Series stereo compressor.

SSL consoles have long been popular among audio professionals. The XL K Series is the most recent in a line of successful consoles including its immediate predecessor, the J Series, and, before that, the G and E Series.

These rack-mounted components, however, reflect changing audio production methods. While SSLs remain the preferred mixing console, digital audio workstation (DAW)-based recording has exploded in recent years, as producers, engineers and artists increasingly create outside the traditional recording studio.

In DAW-based, hard-disk recording, engineers and studio owners emphasize the front end of the signal path—good microphones and preamplifiers, often tube-based—to compensate for the perceived "coldness" of digital recording vs. the "warmth" of analog tape.

"We heard from a lot of engineers, producers and artists who loved the sound of the SSL consoles that they wanted us to look in that area," says **Colin Pringle**, managing director. "Obviously there's a ubiquity of hard-disk recording nowadays, which means that there's more work prepared outside of a studio environment."

Pringle says there is still work going on in traditional studios, but "the difference is that because the recording quality on digital devices is higher than it was using lower-cost analog equipment, there's more of that material which can be

used on a completed project."

"There's a wide range of input devices," Pringle adds. "But for people working on larger-scale or larger-budget projects, they're looking for SSL-quality input stage and processing before it goes into the digital domain."

The XLogic 5.1 compressor, Pringle says, is a product whose time has come. "The world of music, film and broadcast has all

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Monitor™  
By Christopher Walsh  
cwalsh@billboard.com



gone 5.1 [surround sound]. A box for that kind of capability has simply not been available. I imagine that's going to be highly sought-after in all of those areas and areas like mastering."

Given the number of software plug-ins for DAW platforms—many of them based on classic outboard processing equipment—might SSL follow with its own emulation of analog equipment in the digital domain for DAW production?

"We're looking at it," Pringle says, "because obviously it has a role. In the new software on the C200 digital console [introduced at the 114th AES Convention in March], there is emulation of our own compressor. We make large, inclusive digital systems, and emulating analog equipment is a priority in that area. So we would look to do more emulation of our own products, and yes, perhaps on other platforms too, at some stage."



PRINGLE: TIME HAS COME FOR XLOGIC



Vocalist Haris Alexiou, 'The Greek Piaf,' returns on her own Estia label



50 Cent cleans up with four wins at the U.K.'s MOBO Awards

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



UB40 LAUNCHED THE FIRST SINGLE FROM 'TRUE COLOURS' AT LONDON'S TWICKENHAM STADIUM IN SEPTEMBER

## Rugby Cup Album Embraces Many Nations

This story was prepared by Christie Eliezer in Melbourne and Tom Ferguson in London.

SYDNEY—This year's official Rugby Cup album is expected to hit 500,000 in global sales.

That's the opinion of John O'Donnell, EMI Music Australia's managing director.

If that happens, sales of "True Colours—The World in Union" would double that of any of the three previous World Cup albums.

The album, issued internationally Sept. 29, features rugby-related "anthems" sung by artists from 20 competing countries.

EMI hopes the set will appeal to non-sporting fans.

"It has tracks with a lot of radio potential and tracks by big names, which past World Cup albums lacked," O'Donnell says.

EMI will release the album in 40 countries. Universal Music International issued the last album, in 1999.

London-based Music and Media Partnership managing director Rick Blaskey executive-produced "True Colours." His firm has worked on all four Rugby World Cup albums released since 1991.

The Rugby World Cup tournament, which runs Oct. 10-Nov. 22 in 10 Australian cities,

features teams from 20 countries and will be televised worldwide.

Blaskey says that although the album deal was done between the Music and Media Partnership and EMI Australia, "it's also been very much driven by EMI U.K." Other EMI affiliates were also involved in selecting the tracks.

"The various nations," Blaskey says, "have their 'official songs,' and they're very much taken to the nation's heart.

"So [for each World Cup], we record them afresh," Blaskey adds. "And the label in each country also comes along with a couple of tracks that they know will make sense."

The big names include Australian vocalist John Farnham, who teams with Queen members Brian May and Roger Taylor on a version of Queen's 1977 global hit "We Will Rock You."

Other tracks by Australian acts include country singer Kasey Chambers, covering the 1986 Cyndi Lauper hit "True Colors," and the Whitlams with "Run for Your Life."

Overseas acts include UB40 ("Swing Low '03"), Lulu ("Flower of Scotland") French artists Mousse & Hakim featuring Daniel Herrero ("La Gnake") and Italy's Vasco Rossi ("Rewind").

(Continued on page 82)

## Malaysian Industry Attacks Gov't Price Fixing

BY CHRISTIE LEO

KUALA LUMPUR—The Malaysian recording industry has criticized a move by the government to fix the retail pricing structure of locally manufactured video CDs (VCDs) and CDs.

"The new pricing will cripple our industry and trigger a chain of disastrous effects," says Darren Choy, chairman of the Recording Industry Assn. of Malaysia (RIM) and managing director of EMI Malaysia.

The government made the announcement Sept. 17.

The new retail price scheme—\$3.70 for VCDs and \$5.50 and \$7.60 for CDs by local and international artists, respectively—will take effect Jan. 1. The fixed prices will not apply to imports.

The initiative, enacted under the Price Control Act of 1946, does not cover wholesale pricing. Any of Malaysia's 4,000 VCD or CD retailers caught flouting the act will face a maximum fine of almost \$4,000.

Choy says Malaysia's existing CD prices, which range at retail from \$5.20 to \$10.50 for locally manufactured discs, are on a par with prices in neighboring territories.

"Despite increases in distribution costs and overheads, we have maintained our price structure with only a marginal price adjustment in the past six years," Choy says.

### STORMY WEATHER

But market participants expect the new price scheme to hurt business.

"When the new pricing takes effect, we will probably have to renegotiate royalty payments to artists and composers, downsize marketing expenditure, re-strategize investments on domestic signings and trim down our inventory," Choy says.

At a Sept. 18 meeting, Domestic Trade and Consumer Affairs Ministry enforcement chief Abdullah Nawawi Mohamed told members of RIM and the Malaysian Producers Assn.—which represents VCD manufacturers and distributors—that the government will not consider any immediate industry appeal against the scheme.

The ministry will not review it until the end of 2004.

"We will have an indication of how well the new pricing is working out after three months—and we should review it at that time," RIM GM T.S. Lam says.

"Last year, the music industry registered [retail] sales of \$39.5 million," Lam says. "It will need 30% additional sales just to stay flat."

### TIGHTER MARGINS

The government says it is introducing price fixing to control piracy and make legitimate products more affordable.

The International Federation of the Phonographic Industry estimates Malaysia's music piracy rate to be more than 50%.



CHOY: 'NEW PRICING WILL CRIPPLE US'

"The only way to stamp out piracy is by strengthening enforcement and imposing heftier penalties," Choy says.

Lam adds: "We believe there is currently more than \$26 million worth of stock in the market. Why should consumers buy at existing prices when they know the new prices will take effect Jan. 1? And can retailers afford to absorb the price difference when the new pricing takes effect?"

Jeremy Ong, senior manager of 70-store video and music retail chain Speedy Video, says: "The new pricing for VCDs gives a margin of 10%, which is insufficient to meet our operating costs.

"We have continually invested in upgrading our operations, but with such a meager margin, we may have to cut back on our inventory and staffing."





| JAPAN   |           | UNITED KINGDOM   |           | GERMANY   |           | FRANCE   |           |
|---|-----------|--|-----------|---|-----------|--|-----------|
| THIS WEEK   | LAST WEEK | THIS WEEK  | LAST WEEK | THIS WEEK   | LAST WEEK | THIS WEEK  | LAST WEEK |
| (IDEMPA PUBLICATIONS INC.) 09/30/03                           |           | (OFFICIAL UK CHARTS CO.) 09/22/03  |           | (MEDIA CONTROL) 10/01/03  |           | (SNEP/IFOP/TITE-LIVE) 09/30/03   |           |
| <b>SINGLES</b>  |           | <b>SINGLES</b>   |           | <b>SINGLES</b>  |           | <b>SINGLES</b>   |           |
| 1   | NEW       | 1  | 1         | 1   | 5         | 1  | NEW       |
| MELISSA<br>PORNŌ GRAFFITTI SONY                               |           | WHERE IS THE LOVE?<br>BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M    |           | WHITE FLAG<br>DIDD ARIOLA   |           | HEY OH<br>TRAGEDIE UP MUSIC  |           |
| 2   | 1         | 2  | NEW       | 2   | 6         | 2  | 2         |
| NIJI<br>MASAHARU FUKUYAMA UNIVERSAL                           |           | I BELIEVE IN A THING CALLED LOVE<br>THE DARKNESS MUST DESTROY            |           | WHERE IS THE LOVE?<br>BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |           | LAISSE PARLER LES GENS<br>JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC |           |
| 3   | NEW       | 3  | 2         | 3   | 2         | 3  | 1         |
| THE LAST NIGHT<br>AYA MATSUURA ZETIMA                         |           | SWEET DREAMS MY L.A. EX<br>RACHEL STEVENS POLYDOR                        |           | NEVER LEAVE YOU—UH OOH, UH OOOH!<br>LUMIÈE MCA                        |           | PAPI CHIULO... TE TRAIGO EL MMMM<br>LORNA SCORPIO                      |           |
| 4   | NEW       | 4  | 3         | 4   | 3         | 4  | 3         |
| HONJITSU WA SEITENNARI<br>DO AS INFINITY AVEV TRAX            |           | WHITE FLAG<br>DIDD CHEEK/ARISTA  |           | AB IN DEN SUDEN<br>BUDDY VS. OJ THE WAVE WARNER MUSIC AUSTRIA         |           | DJ<br>DIAM'S HOSTILE/VIRGIN  |           |
| 5   | 5         | 5  | NEW       | 5   | NEW       | 5  | 6         |
| MOON GATE<br>DAY AFTER TOMORROW AVEV TRAX                     |           | RUBBERNECKIN'<br>ELVIS PRESLEY RCA                                       |           | FEELGOOD LIES<br>NO ANGELS POLYDOR                                    |           | BRING ME TO LIFE<br>EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC      |           |
| 6   | 2         | 6  | 8         | 6   | 7         | 6  | 5         |
| HARE AME NOCHI SUKI<br>MORNING MUSUME. SAKURAGUMI ZETIMA      |           | SUPERSTAR<br>JAMELIA PARLOPHONE  |           | THE MAGIC KEY<br>ONE-T & COOL-T POLYDOR                               |           | WHITE FLAG<br>DIDD BMG   |           |
| 7   | 3         | 7  | 7         | 7   | 4         | 7  | 11        |
| AI NO SONO<br>MORNING MUSUME. OTOMEGUMI ZETIMA                |           | BABY BOY<br>BIG BROVAZ EPIC  |           | ANGEL OF BERLIN<br>MARTIN KESICI POLYDOR                              |           | OCEAN<br>WHITE CHAM POLYDOR  |           |
| 8   | 6         | 8  | NEW       | 8   | 11        | 8  | 4         |
| KIMI NI SASAGERU LOVE SONG<br>SHOGO HAMADA SONY               |           | GOING UNDER<br>EVANESCENCE SONY  |           | BREATHE<br>BLU CANTRELL ARIOLA  |           | CHIHUAHUA<br>OJ BOBO VOGUE   |           |
| 9   | 4         | 9  | NEW       | 9   | 8         | 9  | 13        |
| HADASHI NO MIRAI<br>ARASHI J-STORM                            |           | INNOCENT EYES<br>DELTA GOODREM EPIC                                      |           | IN THE SHADOWS<br>THE RASMUS PLAYGROUND                               |           | JE VOULAIS TE DIRE QUE JE T'ATTENDS<br>JONATHAN CERRADA BMG            |           |
| 10  | 7         | 10   | 6         | 10  | 1         | 10   | 7         |
| IHOJUN<br>TAKAHIRO MATSUMOTO VERMILLION RECORDS               |           | SOMEDAY<br>NICKELBACK ROADRUNNER   |           | UNROCKBAR<br>OIE ARZTE HOT ACTION                                     |           | SUR UN AIR LATINO<br>LORIE EPG   |           |
| <b>HOT MOVER SINGLES</b>                                      |           | <b>HOT MOVER SINGLES</b>   |           | <b>HOT MOVER SINGLES</b>  |           | <b>HOT MOVER SINGLES</b>   |           |
| 13  | NEW       | 14   | NEW       | 11  | NEW       | 19   | 25        |
| THE POWER OF SMILE<br>KOKIA VICTOR                            |           | SUMMER JAM 2003<br>UNDERDOG PROJECT VS. SUNCLUB FREE 2 AIR/KONTO         |           | CAN'T HOLD US DOWN<br>CHRISTINA AGUILERA FEATURING LIL KIM HANSA      |           | SUMMER JAM 2003<br>UNDERDOG PROJECT VS. SUNCLUB SCORPIO                |           |
| 14  | 22        | 16   | NEW       | 15  | NEW       | 21   | 26        |
| ANOTHER WORLD<br>MINIMI VICTOR                                |           | FRANTIC<br>METALLICA VERTIGO   |           | I BELIEVE IN MIRACLES<br>GRACIA HANSA                                 |           | WHERE IS THE LOVE?<br>BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M  |           |
| 16  | NEW       | 20   | NEW       | 17  | 26        | 29   | 35        |
| MAKENAIDE, MAKENAIDE<br>NEGUMI HAYASHIBARA KING               |           | WILDERNESS<br>JURGEN VRIES FEATURING SHENA DIRECTION                     |           | ALRIGHT<br>REANIMON VIRGIN  |           | NE PARS PAS<br>SOFIA MESTARI ULM                                       |           |
| 18  | NEW       | 21   | NEW       | 21  | 27        | 31   | NEW       |
| NADA SOUSOU<br>RITA NATSUKAWA VICTOR                          |           | DOWNLOAD IT<br>CLEA 1957   |           | FRANTIC<br>METALLICA POLYDOR  |           | JUSTE UN LOOSER<br>FISTO SMALL/EPG                                     |           |
| 19  | NEW       | 24   | NEW       | 23  | NEW       | 33   | 53        |
| REALIZE REPRODUCTION<br>NAMI TAMAKI SONY                      |           | FIND THE COLOUR<br>FEEDER ECHO   |           | LIKE GLUE<br>SEAN PAUL EAST WEST                                      |           | CHANSON DES JUMELLES<br>FREDERICA SOREL & MELANIE COHL AZ              |           |
| <b>ALBUMS</b>   |           | <b>ALBUMS</b>  |           | <b>ALBUMS</b>   |           | <b>ALBUMS</b>  |           |
| 1   | 2         | 1  | NEW       | 1   | NEW       | 1  | NEW       |
| JYOSHI JUUNI GAKUBOU<br>BEAUTIFUL ENERGY PLATIA ENTERTAINMENT |           | MUSE<br>ABSOLUTION EAST WEST   |           | LIMP BIZKIT<br>RESULTS MAY VARY INTERSCOPE                            |           | MUSE<br>ABSOLUTION NAIVE   |           |
| 2   | 1         | 2  | 1         | 2   | NEW       | 2  | 1         |
| B'Z<br>BIG MACHINE VERMILLION RECORDS                         |           | THE DARKNESS<br>PERMISSION TO LAND MUST DESTROY                          |           | STING<br>SACRED LOVE POLYDOR  |           | IAM<br>REVOIR UN PRINTEMPS HOSTILE                                     |           |
| 3   | NEW       | 3  | NEW       | 3   | 1         | 3  | 4         |
| VARIOUS<br>MOBILE SUIT GUNDAM SEED COMPLETE BEST SONY         |           | STING<br>SACRED LOVE A&M   |           | PUR<br>WAS IST PASSIERT? CAPITOL                                      |           | NORAH JONES<br>COME AWAY WITH ME BLUE NOTE                             |           |
| 4   | NEW       | 4  | NEW       | 4   | NEW       | 4  | 3         |
| SHOGO HAMADA<br>EARLY AUTUMN SONY                             |           | R. KELLY<br>THE R IN R&B GREATEST HITS COLLECTION 1 JIVE                 |           | NICKELBACK<br>THE LONG ROAD ROADRUNNER                                |           | YANNICK NOAH<br>POKHARA SAINT GEORGE/COLUMBIA                          |           |
| 5   | NEW       | 5  | NEW       | 5   | NEW       | 5  | 6         |
| ROAD OF MAJOR<br>ROAD OF MAJOR TEARBRIDGE RECORDS             |           | NICKELBACK<br>THE LONG ROAD ROADRUNNER                                   |           | WOLFGANG PETRY<br>KEIN GRUND ZUR PANIK HANSA                          |           | KYO<br>LE CHEMIN JIVE  |           |
| 6   | 4         | 6  | 28        | 6   | NEW       | 6  | NEW       |
| UA<br>ILLUMINATE—THE VERY BEST SONGS VICTOR                   |           | COLDPLAY<br>A RUSH OF BLOOD TO THE HEAD PARLOPHONE                       |           | ANDRE RIEU<br>ROMANTIC PARADISE POLYDOR                               |           | STING<br>SACRED LOVE POLYDOR   |           |
| 7   | 3         | 7  | NEW       | 7   | NEW       | 7  | 2         |
| EVERY LITTLE THING<br>EVERY BEST SINGLE 2 AVEV TRAX           |           | LIMP BIZKIT<br>RESULTS MAY VARY INTERSCOPE                               |           | HELMUT LOTTI<br>POP CLASSICS IN SYMPHONY CAPITOL                      |           | DAVID BOWIE<br>REALITY COLUMBIA  |           |
| 8   | 14        | 8  | 8         | 8   | 4         | 8  | 13        |
| VARIOUS<br>WOMAN 5 UNIVERSAL                                  |           | HAYLEY WESTENRA<br>PURE DECCA  |           | SHANIA TWAIN<br>UP! MERCURY   |           | CALOGERO<br>CALOGERO MERCURY   |           |
| 9   | 6         | 9  | NEW       | 9   | 2         | 9  | 15        |
| STACIE ORRICO<br>STACIE ORRICO VIRGIN                         |           | THE CHEMICAL BROTHERS<br>BEST OF CHEMICAL BROTHERS SINGLES '93-03 VIRGIN |           | MARTIN KESICI<br>EM KAY POLYDOR                                       |           | PLACEBO<br>SLEEPING WITH GHOSTS OELABEL                                |           |
| 10  | NEW       | 10   | 2         | 10  | 8         | 10   | 5         |
| SOPHA<br>YUME TOY'S FACTORY                                   |           | STARSAILOR<br>SILENCE IS EASY CHRYSALIS                                  |           | NO ANGELS<br>PURE POLYDOR   |           | TETES RAIDES<br>OU EST CE QU'ON S'FAIT CHIER TOT OU TARO               |           |

| CANADA   |           | SPAIN   |           | AUSTRALIA  |           | ITALY   |           |
|--|-----------|---|-----------|--|-----------|---|-----------|
| THIS WEEK  | LAST WEEK | THIS WEEK   | LAST WEEK | THIS WEEK  | LAST WEEK | THIS WEEK   | LAST WEEK |
| (SOUNDSCAN) 10/11/03   |           | (AFYVE) 10/01/03  |           | (ARIA) 09/23/03  |           | (FIMI) 09/30/03   |           |
| <b>SINGLES</b>   |           | <b>SINGLES</b>  |           | <b>SINGLES</b>   |           | <b>SINGLES</b>  |           |
| 1  | 1         | 1   | 1         | 1  | 2         | 1   | 3         |
| SOMEDAY<br>NICKELBACK EMI  |           | UNO MAS UNO SON SIETE<br>FRAN PEREA GLOBOMEDIA                            |           | NOT ME NOT I<br>DELTA GOODREM ARIOLA   |           | NEVER LEAVE YOU—UH OOH, UH OOOH!<br>LUMIÈE MCA                        |           |
| 2  | RE        | 2   | 5         | 2  | 3         | 2   | 1         |
| GO TO SLEEP<br>RADIOHEAD EMI                                       |           | WHERE IS THE LOVE?<br>BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE POLYDOR |           | WHERE IS THE LOVE?<br>BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M        |           | WHITE FLAG<br>DIDD BMG RICORDI  |           |
| 3  | 2         | 3   | 2         | 3  | 1         | 3   | NEW       |
| RUBBERNECKIN'<br>ELVIS PRESLEY BMG HERITAGE/RCA/BMG                |           | WILDEST DREAMS<br>IRON MAIDEN CAPITOL                                     |           | WHITE FLAG<br>DIDD ARIOLA  |           | WHERE IS THE LOVE?<br>BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |           |
| 4  | 5         | 4   | 9         | 4  | 6         | 4   | 2         |
| SO YESTERDAY<br>HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL        |           | FRANTIC<br>METALLICA VERTIGO  |           | SHAKE YA TAIL FEATHER<br>NELL P. DIDDY & MURPHY LEE UNIVERSAL BAD BOY/ISLAND |           | GET BUSY<br>SEAN PAUL ATLANTIC  |           |
| 5  | 6         | 5   | 4         | 5  | 4         | 5   | 4         |
| SUNRISE<br>SIMPLY RED UNIVERSAL                                    |           | CRAZY IN LOVE<br>BEYONCÉ FEATURING JAY-Z COLUMBIA                         |           | ANGEL<br>AMANDA PEREZ EMI  |           | BRING ME TO LIFE<br>EVANESCENCE FEATURING PAUL MCCOY SONY             |           |
| 6  | 3         | 6   | 3         | 6  | 7         | 6   | 6         |
| ONE STEP CLOSER<br>AMERICAN JUNIORS 19/JIVE/ZDMBA                  |           | HOY<br>GLORIA ESTEFAN EPIC  |           | RIGHT THURR<br>CHINGY CAPITOL  |           | PAPI CHIULO... TE TRAIGO EL MMMM<br>LORNA TIME                        |           |
| 7  | 7         | 7   | 6         | 7  | 8         | 7   | 5         |
| CRAZY IN LOVE<br>BEYONCÉ FEATURING JAY-Z COLUMBIA/SONY MUSIC       |           | CAPRICHOSA<br>CHAYANNE COLUMBIA   |           | SOMEDAY<br>NICKELBACK ROADRUNNER   |           | YOU WEREN'T THERE<br>LENE MARLIN VIRGIN                               |           |
| 8  | 4         | 8   | 8         | 8  | 5         | 8   | 9         |
| BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT<br>CLAY AIKEN RCA/BMG |           | MOTIVOS DE UN SENTIMIENTO<br>JOAQUIN SABINA BMG/ARIOLA                    |           | CAN'T HOLD US DOWN<br>CHRISTINA AGUILERA FEATURING LIL KIM RCA               |           | CRAZY IN LOVE<br>BEYONCÉ FEATURING JAY-Z COLUMBIA                     |           |
| 9  | 9         | 9   | 7         | 9  | 15        | 9   | 10        |
| FOREVER AND FOR ALWAYS<br>SHANIA TWAIN MERCURY/UNIVERSAL           |           | SYMPATHY FOR THE DEVIL (REMIXES)<br>THE ROLLING STONES ABKCO/MERCURY      |           | MISS INDEPENDENT<br>KELLY CLARKSON RCA                                       |           | SOMEDAY<br>NICKELBACK ROADRUNNER                                      |           |
| 10   | 10        | 10  | NEW       | 10   | 10        | 10  | 8         |
| LIKE GLUE<br>SEAN PAUL VP/EMI                                      |           | THE GOLDEN PATH<br>THE CHEMICAL BROTHERS VIRGIN                           |           | SEÑORITA<br>JUSTIN TIMBERLAKE JIVE   |           | SEND YOUR LOVE<br>STING A&M   |           |
| <b>HOT MOVER SINGLES</b>   |           | <b>HOT MOVER SINGLES</b>  |           | <b>HOT MOVER SINGLES</b>   |           | <b>HOT MOVER SINGLES</b>  |           |
| 11   | NEW       | 11  | 14        | 13   | 17        | 11  | 25        |
| BYE BYE BOYFRIEND<br>FEFF DOBSON ISLAND/UNIVERSAL                  |           | JURAMENTO<br>RICKY MARTIN COLUMBIA  |           | BREATHE<br>BLU CANTRELL & SEAN PAUL ARIOLA/VICTOR                            |           | SYMPATHY FOR THE DEVIL (REMIXES)<br>THE ROLLING STONES ABKCO/MERCURY  |           |
| 22   | 30        | 13  | NEW       | 16   | 23        | 12  | NEW       |
| RIGHT THURR<br>CHINGY DISTURBING THE PEACE/CAPITOL/EMI             |           | YEH YEH YEH<br>MELANIE C VIRGIN   |           | SO YESTERDAY<br>HILARY DUFF WARNER BROS.                                     |           | UN ATTIMO DI PACE<br>EROS RAMAZZOTTI ARIOLA                           |           |
| <b>ALBUMS</b>  |           | <b>ALBUMS</b>   |           | <b>ALBUMS</b>  |           | <b>ALBUMS</b>   |           |
| 1  | NEW       | 1   | 1         | 1  | 1         | 1   | NEW       |
| NICKELBACK<br>THE LONG ROAD ROADRUNNER/EMI                         |           | ALEJANDRO SANZ<br>NO ES LO MISMO WEA                                      |           | DELTA GOODREM<br>INNOCENT EYES EPIC  |           | STING<br>SACRED LOVE A&M  |           |
| 2  | NEW       | 2   | 5         | 2  | NEW       | 2   | 1         |
| OBIE TRICE<br>CHEERS SHADY/INTERSCOPE/UNIVERSAL                    |           | EUROJUNIOR<br>EUROJUNIOR FESTIVAL VALE MUSIC                              |           | LIMP BIZKIT<br>RESULTS MAY VARY INTERSCOPE                                   |           | GIORGIA<br>LADRA DI VENTO DISCHI DI CIOCCOLATA                        |           |
| 3  | NEW       | 3   | 2         | 3  | NEW       | 3   | NEW       |
| LIMP BIZKIT<br>RESULTS MAY VARY FLIP/INTERSCOPE/UNIVERSAL          |           | VARIOUS ARTISTS ESP...<br>ENTRE TODAS LAS MUJERES ARIOLA                  |           | A PERFECT CIRCLE<br>THIRTEENTH STEP VIRGIN                                   |           | LENE MARLIN<br>ANOTHER DAY VIRGIN                                     |           |
| 4  | NEW       | 4   | NEW       | 4  | NEW       | 4   | NEW       |
| RICH DESJARDINS<br>KANASUTA FOUKINIC/SELECT                        |           | GLORIA ESTEFAN<br>UNWRAPPED SONY  |           | NICKELBACK<br>THE LONG ROAD ROADRUNNER                                       |           | MUSE<br>ABSOLUTION EAST WEST  |           |
| 5  | NEW       | 5   | NEW       | 5  | 4         | 5   | 3         |
| DAVE MATTHEWS<br>SOME DEVIL RCA/BMG                                |           | STING<br>SACRED LOVE UNIVERSAL  |           | JOHN MAYER<br>HEAVIER THINGS COLUMBIA  |           | EROS RAMAZZOTTI<br>9 ARIOLA   |           |
| 6  | NEW       | 6   | 4         | 6  | 2         | 6   | 2         |
| OUTKAST<br>SPEAKERBOXXX/THE LOVE BELOW ARIOLA/BMG                  |           | ANDY & LUCAS<br>ANDY & LUCAS BMG/ARIOLA                                   |           | POWDERFINGER<br>VULTURE STREET UNIVERSAL                                     |           | IRON MAIDEN<br>DANCE OF DEATH CAPITOL                                 |           |
| 7  | 4         | 7   | 3         | 7  | 5         | 7   | NEW       |
| EVANESCENCE<br>FALLEN WIND-UP/EPIC/SONY MUSIC                      |           | MAGO DE OZ<br>SARA LOCODMOTIVE MUSIC                                      |           | MATCHBOX TWENTY<br>MORE THAN YOU THINK YOU ARE ATLANTIC                      |           | LIMP BIZKIT<br>RESULTS MAY VARY INTERSCOPE                            |           |
| 8  | 5         | 8   | 10        | 8  | 7         | 8   | 5         |
| HILARY DUFF<br>METAMORPHOSIS BUENA VISTA/HOLLYWOOD/UNIVERSAL       |           | LA OREJA DE VAN GOGH<br>LO QUE CONTE MIENTRAS... EPIC                     |           | EVANESCENCE<br>FALLEN EPIC   |           | RINO GAETANO<br>SOTTO I CIELI DI RINO RCA                             |           |
| 9  | 2         | 9   | 6         | 9  | NEW       | 9   | 6         |
| DMX<br>GRAND CHAMP RUFF RYDERS/DEF JAM/UNIVERSAL                   |           | FITO Y LOS FITIPALDIS<br>LO MAS LEJOS A TU LADO DRO                       |           | ALEX LLOYD<br>DISTANT LIGHT CAPITOL  |           | EVANESCENCE<br>FALLEN SONY  |           |
| 10   | 1         | 10  | 7         | 10   | 3         | 10  | 4         |
| A PERFECT CIRCLE<br>THIRTEENTH STEP VIRGIN/EMI                     |           | MANU TENORIO<br>BLANCO ANIL PEP'S/VALE MUSIC                              |           | JET<br>GET BORN CAPITOL  |           | DAVID BOWIE<br>REALITY COLUMBIA                                       |           |

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



Billboard®

EUROCHART

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

| THIS WEEK                | LAST WEEK | 10/01/03  |
|--------------------------|-----------|---|
| 1                        | 2         | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M POLYDOR/INTERSCOPE |
| 2                        | 1         | WHITE FLAG DIDD CHEEKY/ARISTA   |
| 3                        | 3         | NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA  |
| 4                        | 5         | BREATHE BLU CANTRELL & SEAN PAUL ARISTA   |
| 5                        | 4         | PAPI CHIULO... TE TRAIGO EL MMMM LORNA ZYX  |
| 6                        | NEW       | HEY OH TRAGEDIE UP MUSIC  |
| 7                        | 6         | LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC                   |
| 8                        | 42        | RUBBERNECKIN' ELVIS PRESLEY RCA   |
| 9                        | NEW       | I BELIEVE IN A THING CALLED LOVE THE DARKNESS MUST DESTROY                            |
| 10                       | 10        | THE MAGIC KEY ONE-T & COOL-T POLYDOR  |
| <b>HOT MOVER SINGLES</b> |           |   |
| 15                       | 33        | CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL KIM RCA                           |
| 18                       | 59        | GOING UNDER EVANESCENCE WIND-UP   |
| 21                       | 62        | FRANTIC METALLICA VERTIGO   |
| 22                       | 32        | SUPERSTAR JAMELIA PARLOPHONE  |
| 23                       | NEW       | FEELGOOD LIES NO ANGELS POLYDOR   |
| <b>ALBUMS</b>            |           |   |
| 1                        | NEW       | STING SACRED LOVE A&M   |
| 2                        | NEW       | MUSE ABSOLUTION EAST WEST   |
| 3                        | NEW       | LIMP BIZKIT RESULTS MAY VARY INTERSCOPE   |
| 4                        | 1         | DAVID BOWIE REALITY COLUMBIA  |
| 5                        | NEW       | NICKELBACK THE LONG ROAD MUSICA/ROA/RUNNER/ULM  |
| 6                        | 2         | IRON MAIDEN DANCE OF DEATH CAPITOL  |
| 7                        | 3         | EVANESCENCE FALLEN WIND-UP/EPIC/COLUMBIA  |
| 8                        | 6         | NORAH JONES COME AWAY WITH ME BLUE NOTE   |
| 9                        | 4         | SEAN PAUL DUTTY ROCK ATLANTIC   |
| 10                       | 8         | THE DARKNESS PERMISSION TO LAND MUST DESTROY  |

THE NETHERLANDS

| THIS WEEK     | LAST WEEK | (MEGA CHARTS BV) 09/23/03  |
|---------------|-----------|--|
| 1             | 3         | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 2             | 5         | ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BROS.          |
| 3             | 4         | PAPI CHIULO... TE TRAIGO EL MMMM LORNA DIGIDANCE                   |
| 4             | 10        | RUBBERNECKIN' ELVIS PRESLEY RCA                                    |
| 5             | 1         | CHIPZ IN BLACK (WHO YOU GONNA CALL) CHIPZ GLAM SLAM                |
| <b>ALBUMS</b> |           |  |
| 1             | 1         | K3 DYA LELE RCA  |
| 2             | 33        | MUSE ABSOLUTION TASTE MEDIA  |
| 3             | NEW       | STING SACRED LOVE A&M  |
| 4             | 2         | KANE WHAT IF RCA   |
| 5             | 4         | SIMPLY RED HOME V2   |

SWEDEN

| THIS WEEK     | LAST WEEK | (GLF) 09/25/03   |
|---------------|-----------|--|
| 1             | NEW       | WHEN WE WERE WINNING BRODER DANIEL DOLORES                         |
| 2             | 1         | AICHA OUTLANDISH ARIDLA  |
| 3             | 2         | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 4             | 3         | WHITE FLAG DIDD BMG  |
| 5             | 4         | NAR VI TVA BLIR EN MID S56   |
| <b>ALBUMS</b> |           |  |
| 1             | 1         | IRON MAIDEN DANCE OF DEATH CAPITOL                                 |
| 2             | 4         | CHER THE VERY BEST OF WARNER SPECIAL MARKETING                     |
| 3             | 3         | PER GESSLE MAZARIN CAPITOL   |
| 4             | 2         | LASSE STEFANZ DET HAR AR BARA BDRJAN FRITUNA                       |
| 5             | NEW       | DAVID BOWIE REALITY COLUMBIA                                       |

DENMARK

| THIS WEEK     | LAST WEEK | (IFPI/NIELSEN MARKETING RESEARCH) 09/30/03                         |
|---------------|-----------|--|
| 1             | 1         | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 2             | 4         | NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA                       |
| 3             | 5         | IT'S YOUR DUTY LENE UNIVERSAL                                      |
| 4             | 3         | WHITE FLAG DIDD BMG  |
| 5             | 7         | RUBBERNECKIN' ELVIS PRESLEY RCA                                    |
| <b>ALBUMS</b> |           |  |
| 1             | NEW       | STING SACRED LOVE UNIVERSAL  |
| 2             | 2         | TIM CHRISTENSEN HONEYBURST CAPITOL                                 |
| 3             | 5         | ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS                               |
| 4             | 3         | BIG FAT SNAKE ONE NIGHT OF SIN CMC                                 |
| 5             | 4         | ANNE ARABIENS DRDM UNIVERSAL                                       |

NORWAY

| THIS WEEK     | LAST WEEK | (VERDENS GANG NORWAY) 09/22/03                                     |
|---------------|-----------|--|
| 1             | 2         | WILD AT HEART DAVID PEDERSEN RCA                                   |
| 2             | 3         | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 3             | 1         | YOU WEREN'T THERE LENE MARLIN VIRGIN                               |
| 4             | 4         | CHASING RAINBOWS GAUTE RCA   |
| 5             | 7         | AICHA OUTLANDISH ARIDLA  |
| <b>ALBUMS</b> |           |  |
| 1             | NEW       | LENE MARLIN ANOTHER DAY VIRGIN                                     |
| 2             | NEW       | HANS ROTMO SPAELL AT MAE NDRSKE GRAM                               |
| 3             | NEW       | STING SACRED LOVE UNIVERSAL  |
| 4             | 1         | KURT NILSEN I RCA  |
| 5             | NEW       | MUSE ABSOLUTION EAST WEST  |

NEW ZEALAND

| THIS WEEK     | LAST WEEK | (RECORD PUBLICATIONS LTD.) 09/28/03                                    |
|---------------|-----------|--|
| 1             | 1         | STAND UP SCRIBE DIRTY  |
| 2             | 2         | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE POLYDOR |
| 3             | 3         | SHAKE YA TAIL FEATHER NELLY, P. DIDDY & MURPHY LEE UNIVERSAL           |
| 4             | 4         | RIGHT THURR CHINGY CAPITOL   |
| 5             | 6         | SEÑORITA JUSTIN TIMBERLAKE BMG   |
| <b>ALBUMS</b> |           |  |
| 1             | NEW       | A PERFECT CIRCLE THIRTEENTH STEP VIRGIN                                |
| 2             | 1         | HAYLEY WESTENRA PURE UNIVERSAL   |
| 3             | 4         | SOUNDTRACK BAO BOYS II UNIVERSAL                                       |
| 4             | 3         | MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS.                               |
| 5             | 2         | SALMONELLA DUB ONE DROP EAST VIRGIN                                    |

PORTUGAL

| THIS WEEK     | LAST WEEK | (PORTUGAL/APF) 10/01/03   |
|---------------|-----------|---|
| 1             | 5         | WHITE FLAG DIDD ARISTA  |
| 2             | 4         | CHASM WAIL POLYDOR  |
| 3             | 27        | UM POUÇO MAIS DE AZUL MODERAOOS DE PARANHOS EMI                   |
| 4             | 7         | SYMPATHY FOR THE DEVIL (REMIXES) THE ROLLING STONES ABKCO/MERCURY |
| 5             | 2         | EAT YOU ALIVE LIMP BIZKIT INTERSCOPE                              |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | TRIBALISTAS TRIBALISTAS VIRGIN                                    |
| 2             | NEW       | STING SACRED LOVE UNIVERSAL                                       |
| 3             | 2         | EVANESCENCE FALLEN WIND-UP/EPIC                                   |
| 4             | NEW       | LIMP BIZKIT RESULTS MAY VARY INTERSCOPE                           |
| 5             | 3         | TONY CARREIRA AO VIVO NO PAVILHAO ATLANTICO ESPACIAL              |

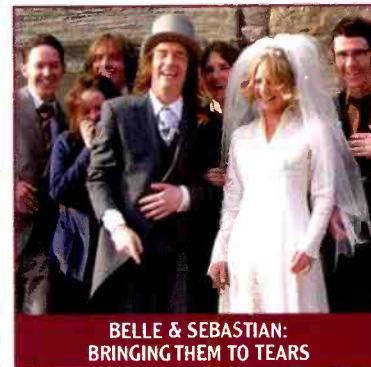
ARGENTINA

| THIS WEEK | LAST WEEK | (CAPIFI) 09/30/03  |
|-----------|-----------|--|
| 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 SONY  |
| 7         | 3         | EMANUEL ARIAS ALMA/CON POSTER WARNER                             |
| 8         | 17        | CACHO CASTAÑA EN VIVO EPSA MUSIC                                 |
| 9         | 13        | VICENTICO VICENTICO BMG  |
| 10        | 18        | ERREWAY TIEMPO SONY  |

# Belle & Sebastian: A New 'Catastrophe'

Indie-pop septet Belle & Sebastian is set for an active fall, in support of its fifth album, "Dear Catastrophe Waitress" (Oct. 6). The first since the band signed to Rough Trade, the album is produced by Trevor Horn. A DVD titled "Fans Only" will follow Nov. 3 on the act's former label, Jeepster. Of his distinctive song-writing, frontman Stuart Murdoch comments: "[If a track doesn't bring me to tears with a combination of relief and pleasure, [it doesn't] get on the record... but I've got a pretty low tear threshold." The band commences a North American tour Oct. 26 at Atlanta's Tabernacle before touring the U.K. in December.

CHRISTOPHER BARRETT



BELLE & SEBASTIAN: BRINGING THEM TO TEARS

**FRENCH MYSTERY:** The only clues to the identity of French artist K.I.M. are three initials and a Japanese mask on the cover of the musician's album. There is no tracklist and merely the promise of "unblinkered minds rewarded with information soon." The contents of the K.I.M. album are equally bizarre—a mix of ambient tracks and samples from acts as diverse as Edith Piaf and Psychic TV. The album was released on fledgling Parisian label Tigersushi. According to Tigersushi A&R director Joakim Bouaziz, "We received the CD with no information apart from a set of strange slogans saying 'Meat is murder' and 'Silence is God.' We thought it came from a sect—we're still not sure—but we loved the record. It fits perfectly with our ambitions as a label to produce records which transcend genres."

JAMES MARTIN

**STATE OF GRACE:** Haris Alexiou, dubbed the Edith Piaf of Greece, has been known for three decades for her mesmerizing stage presence and gruff, sensual voice. Her

latest album, "Os Tin Akri Tou Ouranou Sou," is on her own Estia label in collaboration with Minos-

Global Pulse™

Nigel Williamson, Editor  
nwilliamson@billboard.com



EMI. Lovingly called Haroula ("little grace") by fans, Alexiou announced the album Sept. 17 at a special event at Athens International Airport. She took the opportunity to reveal a 25% price cut for this CD, in comparison to standard pricing. "It's about time others followed our example," Alexiou said. The album was released internationally through EMI affiliates in late September.

MARIA PARAVANTES

**STAND UP FOR YOUR RIGHTS:** Having established herself after two albums as one of West Africa's most precocious new talents, Mali's Rokia Traore has gone international on her third album, "Bowboi." Due to be released Oct. 6 on the French label Indigo across Europe, most of the album was recorded in the Malian capital of Bamako. The album also features two tracks recorded in San Francisco with the Kronos Quartet. "It was a complete meeting of minds. They're very sensitive to African music," Traore says. In addition, several songs deal with women's rights. "African women have to fight for their rights," she says. "A lot of my songs are about celebrating feminine strength."

NIGEL WILLIAMSON

**TRUE GRIT:** Even though he barely plays a note on it, few releases in 2003 will be more personal than Martyn Bennett's "Grit," due Oct. 13 on Real World. Recorded while the Canadian-born Scot underwent extensive treatment for cancer, the album blends traditional Gaelic voices with modern electronic beats to tell a story of triumph over adversity. But despite Bennett's improving health, he says the album could be his last. "I smashed every single instrument I owned," Bennett says. "It was cathartic, the destruction of everything I was. As for playing again, I really don't know if I have anything to say anymore."

STEVE ADAMS

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| ARTIST                              | USA | JPN | UK | GER | FRA | CAN | SPN | AUS | ITA | NTH |
|-------------------------------------|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|
| EVANESCENCE<br>Fallen (S)           |     |     |    |     |     | 7   |     | 8   | 9   |     |
| LIMP BIZKIT<br>Results May Vary (U) | 3   |     | 7  | 1   |     | 3   |     | 2   | 7   |     |
| MUSE<br>Absolution (W/I)            |     |     | 1  |     | 1   |     |     |     | 4   | 2   |
| NICKELBACK<br>The Long Road (U/I)   |     |     | 5  | 4   |     | 1   |     | 4   |     |     |
| STING<br>Sacred Love (U)            |     |     | 3  | 2   | 6   |     | 5   |     | 1   | 3   |



# Festivalbar Interest Rises

## Italy's Other Fest Picks Up Where Sanremo Left Off

BY MARK WORDEN

MILAN—The 2003 Festivalbar thrived as the Italian music industry celebrated the event's 40th anniversary.

In the words of Sony ATV Publishing Italy director Chuck Rolando, "Festivalbar is doing what Sanremo used to do: showcasing acts and selling records."

Industry interest in this year's Festivalbar rose following the decision in June by local labels body FIMI to disengage itself from the annual Sanremo Festival of the Italian Song (*Billboard*, July 19).

The move followed wrangling over expenses between labels and the Sanremo organizers.

Held each March, Sanremo has been the highlight of the Italian industry's calendar since the 1950s. Lately, however, its sales influence has been waning.

"[Festivalbar's] TV audience share over the summer was 17%, well above the 11% average for Italia Uno [broadcaster of the show]," event director Andrea Salvetti says. "The [two-part] broadcast of the final on Sept. 23-24 reached 4 million viewers."

That figure falls well behind Sanremo's claimed 12 million viewers, but EMI Virgin Italy head of A&R Fabrizio Giannini says, "Three or 4 million kids who buy records are preferable to 12 million adults who don't."

Founded in 1964 by Salvetti's father, Vittorio Salvetti, Festivalbar is held at four different venues around Italy from May through September. Audience sizes at the seven shows staged this year ranged from 10,000 to 20,000. This year's final was held Sept. 20 in Verona.

airplay and total clicks from visitors to a dedicated Web site featuring 30-second streams of tracks.

Eros Ramazzotti (BMG Ricordi) was named overall winner. Universal Italy act Neffa took the airplay prize for its single "Prima di Andare Via."

BMG Ricordi's Le Vibrazioni was named best new act, and Brazilian trio Tribalistas won best foreign act. The latter made its world TV premiere during the event.

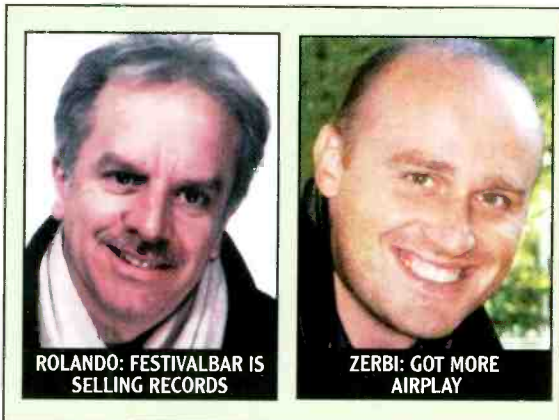
Le Vibrazioni's keyboard player/guitarist, Stefano Verderi, notes that after the band played its current single, "Una Notte D'Estate," during the preliminary Festivalbar dates, airplay began to pick up.

"The first single ['Dedicato a Te'] was powered by the video on MTV," Verderi says. "But we risked becoming a one-hit wonder."

BMG Ricordi head of promotion Paolo Maiorino adds, "The radio stations were initially lukewarm about 'Una Notte D'Estate,' but that changed once they saw Festivalbar."

Salvetti says combined sales of two Festivalbar-themed double-CD compilations released in 2002 totalled 430,000 by the end of the year.

"This year," Salvetti adds, "the combined figure for the Sony-released 'Blue' and Universal-released 'Red' is already 500,000. At a time when record sales are declining, that's remarkable."



ROLANDO: FESTIVALBAR IS SELLING RECORDS

ZERBI: GOT MORE AIRPLAY

Giannini's counterpart at Sony Music Italy, Rudy Zerbi, says: "This is a live event that enables acts to reach viewers several times over the season. Foreign artists are invariably impressed by the quality of the production." Overseas guest performers at this year's final included 50 Cent, Ricky Martin and Mary J. Blige.

Whereas the competition element of Sanremo concentrates on new songs, Festivalbar focuses on proven hits.

Artists are judged on four criteria: performance on the official FIMI singles chart, performance on the official FIMI album chart, monitored

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



**Christina Aguilera** will host MTV's 10th annual Europe Music Awards Nov. 6 in Edinburgh, Scotland. Justin Timberlake has the most nominations, with five. Aguilera has been nominated for four awards, tying with the White Stripes. Robbie Williams, Evanescence, Sean Paul and 50 Cent are each up for three awards. Confirmed performers for the show include Beyoncé, Kylie Minogue, Sean Paul, the Chemical Brothers, the Flaming Lips and Travis. All awards except the best video prize—which is chosen by an MTV

panel—are voted on by MTV viewers.

GORDON MASSON

**Aftermath/Interscope artist 50 Cent** dominated the Sept. 25 Music of Black Origin (MOBO) Awards in London. The rapper collected awards for best hip-hop artist, album ("Get Rich or Die Tryin'") and single ("In Da Club"). Epic act Big Brovaz, which was named best newcomer, shared the award for U.K. act of the year with Panjabi MC. Most of the 18 award categories are selected by public votes. Three are chosen by a MOBO-appointed panel. U.K. commercial TV network Channel 4 aired the show Sept. 28.

LARS BRANDLE

**Australian retailer Brazin** has sold its Sanity Entertainment U.K. stores to London investment firm Primemist for \$8.14 million. Cash from the sale of the 118 U.K. stores will be funneled back into Brazin's Australian operations. The stores are expected to operate as going concerns in the immediate future. Sanity bought 77 U.K. outlets from Virgin Entertainment Group in October 2001 and acquired 41 more from VEG in 2002. The combined acquisitions were made for a nominal sum of £3 (\$5).

CHRISTIE ELIEZER

**The International Federation of the Phonographic Industry** is postponing its biannual Platinum Europe Awards until 2005 to capitalize on lobbying initiatives surrounding the event. The postponement is because the makeup of the European parliament will fundamentally change in 2004, when 10 new countries join the European Union and new legislators replace incumbents, an IFPI spokesman says. The awards were last held in July 2002 in Brussels.

GORDON MASSON

# Initial Inductees Picked For Canadian Song Hall

BY LARRY LeBLANC

TORONTO—The first five inductees into the Canadian Songwriters Hall of Fame (CSHF) have been announced.

They are singer/songwriter Felix Leclerc; country trailblazer Hank Snow; Madame Bolduc and Alfred Bryan, pioneering songwriters from the first half of the 20th century; and folk-rock veteran Gordon Lightfoot—the only contemporary artist on the list.



DAVIES: REPRESENTING SONGWRITERS

The inductees were named Sept. 24 at a CSHF-hosted industry gathering in Toronto. They will be honored along with two as-yet-unannounced Legacy Award recipients at a gala Dec. 3 in Toronto.

"The music industry is based on songs," CSHF president/songwriter Sylvia Tyson says. "However, songwriters are not well-represented."

CSHF founder and chairman Frank Davies agrees.

"Existing [Canadian] awards don't represent songwriters. They don't, for example, honor the lifetime achievements of a songwriter."

The CSHF gala, hosted by CBC Radio personality Shelagh Rogers, will feature performances by Blue Rodeo, Quebec singer/songwriter Jean-François Breau and the original Toronto cast of 1960s musical "Hair." Recordings of the show will be broadcast Dec. 7 on national stations CBC Radio and CBC Radio Two.

### SPOTLIGHT SONGWRITING

In addition to the named writers, 12 songs will be inducted Dec. 3. The writers and songs represent three eras: pioneers (pre-1921), radio era (1921-1955) and modern (1956 to present).

Songs to be inducted range from the hymn "What a Friend We Have in Jesus" (Joseph M. Scriven/Charles Converse) to the rock standard "Born to Be Wild" (Mars Bonfire).

The CSHF was founded in 1998 by music publisher Davies, who negotiated a partnership to provide initial financing with the Canadian Music Publishers Assn. and the Songwriters Assn. of Canada the following year.

In 2002, Canadian affiliates of the five major record com-

panies agreed to be founding patrons for a three-year period.

Davies was inspired to create the nonprofit CSHF two decades ago while on the board of the Canadian Academy of Recording Arts and Sciences, which oversees the annual Juno Awards.

The heirs of Toronto songwriter Ruth Lowe had sought to have her inducted in the Juno Hall of Fame. But such honors are restricted to recording artists. "I kept her press package, knowing that one day I'd get this off the ground," Davies says.

### BRANCHING OUT

Davies says CSHF research has uncovered a longtime tradition of popular songwriting in Canada. "The first [hit] song we have identified as Canadian is 'When You and I Were Young Maggie,' written in 1866 by George W. Johnson."

The CSHF plans to build a museum in Toronto to showcase archives and memorabilia and launch a "virtual museum" online.

It will also launch an educational outreach program for schools. "People will begin to understand the impact and the importance of Canadian songwriters," CSHF executive director Jody Scotchmer says.



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# Americana Confab Aims To Boost Genre

**BY PHYLLIS STARK**

NASHVILLE—For attendees at the fourth annual Americana Music Assn. (AMA) conference, the focus was on educating the public about this niche genre, as well as increasing record sales and radio exposure.

The conference, held here Sept. 18-20, particularly emphasized how radio and retail can help build the format without compromising the musical integrity upon which it hangs its hat.

Americana is a loosely defined form of homegrown roots music that includes elements of country, bluegrass, folk, blues and other genres.

During the "Americana State of the Union" panel, Sony Music Nashville president John Grady said the reason most major labels are not in the Americana music business is because "it's too much damned work." Noting that the independent label attendees were much better at selling the hard-to-categorize format than a major would be, Grady said, "Our financial model does not support that much manpower to get that kind of return on the dollars invested."

And Grady cautioned attendees, "You have a lot of work to do on the brand."

At a retail summit, attendees agreed

on several initiatives to help grow the format, including an Americana Music Month, expected to be tied in with next year's AMA conference.

Another plan calls for teaming with the National Assn. of Recording Merchandisers to make and sell samplers of Americana music as inexpensively priced impulse items displayed near registers. Holly Rosum, the National Assn. of Recording Merchandisers director of membership and public affairs, said NARM has successfully done similar campaigns with classical, jazz and blues samplers.

Among the other ideas is stickering product with the AMA logo, a concept that has been discussed at this convention for several years. If such a sticker had been on the multi-platinum "O Brother, Where Art Thou?" soundtrack, one retail attendee noted, the next time a customer walked into a store the sticker "would lead them to what we're trying to do here."

Ryko Distribution president Jim Cuomo said, "The AMA needs to get their chops together and make a presentation to labels. There's no reason we wouldn't put this sticker on Kelly Willis' record."

But one retailer, John Timmons, owner of Ear Xtcy in Louisville, Ky.,

said he would prefer not to put any more stickers on his merchandise, joking that between his own price sticker and Universal's new price sticker, there is little room left on the jewel case.

**ON THE AIR**

Several panels focused on Americana's radio presence, including one titled "Ratings Mean Listeners—Not Evil."

Illustrating the difference between Americana and mainstream country, Rita Houston of noncommercial WFUV New York said normal rotation for her hottest records is just once per day. In country, heavy rotation records can spin anywhere from 30 to 60 times per week.

KPIG Monterey, Calif., PD Laura Hopper said that even with a once-a-day rotation, listeners sometimes call and complain, "You played that yesterday."

Responding to an audience member's comment that such low rotations go against conventional radio wisdom, Hopper said, "Radio has underestimated the intelligence of the listener. The audience is trained not to want to hear anything new now . . . It's interesting to have to retrain people to listen to the radio again."

Panelists at several sessions debated the pros and cons of making the format more singles-based. Jay Frank, head of programming and label relations at Launch/Yahoo and an advocate of singles or "focus tracks," said playing one track 10 times rather than 10 tracks one time is more likely to convince someone to buy an album, which helps the format overall.

But Jim Manion, PD/music director of WFHB Bloomington, Ind., noted, "There is more to making good radio than hammering songs repetitively."

Panelists agreed, however, that building the format is more about how many stations are playing the records. Many of the format's key stations are a ragtag bunch of noncommercial and college stations, small-market signals and commercial outlets that air Americana music only part time.

"To grow the Americana format, we need more stations playing it more than an hour a week," said Mattson Rainer, PD of KNBT New Braunfels, Texas.

The AMA conference drew 700 people, many of them artists. The group claims an increase in paid registrations of 22% over last year.

## Rugby Cup

*Continued from page 77*

Reflecting the international sensitivities involved, a version of "Jerusalem" by English soprano Lesley Garrett will be edited out of copies of the album released in the Middle East.

"True Colours" will be TV-advertised internationally through EMI's TV marketing arms.

**UNIQUE PROMO STAGE**

The marketing campaign launched Sept. 6 in the U.K., when UB40 performed "Swing Low '03" at London's Twickenham rugby stadium before a game between England and France.

The melody is the English team's official theme song for the tournament and will be released Oct. 13 by EMI as a U.K. single.

UB40 singer Ali Campbell says that the increasingly snug relationship between music and sporting events can provide a unique promotional stage.

"If you're on TV at an occasion like that, you're going to millions of people," Campbell says.

At Twickenham, UB40 shared the stage with multi-racial group United Colours of Sound, which has recorded a new version of the tournament's theme song, "World in Union," for the EMI album.

Written and produced by Blaskey's business partner, Charlie Skarbek, the track is based on the hymn "I Vow to Thee My Country" and was first recorded for the 1991 Rugby World Cup by

New Zealand opera singer Dame Kiri Te Kanawa.

Commercial rights to the Rugby World Cup are held by U.K. sports management company IMG, with which the Music & Media Partnership has worked on the project since 1995. "We work with all the broadcasters and all the sponsors," Blaskey says.

In Australia, with 40,000 overseas fans arriving through October for the six weeks of the tournament, a great deal of merchandising activity is focusing on domestic market leader Sanity Music's six retail outlets at airports for newly arrived tourists.

HMV Australia's 33 stores are also running a campaign on 50 Australian artists during the tournament and will feature the EMI set in-store.

"A lot of great Australian music doesn't get released overseas, so this is a good chance to introduce it to tourists," HMV Australia managing director Stuart Fraser says.

Other retailers remain cautious, pointing out that the last international sporting event held Down Under—the 2000 Sydney Olympics—did not provide any sales spike to their business.

"The Rugby World Cup is bringing people into the country," says Gavin Ward, managing director of the 200-outlet Leading Edge chain. But he says that for those visitors, the cost of tickets and merchandising will be "soaking up a lot of disposable income."

Sydney independent Petrol Records is also targeting international tourists but in a more low-key fashion, with an album highlighting the city's unsigned electronic acts.

*Additional reporting by Paul Sexton in London.*

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| 2. Paid In-County Subscriptions stated on Form 3541  | 0   | 0   |
| 3. Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution   | 11,112  | 10,853  |
| 4. Other Classes Mailed Through the USPS   | 61  | 71  |
| C. Total Paid and/or Requested Circulation (Sum of 15b1-4)   | 24,315  | 24,062  |
| D. Free Distribution by Mail:  |   |   |
| 1. Outside-County as stated on Form 3541   | 457   | 562   |
| 2. In-County as stated on Form 3541  | 0   | 0   |
| 3. Other Classes Mailed Through the USPS   | 0   | 0   |
| E. Free Distribution Outside the Mail  | 541   | 140   |
| F. Total Free Distribution (Sum of 15d and 15e)  | 998   | 702   |
| G. Total Distribution (Sum of 15c and 15f)   | 25,313  | 24,764  |
| H. Copies Not Distributed:   | 9,215   | 8,731   |
| I. Total (Sum of 15g and 15h)  | 34,528  | 33,495  |
| J. Percent Paid and/or Requested Circulation   | 96.06%  | 97.17%  |
| 16. Publication of Statement of Ownership is required and will be printed in the Oct. 11, 2003, issue of this publication.                             |   |   |
| 17. I certify that all information furnished on this form is true and complete. (signature and title of editor, publisher, business manager, or owner) |   |   |
| John Killecullen, President and Publisher  |   |   |



## One Fifth In U.S. Stream On 'Net

Twenty percent of Americans age 12 and older are using Internet audio and/or video.

That is one of the findings of the 11th survey of Internet and multi-media use conducted by Arbitron and Edison Media Research.

**Tuned In: Radio.**

By Marc Schiffman  
mschiffman@billboard.com



Since 1998, these two companies have regularly tracked Internet usage by those who fill out Arbitron radio diaries.

The latest results show that the number of residential broadband subscribers has tripled since January 2001, to 21% of Americans.

"Fueled by increasing broadband penetration, Internet broadcasting is rapidly approaching mainstream status among Americans," Arbitron Internet Broadcast Services VP/GM **Bill Rose** said in a statement.

Of those that consume online programming, 61% prefer free programming that is supported by advertising.

The study was based on 2,005 telephone interviews with a randomly selected national sample of Arbitron's spring 2003 radio diary keepers.

**WGCI SEMINAR WRAP:** Unusually candid advice for aspiring local artists was dispensed during celebrity-studded panels Sept. 21 at the 12th annual WGCI Music Seminar, held in Chicago.

Neptunes songwriter/producer/artist **Pharrell Williams** argued that patience and persistence were keys to eventual success, but producer **Kanye West** said that hiring an attractive female assistant to approach a record exec with a demo was also effective.

Over some disapproving buzz from the audience, Williams backed up West by noting, "That might have sounded harsh, but... this industry is not a beautiful world. That [executive] is more likely to listen if there's an attractive woman involved."

Williams continued, "You know what's a really smart way to [get your music heard]? If you see **Jay-Z**

in a coffee shop, pay the manager \$100 to play your CD in the restaurant. It might catch his attention."

But PD **Elroy Smith** noted that WGCI also makes it easy. WGCI is "one of the few stations that allows local talent to personally come to

the station on music day. We started this about a year ago. Some days, 50 people show up."

Occasionally, a local hopeful will make it into station rotation. Smith says **Maurice Jefferson** and **3pc.'s "Ooh, Ahh"**

was "eventually played. I admired [manager Jefferson's] persistence."

Emphasizing that fame can be fleeting, Williams noted, "Even if you really love this, you gotta know it might last five whole minutes. Do not believe the videos—these people are broke... You gotta do three or four albums just to renegotiate to make real paper."

Williams also bemoaned the sameness of today's wannabes: "Listen to the flow. They're talking about coke, guns—there's so much more under the sun."

Addressing criticism that Clear Channel stations, including WGCI, are not locally programmed, Smith said: "The day we start programming GCI as a cookie-cutter station, I gotta go."

While noting that WGCI receives programming guidance from Clear Channel VP of urban programming **Doc Wynter**, Smith said he ultimately relies on his own ears.

He also taps listener input, which sometimes runs counter to his own instincts. "When I first heard **Lil Jon & the East Side Boyz's "Get Low,"** I thought, 'Is this a sound for this particular market?'" Smith recalled. "But the listeners spoke, and you can't argue with them."

Smith pointed to the station's successful Chicago Idol promotion—a local talent contest that will continue annually—as an example of the station's community-driven mind-set.

The seminar drew more than 1,000 attendees. Other featured panelists included **Kid Capri**, **Tyrese**, **the Gap Band's Charlie Wilson** and **Destiny's Child's Michelle Williams**.

*Additional reporting by Moira McCormick and Jeanne Warsaw in Chicago.*

### OCTOBER 11 2003 Billboard VIDEOMONITOR

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 28, 2003

|  |   |   |  |
|--|---|---|--|
| <br>1234 W Street, NE, Washington, D.C. 20018  | <br>330 Commerce Street, Nashville, TN 37201  | <br>1515 Broadway, New York, NY 10036   | <br>1515 Broadway, New York, NY 10036  |
| <p><b>ELEPHANT MAN</b>, PON DE RIVER<br/><b>BEYONCE</b>, BABY BOY<br/><b>ASHANTI</b>, RAIN ON ME<br/><b>CHINGY</b>, HOLIDAE IN<br/><b>LUDACRIS</b>, STAND UP<br/><b>BKZ</b>, WHAT A GIRL WANTS<br/><b>50 CENT</b>, P.I.M.P.<br/><b>BIG TYMERS</b>, THIS IS HOW WE DO<br/><b>OUTKAST</b>, THE WAY YOU MOVE<br/><b>ATL</b>, CALLING ALL GIRLS<br/><b>PHARRELL</b>, FRONTIN'<br/><b>BUSTA RHYMES</b>, LIGHT YOUR ASS ON FIRE<br/><b>LIL JON &amp; THE EAST SIDE BOYZ</b>, GET LOW<br/><b>YOUNGBLOODZ</b>, DAMN<br/><b>R. KELLY</b>, STEP IN THE NAME OF LOVE<br/><b>ISLEY BROTHERS</b>, BUSTED<br/><b>NELLY</b>, P. DIDDY &amp; MURPHY LEE, SHAKE YA TAILFEATHER<br/><b>BOB WOOD</b>, LET'S GET DOWN<br/><b>JAGGED EDGE</b>, WALKED OUTTA HEAVEN<br/><b>FABOLOUS</b>, INTO YOU<br/><b>YOUNG GUNZ</b>, CAN'T STOP, WON'T STOP<br/><b>JOE</b>, MORE &amp; MORE<br/><b>FLOETRY</b>, GETTING LATE<br/><b>MURPHY LEE</b>, WHAT DA HOOK GON BE<br/><b>CHINGY</b>, RIGHT THURR<br/><b>SHEEK LOUCH</b>, MIGHTY D-BLOCK (2 GUNS UP)<br/><b>DMX</b>, WHERE THE HOOD AT<br/><b>KINDRED THE FAMILY SOUL</b>, FAR AWAY<br/><b>OBIE TRICE</b>, GOT SOME TEETH<br/><b>OUTKAST</b>, HEY YA<br/><b>MARQUESS HOUSTON</b>, CLUBBIN'<br/><b>T.I.</b>, 24/7<br/><b>R. KELLY</b>, THOIA THOING<br/><b>YAHZARAH</b>, WISHING<br/><b>MARY J. BLIGE</b>, OOH<br/><b>BEYONCE</b>, MISSY ELLIOT, MC VY &amp; FREE, FIGHTING TEMPTATION<br/><b>DA BAND</b>, BAD BOY THIS, BAD BOY THAT<br/><b>SEAN PAUL</b>, LIKE GLUE<br/><b>ANTHONY HAMILTON</b>, COMIN' FROM WHERE I'M FROM<br/><b>YING YANG TWINS</b>, NAGGIN'</p> <p><b>NEW ONS</b><br/><b>R. KELLY</b>, STEP IN THE NAME OF LOVE<br/><b>JOE</b>, MORE &amp; MORE<br/><b>KINDRED THE FAMILY SOUL</b>, FAR AWAY<br/><b>OUTKAST</b>, HEY YA<br/><b>MARY J. BLIGE</b>, OOH<br/><b>DA BAND</b>, BAD BOY THIS, BAD BOY THAT</p> | <p><b>ALAN JACKSON &amp; JIMMY BURETT</b>, IT'S FIVE O'CLOCK SOMEWHERE<br/><b>DIERKS BENTLEY</b>, WHAT WAS I THINKIN'<br/><b>RASCAL FLATTS</b>, I MELT<br/><b>TOBY KEITH</b>, I LOVE THIS BAR<br/><b>TIM MCGRAW</b>, REAL GOOD MAN<br/><b>JUNE CARTER CASH</b>, KEEP ON THE SUNNY SIDE<br/><b>GARY ALLAN</b>, TOUGH LITTLE BOYS<br/><b>CHRIS CAGLE</b>, CHICKS DIG IT<br/><b>BUDDY JEWELL</b>, HELP POUR OUT THE RAIN (LACEY'S SONG)<br/><b>MARTINA MCBRIDE</b>, THIS ONE'S FOR THE GIRLS<br/><b>PAT GREEN</b>, WAVE ON WAVE<br/><b>SARA EVANS</b>, PERFECT<br/><b>KEITH URBAN</b>, WHO WOULDN'T WANNA BE ME<br/><b>PATTY LOVELESS</b>, LOVIN' ALL NIGHT<br/><b>BROOKS &amp; DUNN</b>, RED DIRT ROAD<br/><b>MARK WILLS</b>, AND THE CROWD GOES WILD<br/><b>BILLY CURRINGTON</b>, WALK A LITTLE STRAIGHTER<br/><b>DWIGHT YDAKAM</b>, THE BACK OF YOUR HAND<br/><b>MONTGOMERY GENTRY</b>, HELL YEAH<br/><b>WILDE NELSON &amp; NORAH JONES</b>, WUBBLER PRIZE (LIVE)<br/><b>RHONDA VINCENT</b>, YOU CAN'T TAKE IT WITH YOU<br/><b>DARRYL WORLEY</b>, TENNESSEE RIVER RUN<br/><b>KENNY CHESNEY</b>, NO SHOES, NO SHIRT, NO PROBLEMS<br/><b>BRAD PASKLEY</b>, CELEBRITY<br/><b>TRAVIS TRITT</b>, LONESOME, ON'RY AND MEAN<br/><b>KID ROCK</b>, PICTURE<br/><b>GEORGE STRAIT</b>, SHE'LL LEAVE YOU WITH A SMILE<br/><b>RICK TREVIÑO</b>, IN MY DREAMS<br/><b>JOHN MELLENCAMP</b>, TEARDROPS WILL FALL<br/><b>NICKEL CREEK</b>, SMOOTHIE SONG<br/><b>JOHNNY CASH</b>, HURT<br/><b>CHRIS LEXDUX</b>, HORSEPOWER<br/><b>SCOTTY EMERICK</b>, I CAN'T TAKE YOU ANYWHERE<br/><b>LONESTAR</b>, WALKING IN MEMPHIS<br/><b>TOBY KEITH</b>, BEER FOR MY HORSES<br/><b>EAGLES</b>, HOLE IN THE WORLD<br/><b>JOHN COUGAR</b>, JACK &amp; DIANE<br/><b>DARRYL WORLEY</b>, TENNESSEE RIVER RUN<br/><b>MARTY STUART</b>, IF THERE AIN'T THERE OUGHTA BE<br/><b>KEITH URBAN</b>, SOMEBODY LIKE YOU</p> <p><b>NEW ONS</b><br/><b>MARK WILLS</b>, AND THE CROWD GOES WILD<br/><b>TERRI CLARK</b>, I WANNA DO IT ALL</p> | <p><b>BEYONCE</b>, BABY BOY<br/><b>HILARY DUFF</b>, SO YESTERDAY<br/><b>R. KELLY</b>, THOIA THOING<br/><b>LUDACRIS</b>, STAND UP<br/><b>DA BAND</b>, BAD BOY THIS, BAD BOY THAT<br/><b>CHRISTINA AGUILERA</b>, CAN'T HOLD US DOWN<br/><b>LIL JON &amp; THE EAST SIDE BOYZ</b>, GET LOW<br/><b>FOUNTAINS OF WAYNE</b>, STACY'S MOM<br/><b>JOHN MAYER</b>, BIGGER THAN MY BODY<br/><b>OUTKAST</b>, HEY YA<br/><b>LIJUN &amp; THE EAST SIDE BOYZ</b>, GET LOW<br/><b>FOUNTAINS OF WAYNE</b>, STACY'S MOM<br/><b>JOHN MAYER</b>, BIGGER THAN MY BODY<br/><b>FABOLOUS</b>, INTO YOU<br/><b>SIMPLE PLAN</b>, PERFECT<br/><b>OUTKAST</b>, HEY YA<br/><b>DASHBOARD CONFSSIONAL</b>, HANDS DOWN<br/><b>LIMP BIZKIT</b>, EAT YOU ALIVE<br/><b>YOUNGBLOODZ</b>, DAMN<br/><b>THURSDAY</b>, SIGNALS OVER THE AIR<br/><b>ELEPHANT MAN</b>, PON DE RIVER<br/><b>MURPHY LEE</b>, WHAT DA HOOK GON BE<br/><b>MARQUESS HOUSTON</b>, CLUBBIN'<br/><b>ASHANTI</b>, RAIN ON ME<br/><b>DAVE MATTHEWS</b>, GRAVE DIGGER<br/><b>A.F.I.</b>, THE LEAVING SONG PT. II<br/><b>OBIE TRICE</b>, GOT SOME TEETH<br/><b>BRAD PASKLEY</b>, CELEBRITY<br/><b>TRAVIS TRITT</b>, LONESOME, ON'RY AND MEAN<br/><b>KID ROCK</b>, PICTURE<br/><b>GEORGE STRAIT</b>, SHE'LL LEAVE YOU WITH A SMILE<br/><b>RICK TREVIÑO</b>, IN MY DREAMS<br/><b>JOHN MELLENCAMP</b>, TEARDROPS WILL FALL<br/><b>NICKEL CREEK</b>, SMOOTHIE SONG<br/><b>JOHNNY CASH</b>, HURT<br/><b>CHRIS LEXDUX</b>, HORSEPOWER<br/><b>SCOTTY EMERICK</b>, I CAN'T TAKE YOU ANYWHERE<br/><b>LONESTAR</b>, WALKING IN MEMPHIS<br/><b>TOBY KEITH</b>, BEER FOR MY HORSES<br/><b>EAGLES</b>, HOLE IN THE WORLD<br/><b>JOHN COUGAR</b>, JACK &amp; DIANE<br/><b>DARRYL WORLEY</b>, TENNESSEE RIVER RUN<br/><b>MARTY STUART</b>, IF THERE AIN'T THERE OUGHTA BE<br/><b>KEITH URBAN</b>, SOMEBODY LIKE YOU</p> <p><b>NEW ONS</b><br/><b>ELEPHANT MAN</b>, PON DE RIVER, PON DE BANK<br/><b>MURPHY LEE</b>, WHAT DA HOOK GON BE<br/><b>ASHANTI</b>, RAIN ON ME<br/><b>BUBBA SPARXXX</b>, DELIVERANCE</p> | <p><b>BLACK EYED PEAS</b>, WHERE IS THE LOVE<br/><b>JACKSON MRAZ</b>, THE REMEDY (I WON'T WORRY)<br/><b>FOUNTAINS OF WAYNE</b>, STACY'S MOM<br/><b>EVANESCENCE</b>, BRING ME TO LIFE<br/><b>JOHN MAYER</b>, BIGGER THAN MY BODY<br/><b>OUTKAST</b>, HEY YA<br/><b>LIJUN &amp; THE EAST SIDE BOYZ</b>, GET LOW<br/><b>FOUNTAINS OF WAYNE</b>, STACY'S MOM<br/><b>BEYONCE</b>, BABY BOY<br/><b>DAVE MATTHEWS</b>, GRAVE DIGGER<br/><b>MATCHBOX TWENTY</b>, BRIGHT LIGHTS<br/><b>LIZ PHAIR</b>, WHY CAN'T I<br/><b>MARQUESS HOUSTON</b>, CLUBBIN'<br/><b>SCHOOL OF ROCK</b>, SCHOOL OF ROCK<br/><b>FUEL</b>, FALLS ON ME<br/><b>DAMIEN RICE</b>, VOLCANO<br/><b>STING</b>, SEND YOUR LOVE<br/><b>DIKE CHICKS</b>, TOP OF THE WORLD<br/><b>SANTANA</b>, WHY DON'T YOU &amp; I<br/><b>ROBERT RANDOLPH</b>, I NEED MORE LOVE<br/><b>LIVE</b>, HEAVEN<br/><b>DIDO</b>, WHITE FLAG<br/><b>NELLY</b>, P. DIDDY &amp; MURPHY LEE, SHAKE YA TAILFEATHER<br/><b>MYA</b>, MY LOVE IS LIKE... WO<br/><b>JUSTIN TIMBERLAKE</b>, SENORITA<br/><b>CELDFRAY</b>, GUN PUT A SMILE UPON YOUR FACE<br/><b>KELLY CLARKSON</b>, LOW<br/><b>MANDY MOORE</b>, HAVE A LITTLE FAITH IN ME<br/><b>BEYONCE</b>, CRAZY IN LOVE<br/><b>KID ROCK</b>, PICTURE<br/><b>MATCHBOX TWENTY</b>, UNWELL<br/><b>T.I.</b>, 24/7<br/><b>SCHOOL OF ROCK</b>, SCHOOL OF ROCK<br/><b>EVANESCENCE</b>, GOING UNDER<br/><b>JASON MRAZ</b>, THE REMEDY (I WON'T WORRY)<br/><b>JUSTIN TIMBERLAKE</b>, SENORITA<br/><b>STACIE ORRICO</b>, (THERE'S GOTTA BE) MORE TO LIFE<br/><b>NELLY</b>, P. DIDDY &amp; MURPHY LEE, SHAKE YA TAILFEATHER<br/><b>DMX</b>, WHERE THE HOOD AT<br/><b>BUSTA RHYMES</b>, LIGHT YOUR ASS ON FIRE<br/><b>KEITH URBAN</b>, SOMEBODY LIKE YOU</p> <p><b>NEW ONS</b><br/><b>SCHOOL OF ROCK</b>, SCHOOL OF ROCK<br/><b>KELLY CLARKSON</b>, LOW<br/><b>MANDY MOORE</b>, HAVE A LITTLE FAITH IN ME</p> |
| <br>200 Jericho Quadrangle, Jericho, NY 11753  | <br>9697 E. Mineral Ave., Englewood, CO 80112   | <br>1515 Broadway, New York, NY 10036   | <br>299 Queen St West, Toronto, Ontario M5V2Z5   |
| <p><b>THURSDAY</b>, SIGNALS OVER THE AIR<br/><b>RANCIID</b>, FALL BACK DOWN<br/><b>BRAND NEW</b>, THE QUIET THINGS THAT NO ONE EVER KNOWS<br/><b>FUEL</b>, FALLS ON ME<br/><b>SMILE EMPTY SOUL</b>, BOTTOM OF A BOTTLE<br/><b>ATARIAS</b>, THE BOYS OF SUMMER<br/><b>A PERFECT CIRCLE</b>, WEAK AND POWERLESS<br/><b>JET</b>, ARE YOU GOING TO BE MY GIRL<br/><b>FOUNTAINS OF WAYNE</b>, STACY'S MOM<br/><b>AUDIOSLAVE</b>, SHOW ME HOW TO LIVE<br/><b>DASHBOARD CONFSSIONAL</b>, HANDS DOWN<br/><b>LINKIN PARK</b>, FAINT<br/><b>CHEVELLE</b>, SEND THE PAIN BELOW<br/><b>50 CENT</b>, P.I.M.P.<br/><b>THREE DAYS GRACE</b>, (HATE) EVERYTHING ABOUT YOU<br/><b>311</b>, CREATURES (FOR A WHILE)<br/><b>BILLY TALENT</b>, TRY HONESTY<br/><b>GOOD CHARLOTTE</b>, GIRLS &amp; BOYS<br/><b>EVANESCENCE</b>, GOING UNDER<br/><b>SWITCHFOOT</b>, MEANT TO LIVE<br/><b>NICKELBACK</b>, SOMEDAY<br/><b>STAIN'D</b>, SO FAR AWAY<br/><b>THRICE</b>, ALL THAT'S LEFT<br/><b>A.F.I.</b>, THE LEAVING SONG PT. II<br/><b>ALL-AMERICAN REJECTS</b>, TIME STANDS STILL<br/><b>YELLOWCARD</b>, WAY AWAY<br/><b>LUDACRIS</b>, STAND UP<br/><b>DISTURBED</b>, LIBERATE<br/><b>OUTKAST</b>, HEY YA<br/><b>NELLY</b>, P. DIDDY &amp; MURPHY LEE, SHAKE YA TAILFEATHER</p> <p><b>NEW ONS</b><br/><b>LUDACRIS</b>, STAND UP<br/><b>OVERSEER</b>, HORNDOG<br/><b>STORY OF THE YEAR</b>, UNTIL THE DAY I DIE<br/><b>MYXPX</b>, EVERYTHING SUCKS (WHEN YOU'RE GONE)<br/><b>GOODSMACK</b>, SERENITY<br/><b>ASHANTI</b>, RAIN ON ME<br/><b>DARLINGTON</b>, PAJAMA PARTY<br/><b>THE WHITE STRIPES</b>, THE HARDEST BUTTON TO BUTTON</p>  | <p><b>KEITH URBAN</b>, WHO WOULDN'T WANNA BE ME<br/><b>BUDDY JEWELL</b>, HELP POUR OUT THE RAIN (LACEY'S SONG)<br/><b>DIERKS BENTLEY</b>, WHAT WAS I THINKIN'<br/><b>GARY ALLAN</b>, TOUGH LITTLE BOYS<br/><b>ALAN JACKSON &amp; JIMMY BURETT</b>, IT'S FIVE O'CLOCK SOMEWHERE<br/><b>TOBY KEITH</b>, I LOVE THIS BAR<br/><b>MARTINA MCBRIDE</b>, THIS ONE'S FOR THE GIRLS<br/><b>TIM MCGRAW</b>, REAL GOOD MAN<br/><b>DARRYL WORLEY</b>, TENNESSEE RIVER RUN<br/><b>PAT GREEN</b>, WAVE ON WAVE<br/><b>CHRIS CAGLE</b>, CHICKS DIG IT<br/><b>SARA EVANS</b>, PERFECT<br/><b>MARK WILLS</b>, AND THE CROWD GOES WILD<br/><b>BILLY CURRINGTON</b>, WALK A LITTLE STRAIGHTER<br/><b>JIMMY WAYNE</b>, I LOVE YOU THIS MUCH<br/><b>SCOTTY EMERICK</b>, I CAN'T TAKE YOU ANYWHERE<br/><b>MONTGOMERY GENTRY</b>, HELL YEAH<br/><b>SHERRIE AUSTIN</b>, STREETS OF HEAVEN<br/><b>BILLY DEAN</b>, I AM IN LOVE WITH YOU<br/><b>PATTY LOVELESS</b>, LOVIN' ALL NIGHT<br/><b>KENNY CHESNEY</b>, NO SHOES, NO SHIRT, NO PROBLEMS<br/><b>RANDY TRAVIS</b>, THREE WOODEN CROSSES<br/><b>CRAIG MORGAN</b>, EVERY FRIDAY AFTERNOON<br/><b>BILLY RAY CYRUS</b>, BACK TO MEMPHIS<br/><b>MARTY STUART</b>, IF THERE AIN'T THERE OUGHTA BE<br/><b>TRACE ADKINS</b>, THEN THEY DO<br/><b>SHANIA TWAIN</b>, FOREVER AND FOR ALWAYS<br/><b>TRICK PONY</b>, FRANCO UN MISSION<br/><b>CROSS CANNADIAN</b>, RAGMEE, CONSTANTLY<br/><b>BROOKS &amp; DUNN</b>, RED DIRT ROAD</p> <p><b>NEW ONS</b><br/><b>THE MAVERICKS</b>, WOULD YOU BELIEVE?</p>   | <p><b>ELEPHANT MAN</b>, PON DE RIVER<br/><b>LUDACRIS</b>, STAND UP<br/><b>EVANESCENCE</b>, GOING UNDER<br/><b>DWELE</b>, FIND A WAY<br/><b>YOUNG GUNZ</b>, CAN'T STOP, WON'T STOP<br/><b>WHITE STRIPES</b>, THE HARDEST BUTTON TO BUTTON<br/><b>DASHBOARD CONFSSIONAL</b>, HANDS DOWN<br/><b>FOUNTAINS OF WAYNE</b>, STACY'S MOM<br/><b>A.F.I.</b>, THE LEAVING SONG PT. II<br/><b>FABOLOUS</b>, INTO YOU<br/><b>FUEL</b>, FALLS ON ME<br/><b>OUTKAST</b>, THE WAY YOU MOVE<br/><b>YOUNGBLOODZ</b>, DAMN<br/><b>CHINGY</b>, HOLIDAE IN<br/><b>OUTKAST</b>, HEY YA<br/><b>DAVE MATTHEWS</b>, GRAVE DIGGER<br/><b>LIL JON &amp; THE EAST SIDE BOYZ</b>, GET LOW<br/><b>JOHN MAYER</b>, BIGGER THAN MY BODY<br/><b>DMX</b>, WHERE THE HOOD AT<br/><b>SMILE EMPTY SOUL</b>, BOTTOM OF A BOTTLE<br/><b>YELLOWCARD</b>, WAY AWAY<br/><b>R. KELLY</b>, THOIA THOING<br/><b>A PERFECT CIRCLE</b>, WEAK AND POWERLESS<br/><b>CHEMICAL BROTHERS</b>, THE GOLDEN PATH<br/><b>KANYE WEST</b>, THROUGH THE WIRE<br/><b>ANTHONY HAMILTON</b>, COMIN' FROM WHERE I'M FROM<br/><b>THURSDAY</b>, SIGNALS OVER THE AIR<br/><b>WILSHIRE</b>, SPECIAL<br/><b>TALIB KWELL</b>, GET BY</p> <p><b>NEW ONS</b><br/><b>THE WHITE STRIPES</b>, THE HARDEST BUTTON TO BUTTON<br/><b>THE CHEMICAL BROTHERS</b>, THE GOLDEN PATH<br/><b>WILSHIRE</b>, SPECIAL<br/><b>R. KELLY</b>, STEP IN THE NAME OF LOVE<br/><b>ALIEN ANT FARM</b>, GLOW<br/><b>KINGS OF LEON</b>, MOLLY'S CHAMBERS<br/><b>JET</b>, ARE YOU GOING TO BE MY GIRL<br/><b>MA ROBOT</b>, DYNOMITE</p>   | <p><b>HILARY DUFF</b>, SO YESTERDAY<br/><b>NICKELBACK</b>, SOMEDAY<br/><b>KESHIA CHANTE</b>, UNPREDICTABLE<br/><b>BILLY TALENT</b>, TRY HONESTY<br/><b>GOOD CHARLOTTE</b>, GIRLS &amp; BOYS<br/><b>EVANESCENCE</b>, BRING ME TO LIFE<br/><b>JOHN MAYER</b>, BIGGER THAN MY BODY<br/><b>ATARIAS</b>, THE BOYS OF SUMMER<br/><b>JANE'S ADDICTION</b>, JUST BECAUSE<br/><b>LUDACRIS</b>, STAND UP<br/><b>HAWKSLAY WORKMAN</b>, ANGER AS BEAUTY<br/><b>RANCIID</b>, FALL BACK DOWN<br/><b>FEFE ODBSON</b>, BYE BYE BOYFRIEND<br/><b>JACYNTHE</b>, LOOK WHO'S CRYING NOW<br/><b>SIMPLE PLAN</b>, PERFECT<br/><b>BEYONCE</b>, BABY BOY<br/><b>PIRATE</b>, INTO YOUR HIDEOUT<br/><b>BLACK EYED PEAS</b>, WHERE IS THE LOVE<br/><b>LINKIN PARK</b>, FAINT<br/><b>50 CENT</b>, P.I.M.P.<br/><b>WHITE STRIPES</b>, THE HARDEST BUTTON TO BUTTON<br/><b>NELLY</b>, P. DIDDY &amp; MURPHY LEE, SHAKE YA TAILFEATHER<br/><b>SLOAN</b>, THE REST OF MY LIFE<br/><b>BIG BLACK LINCOLN</b>, PIMPIN LIFE<br/><b>FINGER ELEVEN</b>, ONE THING<br/><b>MUD MEN</b>, ANIMAL<br/><b>JUSTIN TIMBERLAKE</b>, I'M LOVIN' IT<br/><b>SHAWN DESMAN</b>, SPREAD MY WINGS<br/><b>CHRISTINA AGUILERA</b>, CAN'T HOLD US DOWN<br/><b>AVRIL LAVIGNE</b>, COMPLICATED</p> <p><b>NEW ONS</b><br/><b>JACYNTHE</b>, LOOK WHO'S CRYING NOW<br/><b>THE WHITE STRIPES</b>, THE HARDEST BUTTON TO BUTTON<br/><b>FINGER ELEVEN</b>, ONE THING<br/><b>SHAWN DESMAN</b>, SPREAD MY WINGS<br/><b>ASHANTI</b>, RAIN ON ME<br/><b>JOE BUDDEN</b>, FIRE (YES, YES Y'ALL)<br/><b>OUTKAST</b>, THE WAY YOU MOVE</p>  |
| <h3>THE CLIP LIST</h3>   |   |   |  |
| <br>Continuous programming<br>404 Washington Ave., Miami Beach, FL 33139   | <br>Three hours weekly<br>216 W Ohio, Chicago, IL 60610   | <br>Continuous programming<br>Hawley Crescent, London NW18TT  | <br>5 hours weekly<br>223-225 Washington St, Newark, NJ 07102  |
| <p><b>CHAYANNE</b>, UN SIGLO SIN TI<br/><b>LA OREJA DE VAN GOGH</b>, PUEDES CONTAR CONMIGO<br/><b>RICARDO ARJONA</b>, MINUTOS<br/><b>GLORIA ESTEFAN</b>, HOY<br/><b>THALIA</b>, TE QUIERO<br/><b>CRISTIAN</b>, NO HACE FALTA<br/><b>NATALIA LAFOURCADE</b>, EN EL 2000<br/><b>RICKY MARTIN</b>, JALEO<br/><b>JIJAMES</b>, FOTOGRAFIA<br/><b>JENNIFER LOPEZ</b>, ALL I HAVE<br/><b>DAVID BISBAL</b>, LLORARE LAS PENAS<br/><b>MOLOTOV</b>, FRIJOLERO<br/><b>EROS RAMAZZOTTI</b>, EMOCION PARA SIEMPRE<br/><b>SHAKIRA</b>, THE ONE<br/><b>OBIE BERMUDEZ</b>, ANTES<br/><b>DIEGO TORRES</b>, QUE NO ME PIERDA<br/><b>SORAYA</b>, CASI<br/><b>ALEXANDRE PIRES</b>, QUITEMONOS LA ROPA<br/><b>ANDRES CEPEDA</b>, MEN'TRAS MAS PASABA EL TIEMPO<br/><b>JUSTIN TIMBERLAKE</b>, SENORITA<br/><b>ILEGALES/ON DINERO</b>, NO SABES</p>   | <p><b>STEREOBOPHONICS</b>, MAYBE TOMORROW<br/><b>LONGWAVE</b>, TIDAL WAVE<br/><b>MYXPX</b>, EVERYTHING SUCKS (WHEN YOU'RE GONE)<br/><b>YEAH YEAH YEAHS</b>, MAPS<br/><b>THURSDAY</b>, SIGNALS OVER THE AIR<br/><b>A PERFECT CIRCLE</b>, WEAK AND POWERLESS<br/><b>ANDREW W.K.</b>, NEVER LET DOWN<br/><b>CHEVELLE</b>, CLOSURE<br/><b>MANDO DIAO</b>, SHEEPDOG<br/><b>ROB ZOMBIE</b>, DEMONOID PHENOMENON<br/><b>QUEENS OF THE STONE AGE</b>, FIRST IT GIVETH<br/><b>COHEED AND CAMBRIA</b>, DEVIL IN JERSEY CITY<br/><b>THE RAVEONETTES</b>, THAT GREAT LOVE SOUND<br/><b>THE BOUNCING SOULS</b>, KIDS AND HERDES<br/><b>CELEBRITY</b>, DISCONNECTED<br/><b>MARILYN MANSON</b>, THIS IS THE NEW S**T<br/><b>NO FX</b>, FRANCO UN AMERICAN<br/><b>SICK OF IT ALL</b>, RELENTLESS<br/><b>DEFTONES</b>, HEXAGRAM<br/><b>THE NETWORK</b>, JOE ROBOT</p>  | <p><b>DIDO</b>, WHITE FLAG<br/><b>BLACK EYED PEAS</b>, WHERE IS THE LOVE?<br/><b>THE DARKNESS</b>, I BELIEVE IN A THING CALLED LOVE<br/><b>BEYONCE</b>, CRAZY IN LOVE<br/><b>OUTKAST</b>, HEY YA<br/><b>CELDFRAY</b>, GUN PUT A SMILE UPON YOUR FACE<br/><b>ROBBIE WILLIAMS</b>, SOMETHING BEAUTIFUL<br/><b>SEAN PAUL</b>, LIKE GLUE<br/><b>LINKIN PARK</b>, NUMB<br/><b>JUSTIN TIMBERLAKE</b>, I'M LOVIN' IT<br/><b>LISA MISKOVSKY</b>, LADY STARDUST<br/><b>NICKELBACK</b>, SOMEDAY<br/><b>BEYONCE</b>, BABY BOY<br/><b>CHRISTINA AGUILERA</b>, CAN'T HOLD US DOWN<br/><b>THE RASMSUM</b>, IN THE SHADOWS<br/><b>LUMIDEE</b>, NEVER LEAVE YOU - UH OOH, UH OOOH!<br/><b>R.E.M.</b>, BAD DAY<br/><b>JUSTIN TIMBERLAKE</b>, SENORITA<br/><b>EVANESCENCE</b>, GOING UNDER<br/><b>BLU CANTRELL</b>, BREATHE</p>   | <p><b>THE ROLLING STONES</b>, SYMPATHY FOR THE DEVIL<br/><b>DANNI MINOUE</b>, I BEGIN TO WONDER<br/><b>CHRISTINA AGUILERA</b>, CAN'T HOLD US DOWN<br/><b>BEYONCE</b>, WORK IT OUT<br/><b>LYNYRD SKYNYRD</b>, RED WHITE AND BLUE<br/><b>ASHANTI</b>, RAIN ON ME<br/><b>THE DONNAS</b>, TOO BAD ABOUT YOUR GIRL<br/><b>IMA ROBOT</b>, DYNOMITE<br/><b>CURSIVE</b>, ART IS HARD<br/><b>FUEL</b>, FALLS ON ME<br/><b>CELEBRITY</b>, DISCONNECTED<br/><b>JENNIFER LOPEZ</b>, BABY LOVE U<br/><b>NINA SIMONE</b>, SINFERMAN<br/><b>DIDO</b>, WHITE FLAG<br/><b>THE CASH BROTHERS</b>, SHADOW OF DOUBT<br/><b>THE NETWORK</b>, JOE ROBOT<br/><b>YELLOWCARD</b>, WAY AWAY<br/><b>MONTGOMERY GENTRY</b>, HELL YEAH<br/><b>CHRIS LEXDUX</b>, HORSEPOWER<br/><b>ANDREW W.K.</b>, NEVER LET DOWN</p>   |



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MCKEAN

#### JASON BENTLEY

Music Supervisor, "The Matrix Reloaded"

#### JEFF BRABEC

The Chrysalis Music Group

#### TODD BRABEC

ASCAP

#### MARC FERRARI

Master Source

#### JOEL C. HIGH

Lion's Gate

#### JAMES NEWTON HOWARD

composer

#### RANDY JACKSON

producer/songwriter

#### BOB KNIGHT

Music Sales Corp.

#### MICHAEL MCKEAN

actor/songwriter/director/screenwriter

#### NEIL MERON

Storyline Entertainment

#### CHRISTINE RUSSELL

Evolution Talent

#### GREG SILL

music supervisor

#### RANDY SPENDLOVE

Miramax

#### ADAM TAYLOR

Associated Production Music

#### JEANIE WEEMS

ASCAP

#### IRWIN WINKLER

producer/director

#### STEVEN WINOGRADSKY

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#### CRAIG ZADAN

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SALES / AIRPLAY / TRENDS / ANALYSIS

## Full House Beats King

A record-setting seven debuts inside The Billboard 200's top 10—led by the second half-million-plus week of **OutKast's** career—heats up a 16.3% gain over album sales from the same week of 2002. It is the third frame in a row that album units have been ahead of those from the comparable week of last year,



but the competition this time was considerable because the tracking period that ended Sept. 28 stands against the 2002 frame when **Elvis Presley's** "Elvis 30 #1 Hits" arrived with first-week sales of 500,000 copies.

This time, OutKast's ambitious double-length album, "Speakerboxxx/The Love Below," runs through 510,000 copies—a total the rap duo

has exceeded only once, when "Stankonia" opened with 526,000 in 2000. But OutKast is not the only cylinder in the chart's motor, as each of the top six albums have two things in common: All are new to the chart, and all half-dozen arrivals start with at least 200,000 copies sold.

Trailing by an 8.6% margin with his own handsome start is **Dave Matthews'** solo album, which rode multiple market drivers to a first-week take of 469,000, larger than the total of any album on The Billboard 200 in the past 14 weeks.

## Over the Counter™

By Geoff Mayfield  
gmayfield@billboard.com



**Limp Bizkit** owns the third spot with 325,000 copies. That's a far cry from the million-plus week that launched its last full-length, "Chocolate Starfish and the Hot Dog Flavored Water," in 2000, and less than the 635,000-unit opener that "Significant Other" had in 1999. But it's a new day, and with original guitarist **Wes Borland** out of the lineup, you could even argue that **Fred Durst's** crew is a different band. Besides, Geoff never hosts sympathy parties for acts who blast past 300,000 in a single week.

A hits compilation by **R. Kelly** (No. 4) becomes the sixth album of his career—and his second this year—to start with a 200,000-plus week. His "Chocolate Factory" began at 532,000 copies in the March 8 issue, a Nielsen SoundScan week that Kelly only exceeded once, in 2000, when "TP-2.com" began at 543,000.

Rap rookie **Obie Trice** and Canada's rocking **Nickelback** begin at Nos. 5 and 6, respectively; the latter's 200,000-unit start is 22,000 larger than the opener that sophomore album "Silver Side Up" saw in 2001.

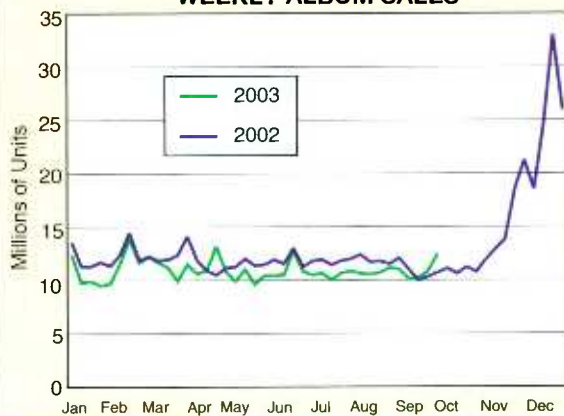
Another rapper's debut, by **Murphy Lee**, checks in at No. 7; he starts at 135,000, next to Trice's 226,000, but both are advised to hold on tight. Another rap newcomer, **Sheek Louch**, who began last week at No. 9, slips all the way to No. 35 on a 51% decline.

Meanwhile, OutKast's big total follows a busy release-week  
(Continued on page 88)

## Market Watch

A Weekly National Music Sales Report

### WEEKLY ALBUM SALES



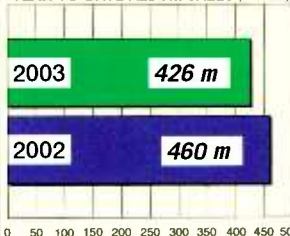
### ALBUM SALES

|           |            |                |            |
|-----------|------------|----------------|------------|
| This Week | 12,475,000 | This Week 2002 | 10,727,000 |
| Last Week | 10,844,000 | Change         | ↗ 16.3%    |
| Change    | ↗ 15.0%    |                |            |

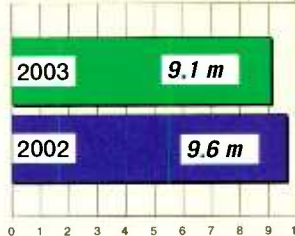
### SINGLES SALES

|           |         |                |         |
|-----------|---------|----------------|---------|
| This Week | 207,000 | This Week 2002 | 294,000 |
| Last Week | 211,000 | Change         | ↘ 29.6% |
| Change    | ↘ 1.9%  |                |         |

### YEAR-TO-DATE ALBUM SALES (millions)



### YEAR-TO-DATE SINGLES SALES (millions)



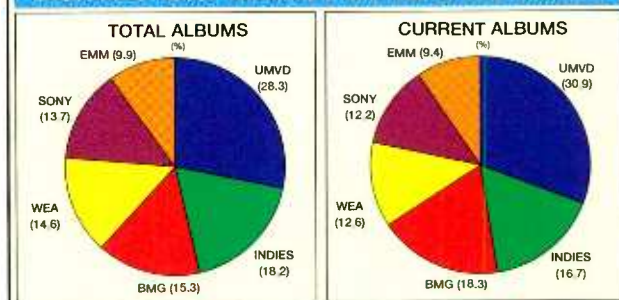
### YEAR-TO-DATE OVERALL UNIT SALES

|         | 2002        | 2003        | Change |
|---------|-------------|-------------|--------|
| Total   | 469,537,000 | 434,894,000 | ↘ 7.4% |
| Albums  | 459,896,000 | 425,794,000 | ↘ 7.4% |
| Singles | 9,641,000   | 9,100,000   | ↘ 5.6% |

### YEAR-TO-DATE SALES BY ALBUM FORMAT

|          | 2002        | 2003        | Change  |
|----------|-------------|-------------|---------|
| CD       | 435,846,000 | 411,067,000 | ↘ 5.7%  |
| Cassette | 22,895,000  | 13,409,000  | ↘ 41.4% |
| Other    | 1,155,000   | 1,318,000   | ↗ 14.1% |

### DISTRIBUTORS' MARKET SHARE 9/1/03-9/28/03



|                | UMVD  | INDIES | BMG   | WEA   | SONY  | EMM  |
|----------------|-------|--------|-------|-------|-------|------|
| Total Albums   | 28.3% | 18.2%  | 15.3% | 14.6% | 13.7% | 9.9% |
| Current Albums | 30.9% | 16.7%  | 18.3% | 12.6% | 12.2% | 9.4% |
| Total Singles  | 25.6% | 23.4%  | 19.1% | 7.8%  | 16.3% | 7.8% |

For week ending 9/28/03.  
Rounded figures.

Compiled from a national sample of retail store and  
rack sales reports collected and provided by

Nielsen  
SoundScan

## What's New? 7 Out Of 10

There are so many debuts in the top 10 of The Billboard 200 this issue that the record books are rewritten. For the first time in the history of the chart, the top six titles are new entries, and there are seven debuts in the top 10.

On five previous occasions, the top four positions on the albums chart have been new entries, but that was the record until now. The record was first set the week of April 18, 1992, when **Def Leppard's** "Adrenalize," **Bruce Springsteen's** double dose of "Human Touch" and "Lucky Town" and **Wynonna's** self-titled solo debut were all new entries.

More than six years passed before the top four slots were once again filled with albums making their first appearance on The Billboard 200. The week of Dec. 5, 1998, **Garth Brooks'** "Double Live," **Method Man's** "Tical 2000: Judgment Day," **Jewel's** "Spirit" and **Mariah Carey's** "#1's" debuted in the top four.

Another 3½ years went by before there was another all-new top four. The week of June 1, 2002, **P. Diddy's** multi-artist "We Invented the Remix," **Cam'ron's** "Come Home With Me," **Weezer's** "Maladroit" and **Moby's** "18" debuted in the top four spots.

Almost one year later, during the week of May 3, the top four were all new entries again: **Kelly Clarkson's** "Thankful," **50 Cent's** "The New Breed," **Fleetwood Mac's** "Say You Will" and **Darryl Worley's** "Have You Forgotten?"

There has never been a week when the top five were all debuts. This issue, **OutKast**, **Dave Matthews**, **Limp Bizkit**, **R. Kelly**, **Obie Trice** and **Nickelback** make history by opening in positions 1-6, respectively.

## Chart Beat™

By Fred Bronson  
fbronson@billboard.com



With **Murphy Lee's** debut at No. 8, there are seven new entries in the top 10. The previous record was six, first set the week of Oct. 17, 1998, with debuting sets from **Jay-Z**, **OutKast**, **A Tribe Called Quest**, **Sheryl Crow**, **Kirk Franklin** and a various-artists collection, "Mean Green—Major Players Compilation."

One difference between that passel of debuts and the current crop: OutKast leads the way this time. The double-CD "Speakerboxxx/The Love Below" (Arista) is the duo's first album to achieve pole position. "Atliens" (1996), "Aquemini" (1998) and "Stankonia" (2000) all peaked at No. 2.

**AIN'T NO FOUNTAINS HIGH ENOUGH:** The highest new entry on The Billboard Hot 100 is "Stacy's Mom" (S-Curve), the first entry for **Fountains of Wayne** on this chart.

While the group has been a critical favorite, it has never managed to find a berth on either the Hot 100 or The Billboard 200 until this year. "Stacy's Mom" hails from the band's first album to chart, "Welcome Interstate Managers," which is No. 138 in its 14th week on the survey. The CD's peak position to date is No. 130, but a hit song should help it rise to new heights.

**HARRIS SONGS:** The 28th **Emmylou Harris** album to appear on Top Country Albums in 28 years enters the chart at No. 6. "Stumble Into Grace" (Nonesuch) is Harris' highest-charting set since "Red Dirt Girl" peaked at No. 5 in 2000.



# 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 |   |
|-----------|-----------|------------|----------------|---|--|--|---------------|-------------------|-----------|------------|----------------|---|---|---|---------------|---|
|           |           |            |                |   |  |  |               |                   |           |            |                |   |   |   |               | Sales data compiled by  Nielsen SoundScan |
|           |           |            |                | <b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1 |  |  |               |                   |           |            |                |   |   |   |               |   |
| 1         | NEW       | 1          | 1              | OUTKAST   | ARISTA 50133* (12.98 CD)   | Speakerboxxx/The Love Below                  | 1             | 50                | 44        | 46         | 45             | MATCHBOX TWENTY ▲                             | MELISMA/ATLANTIC 83612/AG (12.98/18.98)                             | More Than You Think You Are                           | 6             |   |
| 2         | NEW       | 1          | 1              | DAVE MATTHEWS                                     | RCA 55167/RMG (18.98 CD)   | Some Devil                                   | 2             | 51                | 55        | 90         | 10             | MICHAEL McDONALD                              | MOTOWN 000651/UMRG (18.98 CD)                                       | Motown  | 51            |   |
| 3         | NEW       | 1          | 1              | LIMP BIZKIT                                       | FLIP 001235*/INTERSCOPE (18.98 CD)   | Results May Vary                             | 3             | 52                | 40        | 35         | 14             | BLACK EYED PEAS ●                             | A&M 000659/INTERSCOPE (18.98 CD)                                    | Elephunk  | 26            |   |
| 4         | NEW       | 1          | 1              | R. KELLY  | JIVE 55077/ZOMBA (18.98 CD)  | The R. In R&B Collection: Volume One         | 4             | 53                | 39        | 31         | 45             | SHANIA TWAIN                                  | MERCURY 170314/UMGN (19.98 CD)                                      | Up!   | 1             |   |
| 5         | NEW       | 1          | 1              | OBIE TRICE  | SHADY 001105*/INTERSCOPE (18.98 CD)  | Cheers                                       | 5             | 54                | 57        | 45         | 7              | KIDZ BOP KIDS                                 | RAZOR & TIE 83074 (11.98/18.98)                                     | Kidz Bop 4  | 14            |   |
| 6         | NEW       | 1          | 1              | NICKELBACK  | ROADRUNNER 618400/IOJMG (18.98 CD)   | The Long Road                                | 6             | 55                | 56        | 53         | 48             | RASCAL FLATTS ▲                               | LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)                         | Melt  | 5             |   |
| 7         | 1         | —          | 2              | DMX   | RUFF RYDERS/DEF JAM 063369*/D.J.M.G. (12.98/19.98)                           | Grand Champ                                  | 1             | 56                | 38        | 28         | 6              | T.I.  | GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)                        | Trap Muzik  | 4             |   |
| 8         | NEW       | 1          | 1              | MURPHY LEE  | FD* REEL/UNIVERSAL 001132/UMRG (18.98 CD)                                    | Da Skool Boy Presents Murphy's Law           | 8             | 57                | NEW       | 1          | 1              | ELVIS COSTELLO                                | DEUTSCHE GRAMMOPHON 000396/UNIVERSAL CLASSICS GROUP (18.98 CD)      | North   | 57            |   |
| 9         | 4         | 1          | 3              | JOHN MAYER  | AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)                               | Heavier Things                               | 1             | 58                | NEW       | 1          | 1              | EMMYLOU HARRIS                                | NDNESUCH 79805/AG (18.98 CD)  | Stumble Into Grace                                    | 58            |   |
| 10        | 5         | 2          | 2              | HILARY DUFF                                       | BUENA VISTA 861006/HOLLYWOOD (18.98 CD)                                      | Metamorphosis                                | 1             | 59                | 42        | 34         | 48             | CHRISTINA AGUILERA ▲ <sup>3</sup>             | RCA 68037*/RMG (12.98/18.98)  | Stripped  | 2             |   |
| 11        | NEW       | 1          | 1              | ROB ZOMBIE  | GEFFEN 001041/UMG (18.98 CD/DVD)   | Past, Present & Future                       | 11            | 60                | NEW       | 1          | 1              | RUFUS WAINWRIGHT                              | DREAMWORKS 000896/INTERSCOPE (18.98 CD)                             | Want One  | 60            |   |
| 12        | 6         | 5          | 11             | BEYONCE ▲ <sup>2</sup>                            | COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)                                  | Dangerously In Love                          | 1             | 61                | NEW       | 1          | 1              | VERTICAL HORIZON                              | RCA 68121*/RMG (18.98 CD)   | Go  | 61            |   |
| 13        | 8         | 4          | 1              | ALAN JACKSON ▲                                    | ARISTA NASHVILLE 53097/RLG (12.98/19.98)                                     | Greatest Hits Volume II And Some Other Stuff | 1             | <b>PACESETTER</b> |           |            |                | LONESTAR ●                                    | BNA 67076/RLG (12.98/18.98)   | From There To Here: Greatest Hits                     | 7             |   |
| 14        | 2         | —          | 1              | A PERFECT CIRCLE                                  | VIRGIN 80918* (18.98 CD)   | Thirteenth Step                              | 2             | 62                | 81        | 74         | 17             | THE WHITE STRIPES ▲                           | THIRD MAN 27148*/V2 (18.98 CD)                                      | Elephant  | 6             |   |
| 15        | NEW       | 1          | 1              | FUEL  | EPIC 86392/SONY MUSIC (18.98 CD)   | Natural Selection                            | 15            | 63                | 45        | 38         | 26             | BOW WOW ●                                     | COLUMBIA 67103/SONY MUSIC (11.98 EQ/18.98)                          | Bow Wow: Unleashed                                    | 3             |   |
| 16        | 12        | 9          | 11             | CHINGY ▲  | DISTURBING THE PEACE 82976*/CAPITL (11.98/18.98)                             | Jackpot                                      | 2             | 64                | 43        | 33         | 6              | AUDIOSLAVE ▲                                  | INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)                     | Audioslave  | 7             |   |
| 17        | 3         | —          | 1              | ERYKAH BADU                                       | MOTOWN 000739*/UMRG (14.98 CD)   | World Wide Underground (EP)                  | 3             | 65                | 54        | 44         | 7              | DASHBOARD CONFESSIONAL                        | VAGRANT 0385 (18.98 CD)   | A Mark, A Mission, A Brand, A Scar                    | 2             |   |
| 18        | 14        | 7          | 1              | EVANESCENCE ▲ <sup>2</sup>                        | WIND-UP 13063 (18.98 CD)   | Fallen                                       | 3             | 66                | 62        | 55         | 92             | JOHN MAYER ▲ <sup>3</sup>                     | AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]                | Room For Squares                                      | 8             |   |
| 19        | 26        | 39         | 1              | <b>GREATEST GAINER</b>                            |  | SOUNDTRACK                                   | 19            | 67                | 49        | 37         | 62             | TOBY KEITH ▲ <sup>3</sup>                     | DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)              | Unleashed   | 1             |   |
| 20        | 13        | 3          | 1              | SEAL  | WARNER BROS. 47947 (18.98 CD)  | Seal IV                                      | 3             | 68                | 29        | —          | 2              | DAVID BOWIE                                   | ISO/COLUMBIA 90576/SONY MUSIC (18.98 EQ CD)                         | Reality   | 29            |   |
| 21        | 21        | 20         | 1              | 3 DOORS DOWN ▲                                    | REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)                                 | Away From The Sun                            | 8             | 69                | 50        | 42         | 79             | MERCYME ▲                                     | IND 86133/CURB (18.98 CD) [M]                                       | Almost There  | 37            |   |
| 22        | 15        | 8          | 1              | MARY J. BLIGE                                     | GEFFEN 000956*/INTERSCOPE (12.98/18.98)                                      | Love & Life                                  | 1             | 70                | 61        | 51         | 24             | KELLY CLARKSON ▲                              | RCA 68159/RMG (18.98 CD)  | Thankful  | 1             |   |
| 23        | 19        | 15         | 1              | LIL JON & THE EAST SIDE BOYZ ▲                    | BME 2370*/TVT (13.98/17.98)  | Kings Of Crunk                               | 14            | 71                | 46        | 40         | 47             | JUSTIN TIMBERLAKE ▲ <sup>3</sup>              | JIVE 41823*/ZOMBA (12.98/18.98)                                     | Justified   | 2             |   |
| 24        | 18        | 11         | 34             | 50 CENT ▲ <sup>5</sup>                            | SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)                             | Get Rich Or Die Tryin'                       | 1             | 72                | 59        | 47         | 26             | CHER ▲  | GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD) | The Very Best Of Cher                                 | 4             |   |
| 25        | 24        | 19         | 27             | LINKIN PARK ▲ <sup>3</sup>                        | WARNER BROS. 48186* (19.98 CD)   | Meteora                                      | 1             | 73                | 47        | 52         | 20             | MAROONS                                       | OCTONE/J 50001/RMG (11.98 CD) [M]                                   | Songs About Jane                                      | 47            |   |
| 26        | 11        | —          | 2              | YING YANG TWINS                                   | COLLIPARK 2480*/TVT (17.98 CD)   | Me & My Brother                              | 11            | 74                | 52        | 36         | 5              | NAPPY ROOTS                                   | ATLANTIC 83646*/AG (11.98/18.98)                                    | Wooden Leather  | 12            |   |
| 27        | 20        | 14         | 57             | COLDPLAY ▲ <sup>2</sup>                           | CAPITL 40504* (12.98/18.98)  | A Rush Of Blood To The Head                  | 5             | 75                | 53        | 41         | 9              | SOUNDTRACK                                    | HOLLYWOOD 162404 (13.98 CD)   | Freaky Friday   | 19            |   |
| 28        | 17        | 10         | 11             | SOUNDTRACK ▲                                      | BAD BOY 000716*/UMRG (11.98/18.98)   | Bad Boys II                                  | 1             | 76                | 37        | —          | 2              | STEVE MILLER BAND                             | CAPITL 90509 (18.98 CD)   | Young Hearts: Complete Greatest Hits                  | 37            |   |
| 29        | 16        | 6          | 6              | VARIOUS ARTISTS ●                                 | STAR TRAK 51295*/ARISTA (11.98/18.98)  | The Neptunes Present... Clones               | 1             | 77                | 66        | 59         | 6              | JESSICA SIMPSON                               | COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)                             | In This Skin  | 10            |   |
| 30        | 23        | 17         | 83             | NORAH JONES ▲ <sup>3</sup>                        | BLUE NOTE 32088* (17.98 CD) [M]  | Come Away With Me                            | 1             | 78                | 75        | 81         | 43             | SIMPLE PLAN ▲                                 | LAVA 83534/AG (7.98/12.98) [M]                                      | No Pads, No Helmets...Just Balls                      | 36            |   |
| 31        | 28        | 21         | 13             | ASHANTI ▲   | MURDER INC./DEF JAM 000143*/IOJMG (12.98/18.98)                              | Chapter II                                   | 1             | 79                | 64        | 50         | 75             | KENNY CHESNEY ▲ <sup>3</sup>                  | BNA 67038/RLG (12.98/18.98)   | No Shoes, No Shirt, No Problems                       | 1             |   |
| 32        | 25        | 13         | 5              | YOUNGBLOODZ                                       | SO SO DEF 50155*/ARISTA (12.98/18.98)  | Drankin' Patnaz                              | 5             | 80                | 80        | 69         | 14             | MICHELLE BRANCH ●                             | MAVERICK 48426/WARNER BROS. (18.98 CD)                              | Hotel Paper   | 2             |   |
| 33        | NEW       | 1          | 1              | ANTHONY HAMILTON                                  | SO SO DEF 52107/ARISTA (12.98 CD)  | Comin' From Where I'm From                   | 33            | 81                | 76        | 78         | 30             | THE ATARIS ●                                  | COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)                            | So Long, Astoria                                      | 24            |   |
| 34        | 10        | —          | 2              | BUBBA SPARXXX                                     | BEAT CLUB 001147/INTERSCOPE (12.98 CD)                                       | Deliverance                                  | 10            | 82                | NEW       | 1          | 1              | ATMOSPHERE                                    | RHYMESAYERS ENTERTAINMENT/FAT BEATS 86590*/EPITAPH (17.98 CD) [M]   | Seven's Travels                                       | 83            |   |
| 35        | 9         | —          | 2              | SHEEK LOUCH                                       | D-BLOCK/UNIVERSAL 001042*/UMRG (11.98/18.98)                                 | Walk Witt Me                                 | 9             | 83                | 60        | 88         | 4              | SOUNDTRACK                                    | LAKESHORE 3378* (18.98 CD)  | Underworld  | 55            |   |
| 36        | 33        | —          | 2              | ARETHA FRANKLIN                                   | ARISTA 50174 (18.98 CD)  | So Damn Happy                                | 33            | 84                | NEW       | 1          | 1              | MEAT LOAF                                     | SANCTUARY 84653 (18.98 CD)  | Couldn't Have Said It Better                          | 85            |   |
| 37        | NEW       | 1          | 1              | VARIOUS ARTISTS                                   | WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD) | Totally Country Vol. 3                       | 37            | 85                | 70        | 66         | 36             | TRAPT ●                                       | WARNER BROS. 48296 (18.98 CD) [M]                                   | Trapt   | 42            |   |
| 38        | NEW       | 1          | 1              | PANTERA   | The Best Of Pantera: Far Beyond The Great Southern Cowboys' Vulgar Hits      | 38   | 86            | 63                | 56        | 30         | FABOLOUS ▲     | DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98) | Street Dreams   | 3   |               |   |
| 39        | NEW       | 1          | 1              | GLORIA ESTEFAN                                    | EPIC 86790/SONY MUSIC (18.98 CD/DVD)   | Unwrapped                                    | 39            | 87                | 78        | 70         | 28             | JASON MRAZ ●                                  | ELEKTRA 62829/EEG (12.98 CD) [M]                                    | Waiting For My Rocket To Come                         | 55            |   |
| 40        | 31        | 25         | 1              | SOUNDTRACK ▲                                      | WALT DISNEY 86080 (18.98 CD)   | The Lizzie McGuire Movie                     | 6             | 88                | 85        | 64         | 10             | MYA ●   | A&M 000734/INTERSCOPE (18.98 CD)                                    | Moodring  | 3             |   |
| 41        | 30        | 22         | 1              | JOHNNY CASH ●                                     | AMERICAN 063339*/LDST HIGHWAY (18.98 CD)                                     | American IV: The Man Comes Around            | 22            | 89                | 68        | 32         | 3              | CECE WINANS                                   | PURESPRINGS GDSPEL/IND 90361/SONY MUSIC (18.98 EQ CD)               | Throne Room   | 32            |   |
| 42        | 22        | 12         | 1              | WARREN ZEVON                                      | ARTEMIS 51156 (18.98 CD)   | The Wind                                     | 12            | 90                | 65        | 48         | 37             | SOUNDTRACK ▲                                  | EPIC 87018/SONY MUSIC (18.98 EQ CD)                                 | Chicago   | 2             |   |
| 43        | 35        | 26         | 1              | SEAN PAUL ▲ <sup>2</sup>                          | VP/ATLANTIC 83620*/AG (12.98/18.98)  | Dutty Rock                                   | 9             | 91                | 67        | 62         | 32             | R. KELLY ▲ <sup>2</sup>                       | JIVE 41812/ZOMBA (18.98 CD)   | Chocolate Factory                                     | 1             |   |
| 44        | 32        | 24         | 1              | VARIOUS ARTISTS ▲                                 | UNIVERSAL/EMI/ZOMBA/SONY MUSIC 000556/UMG (18.98 CD)                         | Now 13                                       | 2             | 92                | 71        | 63         | 7              | LYNYRD SKYNYRD ●                              | MCA/UTV 000284/UMG (21.98 CD)                                       | Thyrty: 30th Anniversary Collection (Limited Edition) | 16            |   |
| 45        | 34        | 27         | 1              | GOOD CHARLOTTE ▲ <sup>2</sup>                     | DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)                                 | The Young And The Hopeless                   | 7             | 93                | 82        | 92         | 7              | SOUNDTRACK                                    | WALT DISNEY 860126 (17.98 CD)                                       | The Cheetah Girls (EP)                                | 82            |   |
| 46        | 7         | —          | 1              | THURSDAY  | VICTORY/SLAND 000239*/IOJMG (18.98 CD)                                       | War All The Time                             | 7             | 94                | 58        | 16         | 3              | E-40  | SICK WID iT/JIVE 41857/ZOMBA (18.98 CD)                             | Breakin News  | 16            |   |
| 47        | 36        | 29         | 1              | LUTHER VANDROSS ▲                                 | J 51885/RMG (12.98/18.98)  | Dance With My Father                         | 1             | 95                | 73        | 49         | 6              | JUELZ SANTANA                                 | RDC-A-FELLA/DEF JAM 000142*/IOJMG (12.98/18.98)                     | From Me To U  | 8             |   |
| 48        | NEW       | 1          | 1              | BABY BASH   | UNIVERSAL 001258/UMRG (15.98 CD)   | Tha Smokin' Nephew                           | 48            | 96                | 92        | 65         | 3              | CALVIN RICHARDSON                             | HOLLYWOOD 162351 (18.98 CD)   | 2:35 PM   | 65            |   |
| 49        | 41        | 30         | 1              | STAINED ▲   | FLIP/ELEKTRA 62882/EEG (18.98 CD)  | 14 Shades Of Grey                            | 1             | 97                | 89        | 85         | 51             | KEITH URBAN ▲                                 | CAPITL (NASHVILLE) 32936 (10.98/18.98)                              | Golden Road   | 11            |   |
|           |           |            |                |   |  |  |               | 98                | 83        | 77         | 44             | TIM MCGRAW ▲ <sup>2</sup>                     | CURB 78746 (12.98/18.98)  | Tim McGraw And The Dancehall Doctors                  | 2             |   |



| 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 |
|-----------|-----------|------------|------------|---|--|---------------|-----------|-----------|------------|----------------------------|---|--|---------------|
|           |           |            |            |   |  |               |           |           |            |                            |   |  |               |
| 100       | 96        | 68         | 37         | VARIOUS ARTISTS ▲   | Worship Together: I Could Sing Of Your Love Forever              | 39            | 151       | 141       | 143        | 19                         | DAVID BANNER  | Mississippi: The Album                                 | 9             |
|           |           |            |            | EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)                |  |               |           |           |            |                            | SRC/UNIVERSAL 0003127/UMRG (12.98/18.98)                      |  |               |
| 101       | 74        | 60         | 17         | METALLICA ▲ 2   | St. Anger  | 1             | 152       | 109       | 91         | 10                         | JANE'S ADDICTION ●  | Strays   | 4             |
|           |           |            |            | ELEKTRA 628537/VEG (18.98 CD)                                 |  |               |           |           |            |                            | CAPITOL 90186 (18.98 CD)                                      |  |               |
| 102       | 88        | 75         | 6          | DIERKS BENTLEY  | Dierks Bentley   | 26            | 153       | 142       | 125        | 37                         | UNCLE KRACKER ●   | No Stranger To Shame                                   | 43            |
|           |           |            |            | CAPITOL (NASHVILLE) 39814 (12.98/18.98)                       |  |               |           |           |            |                            | LAVA 835427/AG (12.98/18.98)                                  |  |               |
| 103       | 94        | 86         | 11         | PAT GREEN   | Wave On Wave   | 10            | 154       | 138       | 103        | 5                          | CHER  | Live: The Farewell Tour                                | 40            |
|           |           |            |            | REPUBLIC 00562/UNIVERSAL SOUTH (10.98/17.98)                  |  |               |           |           |            |                            | WARNER BROS. 73953/WARNER STRATEGIC MARKETING (15.98 CD)      |  |               |
| 104       | 90        | 67         | 16         | THE BEACH BOYS ●  | The Very Best Of The Beach Boys: Sounds Of Summer                | 16            | 155       | 118       | 76         | 4                          | MICHAEL BOLTON  | Vintage  | 76            |
|           |           |            |            | CAPITOL 82710 (18.98 CD)                                      |  |               |           |           |            |                            | PMG 73973 (19.98 CD)  |  |               |
| 105       | 87        | 58         | 9          | YO-YO MA  | Obrigado Brazil  | 58            | 156       | 51        | —          | 2                          | MXPX  | Before Everything & After                              | 51            |
|           |           |            |            | SONY CLASSICAL 89355/SONY MUSIC (18.98 EQ CD)                 |  |               |           |           |            |                            | ASM 000941/INTERSCOPE (18.98 CD)                              |  |               |
| 106       | 91        | —          | 2          | VARIOUS ARTISTS   | Def Jam Recordings Presents Music Inspired By Scarface           | 91            | 157       | NEW       | 1          | THE STRING CHEESE INCIDENT | Untying The Not   | 157  |               |
|           |           |            |            | DEF JAM 0011967/IDJMG (15.98 CD)                              |  |               |           |           |            |                            | SCI FIDELITY 1015 (17.98 CD) [M]                              |  |               |
| 107       | 69        | —          | 2          | GRATEFUL DEAD   | The Very Best Of Grateful Dead                                   | 69            | 158       | 145       | 126        | 6                          | SARA EVANS  | Restless   | 20            |
|           |           |            |            | WARNER BROS. 73899/RHINO (18.98 CD)                           |  |               |           |           |            |                            | RCA (NASHVILLE) 67074/RLG (12.98/18.98)                       |  |               |
| 108       | 115       | 102        | 16         | RADIOHEAD ●   | Hail To The Thief  | 3             | 159       | 151       | 144        | 47                         | MONTGOMERY GENTRY ●   | My Town  | 26            |
|           |           |            |            | CAPITOL 84543* (18.98 CD)                                     |  |               |           |           |            |                            | COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)        |  |               |
| 109       | 95        | 80         | 17         | TRAIN ●   | My Private Nation  | 6             | 160       | 104       | —          | 2                          | STORY OF THE YEAR   | Page Avenue  | 104           |
|           |           |            |            | COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)                       |  |               |           |           |            |                            | MAVERICK 48438/WARNER BROS. (12.98 CD) [M]                    |  |               |
| 110       | 97        | 84         | 21         | JACK JOHNSON ●  | On And On  | 3             | 161       | RE-ENTRY  | 14         | SOUNDTRACK                 | Holes   | 80   |               |
|           |           |            |            | JACK JOHNSON/UNIVERSAL 0750127/UMRG (18.98 CD)                |  |               |           |           |            |                            | WALT DISNEY 860092 (18.98 CD)                                 |  |               |
| 111       | 100       | 94         | 25         | GODSMACK ▲  | Faceless   | 1             | 162       | 152       | 131        | 66                         | NELLY ▲ 6   | Nellyville   | 1             |
|           |           |            |            | REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)                  |  |               |           |           |            |                            | FD REEL/UNIVERSAL 0177477/UMRG (12.98/18.98)                  |  |               |
| 112       | NEW       | 1          | AESOP ROCK | Bazooka Tooth   | 112  | 163           | 168       | 150       | 20         | COLD                       | Year Of The Spider  | 3  |               |
|           |           |            |            | DEFINITE JUX 68* (16.98 CD) [M]                               |  |               |           |           |            |                            | FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)                      |  |               |
| 113       | 98        | 72         | 7          | VARIOUS ARTISTS   | State Property Presents: The Chain Gang Vol. II                  | 6             | 164       | 163       | 178        | 4                          | DWELE   | Subject  | 163           |
|           |           |            |            | CRIMINAL BACKGROUND/IDC A-FELLA 0009717/DJMG (11.98/18.98)    |  |               |           |           |            |                            | VIRGIN 80919* (9.98 CD) [M]                                   |  |               |
| 114       | 93        | 82         | 11         | BROOKS & DUNN ●   | Red Dirt Road  | 4             | 165       | 150       | 134        | 3                          | VARIOUS ARTISTS   | iWorsh!p A Total Worship Experience Vol. 2             | 134           |
|           |           |            |            | ARISTA NASHVILLE 87070/RLG (12.98/18.98)                      |  |               |           |           |            |                            | MARANATHA/INO/INTEGRITY 90362/SONY MUSIC (19.98 CD)           |  |               |
| 115       | 27        | —          | 2          | SAVES THE DAY   | In Reverie   | 27            | 166       | 156       | 141        | 14                         | LIZ PHAIR   | Liz Phair  | 27            |
|           |           |            |            | VAGRANT 0011157/DREAMWORKS (15.98 CD)                         |  |               |           |           |            |                            | CAPITOL 83928 (18.98 CD)                                      |  |               |
| 116       | 129       | 118        | 23         | KEM   | Kemistry   | 90            | 167       | 114       | 100        | 4                          | JEFF FOXWORTHY  | The Best Of Jeff Foxworthy: Double Wide, Single Minded | 76            |
|           |           |            |            | MOTOWN 067516/UMRG (8.98/12.98) [M]                           |  |               |           |           |            |                            | WARNER BROS. 73903/RHINO (18.98 CD/DVD)                       |  |               |
| 117       | 103       | 93         | 71         | EMINEM ▲ 8  | The Eminem Show  | 1             | 168       | 155       | 142        | 9                          | JS  | Ice Cream  | 33            |
|           |           |            |            | WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)                |  |               |           |           |            |                            | DREAMWORKS 450332/INTERSCOPE (9.98 CD)                        |  |               |
| 118       | 116       | 116        | 49         | SANTANA ▲ 2   | Shaman   | 1             | 169       | 112       | 133        | 10                         | THRICE  | The Artist In The Ambulance                            | 16            |
|           |           |            |            | ARISTA 14737 (12.98/18.98)                                    |  |               |           |           |            |                            | ISLAND 000295*/IDJMG (12.98 CD)                               |  |               |
| 119       | 127       | 114        | 17         | JEWEL ●   | 0304   | 2             | 170       | 154       | 139        | 16                         | GEORGE STRAIT ●   | Honkytonkville   | 5             |
|           |           |            |            | ATLANTIC 83638/AG (18.98 CD)                                  |  |               |           |           |            |                            | MCA NASHVILLE 000114/UMGN (12.98/18.98)                       |  |               |
| 120       | 111       | 124        | 27         | STACIE ORRICO   | Stacie Orrico  | 59            | 171       | 77        | —          | 2                          | PATTY LOVELESS  | On Your Way Home                                       | 77            |
|           |           |            |            | FOREFRONT 32589/VIRGIN (12.98/18.98) [M]                      |  |               |           |           |            |                            | EPIC (NASHVILLE) 86620/SONY MUSIC (11.98 EQ/18.98)            |  |               |
| 121       | 131       | 120        | 5          | SOUNDTRACK  | Martin Scorsese Presents The Best Of The Blues                   | 119           | 172       | 153       | 136        | 13                         | BUDDY JEWELL  | Buddy Jewell   | 13            |
|           |           |            |            | UTV 000704/UMG (18.98 CD)                                     |  |               |           |           |            |                            | COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)        |  |               |
| 122       | 79        | 71         | 3          | VARIOUS ARTISTS   | Remembering Patsy Cline  | 71            | 173       | 167       | 173        | 48                         | ELVIS PRESLEY ▲ 3   | Elvis: 30 #1 Hits                                      | 1             |
|           |           |            |            | MCA NASHVILLE 170297/UMGN (18.98 CD)                          |  |               |           |           |            |                            | RCA 68079*/RMG (12.98/19.98)                                  |  |               |
| 123       | 110       | 97         | 29         | AFI ●   | Sing The Sorrow  | 5             | 174       | 195       | 198        | 7                          | DAMIEN RICE   | 0  | 169           |
|           |           |            |            | NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)                 |  |               |           |           |            |                            | DRM 48507/VECTRA (18.98 CD) [M]                               |  |               |
| 124       | 72        | 18         | 3          | IRON MAIDEN   | Dance Of Death   | 18            | 175       | 197       | —          | 47                         | FOO FIGHTERS ▲  | One By One   | 3             |
|           |           |            |            | COLUMBIA 89061/SONY MUSIC (18.98 EQ CD)                       |  |               |           |           |            |                            | RDSWELL/RCA 68008*/RMG (18.98 CD)                             |  |               |
| 125       | 117       | 106        | 15         | MONICA ●  | After The Storm  | 1             | 176       | 176       | 167        | 46                         | FLOETRY ●   | Floetic  | 19            |
|           |           |            |            | J 20031*/RMG (12.98/18.98)                                    |  |               |           |           |            |                            | DREAMWORKS 450313/INTERSCOPE (17.98 CD)                       |  |               |
| 126       | 159       | 130        | 3          | JOHNNY CASH   | The Essential Johnny Cash  | 126           | 177       | NEW       | 1          | SOUNDTRACK                 | Charmed   | 177  |               |
|           |           |            |            | LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (17.98 EQ/24.98) |  |               |           |           |            |                            | PRIVATE MUSIC 52130/AAL (18.98 CD)                            |  |               |
| 127       | 107       | 96         | 24         | JIMMY BUFFETT ▲   | Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection | 9             | 178       | NEW       | 1          | SILK                       | Silktime  | 178  |               |
|           |           |            |            | MAILBOAT/MCA 067781/UMG (25.98 CD)                            |  |               |           |           |            |                            | SILK 12147/LIQUID 8 (16.98 CD)                                |  |               |
| 128       | 102       | 87         | 16         | ANNIE LENNOX ●  | Bare   | 4             | 179       | 161       | 137        | 14                         | THREE 6 MAFIA   | Da Unbreakables  | 4             |
|           |           |            |            | J 52350/RMG (18.98 CD)  |  |               |           |           |            |                            | HYPNOTIZE MINDS/COLUMBIA 890307/SONY MUSIC (11.98 EQ/18.98)   |  |               |
| 129       | 113       | 107        | 69         | AVRIL LAVIGNE ▲ 6   | Let Go   | 2             | 180       | 187       | 159        | 10                         | JOSH KELLEY   | For The Ride Home                                      | 159           |
|           |           |            |            | ARISTA 14740 (17.98 CD)                                       |  |               |           |           |            |                            | HOLLYWOOD 162377 (9.98 CD) [M]                                |  |               |
| 130       | 144       | 148        | 49         | ROD STEWART ▲   | It Had To Be You ... The Great American Songbook                 | 4             | 181       | 140       | 95         | 6                          | AMY GRANT   | Simple Things  | 23            |
|           |           |            |            | J 20039/RMG (12.98/18.98)                                     |  |               |           |           |            |                            | ASM 000612/INTERSCOPE (18.98 CD)                              |  |               |
| 131       | 101       | 108        | 14         | SMILE EMPTY SOUL  | Smile Empty Soul   | 94            | 182       | 157       | 140        | 10                         | SOUNDTRACK  | Pirates Of The Caribbean: The Curse Of The Black Pearl | 75            |
|           |           |            |            | THROBACK/LAVA 83639/AG (12.98 CD) [M]                         |  |               |           |           |            |                            | WALT DISNEY 860083 (18.98 CD)                                 |  |               |
| 132       | 122       | 110        | 94         | JOSH GROBAN ▲ 3   | Josh Groban  | 8             | 183       | 120       | 57         | 3                          | ZZ TOP  | Mescalero  | 57            |
|           |           |            |            | 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]                 |  |               |           |           |            |                            | RCA 51168/RMG (18.98 CD)                                      |  |               |
| 133       | 119       | 138        | 10         | YELLOWCARD  | Ocean Avenue   | 99            | 184       | 149       | —          | 2                          | ZOEGIRL   | Different Kind Of Free                                 | 149           |
|           |           |            |            | CAPITOL 39844 (12.98 CD)                                      |  |               |           |           |            |                            | SPARROW 80666 (18.98 CD) [M]                                  |  |               |
| 134       | 137       | 123        | 10         | BRAD PAISLEY  | Mud On The Tires   | 8             | 185       | NEW       | 1          | LUCIANO PAVAROTTI          | Ti Adoro  | 185  |               |
|           |           |            |            | ARISTA NASHVILLE 50609/RLG (12.98/18.98)                      |  |               |           |           |            |                            | DECCA 001096/UNIVERSAL CLASSICS GROUP (18.98 CD)              |  |               |
| 135       | 123       | 111        | 97         | KID ROCK ▲ 4  | Cocky  | 3             | 186       | 158       | 152        | 5                          | CHAYANNE  | Sincero  | 87            |
|           |           |            |            | LAVA 834827/AG (12.98/18.98)                                  |  |               |           |           |            |                            | SONY DISCOS 70627 (16.98 EQ CD)                               |  |               |
| 136       | 106       | 98         | 94         | THE ALL-AMERICAN REJECTS ●                                    | The All-American Rejects   | 25            | 187       | 183       | 176        | 26                         | MERCYME   | Spoken For   | 41            |
|           |           |            |            | DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]          |  |               |           |           |            |                            | INO 86218/CURB (17.98 CD)                                     |  |               |
| 137       | 86        | 23         | 3          | CLAY WALKER   | A Few Questions  | 23            | 188       | 162       | 162        | 16                         | SARAH BRIGHTMAN   | Harem  | 29            |
|           |           |            |            | RCA (NASHVILLE) 67068/RLG (11.98/18.98)                       |  |               |           |           |            |                            | NEMO STUDIO 37180/ANGEL (18.98 CD)                            |  |               |
| 138       | 135       | 135        | 14         | FOUNTAINS OF WAYNE  | Welcome Interstate Managers                                      | 130           | 189       | 146       | 104        | 4                          | BLACK REBEL MOTORCYCLE CLUB                                   | Take Them On, On Your Own                              | 47            |
|           |           |            |            | S-CURVE 90875/VIRGIN (18.98 CD) [M]                           |  |               |           |           |            |                            | VIRGIN 80095* (9.98 CD)                                       |  |               |
| 139       | 134       | 129        | 28         | VARIOUS ARTISTS ●   | WOW Worship (Yellow)   | 44            | 190       | RE-ENTRY  | 21         | MICHAEL BUBLE              | Michael Buble   | 80   |               |
|           |           |            |            | EMI CMG/WOR/PROVIDENT 80198/ZOMSA (19.98/22.98)               |  |               |           |           |            |                            | 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]                 |  |               |
| 140       | 130       | 99         | 21         | THE ISLEY BROTHERS FEATURING RONALD ISLEY ●                   | Body Kiss  | 1             | 191       | 147       | 128        | 10                         | 311   | Evolver  | 7             |
|           |           |            |            | DREAMWORKS 450409/INTERSCOPE (12.98/18.98)                    |  |               |           |           |            |                            | VOLCANO 53714/ZOMBA (18.98 CD)                                |  |               |
| 141       | 105       | 79         | 6          | NEIL YOUNG & CRAZY HORSE                                      | Greendale  | 22            | 192       | 185       | 181        | 19                         | CHRIS CAGLE   | Chris Cagle  | 15            |
|           |           |            |            | REPRISE 48533/WARNER BROS. (19.98 CD)                         |  |               |           |           |            |                            | CAPITOL (NASHVILLE) 40516 (11.98/18.98)                       |  |               |
| 142       | 125       | 119        | 16         | JUANES ●  | Un Dia Normal  | 110           | 193       | 186       | 154        | 5                          | ROD STEWART   | Encore: The Very Best Of Rod Stewart Vol. 2            | 66            |
|           |           |            |            | SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]                   |  |               |           |           |            |                            | WARNER BROS. 73911 (18.98 CD)                                 |  |               |
| 143       | 126       | 101        | 12         | TRACE ADKINS  | Greatest Hits Collection, Volume I                               | 9             | 194       | 164       | 151        | 16                         | JOE BUDDEN  | Joe Budden   | 8             |
|           |           |            |            | CAPITOL (NASHVILLE) 81512 (10.98/18.98)                       |  |               |           |           |            |                            | DEF JAM 005057/IDJMG (10.98/18.98)                            |  |               |
| 144       | 132       | 105        | 3          | VARIOUS ARTISTS   | Radio Disney James Vol. 6  | 105           | 195       | 165       | 121        | 3                          | MY MORNING JACKET   | It Still Moves   | 121           |
|           |           |            |            | WALT DISNEY 860088 (12.98 CD)                                 |  |               |           |           |            |                            | ATO/RCA 52979/RMG (12.98 CD) [M]                              |  |               |
| 145       | 128       | 117        | 15         | BRAND NEW   | Deja Entendu   | 63            | 196       | 171       | 179        | 19                         | LIVE  | Birds Of Pray  | 28            |
|           |           |            |            | TRIPLE CROWN 82896/RAZDR & TIE (13.98 CD)                     |  |               |           |           |            |                            | RADIOACTIVE 000374/MCA (18.98 CD)                             |  |               |
| 146       | 124       | 115        | 27         | CELINE DION ▲ 2   | One Heart  | 2             | 197       | 189       | 166        | 18                         | SOUNDTRACK ●  | 2 Fast 2 Furious                                       | 5             |
|           |           |            |            | EPIC 87185/SONY MUSIC (12.98 EQ/18.98)                        |  |               |           |           |            |                            | DISTURBING THE PEACE/DEF JAM SOUTH 0004267/DJMG (12.98/18.98) |  |               |
| 147       | 133       | 112        | 25         | GINUWINE ●  | The Senior   | 6             | 198       | NEW       | 1          | THE FIRE THEFT             | The Fire Theft  | 198  |               |
|           |           |            |            | EPIC  |  |               |           |           |            |                            |   |  |               |



| OCTOBER 11 2003                                   |           |  |                                      | Billboard TOP INTERNET ALBUM SALES™ |           |  |                                       |
|---|-----------|--|--------------------------------------|-------------------------------------|-----------|--|---------------------------------------|
| Sales data and internet sales reports compiled by |           |  |                                      | Nielsen SoundScan                   |           |  |                                       |
| THIS WEEK   | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL                         | Title                                | THIS WEEK                           | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL                     | Title                                 |
| 1   | 16        | DAVE MATTHEWS RCA 55167/RMG  | <b>Some Devil</b>                    | 2                                   | 1         | THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SDNY MUSIC | <b>NUMBER 1</b><br>1 Week At Number 1 |
| 2   |           | OUTKAST ARISTA 50133*  | Speakerboxxx/The Love Below          | 1                                   | 2         | BAD BOYS II ▲  |                                       |
| 3   | 1         | WARREN ZEVON ARTEMIS 51156   | The Wind                             | 42                                  | 3         | THE LIZZIE MCGUIRE MOVIE ▲                                     |                                       |
| 4   | 3         | JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC                        | Heavier Things                       | 9                                   | 4         | FREAKY FRIDAY  |                                       |
| 5   |           | JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC           | The Essential Johnny Cash            | 126                                 | 5         | UNDERWORLD   |                                       |
| 6   | 5         | SEAL WARNER BROS. 47947  | Seal IV                              | 20                                  | 6         | CHICAGO ▲  |                                       |
| 7   | 6         | SENSES FAIL ORIVE-THRU 000155/MCA (M)                              | From The Depths Of Dreams (EP)       | -                                   | 7         | THE CHEETAH GIRLS (EP)   |                                       |
| 8   | 9         | MICHAEL MCDONALD MOTOVON 000651/UMRG                               | Motown                               | 51                                  | 8         | MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES                 |                                       |
| 9   | 7         | JOHNNY CASH ● AMERICAN 063339*/LOST HIGHWAY                        | American IV: The Man Comes Around    | 41                                  | 9         | HOLES  |                                       |
| 10  |           | EMMYLOU HARRIS NONESUCH 79805/AG                                   | Stumble Into Grace                   | 58                                  | 10        | CHARMED  |                                       |
| 11  |           | RUFUS WAINWRIGHT DREAMWORKS 000896/INTERSCOPE                      | Want One                             | 60                                  | 11        | PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL         |                                       |
| 12  |           | ELVIS COSTELLO DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GRDUP | North                                | 57                                  | 12        | 2 FAST 2 FURIOUS ●   |                                       |
| 13  |           | MANNHEIM STEAMROLLER AMERICAN GRAMMOPHON 1031                      | Halloween                            | -                                   | 13        | ONCE UPON A TIME IN MEXICO                                     |                                       |
| 14  | 4         | A PERFECT CIRCLE VIRGIN 80918*                                     | Thirteenth Step                      | 14                                  | 14        | AMERICAN JUNIORS: KIDS IN AMERICA                              |                                       |
| 15  |           | R. KELLY JIVE 55077/ZOMBA  | The R. In R&B Collection: Volume One | 4                                   | 15        | FREDDY VS. JASON   |                                       |
| 16  | 11        | NORAH JONES ▲ BLUE NOTE 32088* (M)                                 | Come Away With Me                    | 30                                  | 16        | O BROTHER, WHERE ART THOU? ▲                                   |                                       |
| 17  |           | JOHNNY CASH AMERICAN 586790*/LOST HIGHWAY                          | American Recordings                  | -                                   | 17        | LOST IN TRANSLATION  |                                       |
| 18  | 12        | COLDPLAY ▲ 2 CAPITOL 40504*  | A Rush Of Blood To The Head          | 27                                  | 18        | 8 MILE ▲ 4   |                                       |
| 19  |           | JOHNNY CASH AMERICAN/COLUMBIA 89691*/SONY MUSIC                    | American III: Solitary Man           | -                                   | 19        | DISNEY'S KIM POSSIBLE  |                                       |
| 20  | 13        | THE EARLY NOVEMBER DRIVE-THRU 060081/MCA                           | For All Of This (EP)                 | -                                   | 20        | DAREDEVIL: THE ALBUM ●   |                                       |
| 21  | 17        | JOSS STONE S-CURVE 42234 (M)                                       | The Soul Sessions (EP)               | -                                   | 21        | LIZZIE MCGUIRE ▲   |                                       |
| 22  | 14        | EVANESCENCE ▲ 2 WIND-UP 13063                                      | Fallen                               | 18                                  | 22        | WHAT A GIRL WANTS  |                                       |
| 23  |           | LIMP BIZKIT FLIP/INTERSCOPE 001235*/UNIVERSAL                      | Results May Vary                     | 3                                   | 23        | THE LORD OF THE RINGS: THE TWO TOWERS                          |                                       |
| 24  |           | NICKELBACK ROADRUNNER 618400/UMRG                                  | The Long Road                        | 6                                   | 24        | HOW TO LOSE A GUY IN 10 DAYS                                   |                                       |
| 25  | 22        | DAVID BOWIE ISO/COLUMBIA 90576/SONY MUSIC                          | Reality                              | 69                                  | 25        | AMERICAN WEDDING   |                                       |

| OCTOBER 11 2003        |           |  |  | Billboard TOP SOUNDTRACKS™ |           |  |  |
|------------------------|-----------|--|--|----------------------------|-----------|--|--|
| Sales data compiled by |           |  |  | Nielsen SoundScan          |           |  |  |
| THIS WEEK              | LAST WEEK | TITLE  | IMPRINT & NUMBER/DISTRIBUTING LABEL              | THIS WEEK                  | LAST WEEK | TITLE  | IMPRINT & NUMBER/DISTRIBUTING LABEL              |
| 1                      | 2         | THE FIGHTING TEMPTATIONS                               | MUSIC WORLD/COLUMBIA 90286/SDNY MUSIC            | 1                          | 2         | BAD BOYS II ▲  | BAD BOY 000716*/UMRG                             |
| 2                      | 1         | BAD BOYS II ▲  | BAD BOY 000716*/UMRG                             | 3                          | 3         | THE LIZZIE MCGUIRE MOVIE ▲                             | WALT DISNEY 860080                               |
| 3                      | 3         | THE LIZZIE MCGUIRE MOVIE ▲                             | WALT DISNEY 860080                               | 4                          | 4         | FREAKY FRIDAY  | HOLLYWOOD 162404                                 |
| 4                      | 4         | FREAKY FRIDAY  | HOLLYWOOD 162404                                 | 5                          | 5         | UNDERWORLD   | LAKESHORE 33781                                  |
| 5                      | 5         | UNDERWORLD   | LAKESHORE 33781                                  | 6                          | 6         | CHICAGO ▲  | EPIC 87018/SONY MUSIC                            |
| 6                      | 6         | CHICAGO ▲  | EPIC 87018/SONY MUSIC                            | 7                          | 7         | THE CHEETAH GIRLS (EP)                                 | WALT DISNEY 860126                               |
| 7                      | 7         | THE CHEETAH GIRLS (EP)                                 | WALT DISNEY 860126                               | 8                          | 8         | MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES         | UTV 000704/UME                                   |
| 8                      | 8         | MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES         | UTV 000704/UME                                   | 9                          | 9         | HOLES  | WALT DISNEY 860092                               |
| 9                      | 9         | HOLES  | WALT DISNEY 860092                               | 10                         | 10        | CHARMED  | PRIVATE MUSIC 52130/AAL                          |
| 10                     | 10        | CHARMED  | PRIVATE MUSIC 52130/AAL                          | 11                         | 9         | PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL | WALT DISNEY 860089                               |
| 11                     | 9         | PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL | WALT DISNEY 860089                               | 12                         | 13        | 2 FAST 2 FURIOUS ●                                     | DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG |
| 12                     | 13        | 2 FAST 2 FURIOUS ●                                     | DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG | 13                         | 12        | ONCE UPON A TIME IN MEXICO                             | MILAN 36038                                      |
| 13                     | 12        | ONCE UPON A TIME IN MEXICO                             | MILAN 36038                                      | 14                         | 10        | AMERICAN JUNIORS: KIDS IN AMERICA                      | 19/JIVE 55973/ZOMBA                              |
| 14                     | 10        | AMERICAN JUNIORS: KIDS IN AMERICA                      | 19/JIVE 55973/ZOMBA                              | 15                         | 11        | FREDDY VS. JASON                                       | ROADRUNNER 618347/UMRG                           |
| 15                     | 11        | FREDDY VS. JASON                                       | ROADRUNNER 618347/UMRG                           | 16                         | 17        | O BROTHER, WHERE ART THOU? ▲                           | LOST HIGHWAY/MERCURY 170069/UMRG                 |
| 16                     | 17        | O BROTHER, WHERE ART THOU? ▲                           | LOST HIGHWAY/MERCURY 170069/UMRG                 | 17                         | 24        | LOST IN TRANSLATION                                    | EMPEROR NORTON 7068*                             |
| 17                     | 24        | LOST IN TRANSLATION                                    | EMPEROR NORTON 7068*                             | 18                         | 15        | 8 MILE ▲ 4   | SHADY 493508*/INTERSCOPE                         |
| 18                     | 15        | 8 MILE ▲ 4   | SHADY 493508*/INTERSCOPE                         | 19                         | 19        | DISNEY'S KIM POSSIBLE                                  | WALT DISNEY 860097                               |
| 19                     | 19        | DISNEY'S KIM POSSIBLE                                  | WALT DISNEY 860097                               | 20                         | 14        | DAREDEVIL: THE ALBUM ●                                 | WIND-UP 13079                                    |
| 20                     | 14        | DAREDEVIL: THE ALBUM ●                                 | WIND-UP 13079                                    | 21                         | 21        | LIZZIE MCGUIRE ▲                                       | BUENA VISTA 860791/WALT DISNEY                   |
| 21                     | 21        | LIZZIE MCGUIRE ▲                                       | BUENA VISTA 860791/WALT DISNEY                   | 22                         | 23        | WHAT A GIRL WANTS                                      | ATLANTIC 83641/AG                                |
| 22                     | 23        | WHAT A GIRL WANTS                                      | ATLANTIC 83641/AG                                | 23                         | 22        | THE LORD OF THE RINGS: THE TWO TOWERS                  | WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.       |
| 23                     | 22        | THE LORD OF THE RINGS: THE TWO TOWERS                  | WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.       | 24                         | 18        | HOW TO LOSE A GUY IN 10 DAYS                           | VIRGIN 81522                                     |
| 24                     | 18        | HOW TO LOSE A GUY IN 10 DAYS                           | VIRGIN 81522                                     | 25                         | 16        | AMERICAN WEDDING                                       | UNIVERSAL 000744/UMRG                            |
| 25                     | 16        | AMERICAN WEDDING                                       | UNIVERSAL 000744/UMRG                            |                            |           |  |  |

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ●Albums with the greatest sales gain this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<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                 | Sarah Brightman 188       | Fabulous 87                                   | Norah Jones 30                  | Meat Loaf 85                      | Calvin Richardson 97              | Bubba Sparxxx 34                  | Experience 200                     |
| 50 Cent 24                      | Brooks & Dunn 114         | The Fire Theft 198                            | JS 168                          | MercyMe 70, 187                   | Juelz Santana 96                  | Staind 49                         | The Neptunes Present... Clones 29  |
| 311 191                         | Michael Buble 190         | Floetry 176                                   | Juanes 142                      | Metallica 101                     | Santana 118                       | Rod Stewart 130, 193              | Now 13 44                          |
| Trace Adkins 143                | Joe Budden 194            | Foo Fighters 175                              | Toby Keith 68                   | Steve Miller Band 77              | Saves The Day 115                 | Story Of The Year 160             | Radio Disney James Vol. 6 144      |
| Aesop Rock 112                  | Jimmy Buffett 127         | Fountains Of Wayne 138                        | Josh Kelley 180                 | Monica 125                        | George Strait 170                 | George Strait 170                 | Remembering Patsy Cline 122        |
| AFI 123                         | Chris Cagle 192           | Jeff Foxworthy 167                            | R. Kelly 4, 92                  | Montgomery Gentry 159             | The String Cheese Incident 157    | The String Cheese Incident 157    | State Property Presents: The Chain |
| Christina Aguilera 59           | Johnny Cash 41, 126       | Aretha Franklin 36                            | Kem 116                         | Jason Mraz 88                     | Switchfoot 148                    | Switchfoot 148                    | Gang Vol. II 113                   |
| The All-American Rejects 136    | Chayanne 186              | Fuel 15                                       | Kid Rock 135                    | MxPx 156                          | Three 6 Mafia 179                 | Three 6 Mafia 179                 | Totally Country Vol. 3 37          |
| Ashanti 31                      | Cher 73, 154              | Ginuwine 147                                  | Kidz Bop Kids 54                | Mya 89                            | Trice 169                         | Trice 169                         | Worship Together: I Could Sing Of  |
| The Ataris 82                   | Kenny Chesney 80          | Godsmack 111                                  | Avril Lavigne 129               | My Morning Jacket 195             | Thursday 46                       | Thursday 46                       | Your Love Forever 100              |
| Atmosphere 83                   | Chingy 16                 | Good Charlotte 45                             | Murphy Lee 8                    | Nappy Roots 75                    | T.I. 56                           | T.I. 56                           | WOW Worship (Yellow) 139           |
| Audioslave 65                   | Kelly Clarkson 71         | Amy Grant 181                                 | Annie Lennox 128                | Nelly 162                         | Justin Timberlake 72              | Justin Timberlake 72              | Vertical Horizon 61                |
| Baby Bash 48                    | Coldplay 27               | Grateful Dead 107                             | Lil Jon & The East Side Boyz 23 | Nickelback 6                      | Train 109                         | Train 109                         | Rufus Wainwright 60                |
| Erykah Badu 17                  | Elvis Costello 57         | Pat Green 103                                 | Limp Bizkit 3                   | Stacie Orrico 120                 | Trapt 86                          | Trapt 86                          | Clay Walker 137                    |
| David Banner 151                | Dashboard Confessional 66 | Josh Groban 132                               | Linkin Park 25                  | OutKast 1                         | Obie Trice 5                      | Obie Trice 5                      | The White Stripes 63               |
| The Beach Boys 104              | Celine Dion 146           | Anthony Hamilton 33                           | Live 196                        | Brad Paisley 134                  | Shania Twain 53                   | Shania Twain 53                   | CeCe Winans 90                     |
| Dierks Bentley 102              | Dixie Chicks 199          | Emmylou Harris 58                             | Lonestarr 62                    | Pantera 38                        | Uncle Kracker 153                 | Uncle Kracker 153                 | Wynonna 150                        |
| Beyonce 12                      | DMX 7                     | Iron Maiden 124                               | Patty Loveless 171              | Luciano Pavarotti 185             | Keith Urban 98                    | Keith Urban 98                    | Yellowcard 133                     |
| Black Eyed Peas 52              | Hilary Duff 10            | The Isley Brothers Featuring Ronald Isley 140 | Lynyrd Skynyrd 93               | The Fighting Temptations 19       | Luther Vandross 47                | Luther Vandross 47                | Ying Yang Twins 26                 |
| Black Rebel Motorcycle Club 189 | Dwele 164                 | Alan Jackson 13                               | Yo-Yo Ma 105                    | Freaky Friday 76                  | VARIOUS ARTISTS                   | VARIOUS ARTISTS                   | Neil Young & Crazy Horse 141       |
| Mary J. Blige 22                | E-40 95                   | Jane's Addiction 152                          | Maroon5 74                      | Holes 161                         | Def Jam Recordings Presents Music | Def Jam Recordings Presents Music | YoungBloodZ 32                     |
| Michael Bolton 155              | Eminem 117                | Jewel 119                                     | matchbox twenty 50              | The Lizzie McGuire Movie 40       | Inspired By Scarface 106          | Inspired By Scarface 106          | Warren Zevon 42                    |
| David Bowie 69                  | Gloria Estefan 39         | Buddy Jewell 172                              | Dave Matthews 2                 | Martin Scorsese Presents The Best | iWorship A Total Worship          | iWorship A Total Worship          | Zoegirl 184                        |
| Bow Wow 64                      | Evanescence 18            | Jack Johnson 110                              | John Mayer 9, 67                | Of The Blues 121                  | Worship Vol. 2 165                | Worship Vol. 2 165                | Rob Zombie 11                      |
| Michelle Branch 81              | Sara Evans 158            |   | Michael McDonald 51             | Pirates Of The Caribbean: The     |                                   |                                   | ZZ Top 183                         |
| Brand New 145                   |                           |   | Tim McGraw 99                   | Curse Of The Black Pearl 182      |                                   |                                   |                                    |
|                                 |                           |   |                                 | Underworld 84                     |                                   |                                   |                                    |

# Over The Counter

Continued from page 85

schedule that had the pair visit "Late Show With David Letterman," "Live With Regis and Kelly" and MTV's "Total Request Live."

This is OutKast's first No. 1 on the big chart and its second on Top R&B/Hip-Hop Albums. The 510,000-unit start is the largest week for a double album since Jay-Z's "The Black Album 2" opened with 545,000 last November.

**TOP HEAVY:** Thanks in large part to the stacked Sept. 23 album slate that accounts for the top six rungs, each of the top 10 albums beats 100,000 copies, while the new Rob

Zombie CD/DVD combo comes close (No. 11, 94,500).

The Billboard 200 has not seen this many members of the 100,000 club since the May 3 issue, when Easter-week traffic saw each of the top 13 exceed that mark. It has been more than one year—since the issue dated Aug. 24, 2002—that each of the top 10 sold that many in a non-holiday frame.

Three consecutive weeks of album gains over the same week of the prior year might not quite merit a bottle of champagne when year-to-date volume still trails 2002 by 7.4%, but perhaps we could pop open a cold duck?

Traditional music stores reap most of the rewards this week, with record chains, moving 6.4 million copies in the frame, up 20% over the comparative 2002 week. Department stores' album sales (4.1 million) are 16.6% ahead of their prior-year volume.

The industry has not seen three straight gains over prior-year album sales since third-quarter 2001, when there were eight consecutive spikes from the week ended July 29 through the one that ended Sept. 9.

The terrorist attacks of Sept. 11, 2001, put a damper on sales the following week. File swapping and CD burners have chilled the numbers even more since that fateful week.

**WIRED:** The Dave Matthews Band's Sept. 24 concert at Central Park in New York, a huge promotion on aol.com and radio ads placed in support of the AOL campaign helped stoke sales of Matthews' solo album, "Some Devil."

Internet sales account for almost 19% of that album's first-week sales, a scarily big portion when you consider that Web sites account for less than 5% of the week's overall album sales.

Matthews leads Top Internet

Album Sales with 88,000 copies, by far the largest sum that chart has seen since it bowed in 1999.

The singer and his band own the three largest weeks in that chart's young history. Dave Matthews



Band's "Busted Stuff" holds second place, having started with 58,500 copies last summer. Its "Everyday" led the Internet list with 29,000 when it bowed in 2001.

Note that Top Internet Album Sales only reflects physical albums sold on the Web. Albums sold via downloads have counted toward most of the *Billboard* album charts since halfway through 2003, but those numbers are not factored on the Top Internet list.

**SWIMMING UPSTREAM:** With 20 new titles entering inside The Billboard 200's top half—including nine new titles in the first 15 slots—most of the albums that show gains in the top 100 get jostled into lower chart ranks.

Alan Jackson, for example, gets pushed down five places to No. 13, despite a 12% increase.

Other bulleted albums that get displaced belong to Chingy, Evanescence, Linkin Park, John Mayer, Kelly Clarkson, Cher and Michelle Branch, among others (Nos. 16, 18, 25, 31, 67, 71, 73, 77, 79 and 81).



OCTOBER 11 2003  
**Billboard**® **TOP POP CATALOG**™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST   | Title |
|-----------|-----------|------------|----------------|--|-------|
|           |           |            |                | Sales data compiled by Nielsen SoundScan   |       |
|           |           |            |                | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL   |       |
|           |           |            |                | <b>NUMBER 1</b> 3 Weeks At Number 1<br><b>1</b> <b>1</b> <b>1</b> <b>48</b> <b>JOHNNY CASH</b> ▲ <b>16 Biggest Hits</b><br><small>LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)</small> |       |
|           |           |            |                | <b>2</b> <b>3</b> <b>4</b> <b>149</b> <b>TIM MCGRAW</b> ▲<br><small>CURB 7378 (12.98/18.98)</small> <b>Greatest Hits</b>   |       |
|           |           |            |                | <b>3</b> <b>2</b> <b>2</b> <b>119</b> <b>COLDPLAY</b> ▲<br><small>NET/WBER 30162/CAPITOL (11.98/17.98) [M]</small> <b>Parachutes</b>   |       |
|           |           |            |                | <b>4</b> <b>5</b> <b>3</b> <b>738</b> <b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> <b>Legend</b>  |       |
|           |           |            |                | <b>5</b> <b>7</b> <b>7</b> <b>154</b> <b>THE BEATLES</b> ▲<br><small>APPLE 24325/CAPITOL (12.98/18.98)</small> <b>1</b>  |       |
|           |           |            |                | <b>6</b> <b>6</b> <b>9</b> <b>464</b> <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>6</sup> <b>Greatest Hits</b><br><small>CAPITOL 30334 (10.98/15.98)</small>                                  |       |
|           |           |            |                | <b>7</b> <b>9</b> <b>5</b> <b>136</b> <b>PINK FLOYD</b> ◆ <sup>15</sup> <b>Dark Side Of The Moon</b><br><small>CAPITOL 46001* (10.98/15.98)</small>  |       |
|           |           |            |                | <b>8</b> <b>4</b> <b>—</b> <b>104</b> <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> <b>Greatest Hits</b><br><small>RCA (NASHVILLE) 67012/RLG (12.98/18.98)</small>   |       |
|           |           |            |                | <b>9</b> <b>8</b> <b>6</b> <b>428</b> <b>METALLICA</b> ◆ <sup>13</sup> <b>Metallica</b><br><small>ELEKTRA 61113/VEG (11.98/17.98)</small>  |       |
|           |           |            |                | <b>10</b> <b>10</b> <b>10</b> <b>153</b> <b>LINKIN PARK</b> ▲ <sup>8</sup> <b>[Hybrid Theory]</b><br><small>WARNER BRDS 47755 (12.98/18.98)</small>  |       |
|           |           |            |                | <b>11</b> <b>17</b> <b>21</b> <b>122</b> <b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup> <b>Greatest Hits</b><br><small>COLUMBIA 67060/SONY MUSIC (10.98 EQ/17.98)</small>                                     |       |
|           |           |            |                | <b>12</b> <b>13</b> <b>17</b> <b>177</b> <b>CELINE DION</b> ▲ <sup>6</sup> <b>All The Way...A Decade Of Song</b><br><small>550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)</small>                    |       |
|           |           |            |                | <b>13</b> <b>15</b> <b>15</b> <b>77</b> <b>BARRY WHITE</b> ▲<br><small>MERCURY 522459/DJMG (11.98/18.98)</small> <b>All Time Greatest Hits</b>   |       |
|           |           |            |                | <b>14</b> <b>11</b> <b>14</b> <b>157</b> <b>KENNY CHESNEY</b> ▲ <sup>3</sup> <b>Greatest Hits</b><br><small>BNA 67976/RLG (12.98/18.98)</small>  |       |
|           |           |            |                | <b>\$ GREATEST GAINER \$</b><br><b>15</b> <b>20</b> <b>28</b> <b>462</b> <b>AC/DC</b> ◆ <sup>19</sup> <b>Back In Black</b><br><small>LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)</small>                |       |
|           |           |            |                | <b>16</b> <b>14</b> <b>18</b> <b>132</b> <b>RASCAL FLATTS</b> ▲<br><small>LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]</small> <b>Rascal Flatts</b>  |       |
|           |           |            |                | <b>17</b> <b>16</b> <b>13</b> <b>307</b> <b>SHANIA TWAIN</b> ◆ <sup>19</sup> <b>Come On Over</b><br><small>MERCURY 536003/UMG (12.98/18.98)</small>  |       |
|           |           |            |                | <b>18</b> <b>18</b> <b>16</b> <b>32</b> <b>FRANK SINATRA</b> ● <b>Classic Sinatra: His Great Performances 1953-1960</b><br><small>CAPITOL 23502 (11.98/17.98)</small>                                  |       |
|           |           |            |                | <b>19</b> <b>21</b> <b>19</b> <b>306</b> <b>QUEEN</b> ▲ <sup>7</sup> <b>Greatest Hits</b><br><small>HOLLYWOOD 161265 (11.98/17.98)</small>   |       |
|           |           |            |                | <b>20</b> <b>19</b> <b>24</b> <b>177</b> <b>DISTURBED</b> ▲ <sup>3</sup> <b>The Sickness</b><br><small>GIANT 24738/WARNER BRDS (11.98/17.98) [M]</small>   |       |
|           |           |            |                | <b>21</b> <b>23</b> <b>30</b> <b>334</b> <b>JOURNEY</b> ◆ <sup>10</sup> <b>Journey's Greatest Hits</b><br><small>COLUMBIA 44493/SONY MUSIC (11.98 EQ/17.98)</small>                                    |       |
|           |           |            |                | <b>22</b> <b>12</b> <b>8</b> <b>3</b> <b>JOHNNY CASH</b> ▲<br><small>LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (5.98 EQ/9.98)</small> <b>Super Hits</b>   |       |
|           |           |            |                | <b>23</b> <b>22</b> <b>11</b> <b>325</b> <b>ABBA</b> ▲ <sup>6</sup> <b>Gold - Greatest Hits</b><br><small>POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)</small>  |       |
|           |           |            |                | <b>26</b> <b>35</b> <b>4</b> <b>4</b> <b>SIMON &amp; GARFUNKEL</b> ● <b>The Best Of Simon &amp; Garfunkel</b><br><small>LEGACY/COLUMBIA 66022/SONY MUSIC (18.98 EQ CD)</small>                         |       |
|           |           |            |                | <b>25</b> <b>28</b> <b>25</b> <b>140</b> <b>EMINEM</b> ▲ <sup>8</sup> <b>The Marshall Mathers LP</b><br><small>WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)</small>                                  |       |
|           |           |            |                | <b>26</b> <b>29</b> <b>31</b> <b>81</b> <b>ORIGINAL BROADWAY CAST RECORDING</b> ● <b>Mamma Mia!</b><br><small>DECCA BROADWAY 543115 (18.98 CD)</small>   |       |
|           |           |            |                | <b>27</b> <b>24</b> <b>22</b> <b>86</b> <b>JACK JOHNSON</b> ▲<br><small>ENJOY/UNIVERSAL 960994*/UMRG (18.98 CD) [M]</small> <b>Brushfire Fairytales</b>  |       |
|           |           |            |                | <b>28</b> <b>33</b> <b>20</b> <b>206</b> <b>PHIL COLLINS</b> ▲ <sup>2</sup> <b>...Hits</b><br><small>FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)</small>  |       |
|           |           |            |                | <b>29</b> <b>RE-ENTRY</b> <b>69</b> <b>RADIOHEAD</b> ▲<br><small>CAPITOL 55229 (11.98/17.98)</small> <b>OK Computer</b>  |       |
|           |           |            |                | <b>30</b> <b>32</b> <b>27</b> <b>107</b> <b>GOOD CHARLOTTE</b> ●<br><small>DAYLIGHT/EPIC 85845/SONY MUSIC (13.98 EQ CD) [M]</small> <b>Good Charlotte</b>  |       |
|           |           |            |                | <b>31</b> <b>25</b> <b>12</b> <b>284</b> <b>PATSY CLINE</b> ▲ <sup>9</sup> <b>12 Greatest Hits</b><br><small>DECCA/NASHVILLE 000012/UMGN (6.98/11.98)</small>  |       |
|           |           |            |                | <b>32</b> <b>44</b> <b>46</b> <b>534</b> <b>GUNS N' ROSES</b> ◆ <sup>15</sup> <b>Appetite For Destruction</b><br><small>GEFFEN 42418/INTERSCOPE (12.98/18.98)</small>                                  |       |
|           |           |            |                | <b>33</b> <b>31</b> <b>32</b> <b>406</b> <b>MADONNA</b> ◆ <sup>10</sup> <b>The Immaculate Collection</b><br><small>SIRE 26440*/WARNER BRDS (13.98/18.98)</small>                                       |       |
|           |           |            |                | <b>34</b> <b>35</b> <b>39</b> <b>453</b> <b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>3</sup> <b>Greatest Hits</b><br><small>MCA 110813 (12.98/18.98)</small>   |       |
|           |           |            |                | <b>35</b> <b>RE-ENTRY</b> <b>206</b> <b>SADE</b> ▲ <sup>4</sup> <b>The Best Of Sade</b><br><small>EPIC 85287/SONY MUSIC (12.98 EQ/18.98)</small>   |       |
|           |           |            |                | <b>36</b> <b>40</b> <b>42</b> <b>237</b> <b>KID ROCK</b> ◆ <sup>11</sup> <b>Devil Without A Cause</b><br><small>TOP DDOG/LAVA 83119*/AG (12.98/18.98) [M]</small>                                      |       |
|           |           |            |                | <b>37</b> <b>37</b> <b>41</b> <b>199</b> <b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> <b>The Greatest Hits Collection</b><br><small>ARISTA NASHVILLE 18852/RLG (12.98/18.98)</small>                        |       |
|           |           |            |                | <b>38</b> <b>47</b> <b>49</b> <b>296</b> <b>DIXIE CHICKS</b> ◆ <sup>12</sup> <b>Wide Open Spaces</b><br><small>MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]</small>                                  |       |
|           |           |            |                | <b>39</b> <b>41</b> <b>34</b> <b>509</b> <b>METALLICA</b> ▲ <sup>6</sup> <b>Master Of Puppets</b><br><small>ELEKTRA 60439/VEG (11.98/18.98)</small>  |       |
|           |           |            |                | <b>40</b> <b>NEW</b> <b>1</b> <b>HOT SHOT DEBUT</b> <b>Greatest Hits</b><br><b>EARTH, WIND &amp; FIRE</b><br><small>LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)</small>                          |       |
|           |           |            |                | <b>41</b> <b>38</b> <b>33</b> <b>144</b> <b>SOUNDTRACK</b> ▲ <b>O Brother, Where Art Thou?</b><br><small>LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)</small>  |       |
|           |           |            |                | <b>42</b> <b>RE-ENTRY</b> <b>88</b> <b>DIDO</b> ▲ <sup>4</sup> <b>No Angel</b><br><small>ARISTA 19025* (12.98/18.98) [M]</small>   |       |
|           |           |            |                | <b>43</b> <b>42</b> <b>—</b> <b>82</b> <b>NICKELBACK</b> ▲ <sup>5</sup> <b>Silver Side Up</b><br><small>ROADRUNNER/ 618485/DJMG (12.98/18.98)</small>  |       |
|           |           |            |                | <b>44</b> <b>39</b> <b>—</b> <b>211</b> <b>ALAN JACKSON</b> ▲ <sup>5</sup> <b>The Greatest Hits Collection</b><br><small>ARISTA NASHVILLE 18801/RLG (12.98/18.98)</small>                              |       |
|           |           |            |                | <b>45</b> <b>43</b> <b>38</b> <b>58</b> <b>THE WHITE STRIPES</b> ● <b>White Blood Cells</b><br><small>THIRD MAN 27124*/V2 (18.98 CD) [M]</small>   |       |
|           |           |            |                | <b>46</b> <b>30</b> <b>37</b> <b>193</b> <b>SIMON &amp; GARFUNKEL</b> ◆ <sup>10</sup> <b>Greatest Hits</b><br><small>COLUMBIA 31350/SONY MUSIC (10.98 EQ/17.98)</small>                                |       |
|           |           |            |                | <b>47</b> <b>46</b> <b>47</b> <b>96</b> <b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup> <b>Toxicity</b><br><small>AMERICAN/COLUMBIA 62240*/SONY MUSIC (12.98 EQ/18.98)</small>                                  |       |
|           |           |            |                | <b>48</b> <b>RE-ENTRY</b> <b>160</b> <b>ENYA</b> ▲ <sup>2</sup> <b>Paint The Sky With Stars - The Best Of Enya</b><br><small>REPRISE 46835/WARNER BRDS. (12.98/18.98)</small>                          |       |
|           |           |            |                | <b>49</b> <b>NEW</b> <b>73</b> <b>LIMP BIZKIT</b> ▲ <sup>6</sup> <b>Chocolate Starfish And The Hot Dog Flavored Water</b><br><small>FLIP 490759*/INTERSCOPE (12.98/18.98)</small>                      |       |
|           |           |            |                | <b>50</b> <b>RE-ENTRY</b> <b>344</b> <b>DEF LEPPARD</b> ▲ <sup>3</sup> <b>Vault - Greatest Hits 1980-1995</b><br><small>MERCURY 528718/DJMG (11.98/18.98)</small>                                      |       |

OCTOBER 11 2003  
**Billboard**® **TOP HEATSEEKERS**™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST   | Title |
|-----------|-----------|------------|----------------|--|-------|
|           |           |            |                | Sales data compiled by Nielsen SoundScan   |       |
|           |           |            |                | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL   |       |
|           |           |            |                | <b>NUMBER 1 / HOT SHOT DEBUT</b> 1 Week At Number 1<br><b>1</b> <b>NEW</b> <b>1</b> <b>AESOP ROCK</b> <b>Bazooka Tooth</b><br><small>DEFINITE JUX 68* (16.98 CD)</small> |       |
|           |           |            |                | <b>2</b> <b>3</b> <b>3</b> <b>16</b> <b>FOUNTAINS OF WAYNE</b> <b>Welcome Interstate Managers</b><br><small>S-CURVE 90875/VIRGIN (18.98 CD)</small>                      |       |
|           |           |            |                | <b>3</b> <b>2</b> <b>1</b> <b>71</b> <b>JUANES</b> ● <b>Un Dia Normal</b><br><small>SURCO 017532/UNIVERSAL LATINO (16.98 CD)</small>                                     |       |
|           |           |            |                | <b>4</b> <b>NEW</b> <b>1</b> <b>THE STRING CHEESE INCIDENT</b> <b>Untying The Not</b><br><small>SCI FIDELITY 1015 (17.98 CD)</small>                                     |       |
|           |           |            |                | <b>5</b> <b>1</b> <b>—</b> <b>2</b> <b>STORY OF THE YEAR</b> <b>Page Avenue</b><br><small>MAVERICK 48438/WARNER BRDS. (12.98 CD)</small>                                 |       |
|           |           |            |                | <b>6</b> <b>6</b> <b>10</b> <b>19</b> <b>DWELE</b> <b>Subject</b><br><small>VIRGIN 80919* (9.98 CD)</small>  |       |
|           |           |            |                | <b>\$ GREATEST GAINER \$</b><br><b>7</b> <b>12</b> <b>13</b> <b>16</b> <b>DAMIEN RICE</b> <b>O</b><br><small>DRM 4850/VECTRA (18.98 CD)</small>                          |       |
|           |           |            |                | <b>8</b> <b>10</b> <b>5</b> <b>16</b> <b>JOSH KELLEY</b> <b>For The Ride Home</b><br><small>HOLLYWOOD 162377 (9.98 CD)</small>   |       |
|           |           |            |                | <b>9</b> <b>4</b> <b>—</b> <b>2</b> <b>ZOEGRIL</b> <b>Different Kind Of Free</b><br><small>SPARROW 80666 (18.98 CD)</small>  |       |
|           |           |            |                | <b>10</b> <b>7</b> <b>2</b> <b>3</b> <b>MY MORNING JACKET</b> <b>It Still Moves</b><br><small>ATO/RCA 52979/RMG (12.98 CD)</small>                                       |       |
|           |           |            |                | <b>11</b> <b>NEW</b> <b>1</b> <b>THE FIRE THEFT</b> <b>The Fire Theft</b><br><small>RYKODISC 10642 (12.98 CD)</small>  |       |
|           |           |            |                | <b>12</b> <b>18</b> <b>19</b> <b>10</b> <b>THREE DAYS GRACE</b> <b>Three Days Grace</b><br><small>JIVE 53479/ZOMBA (12.98 CD)</small>                                    |       |
|           |           |            |                | <b>13</b> <b>8</b> <b>4</b> <b>4</b> <b>ALEJANDRO SANZ</b> <b>No Es Lo Mismo</b><br><small>WARNER LATINA 60616 (18.98 CD)</small>  |       |
|           |           |            |                | <b>14</b> <b>NEW</b> <b>1</b> <b>GARY ANGLIN AND THE VOICES OF CCC</b> <b>Gary Anglin And The Voices Of CCC</b><br><small>EAGLE 20021 (18.98 CD)</small>                 |       |
|           |           |            |                | <b>15</b> <b>5</b> <b>—</b> <b>2</b> <b>SHELBY LYNNE</b> <b>Identity Crisis</b><br><small>CAPITOL 90508 (18.98 CD)</small>   |       |
|           |           |            |                | <b>16</b> <b>16</b> <b>16</b> <b>24</b> <b>HOT HOT HEAT</b> <b>Make Up The Breakdown</b><br><small>SUB POP 70599* (12.98 CD)</small>                                     |       |
|           |           |            |                | <b>17</b> <b>17</b> <b>17</b> <b>40</b> <b>SMOKIE NORFUL</b> <b>I Need You Now</b><br><small>EMI GOSPEL 20374 (9.98/16.98)</small>                                       |       |
|           |           |            |                | <b>18</b> <b>9</b> <b>8</b> <b>4</b> <b>KINGS OF LEON</b> <b>Youth &amp; Young Manhood</b><br><small>RCA 52394/RMG (12.98 CD)</small>                                    |       |
|           |           |            |                | <b>19</b> <b>15</b> <b>6</b> <b>6</b> <b>CONJUNTO PRIMAVERA</b> <b>Decide Tu</b><br><small>FONOVISA 350875/UG (14.98 CD)</small>   |       |
|           |           |            |                | <b>20</b> <b>19</b> <b>12</b> <b>8</b> <b>LOS BUKIS</b> <b>25 Joyas Musicales</b><br><small>FONOVISA 350895/UG (14.98 CD)</small>  |       |
|           |           |            |                | <b>21</b> <b>13</b> <b>—</b> <b>2</b> <b>JOSS STONE</b> <b>The Soul Sessions (EP)</b><br><small>S-CURVE 42734 (9.98 CD)</small>  |       |
|           |           |            |                | <b>22</b> <b>NEW</b> <b>1</b> <b>SIX FEET UNDER</b> <b>Bringer Of Blood</b><br><small>METAL BLADE 14444 (18.98 CD)</small>   |       |
|           |           |            |                | <b>23</b> <b>24</b> <b>21</b> <b>14</b> <b>AKWID</b> <b>Proyecto Akwid</b><br><small>HEADLINERS/UNIVISION 31015/UG (14.98 CD)</small>                                    |       |
|           |           |            |                | <b>24</b> <b>22</b> <b>20</b> <b>24</b> <b>THE STARTING LINE</b> <b>Say It Like You Mean It</b><br><small>DRIVE THRU 060063/MCA (12.98 CD)</small>                       |       |
|           |           |            |                | <b>25</b> <b>11</b> <b>—</b> <b>2</b> <b>BILLY TALENT</b> <b>Billy Talent</b><br><small>ATLANTIC 83614/AG (12.98 CD)</small>   |       |
|           |           |            |                | <b>26</b> <b>26</b> <b>24</b> <b>35</b> <b>INTERPOL</b> <b>Turn On The Bright Lights</b><br><small>MATADOR 545* (16.98 CD)</small>                                       |       |
|           |           |            |                | <b>27</b> <b>NEW</b> <b>1</b> <b>MORBID ANGEL</b> <b>Heretic</b><br><small>EARACHE 272 (16.98 CD)</small>  |       |
|           |           |            |                | <b>28</b> <b>25</b> <b>27</b> <b>44</b> <b>TAKING BACK SUNDAY</b> <b>Tell All Your Friends</b><br><small>VICTORY 176 (12.98 CD)</small>                                  |       |
|           |           |            |                | <b>29</b> <b>28</b> <b>23</b> <b>7</b> <b>SHERRIE AUSTIN</b> <b>Streets Of Heaven</b><br><small>BROKEN BOW 75872 (18.98 CD)</small>                                      |       |
|           |           |            |                | <b>30</b> <b>NEW</b> <b>1</b> <b>MATCHBOOK ROMANCE</b> <b>Stories And Alibis</b><br><small>EPITAPH 86660* (12.98 CD)</small>   |       |
|           |           |            |                | <b>31</b> <b>23</b> <b>35</b> <b>21</b> <b>VICKIE WINANS</b> <b>Bringing It All Together</b><br><small>VERITY 43214/ZOMBA (11.98/18.98)</small>                          |       |
|           |           |            |                | <b>32</b> <b>20</b> <b>11</b> <b>4</b> <b>THE RAVEONETTES</b> <b>Chain Gang Of Love</b><br><small>COLUMBIA 90353/SONY MUSIC (12.98 EQ CD)</small>                        |       |
|           |           |            |                | <b>33</b> <b>NEW</b> <b>1</b> <b>THE RIDDLER</b> <b>Dance Mix NYC - Vol. 4</b><br><small>TOMMY BOY 1575 (19.98 CD)</small>   |       |
|           |           |            |                | <b>34</b> <b>30</b> <b>22</b> <b>10</b> <b>GAVIN DEGRAW</b> <b>Chariot</b><br><small>J20096/RMG (11.98 CD)</small>   |       |
|           |           |            |                | <b>35</b> <b>NEW</b> <b>1</b> <b>PEACHES</b> <b>Fatherfucker</b><br><small>XL 1717/BEGGARS GROUP (15.98 CD)</small>  |       |
|           |           |            |                | <b>36</b> <b>48</b> <b>41</b> <b>27</b> <b>KINDRED THE FAMILY SOUL</b> <b>Surrender To Love</b><br><small>ROBERT BEACH/EPIC 96491/SONY MUSIC (13.98 EQ CD)</small>       |       |
|           |           |            |                | <b>37</b> <b>27</b> <b>33</b> <b>8</b> <b>HIDDEN RANDOLPH &amp; THE FAMILY BAND</b> <b>Unclassified</b><br><small>DARE 48472/WARNER BRDS. (18.98 CD)</small>             |       |
|           |           |            |                | <b>38</b> <b>31</b> <b>34</b> <b>21</b> <b>SENSES FAIL</b> <b>From The Depths Of Dreams (EP)</b><br><small>DRIVE THRU 060155/MCA (18.98 CD)</small>                      |       |
|           |           |            |                | <b>39</b> <b>NEW</b> <b>1</b> <b>GRUPO EXTERMINADOR</b> <b>Nuestra Historia</b><br><small>FONOVISA 350969/UG (13.98 CD)</small>  |       |
|           |           |            |                | <b>40</b> <b>41</b> <b>38</b> <b>15</b> <b>THE POSTAL SERVICE</b> <b>Give Up</b><br><small>SUB POP 595 (14.98 CD)</small>  |       |
|           |           |            |                | <b>41</b> <b>33</b> <b>37</b> <b>11</b> <b>JEREMY CAMP</b> <b>Stay</b><br><small>BEC 40456 (16.98 CD)</small>  |       |
|           |           |            |                | <b>42</b> <b>NEW</b> <b>1</b> <b>BAD BOY BILL</b> <b>Behind The Decks</b><br><small>SYSTEM 1020 (19.98 CD/OVD) [M]</small>   |       |
|           |           |            |                | <b>43</b> <b>36</b> <b>31</b> <b>29</b> <b>CRAIG MORGAN</b> <b>I Love It</b><br><small>BROKEN BOW 77567 (13.98 CD)</small>   |       |
|           |           |            |                | <b>44</b> <b>32</b> <b>26</b> <b>6</b> <b>THE DANDY WARHOLS</b> <b>Welcome To The Monkey House</b><br><small>CAPITOL 84368 (18.98 CD)</small>                            |       |
|           |           |            |                | <b>45</b> <b>NEW</b> <b>1</b> <b>BLEEDING THROUGH</b> <b>This Is Love, This Is Murderous</b><br><small>TRUSTKILL 47 (14.98 CD)</small>                                   |       |
|           |           |            |                | <b>46</b> <b>NEW</b> <b>1</b> <b>LATIF</b> <b>Love In The First</b><br><small>MOTOWN 000517/UMRG (12.98 CD)</small>  |       |
|           |           |            |                | <b>47</b> <b>46</b> <b>28</b> <b>7</b> <b>BIG GIPP</b> <b>Mutant Mindframe</b><br><small>GOODIE MOB/IN THE PAINT 8481/KOCH (18.98 CD)</small>                            |       |
|           |           |            |                | <b>48</b> <b>14</b> <b>47</b> <b>5</b> <b>LOS LONELY BOYS</b> <b>Los Lonely Boys</b><br><small>DR 80305 (13.98 CD)</small>   |       |
|           |           |            |                | <b>49</b> <b>35</b> <b>29</b> <b>11</b> <b>SHINEDOWN&lt;/</b>  |       |



# OCTOBER 11 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title   |
|-----------|-----------|----------------|---------------------------------------|-------------------------------------|---|
| 1         | 1         | 5              | SOUNDTRACK                            | UMG 000704/UMG                      | <b>NUMBER 1</b><br>Martin Scorsese Presents The Best Of The Blues |
| 2         | 3         | 3              | JOHN MELLENCAMP                       | COLUMBIA 90133/SONY MUSIC           | Trouble No More   |
| 3         | 2         | 2              | VARIOUS ARTISTS                       | NARM 50009                          | Get The Blues Vol. 2  |
| 4         | 7         | 7              | SOUNDTRACK                            | HIP-O/LEGACY/COLUMBIA 000393/UMG    | Martin Scorsese Presents The Blues: A Musical Journey             |
| 5         | 6         | 6              | STEVIE RAY VAUGHAN                    | LEGACY/EPIC 9449/SONY MUSIC         | Martin Scorsese Presents The Blues: Stevie Ray Vaughan            |
| 6         | 4         | 4              | JIMI HENDRIX                          | EXPERIENCE HENDRIX/MCA 000698/UMG   | Martin Scorsese Presents The Blues: Jimi Hendrix                  |
| 7         | 5         | 5              | TYRONE DAVIS                          | FUTURE 1005                         | Come To Daddy   |
| 8         | 8         | 8              | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE | LEGACY/EPIC 85423/SONY MUSIC        | The Essential Stevie Ray Vaughan And Double Trouble               |
| 9         | 12        | 12             | ERIC CLAPTON                          | POLYDOR/CHRISTIAN MUSIC 000796/UMG  | Martin Scorsese Presents The Blues: Eric Clapton                  |
| 10        | 10        | 10             | THE ALLMAN BROTHERS                   | MERCURY/CHRISTIAN MUSIC 000580/UMG  | Martin Scorsese Presents The Blues: The Allman Brothers Band      |
| 11        | 13        | 13             | KEB' MO'                              | OKEH/LEGACY 90496/SONY MUSIC        | Martin Scorsese Presents The Blues: Keb' Mo'                      |
| 12        | NEW       | 1              | ROBERT PALMER                         | COMPENDIA 4886                      | Drive   |
| 13        | 9         | 9              | VARIOUS ARTISTS                       | THE RIGHT STUFF 90082/CAPITOL       | Harley Davidson Motor Cycles: Roadhouse Blues                     |
| 14        | NEW       | 1              | MUDDY WATERS                          | HIP-O/LEGACY 000482/UMG             | Martin Scorsese Presents The Blues: Muddy Waters                  |
| 15        | 14        | 14             | SUSAN TEDESCHI                        | AT&T 751146/ARTEMIS [M]             | Wait For Me   |

# OCTOBER 11 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                     | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title  |
|-----------|-----------|----------------|----------------------------|-------------------------------------|--|
| 1         | 1         | 46             | SEAN PAUL                  | VP/ATLANTIC 83620/7AG               | <b>NUMBER 1</b><br>Dutty Rock                    |
| 2         | 2         | 2              | VARIOUS ARTISTS            | VP/ATLANTIC 83654/7AG               | Reggae Gold 2003                                 |
| 3         | 3         | 3              | VARIOUS ARTISTS            | RAZOR & TIE 89062                   | Rasta Jamz                                       |
| 4         | 4         | 4              | WAYNE WONDER               | VP/ATLANTIC 83628/7AG               | No Holding Back                                  |
| 5         | 5         | 5              | ZIGGY MARLEY               | PRIVATE MUSIC/VICTOR 11536/A&L      | Dragonfly  |
| 6         | 6         | 6              | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND 000516/IDJMG       | Bob Marley & The Wailers Live At The Roxy        |
| 7         | 7         | 7              | SIZZLA                     | VP 1649*                            | Da Real Thing                                    |
| 8         | 8         | 8              | SHAGGY                     | BIG YARD 113070/7MCA                | Lucky Day  |
| 9         | 10        | 10             | BUJU BANTON                | VP/ATLANTIC 83634/7AG [M]           | Friends For Life                                 |
| 10        | 9         | 9              | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND 586714/IDJMG       | Legend (Deluxe Edition)                          |
| 11        | 11        | 11             | UB40                       | VIRGIN 84724                        | Labour Of Love I/II/III: The Platinum Collection |
| 12        | 12        | 12             | NATURAL VIBRATIONS         | NATURAL VIBRATIONS 0004             | The Circle                                       |
| 13        | 13        | 13             | EASY STAR ALL-STARS        | EASY STAR 1012                      | Dub Side Of The Moon                             |
| 14        | 15        | 15             | BURNING SPEAR              | BURNING SPEAR 0001                  | Freeman  |
| 15        | 14        | 14             | VARIOUS ARTISTS            | UTV 00061/UMG                       | Ultimate Reggae                                  |

# OCTOBER 11 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                  | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title  |
|-----------|-----------|----------------|-------------------------|-------------------------------------|--|
| 1         | 1         | 3              | THE CHIEFTAINS          | VICTOR 52993/A&L                    | <b>NUMBER 1</b><br>Further Down The Old Plank Road |
| 2         | NEW       | 1              | CESARIA EVORA           | BLUENOTE 54380/A&L                  | Voz D'Amor   |
| 3         | 2         | 2              | SOUNDTRACK              | DG 474150/UNIVERSAL CLASSICS GROUP  | Frida  |
| 4         | 4         | 4              | GAEELI STORM            | DMTOWN 91481/HIGHER OCTAVE          | Special Reserve                                    |
| 5         | 9         | 9              | CAETANO VELOSO          | NONESUCH 79808/AG                   | The Best Of Caetano Veloso                         |
| 6         | 5         | 5              | PANJABI MC              | SEQUENCE 8015                       | Beware   |
| 7         | 8         | 8              | SOUNDTRACK              | MILAN 38010                         | Bend It Like Beckham                               |
| 8         | NEW       | 1              | CIRQUE DU SOLEIL        | CIRQUE DU SOLEIL 93928              | Varekai  |
| 9         | 6         | 6              | NATALIE MACMASTER       | ROUNDER 617056                      | Blueprint  |
| 10        | 7         | 7              | DANIEL O'DONNELL        | DPTV MEDIA 0004                     | The Daniel O'Donnell Show                          |
| 11        | 10        | 10             | VARIOUS ARTISTS         | PUTUMAYO 216                        | Brazilian Groove                                   |
| 12        | 11        | 11             | DANIEL O'DONNELL        | DPTV MEDIA 9550                     | Greatest Hits                                      |
| 13        | NEW       | 1              | VUSI MAHLASELA          | ATO 21512                           | The Voice  |
| 14        | 13        | 13             | SOUNDTRACK              | VIRGIN 10790                        | Amelie   |
| 15        | NEW       | 1              | RY COODER MANUEL GALBAN | PERRO VERDE/NONESUCH 79691/AG       | Mambo Sinuendo                                     |

# OCTOBER 11 2003 Billboard TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | IMPRINT & NUMBER/DISTRIBUTING LABEL           | Title  |
|-----------|-----------|----------------|---|---|--|
| 1         | 1         | 6              | MERCYME   | INO 86133/WORD-CURB [M]                       | <b>NUMBER 1</b><br>Almost There                                |
| 2         | 2         | 2              | CECE WINANS   | PURESPLINGS GOSPEL/INO 82685/WORD-CURB        | Throne Room  |
| 3         | 4         | 3              | VARIOUS ARTISTS                                     | EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT   | Worship Together: I Could Sing Of Your Love Forever            |
| 4         | 6         | 6              | STACIE ORRICO                                       | FOREFRONT/VIRGIN 2589/CHORDANT [M]            | Stacie Orrico  |
| 5         | 8         | 7              | VARIOUS ARTISTS                                     | EMI CMG/WORD 80198/PROVIDENT                  | WOW Worship (Yellow)   |
| 6         | 10        | 9              | SWITCHFOOT  | SPARROW 1976/CHORDANT                         | The Beautiful Letdown  |
| 7         | 12        | 8              | VARIOUS ARTISTS                                     | MARANATHA/INO/INTEGRITY 82746/WORD-CURB       | iWorship! A Total Worship Experience Vol. 2                    |
| 8         | 9         | 4              | AMY GRANT   | WORD-CURB 86248                               | Simple Things  |
| 9         | 11        | 11             | ZOEGIRL   | SPARROW 0666/CHORDANT [M]                     | Different Kind Of Free   |
| 10        | 13        | 11             | MERCYME   | INO 86218/WORD-CURB                           | Spoken For   |
| 11        | 14        | 14             | VARIOUS ARTISTS                                     | INTEGRITY 82336/WORD-CURB                     | <b>GREATEST GAINER</b><br>iWorship! A Total Worship Experience |
| 12        | 5         | 5              | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS  | SPRING HOUSE 2418/CHORDANT                    | Red Rocks Homecoming   |
| 13        | 15        | 13             | THIRD DAY   | ESSENTIAL 10706/PROVIDENT                     | Offerings II: All I Have To Give                               |
| 14        | 7         | 7              | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS  | SPRING HOUSE 2417/CHORDANT                    | Rocky Mountain Homecoming                                      |
| 15        | 18        | 15             | NEWSBOYS  | SPARROW 1763/CHORDANT                         | Adoration: The Worship Album                                   |
| 16        | 3         | 3              | DAVID CROWDER BAND                                  | SIXSTEPS/SPARROW 0230/CHORDANT                | Illuminate   |
| 17        | NEW       | 1              | JIM BRICKMAN  | WINDHAM HILL 52896/PROVIDENT                  | <b>HOT SHOT DEBUT</b><br>Peace                                 |
| 18        | NEW       | 1              | 4HIM  | WORD-CURB 86262                               | Visible  |
| 19        | 16        | 17             | RANDY TRAVIS  | WORD-CURB/WARNER BROS. 86236/WORD-CURB        | Rise And Shine   |
| 20        | 17        | 14             | PASSION WORSHIP BAND                                | SIXSTEPS/SPARROW 4393/CHORDANT                | Sacred Revolution: Songs From OneDay03                         |
| 21        | 19        | 18             | ROBERT RANDOLPH & THE FAMILY BAND                   | DARE/WARNER BROS. 48472/WORD-CURB [M]         | Unclassified   |
| 22        | 20        | 16             | VARIOUS ARTISTS                                     | HILLSDONG AUSTRALIA/INTEGRITY 82725/WORD-CURB | Hillsong Hope: Live Worship                                    |
| 23        | 21        | 22             | JEREMY CAMP   | BEC 0456/CHORDANT [M]                         | Stay   |
| 24        | 23        | 21             | RELIENT K   | GOTEE 2890/CHORDANT                           | Two Lefts Don't Make A Right...But Three Do                    |
| 25        | NEW       | 1              | VARIOUS ARTISTS                                     | ESSENTIAL 10701/PROVIDENT                     | City On A Hill: The Gathering                                  |
| 26        | 24        | 20             | VARIOUS ARTISTS                                     | EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT  | WOW Hits 2003  |
| 27        | 25        | 23             | MICHAEL W. SMITH                                    | REUNION 10074/PROVIDENT                       | Worship Again  |
| 28        | NEW       | 1              | VARIOUS ARTISTS                                     | EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT   | Worship Together: Be Glorified                                 |
| 29        | 26        | 24             | DONNIE MCCLURKIN                                    | VERITY 43199/PROVIDENT                        | Donnie McClurkin... Again                                      |
| 30        | 27        | 19             | AVALON  | SPARROW 2949/CHORDANT                         | The Very Best Of Avalon: Testify To Love                       |
| 31        | NEW       | 1              | THE MARTINS   | SPRING HILL 21044/WORD-CURB                   | Above It All   |
| 32        | 30        | 29             | BYRON CAGE  | GOSPO CENTRIC 70047/PROVIDENT [M]             | Byron Cage   |
| 33        | 29        | 26             | KIRK FRANKLIN                                       | GOSPO CENTRIC 70037/PROVIDENT                 | The Rebirth Of Kirk Franklin                                   |
| 34        | 38        | 33             | MARVIN SAPP   | VERITY 43227/PROVIDENT [M]                    | Diary Of A Psalmist  |
| 35        | 28        | 40             | JOHN TESH   | GARDEN CITY 34604/WORD-CURB                   | A Deeper Faith II  |
| 36        | 31        | 25             | STEVEN CURTIS CHAPMAN                               | SPARROW 1762/CHORDANT                         | All About Love   |
| 37        | 33        | 30             | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR | VERITY 43176/PROVIDENT [M]                    | Family Affair II: Live At Radio City Music Hall                |
| 38        | 22        | 34             | POINT OF GRACE                                      | WORD-CURB/WARNER BROS. 86251/WORD-CURB        | 24   |
| 39        | 34        | 35             | JACI VELASQUEZ                                      | WORD-CURB/WARNER BROS. 86223/WORD-CURB        | [Unspoken]   |
| 40        | 39        | 10             | NEWSONG   | REUNION 10054/PROVIDENT [M]                   | More Life  |

# OCTOBER 11 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | IMPRINT & NUMBER/DISTRIBUTING LABEL     | Title   |
|-----------|-----------|----------------|--|---|---|
| 1         | 1         | 2              | SOUNDTRACK   | MUSIC WORLD/COLUMBIA 90286/SONY MUSIC   | <b>NUMBER 1/GREATEST GAINER</b><br>The Fighting Temptations |
| 2         | 2         | 1              | CECE WINANS  | PURESPLINGS GOSPEL/INO 90361/SONY MUSIC | Throne Room   |
| 3         | NEW       | 1              | GARY ANGLIN AND THE VOICES OF CCC                      | EAGLE 20021 [M]                         | <b>HOT SHOT DEBUT</b><br>Gary Anglin And The Voices Of CCC  |
| 4         | 3         | 3              | SMOKIE NORFUL  | EMI GOSPEL 20374 [M]                    | I Need You Now  |
| 5         | 5         | 4              | VARIOUS ARTISTS  | EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA   | WOW Gospel 2003   |
| 6         | 4         | 5              | VICKIE WINANS  | VERITY 43214/ZOMBA [M]                  | Bringing It All Together                                    |
| 7         | 6         | 6              | DONNIE MCCLURKIN                                       | VERITY 43199/ZOMBA                      | Donnie McClurkin... Again                                   |
| 8         | NEW       | 1              | SHIRLEY CAESAR   | WORD-CURB 86008                         | <b>HOT SHOT DEBUT</b><br>Shirley Caesar And Friends         |
| 9         | 8         | 8              | BYRON CAGE   | GOSPO CENTRIC 70047/ZOMBA [M]           | Byron Cage  |
| 10        | 10        | 9              | SHIRLEY CAESAR   | WORD-CURB 73898/RHINO [M]               | Greatest Gospel Hits  |
| 11        | 7         | 7              | KIRK FRANKLIN  | GOSPO CENTRIC 70037/ZOMBA               | The Rebirth Of Kirk Franklin                                |
| 12        | 13        | 12             | MARVIN SAPP  | VERITY 43227/ZOMBA [M]                  | Diary Of A Psalmist   |
| 13        | NEW       | 1              | THE V.I.P. MUSIC AND ARTS SEMINAR PRESENTS JOHN P. KEE | TYSCOT/VERITY 53728/ZOMBA               | <b>HOT SHOT DEBUT</b><br>Power Of Worship                   |
| 14        | 11        | 13             | BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR           | TEHILLAH/LIGHT 5497/COMPENDIA [M]       | Let It Rain   |
| 15        | 9         | 10             | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR    | VERITY 43176/ZOMBA [M]                  | Family Affair II: Live At Radio City Music Hall             |
| 16        | 18        | 27             | TONY HIBBERT II  | SPIRIT IN MOTION 70852/RUBY ROSE        | In His Presence   |
| 17        | 14        | 16             | FRED HAMMOND   | VERITY 53712/ZOMBA                      | Nothing But The Hits  |
| 18        | 12        | 11             | DETRICK HADDON   | TYSCOT/VERITY 43195/ZOMBA [M]           | Lost And Found  |
| 19        | 15        | 20             | DOTTIE PEOPLES   | ATLANTA INT'L 10229                     | Churchin' With Dottie                                       |
| 20        | 21        | 14             | LEE WILLIAMS AND THE SPIRITUAL QC'S                    | MCG 7029/MALACO [M]                     | Right On Time   |
| 21        | 19        | 17             | EDDIE RUTH BRADFORD                                    | JUANAKNIGHT 2008/MALACO                 | Too Close To The Mirror                                     |
| 22        | 17        | 18             | JAMES BIGNON & THE DELIVERANCE MASS CHOIR              | ZHANA 103                               | God Is Great  |
| 23        | 20        | 19             | MARY MARY  | COLUMBIA 85690/SONY MUSIC               | Incredible  |
| 24        | 16        | 15             | VIRTUE   | VERITY 53729/ZOMBA                      | Free  |
| 25        | 27        | 24             | BRODERICK E. RICE                                      | BORN AGAIN 54493/LIGHTYEAR              | Get Yo Laugh On!  |
| 26        | 23        | 23             | GARY L. WYATT  | HR 9198/WEW                             | I Do Love You   |
| 27        | 25        | 22             | TURKS & CAICOS MASS CHOIR                              | MEEK 4021                               | Behold! Live In Chicago                                     |
| 28        | NEW       | 1              | LISA MCCLENDON   | INTEGRITY GOSPEL/EPIC 90347/SONY MUSIC  | <b>HOT SHOT DEBUT</b><br>Soul Music                         |
| 29        | 22        | 21             | DONALD LAWRENCE & THE TRI-CITY SINGERS                 | CRYSTAL ROSE 20360/EMI GOSPEL [M]       | Go Get Your Life Back                                       |
| 30        | 26        | 23             | HARVEY WATKINS, JR.                                    | VERITY 43224/ZOMBA                      | It's In My Heart-Live In Raymond MS                         |
| 31        | 34        | 31             | RENEE SPEARMAN AND PREZ FEATURING PROSPERITY           | BLACKSPHERE 1002                        | Celebrate   |
| 32        | 24        | 29             | POOH AND THE YOUNG INSPIRATIONS                        | OPHIR 10121/PGE                         | It's About Time   |
| 33        | 28        | 25             | JUANITA BYNUM  | SHEKINAH INTERNATIONAL 1662 [M]         | Behind The Veil: Morning Glory 2                            |
| 34        | 30        | 26             | YOLANDA ADAMS  | ELEKTRA 62690/EEG                       | Believe   |
| 35        | 31        | 34             | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE         | VERITY 53711/ZOMBA                      | Nothing But Hits The Hits                                   |
| 36        | 36        | 32             | THE SHEPHERDS  | AMEN 1504                               | Trilogy: Live In Augusta, GA                                |
| 37        | 32        | 38             | BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR    | DEXTERITY SOUNDS 70378/EMI GOSPEL       | A Wing And A Prayer   |
| 38        | 33        | 28             | FRED HAMMOND   | VERITY 43197/ZOMBA                      | Speak Those Things: POL Chapter 3                           |
| 39        | NEW       | 1              | RIZEN  | CHEZ MUSIQUE/LIGHT 5517/COMPENDIA       | <b>HOT SHOT DEBUT</b><br>Rizen                              |
| 40        | 39        | 33             | YOLANDA ADAMS  | VERITY 43222/ZOMBA                      | The Praise And Worship Songs Of Yolanda Adams               |

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 of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



Chart Codes: CS (Hot Country Singles), H100 (Hot 100 Singles), LT (Hot Latin Tracks) and RBH (Hot R&B Hip-Hop Singles)  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position

24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI)  
H100 78; RBH 32

**-A-**

**ACA ENTRE NOS** (LGA, BMI) LT 32  
**ADDICTED** (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Stutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 77  
**AMAZING** (Dudeski, ASCAP) H100 83  
**AMOR BESAME** (Solmar, SESAC) LT 29  
**AND THE CROWD GOES WILD** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 32  
**ANTES** (Copyright Control) LT 2  
**ARE YOU HAPPY NOW?** (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 50  
**ASIGNATURA PENDIENTE** (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 5  
**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 Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 1; RBH 1  
**BACKTIGHT** (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 60  
**BAD BOY THIS BAD BOY THAT** (Tony Dofat, BMI/Rounder, BMI/Copyright Control) RBH 37  
**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 40  
**THE BOYS OF SUMMER** (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 32  
**BRIGHT LIGHTS** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 60  
**BRING ME TO LIFE** (Zionics Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), WBM, H100 38  
**BUSTED** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41

**-C-**

**CADILLAC ON 22'S** (Crump Tight, ASCAP) RBH 84  
**CALLING ALL ANGELS** (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 23  
**CALLING ALL GIRLS** (Zomba Songs, BMI/R.Kelly, BMI/Bubba, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 56  
**CAN'T HOLD US DOWN** (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Logrhythm, BMI), HL, H100 18  
**CAN'T STOP, WON'T STOP** (Copyright Control/Six Figga, BMI) H100 15; RBH 10  
**CARMELINA** (EMOA, ASCAP/Sony/ATV Discos, ASCAP) LT 31  
**CAUSAME LA MUERTE** (TN Ediciones, BMI/Los Compositores, BMI) LT 20  
**CELEBRITY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 79  
**CHICKS DIG IT** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 18  
**CLAP BACK** (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI) RBH 67  
**CLOSER** (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 86  
**CLUBBIN'** (R.Kelly, BMI/Zomba Songs, BMI/Jo Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 56; RBH 17  
**COME OVER** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time Sound, SESAC/Warner-Tamerlane, BMI/Kev n Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100 42; RBH 16  
**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, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nane, BMI/ICG, BMI) CS 49  
**COP THAT SH#I** (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP), HL/WBM, RBH 91  
**COWBOYS LIKE US** (Almo, ASCAP/Sony/ATV Songs, BMI/Love Monkey, BMI), HL, CS 15; H100 70  
**CRAZY** (Songs Of Universal, BMI/Baylun Beat, BMI/Javier Cake, ASCAP), WBM, H100 96; RBH 50  
**CRAZY IN LOVE** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 14; RBH 23  
**THE CROWN** (Slavery, BMI/Songs Of Universal, BMI/Soldierz Touch, ASCAP/DJ Irv, BMI/Zaboughabi, ASCAP/Royneat, ASCAP/Royalty Network, ASCAP/Crage, ASCAP/STB, ASCAP), HL, RBH 76

**-D-**

**DAMN!** (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 6; RBH 2  
**DANCE WITH MY FATHER** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 45; RBH 28  
**DANGER** (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Universal, ASCAP/Iajapo, ASCAP), WBM, H100 85; RBH 27  
**DAYS OF OUR LIVES** (Songs Of Universal, BMI/You Scream, BMI/Ottomatic Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP), HL, CS 50  
**DEJAME VOLAR** (Ma's Ziti, ASCAP/Pancho And Bingo, BMI) LT 33  
**DEJENME SI ESTOY LORANDO** (Irmaos Vitale, BMI) LT 26  
**DID MY TIME** (Fieldysnuttz, BMI/Stratosphericyness, BMI/Musik Munk, BMI/Evileria, BMI/Gintoo, BMI/Zomba Songs, BMI), WBM, H100 94  
**DIDN'T YOU KNOW** (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 96  
**DOWN FOR ME** (Not Listed) RBH 63  
**DO YOU STILL WANT TO BUY ME THAT DRINK** (FRANK) (EMI April, ASCAP/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WB, CS 60  
**DRIFT AWAY** (Almo, ASCAP), HL, H100 24  
**BRINKIN' BONE** (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 27

**-E-**

**EN LOS PURITOS HUESOS** (Edimonsa, ASCAP/Siempre, ASCAP) LT 21  
**EN REALIDAD** (Maximo Aguirre, BMI) LT 45  
**ESO DUELE** (Ser-Ca, BMI) LT 6  
**ESTOY A PUNTO** (Ser-Ca, BMI) LT 9  
**EVERY FRIDAY AFTERNOON** (Murrach, BMI/Melanie Howard, ASCAP), WBM, CS 38

**-F-**

**FAINT** (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 54  
**A FEW QUESTIONS** (Noble Vision, ASCAP/Green Dogg, BMI) CS 10; H100 55  
**FIND A WAY** (Modat, ASCAP/916, BMI) H100 100; RBH 57  
**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/Twenty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 94  
**FLY** (Not Listed) RBH 51  
**FOREVER AND FOR ALWAYS** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, H100 37  
**FOTOGRAFIA** (Peermusic III, BMI/Camaleon, BMI) LT 8  
**FRONTIN'** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 5; RBH 7

**-G-**

**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 3; RBH 4  
**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 35  
**GIGOLO** (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, RBH 82  
**GIRL I'M A BAD BOY** (Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Dade Co. Project Music, BMI/Bubba, ASCAP/That's What's Up, ASCAP/New Columbia Pictures, ASCAP/Sony/ATV Tunes, ASCAP/Colpix, BMI/Sony/ATV Songs, BMI), HL, RBH 88  
**GIRLS AND BOYS** (EMI April, ASCAP/21:1, ASCAP), HL, H100 92  
**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 57; RBH 33

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**HALF A HEART TATTOO** (Sony/ATV Acuff Rose, BMI), HL, CS 40  
**HARDER TO BREATHE** (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 26  
**HEAD BUSSA** (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 85  
**HEADSTRONG** (WBM, SESAC/Traptism, SESAC), WBM, H100 34  
**HEAVEN** (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 66  
**HEAVEN HELP ME** (Wacissa River, BMI/On The Mantel, BMI/BP, BMI) CS 45  
**HELL YEAH** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 21  
**HELP POUR OUT THE RAIN (LACEY'S SONG)** (My Little Jewell, BMI/Reveille B, BMI/Sony/ATV Tree, BMI), HL, CS 4; H100 33  
**HERE WITHOUT YOU** (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 13  
**HOLE IN THE WORLD** (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 88  
**HOLIDAE** (In Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 21; RBH 18  
**HONESTY (WRITE ME A LIST)** (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 25; H100 93  
**HOT MAMA** (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 43  
**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 16

**-I-**

**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) H100 76  
**I CAN'T BE YOUR FRIEND** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 22  
**I CAN'T TAKE YOU ANYWHERE** (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 33  
**IF I CAN'T** (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mumbo Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mumbo, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Zomba, ASCAP/Feemstar, ASCAP), WBM, H100 80  
**I LIKE** (Michael Alvarez, BMI/Anthony England, BMI) RBH 99  
**I'LL NEVER LEAVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 40  
**I LOVE THIS BAR** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 9; H100 44  
**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 35  
**I MELT** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 8; H100 48  
**I'M GONNA TAKE THAT MOUNTAIN** (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 20  
**I'M IN LOVE WITH YOU** (Haneli, BMI/Wacissa River, BMI) CS 54  
**I'M ONE OF YOU** (Warner-Tamerlane, BMI/Melanie Howard, ASCAP), WBM, CS 39  
**INDUSTRY** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Jobete, ASCAP/Stone Agate, BMI), HL, RBH 92  
**I NEEDED YOU NOW** (Smokie's Song, BMI) RBH 64  
**IN MY DREAMS** (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 42  
**INTENTAL TO** (Juan & Nelson, ASCAP) LT 48  
**IN THOSE JEANS** (Music Of Windswept, ASCAP/Hand

In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 64; RBH 26

**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 8; RBH 12  
**I THINK YOU'RE BEAUTIFUL** (Mosaic Music, BMI/Hold Jack, BMI) CS 46  
**IT'S FIVE O'CLOCK SOMEWHERE** (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 3; H100 29  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP), BMI/Mike Curb, BMI), HL/WBM, CS 36  
**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 90  
**I WISH** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 28  
**I WISH I WASN'T** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, RBH 30

**-J-**

**JUST A DOG** (Ottanowear, BMI) RBH 75

**-K-**

**KNOCK KNOCK** (Mass Confusion, ASCAP/WB, ASCAP/Ye World Music, ASCAP/Abc-Dunhill, BMI), WBM, H100 82; RBH 24

**-L-**

**LA PAGA** (Peermusic III, BMI/Camaleon, BMI) LT 36  
**LET'S GET DOWN** (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/INB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 51; RBH 36  
**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 97  
**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 95; RBH 49  
**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 74; RBH 44  
**LITTLE MOMENTS** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 37  
**LORARE LAS PENAS** (Nati, BMI/Ventura, ASCAP) LT 40

**LONG BLACK TRAIN** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 34  
**LO QUE YOU TUVISTE CONTIGO** (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 50  
**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 66  
**LOVE CALLS** (Kem, BMI) RBH 25  
**LOVE YOU MORE** (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutsps, ASCAP), HL, RBH 54  
**LOVIN' ALL NIGHT** (Sony/ATV Cross Keys, ASCAP), HL, CS 19; H100 81  
**LOW** (Whorgamusica, ASCAP/EMI April, ASCAP), HL, H100 58

**-M-**

**MAS QUE TU AMIGO** (Crisma, SESAC) LT 47  
**ME CANSE DE MORIR POR TU AMOR** (Zomba Golden Sands, ASCAP) LT 27  
**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 44  
**MIENTES TAN BIEN** (Sony/ATV Discos, ASCAP) LT 17  
**MIGHTY D-BLOCK (2 GUNS UP)** (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Latem, BMI), HL, RBH 100  
**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 91; RBH 43  
**MINUTOS** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 23  
**MORE & MORE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 55  
**MY FRONT PORCH LOOKING IN** (Sony/ATV Tree, BMI/Soldierz Stars, BMI/HorPro, BMI/Cosmic Muel, ASCAP/Don Primmer, ASCAP), HL, CS 17  
**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 19; RBH 65  
**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 87; RBH 45  
**NA NA NA NA** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, RBH 89  
**NEVA EVA** (Swole, ASCAP) RBH 90  
**NEVER LEAVE YOU -UH OOH, UH OOOH!** (L433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 47  
**NO ES LO MISMO** (Gazul, ASCAP/WB, ASCAP) LT 7  
**NO HACE FALTA** (F.I.P.P., BMI/Estefan, ASCAP) LT 11  
**NOMAS POR TU CULPA** (Vander, ASCAP/Edimonsa, ASCAP) LT 13  
**NOOKEE (REAL GOOD)** (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 73  
**NO SHOES, NO SHIRT, NO PROBLEMS** (Sony/ATV Acuff Rose, BMI), HL, CS 11; H100 53

**-O-**

**OFFICIALLY MISSING YOU** (Aurelius, ASCAP/Famous, ASCAP), HL, H100 89; RBH 31  
**THE ONLY THING MISSIN'** (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemusic, ASCAP),

HL, RBH 87  
**OOH!** (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, H100 30; RBH 15

**-P-**

**PARA MORIR IGUALES** (Peer Int'l, BMI) LT 41  
**PARTY & BULLSH\*T 2003** (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 78  
**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  
**PASS THAT DUTCH** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 39  
**PERFECT** (Copyright Control/Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 44  
**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 13  
**PLAYBOYS OF THE SOUTHWESTERN WORLD** (Murrach, BMI/VanWarmer, ASCAP), WBM, CS 26  
**PON DE RIVER, PON DE BANK** (Greensleeves, PRS/Copyright Control) H100 86; RBH 29  
**PRAY FOR THE FISH** (Green Dogg, BMI/Springer Ink, BMI) CS 48  
**PUT THAT WOMAN FIRST** (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, RBH 42  
**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 42  
**QUE TE RUEQUE QUIEN TE QUIERA** (LGA, BMI) LT 49  
**QUIERO PERDERME EN TU CUERPO** (Kike Santander, BMI/Ensign, BMI) LT 12  
**QUITEMONOS LA ROPA** (World Deep, BMI/Sony/ATV Latin, BMI/Bluoplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 10

**-R-**

**RAINBOW MAN** (Warner-Tamerlane, BMI/Smith Haven, BMI/Coburn, BMI), WBM, CS 47  
**RAIN ON ME** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colgoms-EMI, ASCAP), HL/WBM, H100 16; RBH 5  
**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 63; RBH 20  
**REAL GOOD MAN** (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 11; H100 27  
**RED DIRT ROAD** (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Showbilly, BMI), HL, CS 14; H100 61  
**THE REMEDY (I WON'T WORRY)** (Goo Eyed, ASCAP/BSS, 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 20  
**REST IN PIECES** (Sixx-Gunner, ASCAP), WBM, H100 99  
**RIE Y LLORA** (Sir George, ASCAP/WB, ASCAP) LT 14  
**RIGHT THURRR** (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 4; RBH 9  
**ROUN' THE GLOBE** (Nappy Roots, BMI/Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 81  
**RUNNIN'** (EMI April, ASCAP/Easy Money, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Eight Mile Style, BMI), HL, RBH 52  
**RUN, RUN, RUN** (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deaton, ASCAP/Boat Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 41

**-S-**

**SALT SHAKER** (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP) RBH 68  
**SAY HOW I FEEL** (DKG, BMI) RBH 79  
**SELL A LOT OF BEER** (Sony/ATV Tree, BMI/Mr. Bubba, BMI), HL, CS 51  
**SE ME OLVIDO TU NOMBRE** (F.I.P.P., BMI) LT 24  
**SEÑORITA** (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 49  
**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 Dude, ASCAP/Universal, ASCAP/Iason Bridges, ASCAP), HL/WBM, H100 2; RBH 8  
**SH IS** (EMI April, ASCAP/Zorro Roja, ASCAP/Still Working For The Man, BMI/ICG, BMI/Tommy Lee James, BMI/Pat Price, BMI), HL, CS 56  
**SH#E'S NOT JUST A PRETTY FACE** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 55  
**SHOW ME HOW TO LIVE** (Disappearing One, ASCAP/Melee Sawy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 72  
**SIGNS OF LOVE MAKIN'** (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, H100 73; RBH 21  
**SO FAR AWAY** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP), WBM, H100 31  
**SO GONE** (Mass Confusion, ASCAP/WB, ASCAP/Cun-ningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 22  
**SOLO POR TI** (Yami, BMI) LT 22  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 46  
**SOUL SHAKE** (Nathaniel Lamar Hayward, BMI/La Kasa Sole, ASCAP/Darryl Payne, BMI) RBH 95  
**SO YESTERDAY** (BMG-Careers, BMI/Lauren Christy, BMI/Scott Spock Songs, BMI/Shahasi, BMI/Graham Edwards Songs, ASCAP), HL, H100 52  
**STACY'S MOM** (Monkey Demon, BMI/Vaguely Famil-iar, ASCAP) H100 59  
**STAND UP** (Ludacris, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, H100 9; RBH 3  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 25; RBH 11  
**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 24  
**STRICTLY BUSINESS** (Green Dogg, BMI) CS 58  
**STUNT 101** (High On Life, ASCAP/EMI April, ASCAP/Dirty Works, BMI/50 Cent, ASCAP/Universal, ASCAP), HL/WBM, RBH 62  
**SUETA LO** (Elix, ASCAP) LT 35  
**SUGA SUGA** (Latino Velvet, BMI/SoulSuck Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI) H100 22; RBH 71  
**SUMMERTIME** (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 38  
**SUPERSTAR** (Embassy, BMI/Young Carney, ASCAP) RBH 53

**-T-**

**TAL VEZ** (Muziekuitgeveris Artemis BV, BMI), WBM, LT 18  
**TE METISTE EN MI CAMA** (Edimonsa, ASCAP) LT 34  
**TE NECESITO** (Karen, BMI/Elyon, BMI) LT 47  
**TENNESSEE RIVER RUN** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM, CS 31

**TE REGALO MI TRISTEZA** (ADG, SESAC) LT 38  
**TE RETO A QUE ME OLVIDES** (Arpa, BMI) LT 30  
**TEXAS PLATES** (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 53  
**THEN THEY DO** (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, H100 98  
**(THERE'S GOTTA BE) MORE TO LIFE** (Diesel Liesal, BMI/Warner-Tamerlane, BMI/Slowguy Songs, ASCAP/Songtower, ASCAP/WB, ASCAP/Little Mixx 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 68  
**THIS IS HOW WE DO** (Money Mack, BMI) RBH 72  
**THIS IS THE NIGHT** (Aldo Nova, SOCAN/Deaton, ASCAP/Brrr..., ASCAP/WB, ASCAP), HL/WBM, H100 97  
**THIS ONE'S FOR THE GIRLS** (DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, CS 6; H100 41  
**THOIA THOING** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 17; RBH 6  
**TOUGH LITTLE BOYS** (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 5; H100 36  
**TU AMOR O TU DESPRECIO** (Crisma, SESAC) LT 37

**-U-**

**U GOT THAT LOVE (CALL IT A NIGHT)** (Divided, BMI/Universal-Songs Of PolyGram, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 61  
**UNA EMOCION PARA SIEMPRE** (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 43  
**UN AMOR PARA LA HISTORIA** (Universal Musica, ASCAP



# McGraw Title 18th To Spin To No. 1

Tim McGraw snares his 18th No. 1 on Hot Country Singles & Tracks as "Real Good Man" posts the only detection gain (up 289 spins) within the chart's top four.

The other three songs decline by triple-digit spins, led by Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere." The song drops 575

detections and falls to No. 3 after

spending its record-tying eighth week at No. 1 (Singles Minded, *Billboard*, Oct. 4).

"Man" is McGraw's first No. 1 since "Unbroken"

reached the pinnacle for a week in the Sept. 14, 2002, issue. That 13-month gap is short by most artists' standards. Yet, for McGraw, it is the longest span between No. 1s since he first topped the chart in May 1994 with "Don't Take the Girl."

Elsewhere on the country chart, "I Love This Bar" becomes Toby Keith's second-fastest-climbing single as it steps into the top 10 (11-9) in its seventh week on the list. Of Keith's prior 22 top 10s, only "Courtesy of the Red, White and Blue (The Angry American)" made a quicker ascent, needing only six weeks to reach that region of the chart in June 2002.

"Bar" is the third track to reach the top 10 in seven weeks or less so far in 2003, compared with four last year and nine in 2001, the latter an anomaly of the past five years. The downward trend for immediate hits seems to have started in 1999 when four songs made the top 10 in seven weeks or less, followed by three in 2000.

## SinglesMinded™

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Prior to 1999, the years with the fewest fast-rising songs were 1997 and 1995, both with eight. Every other year of the Nielsen Broadcast Data Systems era (1990 to the present) has no less than 10 such titles.

**SECOND LIFE:** "Runnin'" by Tupac Featuring the Notorious B.I.G. debuts on Hot R&B/Hip-Hop Singles & Tracks at No. 52 almost seven years after it peaked at No. 57 on the chart in another form. The track is being treated as a new entry since it has been considerably revamped from the original, which was produced by Easy Mo Bee. Featured

vocals by Radio, Dramacydal and Stretch have been removed by new producer Eminem, and a sample of "Dying to Live," an obscure 1971 B-side from the Edgar Winter Group, has been added.

"Runnin'" is the first single from the soundtrack to "Resurrection," a movie about the life of Tupac, which is narrated by the late artist. The soundtrack hits retail Nov. 4; the movie debuts 10 days later.

**CLOSING THE GAP:** Sarah McLachlan debuts at No. 1 and No. 4 on Hot Digital Tracks with two versions (album and radio mix) of "Fallen," her first solo release in more than four years. The album mix comes in with 2,500 paid downloads, which is the most one-week transactions in the chart's short history.

Combined, both versions account for slightly more than 4,000 paid downloads, well within shouting distance of the top seller on the traditional Hot 100 Singles Sales chart. This issue, Elvis Presley's "Rubberneckin'" reclaims the No. 1 slot on that chart with 6,500 units sold, a mere 38% lead over the combined "Fallen" sums.

**HAVE MERCY:** MercyMe lands its first Billboard Hot 100 entry as "I Can Only Imagine" debuts at No. 76 while splashing onto Hot 100 Singles Sales at No. 4 with 6,000 units scanned. "Imagine" also

moves back into the top 10 (at No. 10) on the Adult Contemporary chart, which returns in print form this issue (see story, page 10).

MercyMe also rides high on bill-

board.com's Hot Christian Singles & Tracks and Hot Christian Adult Contemporary charts with "Word of God Speak," which holds at No. 1 for a ninth week on each list.

| HitPredictor™                                       |                        | Monitor         |  | DATA PROVIDED BY |
|---|------------------------|-----------------|--|------------------|
| MAINSTREAM TOP 40                                   |                        | RHYTHMIC TOP 40 |  | PROMOSQUAD       |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |                        |                 |  |                  |
| ★   | NICK LACHEY            | 72.0            |  |                  |
| This I Swear UNIVERSAL/UMRG                         |                        |                 |  |                  |
| ★   | CLAY AIKEN             | 67.6            |  |                  |
| Invisible RCA/RMG                                   |                        |                 |  |                  |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |                        |                 |  |                  |
| 1   | MICHELLE BRANCH        | 79.5            |  |                  |
| Breathe WARNER BROS                                 |                        |                 |  |                  |
| 2   | FOUNTAINS OF WAYNE     | 79.0            |  |                  |
| Stacy's Mom S-CURVE/EMC                             |                        |                 |  |                  |
| 3   | EVANESCENCE            | 78.7            |  |                  |
| Going Under WIND-UP                                 |                        |                 |  |                  |
| 4   | COLDPLAY               | 76.0            |  |                  |
| Clocks CAPITOL                                      |                        |                 |  |                  |
| 5   | TRAPT                  | 75.4            |  |                  |
| Headstrong WARNER BROS                              |                        |                 |  |                  |
| 6   | STACIE ORRICO          | 74.4            |  |                  |
| (There's Gotta Be) More To Life VIRGIN              |                        |                 |  |                  |
| 7   | LIZ PHAIR              | 74.2            |  |                  |
| Why Can't I CAPITOL                                 |                        |                 |  |                  |
| ADULT TOP 40  |                        |                 |  |                  |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |                        |                 |  |                  |
| ★   | FUEL                   | 69.2            |  |                  |
| Falls On Me EPIC                                    |                        |                 |  |                  |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |                        |                 |  |                  |
| 1   | SARAH MCLACHLAN        | 89.0            |  |                  |
| Fallen ARISTA                                       |                        |                 |  |                  |
| 2   | SHANIA TWAIN           | 76.2            |  |                  |
| Forever And For Always IDJMG                        |                        |                 |  |                  |
| 3   | FOUNTAINS OF WAYNE     | 74.8            |  |                  |
| Stacy's Mom S-CURVE/EMC                             |                        |                 |  |                  |
| 4   | EVANESCENCE            | 73.2            |  |                  |
| Going Under WIND-UP                                 |                        |                 |  |                  |
| 5   | STACIE ORRICO          | 72.6            |  |                  |
| (There's Gotta Be) More To Life VIRGIN              |                        |                 |  |                  |
| 6   | HOWIE DAY              | 72.3            |  |                  |
| Perfect Time Of The Day EPIC                        |                        |                 |  |                  |
| NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL          |                        |                 |  |                  |
| ★   | LINKIN PARK            | 91.8            |  |                  |
| Numb WARNER BROS                                    |                        |                 |  |                  |
| ★   | P.O.D.                 | 73.4            |  |                  |
| Will You ATLANTIC                                   |                        |                 |  |                  |
| ★   | MOTION CITY SOUNDTRACK | 72.6            |  |                  |
| The Future Freaks Me Out EPITAPH                    |                        |                 |  |                  |
| RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL |                        |                 |  |                  |
| 1   | REVIS                  | 85.4            |  |                  |
| Seven EPIC  |                        |                 |  |                  |
| 2   | FOUNTAINS OF WAYNE     | 83.6            |  |                  |
| Stacy's Mom S-CURVE/EMC                             |                        |                 |  |                  |
| 3   | THREE DAYS GRACE       | 83.5            |  |                  |
| (I Hate) Everything About You JIVE                  |                        |                 |  |                  |
| 4   | AUDIOSLAVE             | 79.4            |  |                  |
| I Am The Highway EPIC                               |                        |                 |  |                  |
| 5   | ROONEY                 | 75.8            |  |                  |
| I'm Shakin GEFEN/INTERSCOPE                         |                        |                 |  |                  |
| 6   | CHEVELLE               | 75.0            |  |                  |
| Closure EPIC  |                        |                 |  |                  |
| 7   | MXPX                   | 74.6            |  |                  |
| Everything Sucks INTERSCOPE                         |                        |                 |  |                  |

Songs are listed 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 songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003, Promosquad is a trademark of Think Fast LLC.

| OCTOBER 11 2003 |           | Billboard®                      |  | MAINSTREAM TOP 40™ |                                |
|-----------------|-----------|---------------------------------|--|--------------------|--------------------------------|
| THIS WEEK       | LAST WEEK | TITLE                           | ARTIST (IMPRINT/PROMOTION LABEL)                 | WKS ON CHART       | NIelsen Broadcast Data Systems |
| 1               | 1         | Shake Ya Tailfeather            | NELLY P. DIDDY & MURPHY LEE (BAD BOY/UMRG)       | 15                 | 2 Wks At No. 1                 |
| 2               | 2         | Where Is The Love?              | BLACK EYED PEAS (A&M/INTERSCOPE)                 | 19                 |                                |
| 3               | 3         | Can't Hold Us Down              | CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)       | 12                 | ★                              |
| 4               | 4         | Here Without You                | 3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG)           | 9                  |                                |
| 5               | 7         | Baby Boy                        | BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)               | 6                  |                                |
| 6               | 6         | Harder To Breathe               | MARONNS (OCTONE/JRMG)                            | 11                 |                                |
| 7               | 9         | Why Don't You & I               | SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) | 13                 |                                |
| 8               | 12        | My Love Is Like... Wo           | MYA (A&M/INTERSCOPE)                             | 8                  |                                |
| 9               | 8         | The Remedy (I Won't Worry)      | JASON MRAZ (ELEKTRA/EEG)                         | 22                 |                                |
| 10              | 5         | Crazy In Love                   | BEYONCÉ FEAT. JAY-Z (COLUMBIA)                   | 19                 |                                |
| 11              | 10        | Right Thurr                     | CHINGY (DISTURBING THA PEACE/CAPITOL)            | 13                 |                                |
| 12              | 14        | P.I.M.P.                        | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)             | 14                 |                                |
| 13              | 11        | Senorita                        | JUSTIN TIMBERLAKE (JIVE)                         | 12                 | ★                              |
| 14              | 13        | The Boys of Summer              | THE ATARIS (COLUMBIA)                            | 10                 | ★                              |
| 15              | 15        | Into You                        | FABOLOUS (DESERT STORM/ELEKTRA/EEG)              | 10                 |                                |
| 16              | 19        | Headstrong                      | TRAPT (WARNER BROS)                              | 6                  | ★                              |
| 17              | 21        | (There's Gotta Be) More To Life | STACIE ORRICO (FOREFRONT/VIRGIN)                 | 9                  | ★                              |
| 18              | 18        | Low                             | KELLY CLARKSON (RCA/RMG)                         | 7                  |                                |
| 19              | 16        | Unwell                          | MATCHBOX TWENTY (ATLANTIC)                       | 32                 |                                |
| 20              | 24        | Get Low                         | LIL JON & THE EAST SIDE BOYZ (BME/TVT)           | 4                  |                                |

| OCTOBER 11 2003 |           | Billboard®             |   | RHYTHMIC TOP 40™ |                                |
|-----------------|-----------|------------------------|---|------------------|--------------------------------|
| THIS WEEK       | LAST WEEK | TITLE                  | ARTIST (IMPRINT/PROMOTION LABEL)                | WKS ON CHART     | NIelsen Broadcast Data Systems |
| 1               | 1         | Baby Boy               | BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)              | 9                | 3 Wks At No. 1                 |
| 2               | 2         | Get Low                | LIL JON & THE EAST SIDE BOYZ (BME/TVT)          | 16               |                                |
| 3               | 4         | Suga Suga              | BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)      | 17               |                                |
| 4               | 3         | Shake Ya Tailfeather   | NELLY P. DIDDY & MURPHY LEE (BAD BOY/UMRG)      | 17               |                                |
| 5               | 5         | Right Thurr            | CHINGY (DISTURBING THA PEACE/CAPITOL)           | 21               |                                |
| 6               | 6         | Frontin'               | PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)         | 15               |                                |
| 7               | 7         | P.I.M.P.               | NELLY P. DIDDY & MURPHY LEE (BAD BOY/UMRG)      | 16               |                                |
| 8               | 10        | Holidae In             | CHINGY (DISTURBING THA PEACE/CAPITOL)           | 6                | ★                              |
| 9               | 11        | Can't Stop, Won't Stop | YOUNG GUNZ (ROC-A-FELLA/DEF JAM/10/JMG)         | 12               |                                |
| 10              | 15        | Damn!                  | YOUNGBLDOOZ FEAT. LIL JON (SO SO OEF/ARISTA)    | 7                |                                |
| 11              | 8         | Let's Get Down         | BOW WOW FEAT. BABY (COLUMBIA)                   | 13               | ★                              |
| 12              | 9         | Deliverance            | BUBBA SPARKOX (BEAT CLUB/INTERSCOPE)            | 10               |                                |
| 13              | 17        | Stand Up               | LUDAKS (DISTURBING THA PEACE/DEF JAM SOUTH/JMG) | 4                |                                |
| 14              | 14        | Got Some Teeth         | ODIE TRICE (SHADY/INTERSCOPE)                   | 6                |                                |
| 15              | 12        | Into You               | FABOLOUS (DESERT STORM/ELEKTRA/EEG)             | 23               |                                |
| 16              | 23        | The Way You Move       | OUTKAST FEAT. SLEEPY BROWN (ARISTA)             | 4                |                                |
| 17              | 16        | Where Is The Love?     | BLACK EYED PEAS (A&M/INTERSCOPE)                | 20               |                                |
| 18              | 13        | My Love Is Like... Wo  | MYA (A&M/INTERSCOPE)                            | 17               | ★                              |
| 19              | 20        | If I Can't             | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)            | 6                |                                |
| 20              | 18        | Crazy In Love          | BEYONCÉ FEAT. JAY-Z (COLUMBIA)                  | 19               |                                |

| OCTOBER 11 2003 |           | Billboard®                 |  | ADULT TOP 40™ |                                |
|-----------------|-----------|----------------------------|--|---------------|--------------------------------|
| THIS WEEK       | LAST WEEK | TITLE                      | ARTIST (IMPRINT/PROMOTION LABEL)                 | WKS ON CHART  | NIelsen Broadcast Data Systems |
| 1               | 2         | Why Don't You & I          | SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) | 17            | 1 Wk At No. 1                  |
| 2               | 1         | Calling All Angels         | TRAIN (COLUMBIA)                                 | 26            |                                |
| 3               | 3         | Unwell                     | MATCHBOX TWENTY (ATLANTIC)                       | 45            | ★                              |
| 4               | 4         | The Remedy (I Won't Worry) | JASON MRAZ (ELEKTRA/EEG)                         | 33            | ★                              |
| 5               | 5         | Heaven                     | LIVE (RADIOACTIVE/GEFFEN)                        | 22            | ★                              |
| 6               | 7         | Bigger Than My Body        | JOHN MAYER (WAWARE/COLUMBIA)                     | 8             |                                |
| 7               | 8         | Why Can't I                | LIZ PHAIR (CAPITOL)                              | 20            |                                |
| 8               | 6         | Are You Happy Now?         | MICHELLE BRANCH (MAVERICK/WARNER BROS.)          | 20            | ★                              |
| 9               | 9         | White Flag                 | DIDDY (ARISTA)                                   | 12            |                                |
| 10              | 10        | Amazing                    | JOSH KELLEY (HOLLYWOOD)                          | 26            |                                |
| 11              | 11        | Bright Lights              | MATCHBOX TWENTY (ATLANTIC)                       | 9             | ★                              |
| 12              | 12        | Drift Away                 | UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)            | 37            | ★                              |
| 13              | 15        | Here Without You           | 3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG)           | 9             | ★                              |
| 14              | 14        | Bring Me To Life           | EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)           | 28            | ★                              |
| 15              | 13        | When I'm Gone              | 3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG)           | 45            |                                |
| 16              | 24        | Fallen                     | SARAH MCLACHLAN (ARISTA)                         | 4             | ★                              |
| 17              | 22        | Another Postcard (Chimps)  | BARENAKED LADIES (REPRISE)                       | 4             |                                |
| 18              | 17        | Miss Independent           | KELLY CLARKSON (RCA/RMG)                         | 17            | ★                              |
| 19              | 16        | Intuition                  | JEWEL (ATLANTIC)                                 | 25            | ★                              |
| 20              | 23        | I'm Still Here             | VERTICAL HORIZON (RCA/RMG)                       | 9             |                                |

| OCTOBER 11 2003 |           | Billboard®                 |   | ADULT CONTEMPORARY™ |                                |
|-----------------|-----------|----------------------------|---|---------------------|--------------------------------|
| THIS WEEK       | LAST WEEK | TITLE                      | ARTIST (IMPRINT/PROMOTION LABEL)                          | WKS ON CHART        | NIelsen Broadcast Data Systems |
| 1               | 1         | Drift Away                 | UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)                     | 30                  | NUMBER 1 (19 Wks At No. 1)     |
| 2               | 2         | Unwell                     | MATCHBOX TWENTY (ATLANTIC)                                | 22                  | ★                              |
| 3               | 4         | Forever And For Always     | SHANIA TWAIN (MERCURY/UMRG)                               | 17                  | ★                              |
| 4               | 3         | Have You Ever Been In Love | CELINE DION (EPIC)  | 9                   |                                |
| 5               | 5         | Dance With My Father       | LUTHER VANDROSS (JRMG)                                    | 21                  | ★                              |
| 6               | 7         | Big Yellow Taxi            | OLYMPIA DUKAKIS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE) | 16                  | ★                              |
| 7               | 6         | If You're Not The One      | DANIEL BEDINGFIELD (ISLAND/10/JMG)                        | 16                  |                                |
| 8               | 8         | Hole In The World          | EAGLES (Epic/33RD STREET)                                 | 18                  |                                |
| 9               | 9         | The Game Of Love           | SANTANA FEAT. MICHELLE BRANCH (ARISTA)                    | 12                  |                                |
| 10              | 11        | I Can Only Imagine         | MERCYME (MUSIC/CORB)                                      | 11                  |                                |
| 11              | 12        | Calling All Angels         | TRAIN (COLUMBIA)  | 26                  |                                |
| 12              | 10        | Can't Stop Loving You      | PHIL COLLINS (ATLANTIC)                                   | 10                  |                                |
| 13              | 14        | Sunrise                    | SIMPLY RED (SIMPLY RED/COMPIRED/INK)                      | 14                  |                                |
| 14              | 13        | Don't Know Why             | NORAH JONES (BLUE NOTE/VIRGIN)                            | 13                  |                                |
| 15              | 15        | Beautiful                  | CHRISTINA AGUILERA (RCA/RMG)                              | 15                  |                                |
| 16              | 17        | Look Through My Eyes       | PHIL COLLINS (WALT DISNEY/HOLLYWOOD)                      | 17                  |                                |
| 17              | 16        | We Can                     | LEANN RIMES (REPRISE/CORB)                                | 16                  |                                |
| 18              | 18        | Peace (Where The Heart Is) | JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&J)         | 18                  |                                |
| 19              | 19        | This Is The Night          | CLAY AIKEN (RCA/RMG)                                      | 19                  |                                |
| 20              | 22        | When I Fall In Love        | MICHAEL BOLTON (PMG)                                      | 22                  |                                |

| OCTOBER 11 2003 |           | Billboard®                    |  | MODERN ROCK™ |                                |
|-----------------|-----------|-------------------------------|--|--------------|--------------------------------|
| THIS WEEK       | LAST WEEK | TITLE                         | ARTIST (IMPRINT/PROMOTION LABEL)             | WKS ON CHART | NIelsen Broadcast Data Systems |
| 1               | 1         | So Far Away                   | STAINO (FLIP/ELEKTRA/EEG)                    | 14           | NUMBER 1 (4 Wks At No. 1)      |
| 2               | 2         | Faint                         | LINKIN PARK (WARNER BROS)                    | 22           | ★                              |
| 3               | 3         | Weak And Powerless            | A PERFECT CIRCLE (VIRGIN)                    | 9            | ★                              |
| 4               | 4         | Someday                       | NICKELBACK (ROADRUNNER/10/JMG)               | 9            | ★                              |
| 5               | 6         | Going Under                   | EVANESCENCE (WIND-UP)                        | 16           | ★                              |
| 6               | 5         | Show Me How To Live           | AUDIOSLAVE (INTERSCOPE/EPIC)                 | 14           | ★                              |
| 7               | 8         | Seven Nation Army             | THE WHITE STRIPES (THIRD MAN/V2)             | 32           | ★                              |
| 8               | 10        | Still Frame                   | TRAPT (WARNER BROS)                          | 13           | ★                              |
| 9               | 9         | Hands Down                    | DASHBOARD CONFESSIOANAL (VAGRANT/INTERSCOPE) | 12           | ★                              |
| 10              | 7         | Bottom Of A Bottle            | SMILE EMPTY SOUL (THROBACK/LAVA)             | 23           | ★                              |
| 11              | 15        | The Hardest Button To Button  | THE WHITE STRIPES (THIRD MAN/V2)             | 9            | ★                              |
| 12              | 12        | Serenity                      | GODSMACK (REPUBLIC/UNIVERSAL/UMRG)           | 13           |                                |
| 13              | 17        | (I Hate) Everything About You | THREE DAYS GRACE (JIVE)                      | 13           | ★                              |
| 14              | 13        | Falls On Me                   | FUEL (EPIC)                                  | 10           |                                |
| 15              | 14        | Headstrong                    | TRAPT (WARNER BROS)                          | 43           |                                |
| 16              | 18        | The Leaving Song Pt. II       | AFI (NITRO/CREAMWORKS)                       | 15           |                                |
| 17              | 21        | Are You Going To Be My Girl   | JET (ELEKTRA/EEG)                            | 5            |                                |
| 18              | 16        | The Boys Of Summer            | THE ATARIS (COLUMBIA)                        | 18           | ★                              |
| 19              | 11        | Creatures (For A While)       | 311 (VOLCANO/LIVE)                           | 14           |                                |
| 20              | 19        | Send The Pain Below           | CHEVELLE (EPIC)                              | 35           |                                |

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.



# Downloads

Continued from page 3

proposition for PC users.

San Diego-based MusicMatch has similar designs.

It became the latest entrant into the market with the Sept. 29 launch of its à la carte download service.

All the services are expected to offer roughly the same number of tracks—more than 200,000 songs from the major labels plus significantly more than 100,000 songs from independent labels—at the price of 99 cents each. They do not require a subscription.

The primary challenges for new services, digital music executives say, are marketing and creating a consumer experience on the PC side that rivals what Apple offers through

the iTunes Music Store to Mac users.

However, usage rights have generally been dictated by the labels.

"It's a challenge to be able to find licenses that can be turned into a compelling product for consumers and at the same time protect against piracy," MusicMatch CEO Dennis Mudd says.

Usage rules for MusicMatch's new service—the first Windows-based, pay-per-download store to offer consistent rights—likely hint at where the market is going.

MusicMatch downloads can be stored on up to three PCs at once and transferred to compatible portable devices that support Windows Media files.

Tracks can be burned to CDs; playlists can be burned up to five times.

By contrast, buymusic.com, another pay-per-download service that launched earlier this year, thus far does not offer any consistency in



MUDD: PREDICTS SOME BIG WINNERS

what consumers can do with the music they purchase.

BuyMusic lets the individual label dictate usage terms.

But with content readily available and usage rules becoming increasingly less restrictive, the number of companies looking to get into the business of selling dig-

ital music is growing.

Computer maker Dell is following competitors like Apple, Sony and Gateway into the music space.

The company recently announced that it plans to launch a new digital music service as well as a portable music player later this year.

Additionally, the company says it will launch a new media management software application that will enable users to listen to digital music files, add music to photo slide shows, watch DVDs and view videoclips.

Mudd maintains that the best opportunities in selling music online will be for companies with attractive software that allows for music and media management that can integrate commerce opportunities.

"We do expect that the big winners in this space are going to be the jukebox makers MusicMatch, Microsoft, Real, Winamp and Apple," he says. "People aren't going to a store;

they're buying music from their normal play-back environment."

MusicMatch isn't alone in that thinking. The RealNetworks download offering from Rhapsody is expected to feature integration with the RealOne Player. BuyMusic also has said that it plans to launch a jukebox for its services.

In a point of differentiation from more storefront-oriented services, MusicMatch—which claims more than 8 million active users of its software in the U.S. and 150,000-plus subscribers to its premium radio service Artist-On-Demand—plans to drive much of its download sales through radio offerings.

Consumers will be able to purchase tracks as they are listening to a song.

Mudd says the company hopes to convert 20% of its users into customers largely through e-mail marketing to users who have installed the software.

# P2P Conflict

Continued from page 7

RIAA to settle out of court and enabling those who feel they are innocent of wrong-doing to make their case.

"We are trying to be reasonable and fair and allow these cases the opportunity to be resolved without litigation," Bainwol told the panel.

He also said that lawsuits could be avoided if P2P network operators instituted meaningful disclosure notices stating that unauthorized uploading and downloading is illegal, used available technology to filter and block such activity and changed default settings for users so that they do not unknowingly upload material.

Hill veterans say that lawmakers have too much on their plate to reconstruct the DMCA.

There's another emerging factor in the lawmakers' response to the

issue: They view the activities and business practices of Kazaa with growing suspicion.

The hardball questions at the Coleman hearing were aimed at Alan Morris, executive president of Sharm Networks, the parent company of Kazaa.

Kazaa is the most popular program used to trade songs on the Internet.

Ranking member Sen. Carl M. Levin, D-Mich., all but called the



BAINWOL: 'WE ARE TRYING TO BE FAIR'

company a suspicious, shady operation. He pumped Morris to reveal the names of the company's owners and asked for explanations as to why the company is partly incorporated on the tiny South Pacific island chain of Vanuatu.

The island, Levin said, "advertises itself as a tax haven and has been on a State Department nation list of money-launderers."

After the hearing, Levin said: "I think they know very well that most of their downloads are violations of copyright."

Morris received similar treatment at an earlier Senate hearing on the issue before the Judiciary Committee Sept. 8.

Nielsen/NetRatings reports that home file sharing through Kazaa has dropped since June, when the RIAA announced its plans to sue infringers.

The decline continued through last month, when the suits were filed, down from 6.7 million per week to 3.9 million. Morris attributed the drop to a common "sea-

sonal downturn."

But there is conflicting information that shows the RIAA still has a long way to go with its anti-piracy education efforts. A Gallup poll released the same day as the hearing indicates that 83% of teenagers feel it is morally acceptable to download music from the Internet for free.

Retailers appear split on the lawsuit issue. While Mike Negra, whose store is in State College, Pa., testified at the hearing that he has lost 70% of his business and supports the RIAA program, another retailer, Steve Wiley of Hoodlums New and Used Music, submitted written testimony opposing "prosecuting kids."

Wiley, whose store is in the Student Union Building of Arizona State University, says he believes that part of the industry downturn is because of high CD prices and lack of viable legal online music shopping. He says the labels will face a consumer backlash if they continue the lawsuits.

## NO NEW LAWS

Coleman says he wants to continue modifying the subpoena process authorized by the DMCA to include "some sort of judicial review" that would ensure that innocent citizens

aren't dragged into the RIAA's net.

But he added that he is not planning to introduce legislation at this time.

Sen. Sam Brownback, R-Kan., introduced legislation last month to remove or modify the subpoena process of the DMCA, but sources say it is unclear whether he could gain the necessary support for such a bill to pass.

Although Congress may not act to amend the DMCA, the RIAA still has to deal with ongoing court appeals. Many copyright law professors believe that one of the cases could end up before the Supreme Court.

One is an appeal by Verizon that the RIAA does not have the authority to use the subpoenas and the other is an appeal by the RIAA that a lower court was wrong in ruling Grokster as not being liable as a secondary copyright infringer (*Billboard*, Sept. 20).

On Sept. 29, the American Civil Liberties Union asked a federal court to quash one of the RIAA's subpoenas, citing privacy issues. The subpoena would have forced Boston College to hand over the name of a "Jane Doe" female senior whom the RIAA suspects of pirating songs.

The court has not yet responded.

# Latifah

Continued from page 7

Jimmy Fallon. A former recording artist for Tommy Boy and Motown, her most recent music project was a 2002 Motown release, "She's a Queen: A Collection of Hits."

"For this album, I will choose songs that have shaped me artistically and affected me emotionally," the Grammy-winning singer/songwriter/rapper said in a prepared statement. She is managed by Shakim Compere.

Also working on the album project will be Monica Lynch, former president of Tommy Boy Records, and Joe McEwen, former senior VP and director of A&R for Warner Bros. Records. Both Creative Battery and Vector will record and market the new album.

All parties will gauge possible future projects together based on

the success of this one.

Sanders founded New York-based Creative Battery in 2002 in partnership with Los Angeles-based AEG and the HEAT Group. The latter is an entertainment and sports company that owns the Miami Heat basketball team and the AmericanAirlines Arena in Miami. Upcoming Creative Battery projects include two Broadway musical productions, "The Color Purple" and a revival of "Dreamgirls."

Also established in 2002, Vector Recordings is headed by co-founders Jack Rovner and Ken Levitan. The label has offices in New York, Nashville and Boston. This year, Vector released Damien Rice's "O" through WEA. Also on its roster is former Black Crowes frontman Chris Robinson.

"There are only a few artists out there with whom you can really create a true event," says Rovner, the former president of RCA Records. "It's a new world, and the music business is looking for new models.

This project could be deemed as one of those new models."

Los Angeles-based AEG/LIVE comprises various companies that specialize in live entertainment. Among its divisions are Concerts West and Creative Battery. Concerts West produces Celine Dion's Caesars Palace/Las Vegas show "Celine Dion: A New Day . . . Presented by Chrysler." AEG/LIVE has also promoted national concert tours for Justin Timberlake and the Eagles.

"We were just looking for ways to expand our universe," AEG/LIVE president/CEO Randy Phillips says. "With Queen Latifah between record deals, a set of unique circumstances presented itself. Having the Queen gives us a broad canvas.

"We on the live entertainment side have been reliant on the music industry. But as the business continues to morph, we've been trying to find new business models. We have to get out there and take the initiative."

# IFPI Report

Continued from page 8

tria, Finland and Norway, "while in the U.K., album sales rose by 4% and singles in Spain enjoyed great success."

Sales in Russia increased as consumers continue to make the transition from cassette to CD, while in Hong Kong recovery was aided by compilation albums sales.

There were also some positive signs in terms of genre sales: in the U.S., Latin music sales were up 29%, and jazz sales increased 35%.

## DVD IS BRIGHT SPOT

A bright spot for the industry as a whole is the popularity of DVD. Berman says, "It's quite surprising to some people that 5.4% of the total global recorded music market is now DVD."

And while midyear sales traditionally account for around 40% of the annual figures, Berman believes the results will improve in the second half of 2003. "The year-end total will not be as bad as the first-half figures look," he says. "But we are still in the twilight of what has become a secular downturn in the industry, faced with these problems. I think we'll probably have to go through it for another year or so."



# Matthews

Continued from page 3

worthwhile here.'"

The fans agree. "Some Devil," issued Sept. 23, sold 469,000 in its first week, according to Nielsen SoundScan. In the coming months, it will benefit from Matthews' first solo tour and RCA's focus on radio exposure.

Since late August, the label has been working the dark and dramatic first single, "Gravedigger," at triple-A, modern AC, adult top 40 and modern rock.

A strings-laden tale about death splashed with images of hope, dreams and eternal life, "Gravedigger" is having a tough time getting traction at any of the formats. It is nestled this week at No. 15 on Airplay Monitor's triple-A chart, where it remains strongest.

## TENDER TO GRANDIOSE

For the past 15 years, Matthews and his four DMB compadres have been climbing their ladder of success.

Thanks to obsessive fans who, in Deadhead-like fashion, often travel to multiple shows on each leg of each DMB tour, the group has sold more than 10 million concert tickets, according to RCA, and more than 14 million albums in the U.S.

The new solo album features some

of Matthews' most tender and grandiose recordings. It also includes two of his finest songs yet—the deceptively sweet "Oh" (with the repeated line "I love you oh so well/Like a kid loves candy and fresh snow") and the melancholy title cut.

On the latter, Matthews slowly slides up and down the neck of an electric guitar; without any additional instrumentation, he sings in the heart-tugging chorus, "You said, 'Always and forever/And I believed you, baby.'"

The somber tune, which Matthews says is about "vast emptiness," is the barest on the album; it's arguably his most definitive solo statement, one that reveals a side of Matthews the masses have previously only glimpsed.

The track spilled out of Matthews in a few hours.

"We spent a lot of time after we recorded it sitting and listening to it, like, 'What are we going to do with it?'" he says. "It came so quickly, we didn't know if we should put some beats on it, or what we were going to add to it, [if we should] put some more guitars on. But the more we listened to it, it was more like, 'Why? What else could we do with it?'"

Reynolds is featured on the record, as are drummer Brady Blade and bassist Tony Hall—the rhythm section in Emmylou Harris' live band. Matthews begins a few weeks of shows with that unit in early December. The tour will

break for the holidays and pick up again after the first of the year.

The title cut aside, how much of a change is "Some Devil" from Matthews' work with the band? Hardcore fans will recognize the difference right away in such songs as the sweet, hooky "Dodo" and the string-laden "Stay or Leave." But these are not drastic departures; each track has Matthews' voice at the core.

While creating his previous albums was like writing a letter with four other people—not counting 2001's "Everyday," composed by Matthews and producer/songwriter Glen Ballard—this album was created somewhat in solitude, Matthews says.

"I didn't have a chance on this one, as often, to ask someone that was looking over my shoulder or to look over someone's shoulder as much as it was sort of me looking at the page."

After meeting with retailers and getting a positive reaction from previewed tracks, RCA shipped an initial 1.3 million units of "Some Devil"; that number eclipsed the label's initial shipment of "Busted Stuff."

## NOT JUST AN ACOUSTIC ALBUM

RCA hopes to drive early sales of the album by adding a five-song bonus disc to most of the initially shipped CDs. The material is culled from Matthews and Reynolds' acoustic tour this year.

RCA also is trying to drive home that the album is a full-band record and not

an acoustic album akin to the 1999 Matthews/Reynolds RCA set "Live at Luther College," according to Hugh Surratt, senior VP of artist development/creative.

"Gravedigger" (featuring electric guitar swirls courtesy of Phish's Trey Anastasio, who guests on five "Some Devil" tracks) helps make the point that this is a rock album. As does next single "Save Me," which will be worked at triple-A, modern AC and adult top 40.

Other tracks being considered as future singles will be harder to work at multiple formats. While the acoustic, almost playful "Oh" appears to be a no-brainer for triple-A, the sparse "Some Devil" will prove more complicated.

"That song gives me goosebumps," Surratt says. "Some of us crazy guys, like myself, we feel that if that song could ever get on the radio—it's so unique and so soulful and emotional—it could work. The trick is getting it on the radio."

Matthews' manager, Coran Capshaw, says film possibilities may be pursued for the track.

Either way, RCA is ready for a battle on the radio front. It's something Surratt says the label is accustomed to after more than a decade of working DMB releases.

"We've had to fight tooth and nail from the very beginning [of the band]," he says. "We took 'Crash Into Me' to top 40 radio four times before it stuck."

Matthews will help push the album himself around the start of the "Some Devil" tour, when he hits the TV circuit for the second time. He has already appeared on an MTV special and a one-hour edition of "The Charlie Rose Show."

Aside from educating the public on the musical scope of the new album, RCA and Matthews are stressing that the release of "Some Devil" in no way jeopardizes the future of DMB. The band is likely to return to the studio in January 2004.

In addition, early next year RCA will release a three-DVD, six-CD boxed set from the band's three-night stand at the Gorge in George, Wash., last year. Two-disc CDs and DVDs from the band's recent show for 85,000 fans in New York's Central Park are also due Nov. 11.

Recording "Some Devil" without his longtime musical partners has made Matthews excited about the next DMB recording: "This band is like my family. You can go out to dinner with friends, but you always come back to your family."

"There is *no way* I will find another group of people that I'll play music [with] the way I play with this band. It's not possible. And it grew again, that appreciation inside me, doing this solo project . . . As long as I'm playing music, I want to play with this band. It's just terrifying for me to think of the band not being there. Just terrifying. I can't imagine what would happen to cause it to not be there."

# Indies

Continued from page 3

label, Hag Records (*Billboard*, Oct. 4).

Adds R&B veteran Jeffrey Osborne, whose own Jay Oz Records imprint moves through Koch Entertainment Distribution: "It's at the point where no label wants to sign veteran artists. I can name five right now who can't get a deal."

The influx of marquee names with dedicated fan bases to the indie side is translating into increased sales.

Andy Allen, president of New York-based Alternative Distribution Alliance, says that there are "artist opportunities that are larger in scope than they may have been in the past, because of the thinning of the herd, let's call it, at the major-label level."

"As a result, the distributors of these labels are benefiting from the added volume that goes along with that," he adds.

Indeed, veterans fill the Top Independent Albums chart in this issue of *Billboard*. Such tried-and-true acts as Michael Bolton, Simply Red, Dwight Yoakam, Daryl Hall, the Bangles, Steve Earle and the late Warren Zevon all have albums there.

The majors-to-indies route has been unsatisfying for some: Earlier this year, the band Boston sued Artemis Records for more than \$1 million in damages.

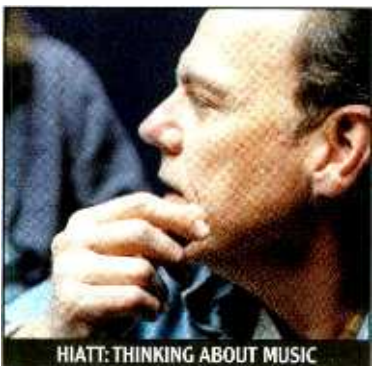
At issue were disappointing sales of its Artemis-released 2002 album, "Corporate America" (*Billboard*, July 5).

But on the whole, artists polled by *Billboard* express satisfaction with both the freedom afforded by working with the indies and with the bigger cut they enjoy from the sales pie.

"It allows me to just think about the music. Hey, what a concept! It's freed me up to go in and think about music and not worry about the marketplace," says singer/songwriter John Hiatt, who licensed his last three albums to indie labels after 25 years at the majors.

Hiatt adds with a laugh: "I've made more money as an independent than I ever did on a major label."

Michael Olsen, the new CEO of Nashville-based Compendia Music Group—which distributes albums by Haggard, Joan Osborne and Terence



HIATT: THINKING ABOUT MUSIC

Trent D'Arby—says he hears all the time from ex-major-label acts: "I went double-platinum, and I've never seen a check from my record company. Here, I only sold 75,000 records, but I just got a check for a hundred grand."

In many cases, indie labels present artists with finished masters, which the artist owns after a licensing period. Under such deals, the artists are paid a royalty for each album sold at rates that many say are higher than those the major labels offer.

## ARTIST APPEAL

Peter Dinklage's multi-platinum A&M album "Frampton Comes Alive"

remains one of the best-selling albums of the '70s. But his latest release, "Now," was recorded at his Cincinnati home studio. He started his own imprint, Framptone, and licensed the master to 33rd Street Records, Tower Records' in-house label, which released it Aug. 26.

"Now" has sold 12,000 units to date, according to Nielsen SoundScan, but Frampton says he's not expecting huge sales. Instead, he says he has a better deal. "I don't have to sell so many records."

Country singer Dwight Yoakam, who spent nearly two platinum-plated decades with Warner Bros., went a similar route with his current album, "Population Me." It's issued on his own Electrodisc imprint through Koch-distributed Audium Records. The album has sold 91,000 units to date.

"It seemed like something Dwight wanted to give a try," his manager, Mark Hartley, says of the licensing deal. "He gets the master back in four years. That's appealing to a lot of artists."

Singer/songwriter Joan Osborne ran her own indie label, Womanly Hips Records, before her 1995 Mercury debut, "Relish," sold 2 million copies. She took her label back to the indie sector last year with the Compendia-distributed "How Sweet It Is."

In Osborne's case, Compendia funded the project and maintains ownership of the masters. Still, she was able to steer her own artistic course.

"I was not interested in having label people be part of the creative process, just because the few experiences I've had with that in the past have not been positive ones," she says.

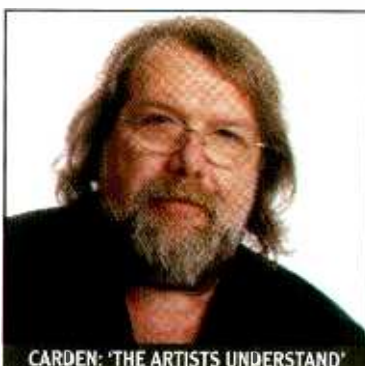
"One of the good things about going the more independent route [is that] you don't have anybody to blame but yourself if something goes wrong. In taking that control back, you're also tak-

ing that responsibility on yourself, which for me is very comfortable," she says.

## KEEPING IT REAL

Independent labels and distributors appear willing to cede creative control to the artists in return for the type of sales they see from these highly recognizable names.

"It's a niche for us," says Erik Grotte, COO of Bayside Distribution in West Sacramento, Calif. "Frampton, [Sammy] Hagar, En Vogue; they can sell 40,000 to 100,000 units,



CARDEN: 'THE ARTISTS UNDERSTAND'

which for an indie is a good sell, but that's way below what the majors even want to sneeze at."

The arrival of a major-label act at an indie necessarily entails real-world discussions regarding an act's expectations about sales and the distributing company's outlay of dollars for their project.

Mike Carden, president of RED-distributed Eagle Records—which has released albums from such acts as Joe Cocker, Simple Minds, Testament and George Thorogood—says artists understand that indies cannot invest the same kind of marketing and promotion money in an album that a major can.

Carden says, "Going in, we discuss

the expectations at some great length. 'Listen, guys, you've been down these roads. Do you really want to spend all this money on that?' And the answer is usually, 'You're right. What did we really see for that million-dollar radio promotion that we did?' They get it, at this point in their careers."

Manager Hartley notes, "You have to go into this knowing that the rules are going to be different. You're dealing out there on the street level, and you're trying to promote a single, and some of the independent costs associated with promoting a single are enormous."

Compendia's Olsen says, "Our million dollars, even if we were going to spend it, isn't quite as good as one of the majors' million dollars, because they're out there spending it every week."

"So we try to be very, very honest [with our artists], even to the point of rudeness, about what we think we can do with the project. But we also feel like there will be no disappointments in the end."

While many artists with long-term careers believe there is no way the majors will now seek their services, a younger performer like Osborne, who began her recording career in the '90s, doesn't believe the time is right to be with a big firm.

"Most likely, I'll want to stay independent, at least for a little while," Osborne says. "The major labels just don't know what's going on. Their profit models have completely crumbled, and they don't seem to be able to find some other way that's going to work for them, at least in the near future. So it's kind of a great time to not be on a major label."

Additional reporting by Gail Mitchell in Los Angeles.



# CD/DVD

Continued from page 7

where there is no distinction between the audio and video components.

What's more, Interscope has been pushing its acts to capture as much video footage as possible when they enter the studio to work on a new CD, in hopes of creating a dual package.

"As you look at the transition that our business is going through, and as you look to new formats, there are certain cases where art may be a little ahead of the business," says Steve Berman, head of sales and marketing at Interscope. "There is a whole generation of artists growing up with and turned on by the idea of marrying visual art and music into the same package—whether that is the dual disc, which is coming, or just in the same package."

The concept is catching on in industry-wide.

The Lopez title "The Reel Me" is targeted for a late October/early November release; A Simple Plan's "A Big Package for You!" and Lavinne's "My World" both are due to hit stores Nov. 4.

"The visual experience with music has become more and more prominent. Tying them together is just a natural," says Jordan Katz, Arista Records senior VP of sales.

But the strategy is not cheap. "When [hybrid] technology is available, that makes this all a much more cost-effective proposition," says Lee Trink, VP of marketing at Lava Records. "At this point, cost is a big factor. When you want to include an additional product in your packaging,

you're talking about a considerable amount of money to get that done. There's the money of producing the extra disc, plus there's the package to house two discs."

## MAKING ROOM FOR MUSIC VIDEO

For now, labels are looking past the expense of combo packages and keeping their eyes on the surging popularity of music video. It is one of the fastest-growing segments of the recorded-music market. According to the Recording Industry Assn. of America, shipments of music DVD grew by 23.9% in value in 2002 over the previous year.

In an effort to capitalize on that growth, many label executives want DVDs in the music racks.

They are of the belief that consumers are accustomed to looking in the music bins for music-related titles.

"I'm a believer in putting music DVD products into audio-style packaging because I think the audio consumer is used to buying music in the audio format," says Kevin Gore, executive VP of marketing and sales for Rhino/Warner Strategic Marketing. "If the consumer has access to it, and it's alongside their albums, there's a darn better chance that they're going to buy it there than if they are wandering into the music DVD section of a store."

But Epic and Lava are hedging their bets. Each is releasing their titles in two packaging configurations: a CD case and a DVD case. Unlike the 50 Cent initiative—where music was exclusively positioned in the music bins—the new titles will sit in both sections of the store.

"It's more about the challenges we face in racking than the challenges we face in explaining it to the consumer," Gore explains.

Some retailers—particularly independent merchants—have made moves to position music DVD titles close to CDs, but sources say some accounts have been hesitant to mix DVD-only titles with music CD product out of fear of consumer confusion.

"Anything that adds value for the customer is great. But the success of it is dependent on the ability to communicate and market them to the consumer, and to date the results have been mixed," says Dave Alder, senior VP at Virgin Entertainment Group (VEG) in Los Angeles.

## GETTING COMFORTABLE

Alder is concerned about confusion among the many new music and video formats on the market. "The industry needs to establish which way it is heading in terms of packaging and stickering such titles and how to communicate the added piece through advertising," Alder says.

Still, some retailers are becoming increasingly comfortable with the migration of DVD into the music racks.

"We are really blurring the distinction," says Lew Garrett, executive VP at Warehouse Entertainment.

Similarly, VEG is moving its music DVDs from the video section and into the music realm.

"It will be interesting to see what that does to sales," Alder says. "We are seeing huge growth in music DVD. It accounts for about 10% of our DVD sales."

As far as packaging is concerned, Alder says, "There is a lot of testing going on in this area and the quicker there is a common approach, the better. We are still discussing what packaging works best internally. It seems to be more of a move to CD packaging."

Tower Records stocks music DVDs

in the overbin in its music sections, next to the relevant artists' albums.

Some labels are even pushing DVDs packaged in jewelboxes with no bonus CD into the music bins. Such is the case with upcoming DVD releases from Arista acts OutKast and TLC.

Tom Donnarumma, executive VP of sales at Sony Music label group, sees the hybrid packages as a way to excite retail. "Whether it is a bigger space in a circular, or signage on an end cap, any of those things we can do that gives us a bigger presence at retail and gives the consumer a bigger reason to buy I think we have to do."

In some cases, the labels view the hybrid packages as an opportunity to offer a higher-value product at a higher price.

The hybrid packages also are used to push catalog. In those cases, a greatest-hits CD music and a video compilation are often bundled together with equal weighting.

EMI, for instance, has a number of releases on the way featuring audio and video retrospectives from N.W.A, Pat Benatar, Ice Cube, Crowded House, Poison and Tina Turner.

Likewise Rhino/Warner Strategic Marketing, which is coming out with joint CD/DVD sets from the Eagles, the Rat Pack, Pantera and Billy Bragg.

The rise of music releases with original video and audio components is also resulting in chart curiosities.

Combo releases that have audio and video content unique to that package—as is the case with the upcoming Lopez, Lavinne and A Simple Plan releases—the titles are eligible for both the *Billboard* album charts and the music video sales chart.

Additional reporting by Ed Christman in New York.

# P.O.D. CD Contains PS2 Game

NEW YORK—The first 1 million copies of P.O.D.'s next studio album, "Payable on Death"—due Nov. 4 from Atlantic—will come packaged with a bonus videogame disc.

Atlantic and Sony Computer Entertainment America claim the combined release will be an industry first.

The bonus disc will contain a version of the PlayStation 2 game "Amplitude," which allows users to remix the newly recorded, non-album P.O.D. song "Space" using its individual tracks.

Using the controller, players can freestyle and scratch on top of the music and mix the song in a number of ways.

The "Payable on Death" music CD will also include enhanced elements—excerpts from the documentary "Inside P.O.D. Culture" and a key to a Web site that will allow fans to download a version of "Space."

The full version of "Amplitude," available at videogame retailers, features 25 songs by acts that include Blink-182, David Bowie, Garbage, Weezer, Quarashi and Logan 7.

TROY CARPENTER

# CD/DVD Hybrid Still Facing Technical Hurdles

BY CHRISTOPHER WALSH

NEW YORK—While labels increasingly add value to the embattled CD with a bonus DVD-Video, research into the development of various hybrid discs has produced mixed results.

Given the success of music video releases on the DVD-Video format, a hybrid DVD-V/CD disc could stimulate falling CD sales, possibly arousing interest in the DVD-Audio format in the process.

Previously, several major labels hinted that they might issue hybrid packages by the fourth quarter. But tests of a multi-format, single-sided disc by the DVD Forum, an association of hardware manufacturers and software companies, have been disappointing, with many DVD players

*"They didn't think of the hybrid when they were developing the standards [so] the equipment doesn't default to one layer or the other."*

—ANDREW DaPUZZO, SONOPRESS

unable to read and play back the proper layer.

Unlike the Sony/Philips-developed Super Audio CD (SACD), the specification of which allowed for a single-sided hybrid playable in both SACD players and standard CD players, DVD has no such provision.

"Unfortunately, the DVD Forum didn't think of the hybrid when they were developing the standards," says Andrew DaPuzzo of Bertelsmann-owned replicator Sonopress, the first

to manufacture hybrid SACDs. "Because they didn't, the equipment out there doesn't necessarily default to one layer or the other, and because of that, they can't create a similar situation [to SACDs]."

Hope for a DVD/CD hybrid—either DVD-V or DVD-A—would appear to rest on a dual-sided disc. But here as well, technical limitations are a factor.

A dual-sided hybrid would have to be created by pressing two discs

back to back. With both the CD and DVD specification of 1.1 millimeters-1.5 millimeters thick, however, such a disc would be "out of spec," jeopardizing not only a player's ability to read it, but creating the potential for the disc to jam in existing hardware.

Yet, a DVD/CD hybrid is not necessarily out of the question. "We can and in fact have created hybrid discs," says DaPuzzo, referring, in part, to RCA act the Calling's 2002 "DVD Single + CD Single," an audio-only CD on one side with music videos, plus additional video content on the other. As is standard with the format, the DVD side includes a surround sound mix and main menu.

To the naked eye, the disc is noticeably thicker than a CD, and the packaging carries the warning:

"Not recommended for in-dash car audio systems."

"We mold the CD a little thinner, mold the DVD a little thinner, and glue them together," DaPuzzo explains. "It's about 1.5, 1.56 [millimeters thick]. Some old players will have a problem with it, especially those that are front-loading, but we have had very few problems [otherwise]. People ask, 'Does it play?' Our practical experience says yes."

The development offers hope for a DVD-V/CD hybrid.

A prominent independent label is expected to announce a fourth-quarter release on a newer version of the hybrid measuring less than 1.5 millimeters thick. To date, however, the concept of a hybrid DVD-A/CD to rival SACD's versatility remains in limbo.

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# 'Studios Are Working Hard To Bring People Back, And It's Working'

BY CHRISTOPHER WALSH

Just 10 days before the 111th Audio Engineering Society (AES) Convention was to commence in New York, terrorists attacked the Twin Towers.

Amid the shock, fear and confusion of the horrific events of Sept. 11, 2001, the city and its residents were determined to recover and once again prosper. AES executive director Roger Furness exemplified that spirit.

Barely 24 hours after the attack, Furness announced not the confab's cancellation but a 10-week postponement. Despite extensive exhibitor cancellations and reduced attendance, the AES Convention, the professional audio industry's foremost event, drew high marks for its significance to the community and, particularly, the host city.

In the midst of continued economic doldrums, the London native and seasoned audio engineer has steadfastly guided the society.

"Roger has found a way to put the society back on its feet and keep it from being one of the victims of 9/11," says Dr. Roy Pritts, former president of the AES and founder of the Music Engineering program at the University of Colorado at Denver. "It's one of the survivors of 9/11."

This year's 115th AES Convention will take place Oct. 10-13 at New York's Jacob K. Javits Convention Center.

**Q: The music and pro audio industries are changing at an unprecedented pace. How has it affected AES and its convention?**

**A:** There have been a couple of factors working at the same time. There's technology change, world economic problems, a shift in the way people listen to and buy music and other factors. All these are really in the mix.

We saw a big shakeup [after Sept. 11], and there was no question it hit the convention at that time very badly—and also membership, but to a lesser extent.

Last year we saw an improvement at the convention, both in the number of exhibitors and attendees, [but] the membership was still rather sluggish. This year, the number of exhibitors is really the same as last year, and we expect the attendance to be good, because it's New York, and New York is always very good for the AES. But what is interesting is the membership has increased for the first time in a few years and is going well. It's increasing much faster than we've ever seen before.

**Q: Might AES membership be rising because of so many individuals seeking information and a greater degree of professionalism?**

**A:** It's difficult to say exactly the reason, but there are a lot of decisions to be made and a lot of knowledge to be gained. The AES is primarily a source of audio information and always has been.

This year, we introduced the concept of the online member, which means they get everything a normal member gets but receive the [AES] Journal—the technical magazine of the society—online rather than in a printed form. This allows us to charge a lower dues fee. This, I think, has helped bring in younger people and make them more aware.

Also, one of the dangers of home recording or working by yourself is that you don't have a feeling of community, which you do in a recording studio. By joining the AES, for example, [members] get in contact with other people and feel part of something.

**Q: The Society of Professional Audio Recording Services is redefining itself in reaction to fundamental changes in the industry. Have you felt the same need for the AES?**



## The Last Word



### A Q&A With Roger Furness

#### Roger Furness: Career Highlights

1995-Present: Executive director, AES  
1994: AES Fellowship Award  
1992: President, AES Board of Governors  
1988: AES Board of Governors Award  
1987: Chairman of AES British Section  
1979: Founded Minim Electronic; Chairman of AES British Section  
1977: Elected member of the Institution of Electronic and Radio Engineers  
1976-1979: Technical and marketing manager for Technics Hi-Fi Products, a division of Panasonic  
1969-1975: Research and development engineer, EMI Central Research Laboratories

**A:** The AES is an evolving society. It has a base, but it evolves and changes as required. One of the things we started this year at the conventions was to make information on audio more accessible to those attending.

We started with our European convention in Amsterdam [in March] and are continuing it in New York. In addition to the workshops program—which tends to be

peers talking to each other about common problems but is basically a knowledgeable audience listening to a knowledgeable panel—we decided that we should have more tutorial seminars where the basics of subjects were either presented by a person or discussed by a panel.

Another thing we started was exhibitor seminars, given by exhibitors on a product or technology of their own. Whereas with a workshop you discuss a broad concept, this allows you to discuss the details of something and be quite open about it.

**Q: How do you think New York has rebounded from Sept. 11, specifically the recording, post-production and sound reinforcement industries?**

**A:** The city and its people have rebounded well, and there is a very positive feel to life and business in New York. One of the things we're featuring at the convention is a special event called Rebuilding New York Broadcasting. A lot of the infrastructure for the broadcasting of radio and television was based on top of the [North Tower of the] World Trade Center. It's probably the only time a complete city's broadcasting structure has had to be changed.

I think also that studios are working hard to bring people back, and it's working. The big studios are seeing a rebound in business, and people are coming back, because people love to come to New York. It's the center of the world, in a way. Yes, there was a time afterward where people were reluctant, but that's all gone now. You only have to check in the hotels and restaurants; they're absolutely packed. That, I think, shows that life is back to normal and people are moving on and looking forward to a good future.

**Q: We have witnessed the rise of "prosumer" recording and sound reinforcement equipment, best exemplified by the digital audio workstation. What does this mean for large-format hardware?**

**A:** Because equipment is changing very quickly, it's enabling things which were impossible even a couple of years ago to be done more cheaply. The benefit of this is those people who were always making recordings with cheap and poor equipment are now making them with better equipment. So the overall quality expectation is higher—assuming that the source is OK. From that point of view, the quality level is coming up from the bottom.

I think what the high-end manufacturers are pitching is that there still is a high-end pro audio market—in the high-end recording studios, in film dubbing suites, in broadcasting. That is going to continue. Most of the big hits finally get mixed in recording studios, it's important to remember. I think what the "prosumer" equipment has allowed is for people to try out and produce better-quality recordings at home. That's very valuable.

**Q: Given the high costs of professional equipment, inexpensive digital audio workstations in home studios and shrinking recording budgets, commercial recording studios are under a lot of pressure. What do you think is the importance of quality these days?**

**A:** The importance of an acoustically treated recording space, a well-equipped control room and properly trained engineering staff cannot be overemphasized. If a recording is intended for CD, video or even MP3, these media are very revealing of background noise, acoustic problems and poorly maintained equipment. But if the final product is likely to be a high-resolution format like DVD-Audio or Super Audio CD now or in the future, every care must be taken in the recording process. It is much more difficult to engineer out problems later on than getting it right at the start. And who knows—the recording that was planned just for the Web may just end up as a platinum hit.



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# FIRST LISTEN



On October 6th, Britney Spears' "Me Against the Music" featuring Madonna becomes the 100th First Listen on AOL Music. First Listen is the world premiere of a brand new song heard exclusively on AOL before any other media outlet. First Listen has featured Bruce Springsteen, Coldplay, 50 Cent, Christina Aguilera, Dixie Chicks, Nelly, Fleetwood Mac and now Britney Spears. AOL Music has proven to be the first choice for labels, artists and above all — the fans. For more information go to AOL Keyword: Music or [aolmusic.com](http://aolmusic.com)

New Britney Spears album *IN THE ZONE* in stores 11/18/03

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