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Joel

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de cumplir tus sueños:

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todos los ámbitos de la tierra.

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# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT [www.billboard.com](http://www.billboard.com) • NOVEMBER 15, 2003



## BMG Takes Top Chart Spots

See Page 10

### HOT SPOTS



#### 9 Cash Crop

The 37th CMA Awards honor the late Johnny Cash with four trophies, including the Irving Waugh Award for Excellence.



#### 10 Fish Tails

Disney/Pixar's "Finding Nemo" reports 8 million DVD/VHS units sold in one day, claiming an industry record.



#### 17 Keeping Korn Fresh

Metal act Korn made sure to seal potential leaks of its sixth album, the Immortal/Epic set "Take a Look in the Mirror."

# Pink

## Color This Artist In Hues Of Punk

BY WES ORSHOSKI

After raising eyebrows with her previous album, Pink makes it even clearer with her new disc that fans should expect the unexpected.

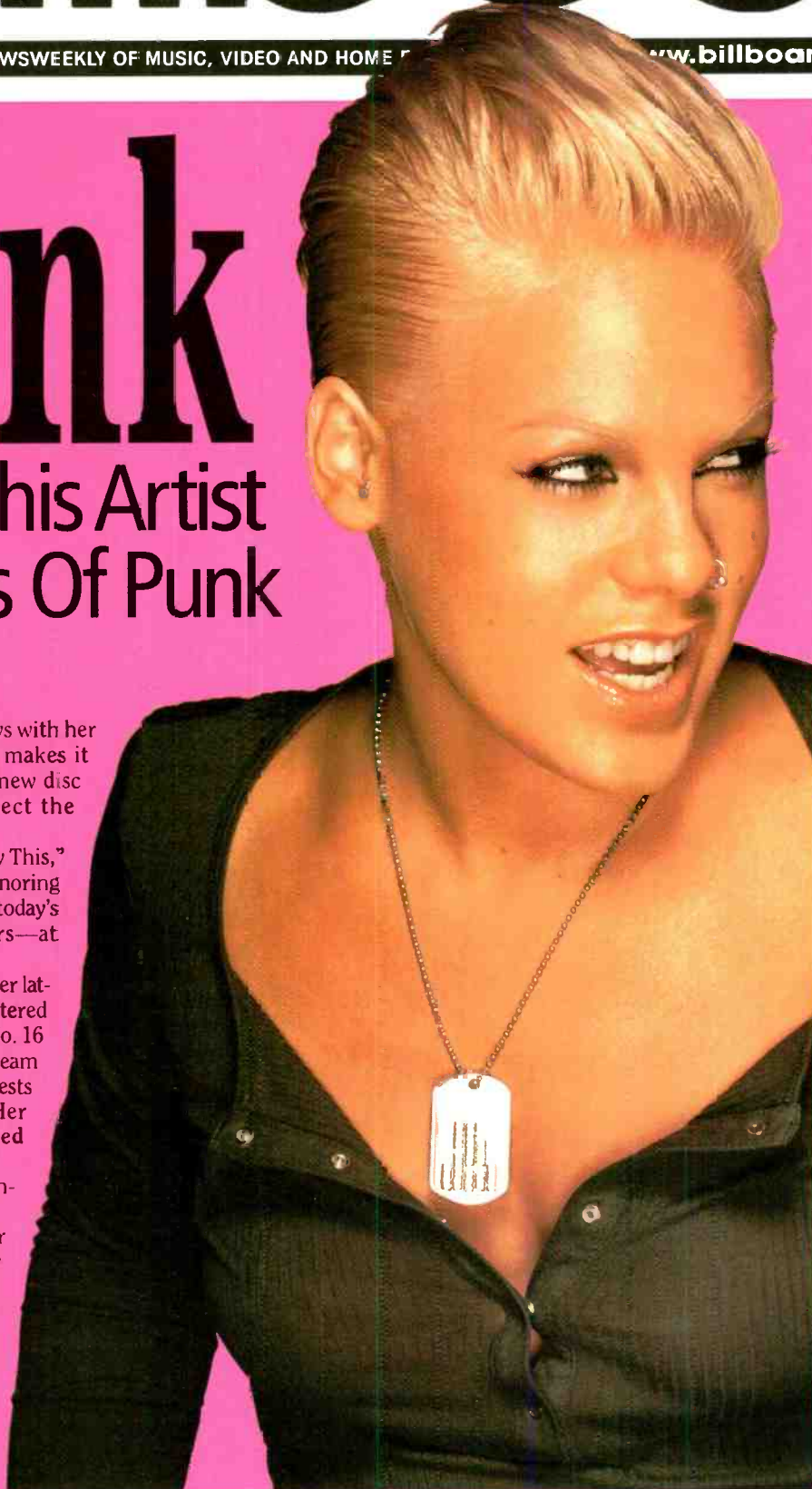
Her third album, "Try This," finds the singer again ignoring the rules often guiding today's young female pop stars—at her own peril.

The first single from her latest effort, "Trouble," faltered at radio, reaching only No. 16 on the *Billboard* Mainstream Top 40 chart. The song rests at No. 31 this week. Her previous album yielded four top five singles.

Still, the artist is unperturbed.

"I'd rather fall down for what I believe in and for what makes me tick. Is that smart?" the singer asks. "Who knows. Might not be. But there's still some fear in me—I want to be understood, I want to be heard."

(Continued on page 83)



## Big Five On Way To Three

### Merger Deal Signals Historic Consolidation

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—The great consolidation race is on.

Pressure is mounting for the Big Five major labels to become the Big Three in the wake of a handshake deal between Sony Corp. and Bertelsmann AG that would turn their recorded music businesses into a 50-50 joint venture.

"This is the only way to survive in the  
(Continued on page 84)

## Indie Retail Survives On Mix Fix

BY CHRIS MORRIS

LOS ANGELES—Faced with tough times, independent music retailers are increasingly discovering that expanded product lines are vital to survival.

In most cases, music has lost floor space to everything from DVDs and videogames to toys and novelty items—which often provide higher margins.

(Continued on page 85)

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Harley Allen  
Coburn Music, Inc.

**BEAUTIFUL MESS**  
Sonny LeMalre  
Shane Minor  
EMI-Blackwood Music, Inc.  
Monkey C Music  
Shane Minor Music  
Songs of API  
Songs of Nashville DreamWorks

**BEFORE I KNEW BETTER**  
David Lee  
Bryan Simpson  
Careers-BMG Music Publishing, Inc.  
Lucky Thumb Music  
Mr. Noise Music  
Warner-Tamerlane Publishing Corp.

**BLESSED** (2nd Award)  
Troy Verges  
Songs of Universal, Inc.

**YOUR MUSIC MAKES US LAUGH...IT MAKES US CRY...IT MAKES US THINK. AND IT MAKES EVERYONE OF US AT BMI PROUD AND HONORED TO REPRESENT EACH OF YOU...THE ENORMOUSLY TALENTED SONGWRITERS OF THE TOP 50 SONGS OF THE YEAR AS DETERMINED BY RADIO AIRPLAY. CONGRATULATIONS! YOU KEEP MAKING THE MUSIC AND WE'LL KEEP MAKING IT WORK FOR YOU.**

**BRING ON THE RAIN** (2nd Award)  
Helen Darling  
Billy Montana  
Bro 'N Sis Music, Inc.  
Estes Park Music  
Little Chatterbox Music  
Mike Curb Music  
Warner-Tamerlane Publishing Corp.

**BROKENHEARTSVILLE**  
Randy Boudreaux  
Clint Daniels  
Donny Kees  
Borchetta Shafer Music  
Hardwood Acres Publishing LLC  
Sony/ATV Acuff Rose  
Sony/ATV Tree

**CHROME**  
Jeffrey Steele  
My Life's Work Music  
Songs of Windswept Pacific  
Yellow Desert Music

**COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)**  
Toby Keith  
Tokeco Tunes

**THE COWBOY IN ME** (2nd AWARD)  
Al Anderson  
Jeffrey Steele  
Gottahaveable Music  
Songs of Windswept Pacific  
Stairway to Bittner's Music

**CRY**  
Angie Aparo  
EMI-Blackwood Music, Inc.  
Potty Mouth Publishing  
Rounded Music

# CONGRATULATES OUR **BMI**® **2003** **COUNTRY** **AWARD** **WINNERS**

**EVERY RIVER**  
Tom Littlefield  
Kim Richey  
Door Number One Music  
Mighty Nice Music  
Universal-Songs of PolyGram International, Inc.  
Walt No More Music

**THE GOOD STUFF**  
Jim Collins  
Make Shift Music  
Warner-Tamerlane Publishing Corp.

**HELP ME UNDERSTAND**  
Wayne Hector (PRS)  
Steve Mac (PRS)  
Irving Music  
Songs of Windswept Pacific

**I CRY**  
Mark Selby  
Tia Sillers  
Bro 'N Sis Music, Inc.  
Choice Is Tragic Music  
Ensign Music Corporation  
Estes Park Music

**I DON'T HAVE TO BE ME ('TIL MONDAY)**  
Steve Azar  
R.C. Bannon  
Jason Young  
Careers-BMG Music Publishing, Inc.  
Mas Venture Music  
Mississippi Music

**I JUST WANNA BE MAD**  
Lee Thomas Miller  
Hold Jack Music  
Mosaic Music

**I KEEP LOOKING**  
Sara Evans  
Tony Martin  
Tom Shapiro  
Mosaic Music  
Sony/ATV Tree  
Wenonga Music

**I MISS MY FRIEND**  
Tony Martin  
Mark Nesler  
Tom Shapiro  
Buna Boy Music  
Glitterfish Music, Inc.  
Mosaic Music  
Sony/ATV Tree  
Wenonga Music

**I SHOULD BE SLEEPING**  
Shaye Smith  
EMI-Blackwood Music, Inc.  
Zomba Songs Inc.

**I'M GONNA GETCHA GOOD!**  
Shania Twain  
Loon Echo, Inc.  
Universal-Songs of PolyGram International, Inc.

**I'M MOVIN' ON** (2nd Award)  
Phillip White  
Murrah Music Corporation

**THE IMPOSSIBLE**  
Lee Thomas Miller  
Mosaic Music

**JUST WHAT I DO**  
Keith Burns  
Hapsack Music  
Warner-Tamerlane Publishing Corp.

**LANDSLIDE**  
Stevie Nicks  
Welsh Witch Music

**LIVING AND LIVING WELL**  
Tony Martin  
Mark Nesler  
Tom Shapiro  
Buna Boy Music  
Glitterfish Music, Inc.  
Mosaic Music  
Sony/ATV Tree  
Wenonga Music

**A LOT OF THINGS DIFFERENT**  
Bill Anderson  
Dean Dillon  
Mr. Bubba Music, Inc.  
Sony/ATV Acuff Rose  
Sony/ATV Tree



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**MAN TO MAN**

Jamie O'Hara  
Magic Knee Music  
Sony/ATV Tree

**MY HEART IS LOST TO YOU**

Brett Beavers  
Sony/ATV Tree

**MY LIST**

Rand Bishop  
Songwriters Paddock Music  
Weightless Cargo Music

**MY TOWN**

Reed Nielsen  
Jeffrey Steele  
Gottahaveable Music  
Singletrack Music  
Songs of Windswept Pacific

**NEXT BIG THING**

Al Anderson  
Vince Gill  
John Hobbs  
Little Blue Box Music  
Songs of Windswept Pacific  
Stairway to Bittner's Music  
Viny Mae Music

**19 SOMETHIN'**

David Lee  
Careers-BMG Music Publishing, Inc.

**OL' RED**

Bo Bohon  
Don Goodman  
Mark Sherrill  
Bull's Creek Publishing, Inc.  
Key Mark Music

**PICTURE**

Sheryl Crow  
Kid Rock  
Old Crow Music  
Thirty-Two Mile Music  
Warner-Tamerlane Publishing Corp.

**RED RAG TOP**

Jason White  
Sony/ATV Acuff Rose

**SHE WAS**

Neal Coty  
Murrah Music Corporation

**SHE'LL LEAVE YOU WITH A SMILE**

Jay Knowles  
Big Yellow Dog Music  
Sony/ATV Tree

**SOMEBODY LIKE YOU**

Keith Urban  
Coburn Music, Inc.

**STRONG ENOUGH TO BE YOUR MAN**

Travis Tritt  
Post Oak Publishing

**TEN ROUNDS WITH JOSE CUERVO**

Casey Beathard  
Michael Heeney  
Sony/ATV Acuff Rose

**THAT'D BE ALRIGHT**

Tim Nichols  
Tia Sillers  
EMI-Blackwood Music, Inc.  
Ensign Music Corporation  
Life Is Fine Music  
Ty Land Music

**THAT'S JUST JESSIE**

Kevin Denney  
Maleah Music  
March Family Music

**THESE DAYS**

Steve Robson (PRS)  
Jeffrey Steele  
Danny Wells  
Gottahaveable Music  
Irving Music  
Songs of Teracel  
Songs of Windswept Pacific  
Sony/ATV Tree

**'TIL NOTHING COMES BETWEEN US**

Kerry Harvick  
Hope-N-Cal Music

**TONIGHT I WANNA BE YOUR MAN**

Troy Verges  
Songs of Universal, Inc.

**TRAVELIN' SOLDIER**

Bruce Robison  
Bruce Robison Music  
Titawhirl Music

**WHAT IF SHE'S AN ANGEL**

Bryan Wayne  
Cake Taker Music  
Sony/ATV Tree

**WHERE WOULD YOU BE**

Rick Ferrell  
Mr. Nolve Music  
Warner-Tamerlane Publishing Corp.  
We Make Music

**SONG OF THE YEAR LANDSLIDE**

WRITER: **STEVIE NICKS**

PUBLISHER: **WELSH WITCH MUSIC**

**WHO'S YOUR DADDY?**

Toby Keith  
Takeco Tunes

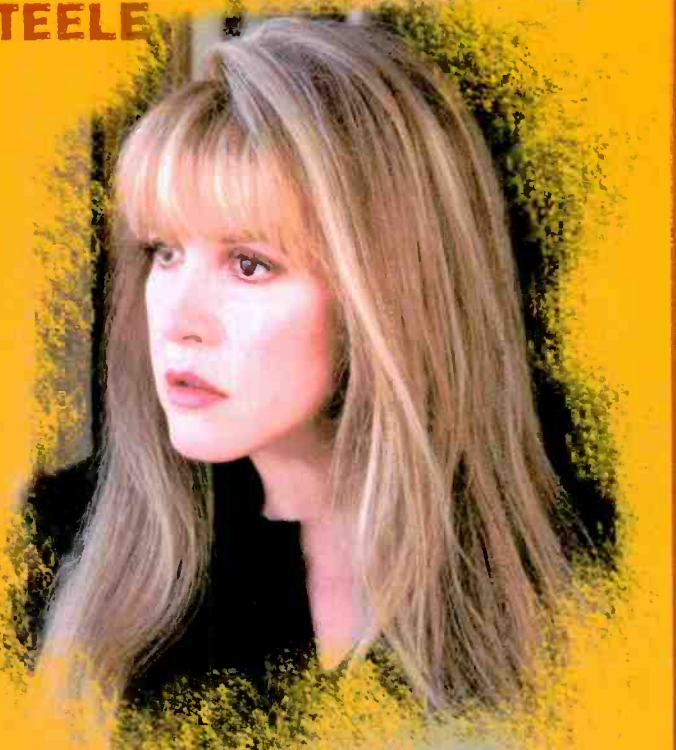
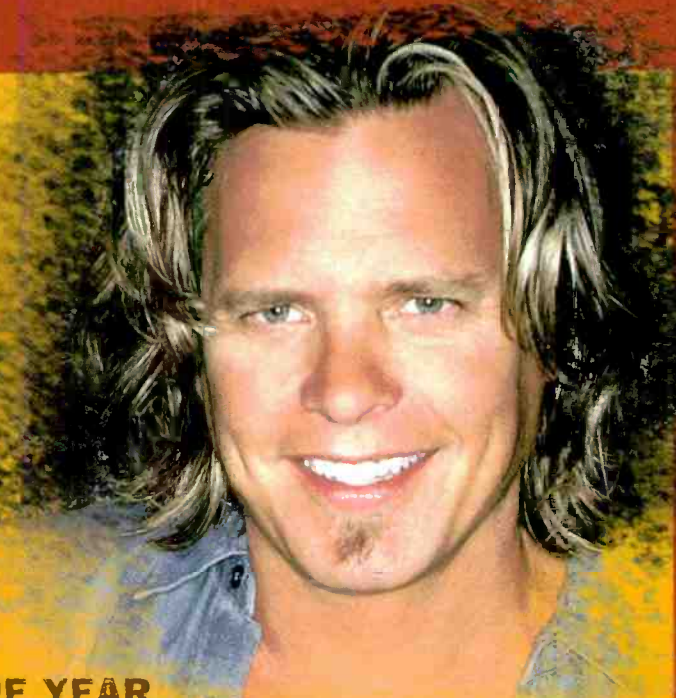
**YOUNG (2nd Award)**

Steven McEwan (PRS)  
Careers-BMG Music Publishing, Inc.

**SONGWRITER OF THE YEAR  
JEFFREY STEELE**

**BMI ICON  
DOLLY PARTON**

**PUBLISHER OF THE YEAR  
SONY/ATV MUSIC  
PUBLISHING  
NASHVILLE**



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**Top Albums**

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
OUTKAST	Speakerboxxx/The Love Below	74
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	55
CLASSICAL		
ANDREA BOCELLI	Sacred Arias: Special Edition	71
CLASSICAL Crossover		
JOSH GROBAN	Josh Groban	78
COUNTRY		
ALAN JACKSON	Greatest Hits Volume II And Some Other Stuff	34
ELECTRONIC		
MARIAH CAREY	The Remixes	49
HEATSEEKERS		
FOUNTAINS OF WAYNE	Welcome Interstate Managers	77
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	77
INTERNET		
ROD STEWART	As Time Goes By... The Great American Songbook Vol. II	74
POP CATALOG		
TIM MCGRAW	Greatest Hits	77
JAZZ		
HARRY CONNICK, JR.	Harry For The Holidays	78
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	78
KID AUDIO		
SOUNDTRACK	The Cheetah Girls (EP)	78
LATIN		
A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	47
NEW AGE		
MANNHEIM STEAMROLLER	Halloween	71
R&B/HIP-HOP		
GERALD LEVERT	Stroke Of Genius	57
SOUNDTRACKS		
	Kill Bill Vol. 1	79

**Top Singles**

ARTIST	TITLE	PAGE
HOT 100		
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ADULT TOP 40		
SANTANA FEAT. ALEX BAND OR CHAD KROEGER	Why Don't You & I	80
ADULT CONTEMPORARY		
SHANIA TWAIN	Forever And For Always	80
COUNTRY		
TOBY KEITH	I Love This Bar	55
DANCE/CLUB PLAY		
SUPERCHUMBO	This Beat Is	81
DANCE/RADIO AIRPLAY		
BEYONCÉ FEATURING SEAN PAUL	Baby Boy	49
DANCE/SINGLES SALES		
ELVIS PRESLEY	Rubberneckin'	45
HOT DIGITAL TRACKS		
OUTKAST	Hey Ya! (Radio Mix)	81
HOT LATIN TRACKS		
LUIS MIGUEL	Te Necesito	46
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3 DOORS DOWN	Here Without You	80
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STAINED	So Far Away	50
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LUDACRIS FEATURING SHAWNNA	Stand Up	21
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LUDACRIS FEATURING SHAWNNA	Stand Up	28
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CHINGY FEATURING LUDACRIS & SNOOP DOGG	Hollidae In	80

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VHS RENTALS	
CHARLIE'S ANGELS - FULL THROTTLE	63
DVD RENTALS	
CHARLIE'S ANGELS - FULL THROTTLE	63

**Unpublished**  
No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
SOUNDTRACK	Martin Scorsese Presents The Best Of The Blues
CHRISTIAN	
MERCYME	Almost There
GOSPEL	
SOUNDTRACK	The Fighting Temptations
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
VARIOUS ARTISTS	Celtic Circle
MUSIC VIDEO	
ROB ZOMBIE	Past, Present & Future
KID VIDEO	
BARBIE OF SWAN LAKE	
HEALTH & FITNESS VIDEO	
CRUNCH - FAT BURNING PILATES	
RECREATIONAL SPORTS VIDEO	
AND1 MIX TAPE VOLUME 6	

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**9** Label reps and retailers ask how online music sales should be incorporated into such charts as The Billboard Hot 100.

**10** BMG international chief Maarten Steinkamp has a Latin revitalization plan.

**Music**

**17** **The Beat:** Sales of Michael McDonald's latest CD soar after MCI begins airing an ad featuring the singer.

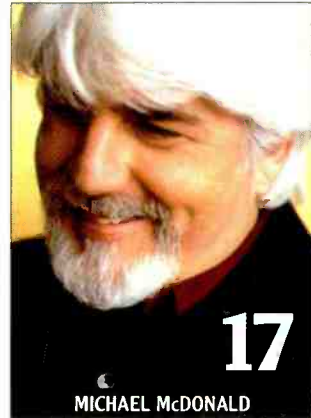
**20** **Jazz Notes:** A star-studded Great Night in Harlem raises money for aging jazz musicians.

**21** **Legal Matters:** The financial stability of music publishing sparks the interest of nontraditional buyers.

**24** **Touring:** Duran Duran reunites for a brief stint of sold-out dates that has audiences and the industry clamoring for more.

**26** **R&B:** Fledgling Martland Entertainment targets an underserved market by signing vintage artists.

**30** **Latin Notas:** Control Machete stages a comeback and



17

MICHAEL McDONALD



SPOTLIGHT BEGINS ON PAGE 31

releases a new CD featuring a video for each track on the album.

**48** **Beat Box:** In-Grid remixes are the debut release from new imprint Benz Street.

**50** **Country:** Dolly Parton is among the honorees at BMI's Annual Country Awards, which recognize the year's most performed songs.

**56** **Higher Ground:** In an attempt to attract mainstream listeners, Word teams with producer Tedd T. to launch a new imprint.

**56** **In the Spirit:** Smokie Norful touches urban ears with a limited-edition CD.

**58** **Songwriters & Publishers:** Director Clint Eastwood scores with the self-penned music for "Mystic River."

**64** **Studio Monitor:** Metajam and CD Self Service help musicians manage music.

**Retail**

**59** MTV offers new spin on Spankin' New Music Week by exclusively letting users hear entire unreleased albums online.

**60** **The Indies:** Epitaph begins restructuring its business by cutting 17% of its staff.

**61** **Retail Track:** Piracy forces Jay-Z's "The Black Album" to be released earlier than planned.

**62** **Home Video:** With the promise of the most successful fourth quarter ever, Christmas may come early for the home video industry.

**Global**

**65** EMI Italy strums a note of confidence with the release of Tiziano Ferro's sophomore set.

**67** **Global Pulse:** Singer Damon Albarn goes "Democracy" with his very limited, first solo album.

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**72** **Tuned In—The Tube:** "Prey for Gina Gershon" is set to open viewers' eyes about what it's like to be an indie artist.

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**57** **The Billboard BackBeat**

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**73** **Market Watch**

**86** **Last Word**



61

JAY-Z

**QUOTE OF THE WEEK**

“If people think the “B” in BMG stands for “bank,” then they are very wrong.”

BMG'S MAARTEN STEINKAMP ON BMG LATIN ARTIST CONTRACTS

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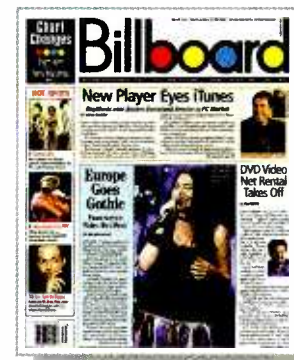


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TWO  
WEEKS**

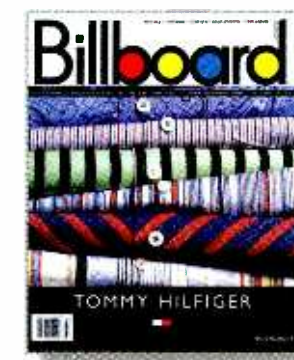


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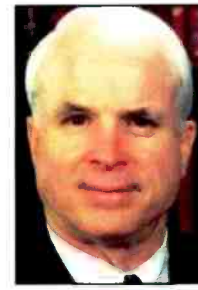
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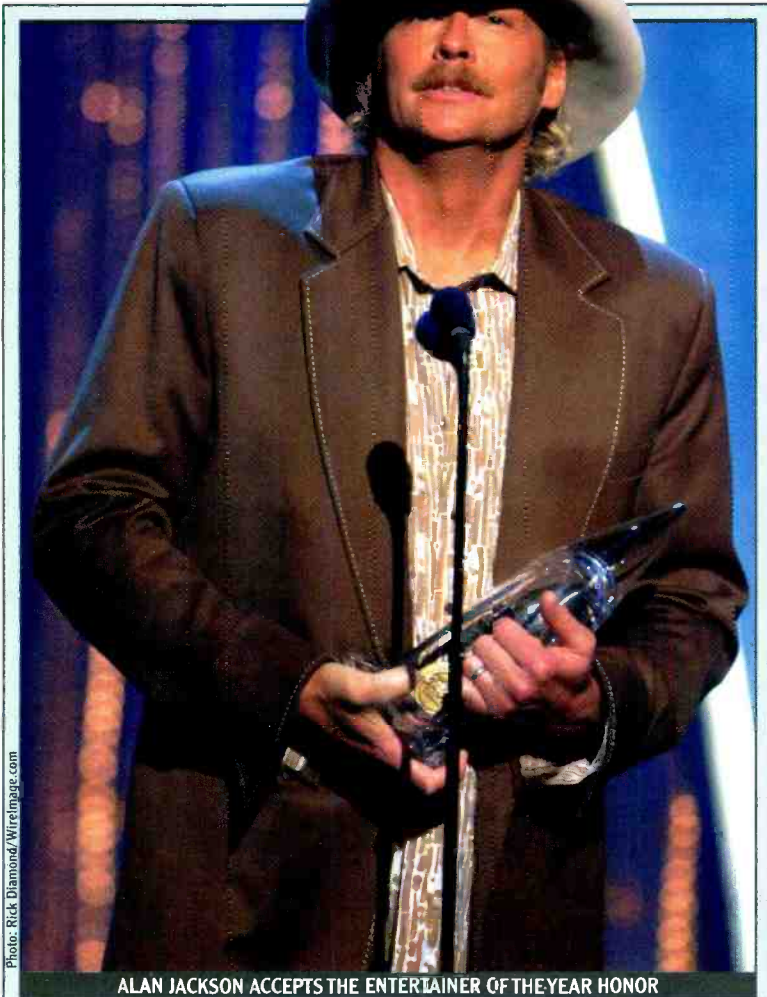
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TOP OF THE NEWS



ALAN JACKSON ACCEPTS THE ENTERTAINER OF THE YEAR HONOR

## Jackson Tops CMAs

Arista Act Wins Big; Cash Honored

BY DEBORAH EVANS PRICE

NASHVILLE—Alan Jackson and the late Johnny Cash were the top honorees at the 37th Annual Country Music Assn. Awards Nov. 5 at the Grand Ole Opry House.

Jackson netted his second consecutive wins in both the male vocalist and entertainer of the year categories. The Arista artist also captured the vocal event of the year category for his duet with Jimmy Buffett, "It's Five O'Clock Somewhere." The pair performed the song at the opening of the show's live broadcast on CBS.

Cash, who died Sept. 12, won three CMA Awards: album of the year for "American IV: The Man Comes Around" and music video and single of the year for "Hurt." He was also honored with the Irving Waugh Award for Excellence.

Cash's awards were picked up by his son John Carter Cash and daughter Kathy Cash. They were Cash's first CMA honors in 34 years.

According to John Carter Cash, his father's "greatest strength in life was his persistence. He never stopped. From the beginning of his career until the very end, he always stayed true to what he believed was right in music and what he believed was right on a moral front. That is being respected and honored here tonight. It's not just about the music. It's about who he was as a human being."

Hosted by Vince Gill for the 12th consecutive year, the CMA Awards featured a special tribute to Cash that included Willie Nelson, Sheryl Crow, Travis Tritt, Hank Williams Jr., Kris Kristofferson and the Nitty Gritty Dirt Band.

"He influenced music in such a profound way, beyond the genre of country," Brooks & Dunn's Ronnie Dunn said at the show. "But to me it was personal. He and June gave my wife and I a place to live when we first moved here in 1990."

Brooks & Dunn netted its 11th

(Continued on page 12)

## CCE Curbs Exec Exodus

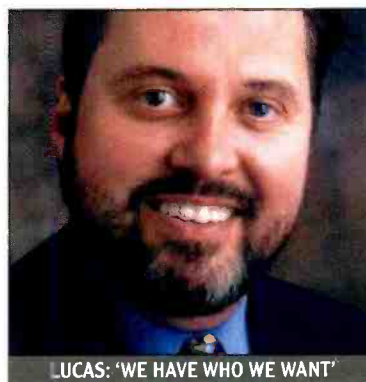
BY RAY WADDELL

Clear Channel Entertainment says it has locked in a mix of veteran players and rising executives to shore up what many perceived as a wave of defections by top concert promotion stars.

In a business that relies on reputation as much as relationships, CCE points to at least 13 new executive contracts as evidence that it can avoid repercussions from the departures of many of its veteran promoters.

"Every single person we wanted to sign has signed," says Dave Lucas, co-CEO of the music division at CCE, the world's largest concert promoter.

"There are some people we did not



LUCAS: 'WE HAVE WHO WE WANT'

approach, and some people who, quite frankly, we're glad are not with us any more," Lucas says. "They had become old and tired, figuratively."

While CCE has been shoring up its ranks, however, a new breed of young, regional, independent promoters and some stubbornly successful surviving indie promoters have created one of the most competitive and fluid concert businesses in years.

That should create one of the biggest challenges for CCE since Robert Sillerman consolidated the concert business in the late 1990s through his \$2 billion rollup of regional companies under the SFX banner. He acquired instant credibility and the expertise of some of the biggest players in the business.

But today, many of those names

(Continued on page 84)

## Digital Sales Spur Chart Debate

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—Rising sales of unbundled digital tracks through such services as iTunes Music Store, Napster and MusicMatch are raising questions about how such transactions should be measured on the *Billboard* charts.

Currently, sales of individual digital tracks without a corresponding physical single are not included on The *Billboard* Hot 100 or other *Billboard* singles charts. Individual download sales are tracked separately on the Hot Digital Tracks chart.

However, there is a growing feeling among label reps and retailers that

download sales should be credited toward the singles charts.

"Do I think [digital tracks] should be a component of the Hot 100? Sure. It's a measure of consumer enthusiasm for consuming music," says Rob Sisco, president of Nielsen SoundScan and Nielsen Broadcast Data Systems.

"It doesn't make any difference whether it is acting the same or different from its physical counterparts," he adds.

It's a sentiment commonly echoed throughout the recording industry.

### RIGHT CRITERIA

"We're in the beginnings of a market that is growing," Arista senior VP of sales Jordan Katz says, "and this is

the time to put a stake in the ground and figure out how to count sales of individual songs."

The industry suddenly finds itself wrestling with the question of just what criteria should be used to qualify unbundled track sales for chart consideration.

The debate centers on when the industry should consider a song to be a single: When it is worked for airplay, when it charts on the digital tracks chart, when it is a physical product or some combination of the three.

"The consumer's rapid and enthusiastic acceptance of iTunes and other download services gives great meaning

(Continued on page 83)

## Physical-Single Drive Stalls

BY ED CHRISTMAN

NEW YORK—The National Assn. of Recording Merchandisers' campaign to revive the single in the packaged-goods world appears to be losing momentum.

Of the 114 titles that charted on the Hot 100 in September, only 24 (21%) were available in the CD format, according to the trade association. That's down from August, when 29, or 22%, of the 132 titles that appeared on the Hot 100 that month were available as CDs.

"It is less than encouraging when the availability dips in the second month," says Glen Ward, president of the Virgin Entertainment Group in Los Angeles and chairman of the NARM singles task force. "We seem to be taking two steps forward and three back."

After the NARM convention in March, where merchants

renewed their nearly 5-year-old plea to save the single, the initiative looked like it might gain some traction.

While singles sales were down last year by 61.2%, according to Nielsen SoundScan, and were still plummeting in the first two months of this year—a 48% decrease—the decline slowed in the wake of the convention.

During the summer, RCA blessed the movement by releasing two singles from "American Idol" contestants. Second-season winner Ruben Studdard's "Flying Without Wings" has scanned 711,000 copies to date, while first runner-up Clay Aiken's "This Is the Night" has scanned 926,000. As of the week ending Nov. 2, singles sales are down 5.4% for the year. But if the "American Idol" singles were not counted, the decline would be nearly 21%.

(Continued on page 83)



## BMG Latin Retools Its Operations

### Steinkamp Stresses Commitment

BY LEILA COBO

MIAMI—In a marked departure for a major, BMG has become the first label whose Latin operations report directly to corporate headquarters as opposed to a regional head.

The move underscores BMG's commitment to what executives call a "vibrant" region. But it also highlights the woes of a Latin marketplace that has shrunk alarmingly in the past three years.

"The fact that Latin reports directly to New York shows how important it is and that we want to get it right," says Maarten Steinkamp, president of international for BMG. "We've brought it directly to the center, and I'm going to be spending a large amount of time reviewing the Latin region."

Even with the pending BMG/Sony deal (see page 3), Steinkamp says he will not wait until that deal passes regulatory muster and closes. "We have to and will move forward," he says.

Steinkamp is based in New York but frequently commutes to Miami. He now directly supervises BMG's Latin American operations in Mexico, Brazil, Argentina and Chile. He also heads BMG's Miami-based U.S. Latin division, which currently does not have anyone in a managing director capacity.

The change came after the departure last month of Rodolfo López-Negrete as senior VP of international/chairman of BMG U.S. Latin and is consistent with BMG's dismantling of its regional headquarters earlier this year.

Since then, however, López-Negrete had continued to oversee BMG's operations in Mexico and South America and this summer also took charge of the day-to-day operations of BMG U.S. Latin.

Now, everything falls under Steinkamp's jurisdiction. He also supervises BMG's operations in Spain, Canada and Asia (excluding Japan).

Steinkamp speaks of making region-wide adjustments that will allow BMG's



STEINKAMP: SPENDING TIME ON LATIN REGION

Latin labels to work more closely together and take advantage of all resources at their disposal worldwide.

The biggest changes are expected in the U.S. Latin operation, which has seen its market share drop in the past two years.

For the nine months ended Sept. 30, BMG's share was 7.4%, down from an 8.8% share for the same time period last year.

"We need to refocus what the U.S. Latin company is," he says.

Steinkamp says he is not looking for candidates to take over the traditional role of a managing director at U.S. Latin but hopes to have a management

(Continued on page 71)

## BMG Distribution Takes Top Four

BY GEOFF MAYFIELD

LOS ANGELES—BMG Distribution sweeps the first four rungs of The Billboard 200, the first time in almost a year that one distributor has held such a monopoly.

Arista rap duo OutKast returns to the top of the chart with "Speakerboxxx/The Love Below" (see Over the Counter, page 73).

OutKast's double album is followed by three RCA Music Group acts: Rod Stewart's "As Time Goes By... The Great American Songbook Vol. II," Clay Aiken's "Measure of a Man" and the Strokes' "Room on Fire." The last is the chart's highest new entry.

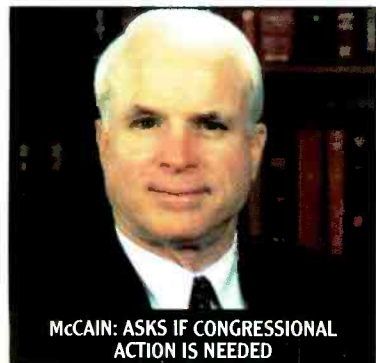
Universal Music & Video Distribution was the last vendor to lock down the top four albums. In the *Billboard* dated Dec. 7, 2002, UMVD fielded new entries at Nos. 1, 2 and 4, respectively, with Shania Twain's "Up!" (Mercury), the multi-act "Now! 11" (Universal Music Enter-

prises) and Ja Rule's "The Last Temptation" (Murder Inc./Island Def Jam), while the soundtrack from Eminem's "8 Mile" (Shady/Interscope) stood at No. 3.

This is the first time that BMG Distribution has captured the top four since the issue dated Nov. 6, 1999. Santana's "Supernatural" (Arista) led that week's chart, followed by Backstreet Boys' "Millennium" (Jive/Zomba), Creed's "Human Clay" (Wind-up) and Lou Bega's "A Little Bit of Mambo" (RCA).

With Dido's "Life for Rent" at No. 9, the current chart marks the second time in three weeks that BMG sells at least five of the top 10 albums. The distributor held six of the top 10 in the Nov. 1 issue.

Despite its domination of the top 10, BMG is second to UMVD in current-albums market share for the tracking week that ended Nov. 2. The latter stands at 27.04%, with BMG at 22.24%.



McCain: Asks if Congressional Action is Needed

## Radio Play May Face Fed Probe

BY BILL HOLLAND

WASHINGTON, D.C.—Momentum is growing in the Senate, the Federal Communications Commission and the Department of Justice (DOJ) for a government inquiry into allegations of "pay-for-play" on U.S. radio.

FCC commissioner Jonathan Adelstein called for a probe of "pay-for-play" practices on U.S. radio stations at a Nov. 5. Federal Communications Bar Assn. lunch.

The commissioner also told communication lawyers in the audience that the practice "could come in the form of lunches or cocktail parties," (Continued on page 71)

## 8 Million Find 'Nemo' On First Day

BY JILL KIPNIS

LOS ANGELES—It was a challenge to find the price of Disney/Pixar's "Finding Nemo" DVD in some retail ads circulating before the title's Nov. 4 street date.

"Finding Nemo" was such a highly anticipated home-video release, retailers say, that a few chains were waiting to see how their competitors priced the title before advertising their own price. Noticeable price absences in retail circulars Nov. 2 included mass merchants Best Buy and Wal-Mart.

"When you have a big title, a lot of people don't want to stick their toe out and predict where the market will sit," says Bob Chapek, president of Buena Vista Home Entertainment, the home-video arm of the Walt Disney Co. "They hesitate on putting a price on it in case the market determines that the price is elsewhere."

Similarly, Brian Lucas, spokesman for the Eden Prairie, Minn.-based Best Buy chain, says that "a lot of these circulars are laid out so far in advance that you don't want to commit to a price prematurely. For a major new release, the last thing you want is a price in a circular that isn't in the store."



A STILL FROM DISNEY/PIXAR'S 'FINDING NEMO'

Other industry sources say that not advertising a price has more to do with obtaining co-op money. If a chain advertises a price that is less than a studio's designated minimum advertised price (MAP), it will not receive co-op advertising dollars from the studio. Disney/Pixar's suggested retail price for "Finding Nemo" is \$29.99. It has not publicized a MAP price.

Regardless of price, "Finding Nemo" sold an industry record of 8 million combined VHS and DVD units after one day on sale, according to Disney/Pixar. The companies also report that the title is the top-grossing box-office film this year, with \$338 million.

Twenty-five million copies were shipped to retail. DVD units accounted for 80% of first-day sales.

"Finding Nemo" beats last year's first-day record-holder, "Spider-Man," which sold 7 million combined units, according to Columbia TriStar Home Entertainment. Disney/Pixar held the previous first-day record with "Monsters, Inc." That movie sold 5 million combined units upon its release last September (*Billboard*, Nov. 16, 2002).

Each previous record-holder went on to sell 11 million units in its first week on sale. Disney/Pixar expects to beat that number as well.

Retail prices for "Finding Nemo" vary from a low \$14.24 at Wal-Mart (the in-store price, which was not advertised Nov. 2) to a high of \$25.49 at Blockbuster Video stores.

Blockbuster's price was not advertised in its Sunday circular, though the title was featured in an ad for its new trade-in program. Consumers who bring in a used DVD can get a new holiday title from a selection including "Finding Nemo," "The Matrix Reloaded" and "Terminator 3: Rise of the Machines" for a price of \$12.99.

Retailers are surpassing their own store records with the title. "We broke our single-day sales" (Continued on page 71)



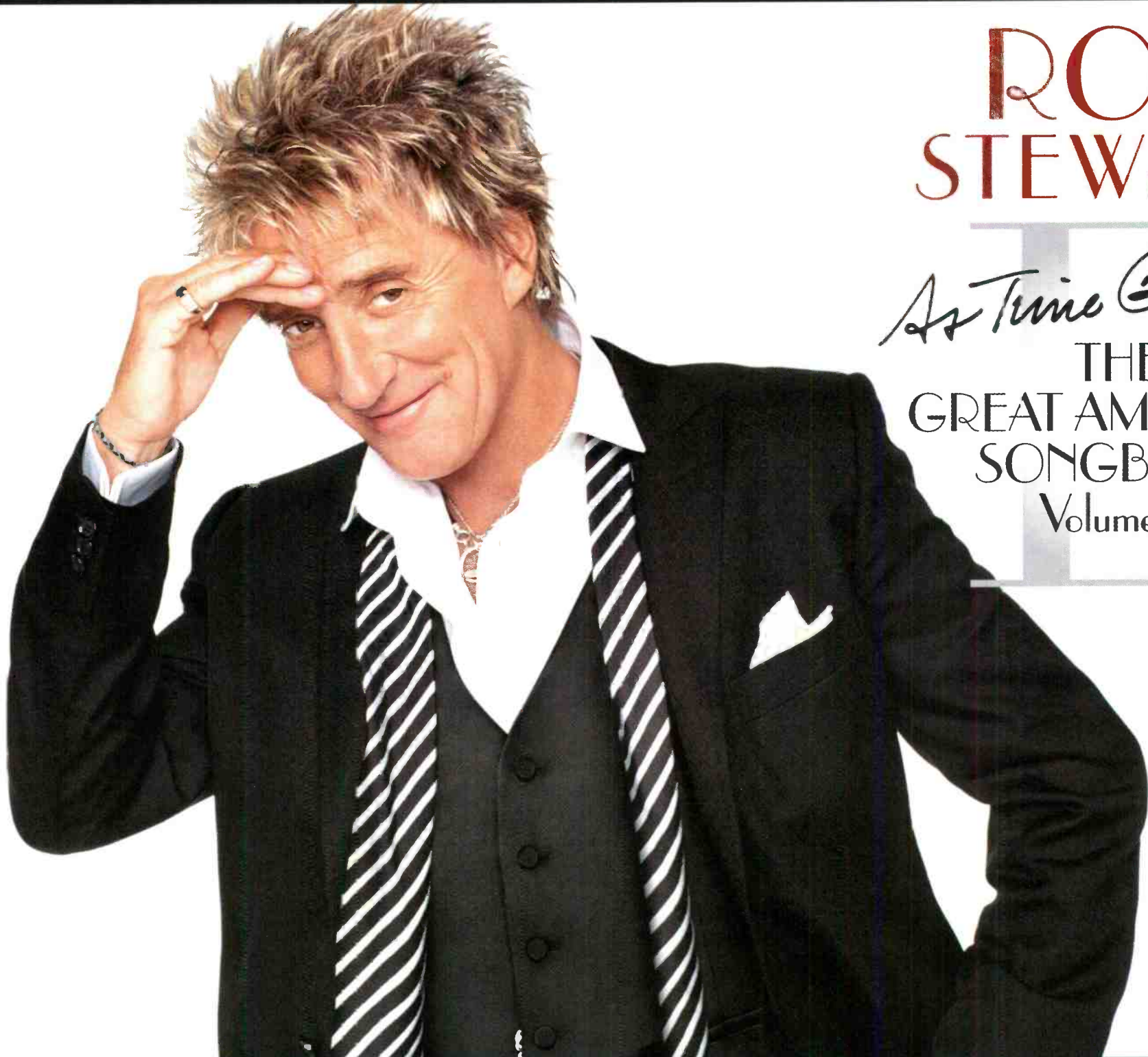
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GREAT AMERICAN  
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Volume II**



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**"TOP SPOTLIGHT PICK: There's a delicious duet with Cher. He mines treasures with "Don't Get Around Much Anymore", "Someone To Watch Over Me" and "Smile" and "As Time Goes By", the title track duet with Queen Latifah, works remarkably well. This is a flavor millions will enjoy around the world."** BILLBOARD MAGAZINE

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## Members Are Slow To Pass EU's Copyright Directive

BY GORDON MASSON

LONDON—It could be another year before all of the European Union's existing 15 member states ratify the EU Copyright Directive.

On Oct. 31, the U.K. became only the sixth country to implement the directive, despite a Dec. 22, 2002, deadline for all EU member states to introduce legislation to curb the unauthorized exchange of music, film and software on the Internet.

So far only Greece, Austria, Italy, Denmark, Germany and the U.K. have complied. That leaves Belgium, Finland, France, Ireland, Luxembourg, the Netherlands, Portugal, Spain and Sweden yet to decide.

But Olivia Regnier—the International Federation of the Phonographic Industry's Brussels-based European regional counsel—says that all remaining countries “either have official drafts adopted by the government or have

drafts on the way to being adopted.”

Regnier believes that, realistically, it could be the end of 2004 before all member states implement the directive. But she adds that this is not unusual.

“You don't have many directives that are implemented by the deadline,” she says. The Copyright Directive “is complicated, and some ministers want to use the legislation to add other things, such as provisions on collecting societies, and these additional issues may delay the process.”

Giving examples of where some of the delays have arisen, Regnier notes: “In the Netherlands they had elections, and we lost almost a year because of that, while Belgium had an election as well, so they had to restart the draft in the government. There are elections in Spain next year that will pretty much slow the process, so that's probably one of the main reasons why several countries have been delayed.”

Such delays will not go unnoticed, though. According to Regnier, the European Commission has already sent notification letters to all the member states that did not implement the directive by the deadline.

“There is a meeting of the commission in December, following which they could take some countries to the European Court of Justice,” Regnier continues. “It's an automatic process, but by the middle of 2005 some countries could be condemned for failure to implement the directive. It's more a political function than anything else, so I don't think the commission would impose fines at this stage.”

Regnier also reveals that the 10 countries due to join the EU next year—Cyprus, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia and Slovenia—are already working on adopting the EU's legislative background, including the Copyright Directive.

## Wembley Arena To Get Face Lift

BY EMMANUEL LEGRAND

LONDON—Wembley Arena—one of London's most prestigious indoor concert halls—is getting a £20 million (\$33.4 million) refurbishment and modernization program that will provide the aging venue with a much-needed face lift (*Billboard*, Nov. 8).

The venue's owner, Quintain Estates and Development, and operator, Wembley (London) Ltd., say the plan is part of a multimillion-pound regeneration of the surrounding area that includes the new Wembley Stadium, cur-

(Continued on page 71)



ARTIST'S IMPRESSION OF THE NEW-LOOK ARENA

## CMA Awards

Continued from page 9

consecutive win in the vocal duo category. “The longer you're in the business, the longer you realize how fortunate you are to do this,” Dunn said.

Brooks added, “We know they're going to take it away eventually, but we're going to fight to hold on to it as long as we can.”

Martina McBride took home her third CMA honor in the female vocalist category. “It's going to sit on the kitchen table for three weeks, and I'll figure out what to do with it after that,” McBride said of her new trophy.

Toby Keith, who had been nominated in seven categories, was shut out at the event. Jackson was empathetic.

“For years I was nominated and nominated and lost every time, every award,” Jackson told *Billboard*. “You've just got to hang in there and keep making music and playing for the people. It will come around.”

Retailers expect to see Jackson's winning streak continue at the cash registers. “We are prepared to see spikes,” says Brian Smith, VP of store operations at Value Central Entertainment, who feels the duet with Buffett will help generate sales.

Smith expects increased sales of Cash catalog. Trans World country music buyer Tim Peterson says Cash's newer releases should fare well, too.

Tower Records Nashville GM Jon Kerlikowske says McBride's latest album is among the releases that have been selling briskly. He expects to see a sales impact from the show, particularly on newer acts and on more tradi-

tional country artists.

Lyric Street trio Rascal Flatts surprised the crowd after winning the vocal group award by calling veteran act Alabama to the stage and offering it the trophy, citing the band as “heroes.”

The Randy Travis hit “Three Wooden Crosses,” written by Doug Johnson and Kim Williams, was named song of the year. “Our world needs hope,” Johnson commented backstage, “and if any of us in this room can give anybody a little bit of hope, what a cool business we're in.”

Randy Scruggs won the musician of the year award. Universal South newcomer Joe Nichols took home the Horizon Award.

Pianist Floyd Cramer and the legendary Carl Smith were recognized as the latest members of the Country Music Hall of Fame.

For a complete list of winners, visit [billboard.com/awards](http://billboard.com/awards).

## NEWSLINE

THE WEEK IN BRIEF

**Penn State University** has cut a deal with Napster to deliver the digital music service to its students. PSU president Graham Spanier says the university will make Napster's premium subscription service available for free to all of its students in fall 2004. Access to the service will be funded as part of the information technology fee that PSU already has in place. A Napster subscription costs \$9.95 per month. The PSU deal will cover on-demand streams, tethered downloads and radio programming but not burning. Students can purchase with their own money permanent downloads that can be burned to CDs or transferred to portable devices for 99 cents each. The pact is expected to be the model for similar deals between digital music services and schools. PSU already has begun limited testing of the Napster program. It will expand the beta trial to 18,000 students living in residence halls at a dozen PSU campuses Jan. 12, the start of the spring semester. A full rollout of the service to the entire student body living on and off campus—more than 83,000 individuals—as well as faculty and staff is slated for the beginning of the 2004-05 school year. **BRIAN GARRITY**

**Even before DreamWorks SKG agreed** last week to sell its record label to the Universal Music Group for about \$100 million, the company quietly leaked its intention to sell its publishing arm, sources say. But DreamWorks has yet to issue a book on the publishing arm, quite possibly because Warner/Chappell is also being shopped now and would more likely command the attention of those interested in acquiring publishing assets. The potential sale of DreamWorks Music Publishing, first reported by the New York Post, could be of interest to Cherry Lane Music Publishing, which is the worldwide administrator for DreamWorks Publishing. DreamWorks and Cherry Lane are also 50/50 co-owners in a 3,500 song catalog including material by John Denver, Julie Gold, Christine Lavin, Frank Wildhorn, Jack Murphy, Lee Hockridge, Irving Burgie and Tom Paxton. In addition to music from DreamWorks' movie and TV-show library and publishing from artists on its labels, DreamWorks is also said to own a couple of small publishing catalogs. Executives at DreamWorks were unavailable to comment, and a Cherry Lane executive also declines comment. **ED CHRISTMAN**

**Officers from Mexico's Federal Investigation Agency** and the industry's anti-piracy organization, Apdif, collaborated in what they are calling the biggest CD-piracy raid in Latin America Oct. 28. A total of 420 CD-R burners, with the capacity to produce 58 million CDs per year, were seized from three facilities in Mexico City's Tepito neighborhood Oct. 28. More than 60,000 recorded CDs, 40,000 blank CDs, 40,000 jewel boxes and 500,000 inlay cards were also taken. Two people were arrested. **LEILA COBO**

**Navarre Corp. in New Hope, Minn.**, has acquired the assets of BCI Eclipse, a diversified home-video and music company based in Newbury Park, Calif. Navarre purchased the company using a combination of cash, stock and assumed debt totaling approximately \$15 million. One of the most prominent independent distributors of music, DVD and software in the U.S., Navarre has sought to strengthen its market position in recent years through acquisitions. BCI holds a catalog of more than 900 DVD titles and almost 1,000 CD titles. BCI Eclipse president Ed Goetz will remain with the company, reporting to Navarre chairman/CEO Eric Paulson. BCI founder David Catlin will remain with the company for 12 months in an advisory capacity. **CHRIS MORRIS**

**Creem magazine** will relaunch on newsstands in second-quarter 2004 and is expected to publish about 10 issues per year. The rock publication has undergone several incarnations. It launched in 1969, went out of business in 1988, was revived from 1990 to 1994 and then became an Internet-only publication ([creemmagazine.com](http://creemmagazine.com)) in 2001. Creem CEO/publisher Robert Matheu says the content of the newsstand version will be contemporary, unlike the Web site, which consists mostly of archived articles. Los Angeles-based Matheu says that it is still undetermined where the magazine will be headquartered. Brian Bowe—a professor at Grand Valley State University in Michigan—is editor in chief. The magazine plans to carry a staff of 20 to 25 people. Regular writers/contributors will most likely include veteran music journalists Dave DiMartino, Bill Holdship, Jeffrey Morgan and Richard Riegel. **CARLA HAY**

**For the Record:** A Nov. 1 article on the winners of the second annual MTV Video Music Awards Latino America failed to mention the winning acts' labels. Molotov and Juanes are both on Surco/Universal. Natalia Lafourcade is on Sony.





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Antonio Banderas  
Sharon Stone  
Mikhail Gorbachov  
Julio Iglesias  
Luciano Pavarotti  
Stevie Wonder  
Annie Lennox  
Simon & Garfunkel  
Alanis Morissette  
Lenny Kravitz  
Cher  
Backstreet Boys  
Lionel Richie  
Louis Armstrong  
Faith Hill





## Loving Art, Hating Artists

What's wrong with the kids? More to the point, what's wrong with the eggheads who oversee the Massachusetts Institute of Technology?

The university was in the news recently for allowing two students to develop an Internet-based system to provide music in dorm rooms. Articles in the news media widely hailed the move as a solution to illegal downloading.

By complying with the letter of U.S. copyright law, the system purportedly enabled students to avoid the wrath of the Recording Industry Assn. of America, which has been suing individuals like crazy to curb illegal downloading.

But all the students really discovered was a way to beat the law by exploiting a loophole. In the process, they still ended up ripping off artists and record companies.

Is this a lesson we want to teach the kids? Not according to the industry group that represents a broad array of musicians, including Don Henley of the Eagles.

"One would think that universities and professors would try to teach kids values, that it's not just money that counts," says

Jay Rosenthal, a lawyer who represents the Recording Artists' Coalition. "But that's all they're teaching with this."

That's only one of the ironies in this episode. Microsoft Corp. provided a \$60,000 grant that allowed the students to start developing the system two years ago. That's about the same time that Microsoft reached out to groups like the coalition with an initiative to support

*When it comes to supporting intellectual property laws, universities should rank at the top.*

artists' rights in the digital age.

In all likelihood, the company probably doesn't know, or realize, how its money is being used. But the same cannot be said for MIT administrators.

When it comes to supporting strong intellectual property laws, universities should rank right at the top of the list. After all, much of a university's research product is copyright-protected.

Yet the effort to develop this system—

however well-intentioned—actually undermines U.S. copyright law.

The system works by taking digital music and distributing it through MIT's analog-based cable TV system. Artists and record companies must receive royalties when music is distributed digitally but not when it's piped over an analog system.

The law is aimed at broadcast radio and cable-TV networks, which are typically analog systems. They only have to pay a licensing fee to songwriters and publishers—nothing goes to artists. That's the loophole.

With the MIT system, students can log on to the Internet and order songs, which are played over the university's closed-circuit cable-TV system. That's how the loophole is exploited. For the moment, a snafu involving Loudeye Corp., a digital music distribution firm that provided the tunes, has shut down the system. But the university should let this sleeping dog lie.

"The attitude today is that if you can beat artists out of royalties, so be it," Rosenthal says. "It's an awful thing to do, and it's an awful thing to teach our kids. It's one more notch in that belt: 'I love the art, but hate the artist.'"

Does something make you jump and shout? Write a letter to the Editor! Mail to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. Names can be withheld, if requested, at the discretion of the editor. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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Fuse exec Mary Corigliano sheds light on the network's plan to sponsor tours



# MUSIC



G-Unit signs a co-publishing deal with Universal Music Publishing Group

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



## Korn's New 'Look'

Epic Act Readies Sixth Album

BY CHRISTA TITUS

While Korn's 2002 album, "Untouchables," earned the hard rock outfit a Grammy Award for best metal performance, the experimental set drew more than the usual share of ire from critics.

But bassist Fieldy takes it in stride. "I think every record we've ever put out, there has always been bad criticism," he says. "Most of those people that are criticizing, they can't even tune a guitar. We can't please everybody."

Even so, the band is anticipating a hungry marketplace for the sixth Korn record, "Take a Look in the Mirror," which bows Nov. 25 on Immortal/Epic.

"This is probably the heaviest record we've put out," Fieldy notes, adding with certainty, "I think everybody's parents will hate it, so we did a good job."

"Mirror" will contain a dozen or more songs, and it will be packaged with a DVD of unseen Korn footage.

The album's lead single, "Did My Time," hinted at the continuing  
*(Continued on page 19)*

## MCI Spots Ring Up Sales For McDonald's 'Motown'

At a time when success stories are in short supply, one needs to look no further than the Neighborhood.

Ever since the long-distance calling plan from MCI began airing commercials featuring Michael McDonald, the singer's sales have soared.

The commercial, which features footage of McDonald performing "Ain't No Mountain High Enough," has been the most significant driver in propelling sales of "Motown," McDonald's album of classic covers released on Motown. The album has moved

236,000 units, according to Nielsen SoundScan, since its June 24 street date (*Billboard*, June 28).

Nashville-based management firm, Vector Management. "We saw an immediate response."

A new version of the commercial featuring another track from the album, "Ain't Nothing Like the Real Thing," began airing Nov. 1. Similar to the first commercial, the new version features McDonald's name followed by a line identifying "Motown" as his new album.

"The media weight of MCI is much more than what the label could provide Michael and his project," Hoffner says. "The ad basically let people know there's a new Michael McDonald album out, reacquainted a lot of people with Michael and opened the doors to a whole new fan base." Airplay of "Ain't No Mountain High

Enough" is also on the rise at hot AC and urban AC radio.

McDonald's relationship with MCI started a few years back, when the company licensed the Doobie Brothers' "Takin' It to the Streets," which McDonald rerecorded for a commercial. Although McDonald had never appeared in a commercial before, he had little hesitation about the Neighborhood ads.

"I felt comfortable because of the personal relationships [we had] with MCI and Creative License [which handles music clearance for MCI]. And, of course, it wasn't lost on me the value it might have for the 'Motown' record."

He sees the commercials as a  
*(Continued on page 20)*

The Beat™

By Melinda Newman  
mnewman@billboard.com



"When the first MCI spot hit Sept. 8, we saw the sales impact that week," says Joel Hoffner of McDonald's



McDONALD: SAW VALUE OF MCI ADS

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# Execs Explore Teen Marketing Strategies



Executives from the brand-marketing, film and music industries gathered Oct. 27-28 for the inaugural What Teens Want conference at the Fairmount Miramar Hotel in Santa Monica, Calif. The event, which explored ways to reach the elusive but desirable teen market, was co-sponsored by *Billboard* and sister publications Adweek, Brandweek, Mediaweek and The Hollywood Reporter. (Photos: R. Michael Zilz)



"Finding & Marketing the Next Big Teen Thing" was the subject for moderator Melinda Newman, West Coast bureau chief for *Billboard*, left, and panelists Erin Patton of the Mastermind Group, Constance Schwartz of the Firm, Liz Heller of Buzztone, Terry Dry of Fanscape and Steve Greenberg of S-Curve Records.



Steve Greenberg of S-Curve Records, left, Kenny DiDia of EMI Music Marketing and Doneen Lombardi of Virgin Records talk shop at the opening-night reception.



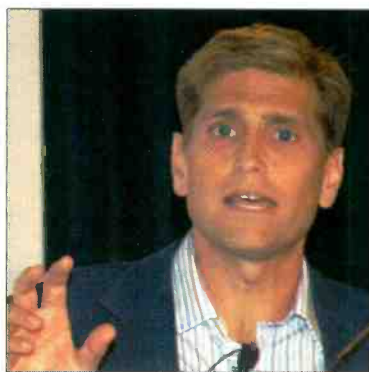
*Billboard* executive editor Ken Schlager, right, with his "Doing Business With the Music Business" panelists, from left: Richard Ellis of 12 to 20, Fred Goldring of Goldring, Hertz & Lichtenstein, David Zedeck of EvolutionTalent Agency and Jonathan McHugh of Jive Records.



Adweek editor-in-chief Sid Holt leads the panel "How to Reach Boys—Building a Multi-Platform Empire." From left are Holt; Carisa Bianchi of TBWA/Chiat/Day, West; Shiny Entertainment's David Perry; Unionbay's Cathie Underwood; Plan B's Alex Wipperfurth; and Future Network USA's Andy Swanson.



*Billboard* executive editor Ken Schlager, right, greets keynote Marc Ecko, founder and CEO of apparel firm Ecko Unlimited.



John Batter, VP/GM of gaming company Electronic Arts of Los Angeles, delivers a keynote presentation.

Bob Dowling, editor-in-chief/publisher of The Hollywood Reporter, left, moderates the session "Doing Business With the Entertainment Business: Warner Bros. Case Study." Joining Dowling, from left, are Jessica Goodman of Warner Bros. Pictures, Denise DiNovi of DiNovi Pictures, Diane Nelson and Doug Frank of Warner Bros. Pictures and Mark Horak of Warner HomeVideo.



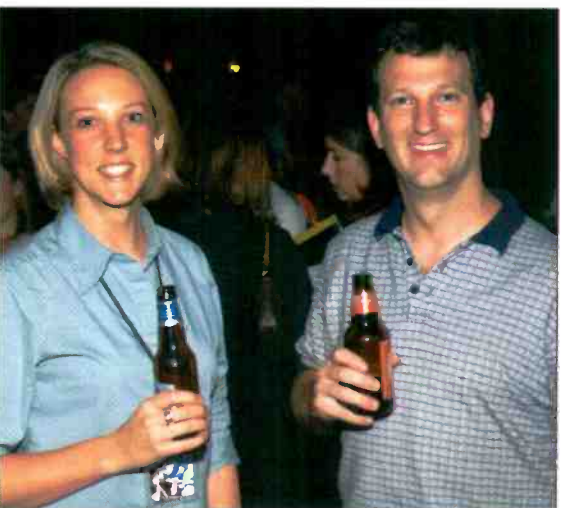
Enjoying opening-night refreshments, from left, are Clear Channel's Beth Bibby, AlternativeVenue Entertainment's Aimee Berger and WHYZ (Z100) New York's Lisa Allen.



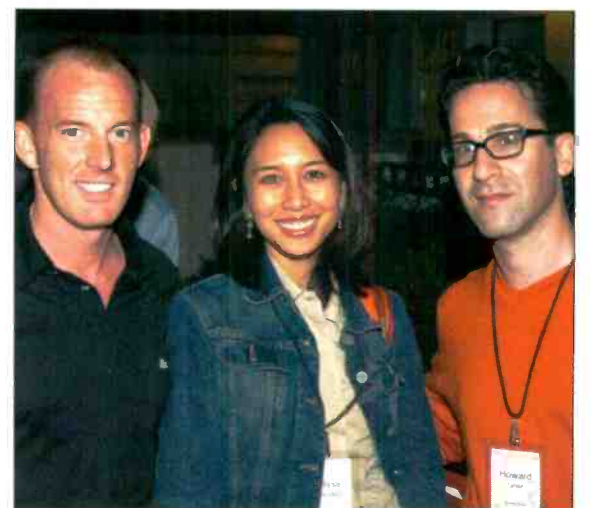
Mari Gastineau, left, and Nicole Richards of Buena Vista International flank Powerchild's Derek Shields.



Rhonda Hill, left, of apparel maker Argon, with Joshua Taub and Clara Gilbert of Vivendi Universal Games.



Leslie McBride and Chuck Frizelle of Microsoft at the opening-night poolside party.



Old Navy's Christopher Gayton, left, with Felicia Lewinsein and Howard Grier of Seventeen magazine.



## Korn

Continued from page 17

fervor for the band. In August, it was the highest-debating title this year on The Billboard Hot 100—at No. 38—that was not related to “American Idol.”

The track, which scored top 20 airplay at modern and mainstream rock radio, also appeared on the soundtrack to “Lara Croft: Tomb Raider—The Cradle of Life.”

Active rock WYSP Philadelphia recently held a ticket giveaway to promote a Dec. 12 Korn concert at the 2,800-capacity Electric Factory. According to assistant PD Gil Edwards, it sold out in five minutes.

Sam Goody Records spokeswoman Laurie Bauer notes that preorders for “Mirror” at the chain’s store in Bakersfield, Calif.—Korn’s hometown—number four to five times higher than for most new albums.

But, of course, the question of how many fans will buy instead of burn “Mirror” bears consideration.

Korn’s last four albums debuted in the top three of The Billboard 200. “Life Is Peachy” arrived at No. 3 and has scanned 1.8 million units. “Follow the Leader” and “Issues” debuted at No. 1 and scanned 3.6 million and

3.2 million, respectively. “Untouchables” debuted at No. 2 and has moved 1.4 million units. Debut album “Korn” has sold 2.1 million.

### FIGHTING WEB LEAKS

Vocalist Jonathan Davis and Fieldy believe the sales for “Untouchables” were hurt when the album was leaked to the Internet four months prior to its release.

The band had freely passed material around while recording and made copies for friends. This time, “nobody got a copy, no one,” Fieldy says. “As soon as we were done listening to the CD, we destroyed it. We didn’t go online with it. I think that’s how [the leak] happened the last time.” Recording at Davis’ home studio also provided a more secure environment.

“Mirror” is Korn’s first self-produced project. Davis has a separate production credit because he, as Fieldy puts it, “did all the no-glory work” in bringing the set together. Davis says, “I thought it was time for us to do it. Each producer brings out something different in the band, but this time was something exciting and new, and nobody knows Korn better than we know ourselves.”

As on previous albums, Davis continued to draw from his personal demons when writing the lyrics. Of current single “Right Now” he says, “That was me waking up pissed off at

everyone. I think everyone’s just had those days where you fucking hate people. I’ve just had those days where everything is going fucking wrong.

“The last three albums, [my writing has] come from a more depressed, hurt place,” he continues. “It’s like I’m just fucking mad now, just tired of all this fucked-up shit happening to me.”

*‘This is probably the heaviest record we’ve put out. I think everybody’s parents will hate it, so we did a pretty good job.’*

—FIELDY

“Right Now,” the album’s second single, is No. 22 and No. 21 on the Modern and Mainstream Rock Tracks charts, respectively.

Korn wields a strong influence among musicies. Because of its style—using seven-stringed guitars and five-stringed basses, downtuning their instruments and incorporating elements of hip-hop—music-

instruction magazines often query the band for insight.

Guitarists Head and Munky currently grace the December cover of Guitar One. They and Fieldy have a longstanding relationship with Ibanez, resulting in endorsements and the design of the Korn K7 Co-Signature guitar and the Korn K5 Fieldy Signature bass. Paiste and Vater Percussion sponsor drummer David Silveria.

The band’s taste also sways consumers. After noticing that Davis’ penchant for track suits had rubbed off on fans, in the late ’90s Adidas, and then Puma, supplied Korn with such merchandise. But now the act owns a stake in Pony, and Pony-designed Korn clothing and accessories are available on its Web site.

Korn’s edgier image doesn’t appeal to a lot of the more traditional sponsors. But it does present opportunities for left-of-center interests. This summer, Davis procured touring sponsorship with adult entertainment company Jill Kelly Productions, which wrapped his tour bus in pictures of bikini-clad women.

### TOURING, GAMING INTERTWINE

Korn’s recently announced, Xbox-sponsored club tour (billboard.com, Oct. 28) with Limp Bizkit is the primary marketing tool for “Mirror.”

“More and more, we’re watch-

ing gaming and movies and music become one thing known as entertainment,” says Korn’s manager Peter Katsis, who is also VP of music at the band’s management company the Firm, which also manages Limp Bizkit.

“For Xbox, they’re looking to help promote that merging of media. Creating live events where kids can experience some of their favorite things together [is one of them],” he says.

Although it is an arena-level act, performing in smaller clubs appealed to Korn because it wants to maintain an intimacy with fans. The band is offering winners of radio contests in each market a chance to compete against Davis in an Xbox game onstage during the concert.

“We really started setting this album up in June,” says Piero Giramonti, Epic senior VP of marketing, who points to such activities as distributing fliers at concerts. “The campaign is about taking it back to the fans, emphasizing the relationship the band has with them.”

Physical and viral street teams help promote “Mirror,” along with time buys on cable TV outlets and print ads in such consumer magazines as Revolver. And Giramonti promises that the animated video clip for “Right Now” “will really spark conversation.”



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## Great Night In Harlem Concert Benefits Jazz Elders

"This is an organization that should not have to exist," said **Wendy Oxenhorn**, executive director of the Jazz Foundation of America (JFA), in her opening remarks Oct. 16 at the foundation's third annual A Great Night in Harlem fundraiser at the historic Apollo Theater in New York. "If our jazz musicians were taken care of in their later years, we wouldn't be needed."

JFA is the only organization solely dedicated to aiding jazz elders who require medical services, health insurance and housing. The benefit concert raised \$324,000 for JFA's Jazz Musicians' Emergency Fund, which assisted 300 musicians last year.

At the show, **Jarrett Lilien**, of online financial firm E\*Trade, announced that his company has committed to build a residence for elderly musicians.

MCs included **Bill Cosby**, **Quincy Jones**, **Whoopi Goldberg**, **Branford Marsalis** and **Chevy Chase**, who surprised the event planners by opening the second half of the show playing two jazz tunes on piano, including a number by **Thelonious Monk**. Cosby quipped

with musicians throughout the show, making the rounds onstage while saxophonist **Jimmy Heath** (who received a JFA Lifetime Achievement Award) fronted his all-star **Generations Octet** featuring trumpeters **Clark Terry** and **Jon Faddis**, saxophonists **Frank Wess** and **Antonio Hart**, pianist **Jeb Patton**, bassist **Bob Cranshaw** and drummer **Marcus Gilmore** (the 17-year-old grandson of drum legend **Roy Haynes**).

"I was here 52 years ago on this stage with **Lionel Hampton's** band," Jones said during his hosting stint.



PHOTO: END FARRER

NORMAN: HAS JFA ON HIS SIDE

"I just hit 70 this year, and the best thing about getting older is you get to see how everything worked out."

The benefit paid special tribute to African drummer **Babatunde Olatunji** and vocalist **Nina Simone**, both of whom died in the past year. A full ensemble of drummers and dancers filled the Apollo aisles in percussive homage to Olatunji, while Simone's daughter, who starred in **Elton John's** Broadway show "Aida" and uses the stage name **Simone**, performed "I Wish I Knew How It Would Feel to Be Free" and later joined **Cassandra Wilson** for a rousing bluesy/funky/jazzy rendition of "See Line Woman."

Also on the bill: **Stanley Jordan** playing solo electric guitar, ex-**Coasters** vocalist **Jimmy Norman** (a recipient of JFA assistance) singing his classic tune "Time Is on My Side" and bassist **Billy Cox** (from **Jimi Hendrix's** original **Band of Gypsies**), whose rocking trio was ably assisted by Oxenhorn on blues

harp on such Hendrix classics as "Voodoo Chile" and "Machine Gun." For more information on JFA, visit [jazzfoundation.org](http://jazzfoundation.org) or call 212-245-3999.

**GEOFF ON BIX:** A folk-music veteran with a blues and roots background taking on an early jazz cornetist's piano compositions? That's what **Geoff Muldaur** successfully

**Jazz Notes**  
By Dan Ouellette  
[douellette@billboard.com](mailto:douellette@billboard.com)



achieves with jazz pioneer **Bix Beiderbecke's** tunes on the CD "Private Astronomy: A Vision of the Music of Bix Beiderbecke," released Sept. 30 on Deutsche Grammophone and celebrated Oct. 21 at Joe's Pub in New York. The album was produced by **Dick Connette** and executive-produced by **Joe Boyd**.

"It has been my dream to do this for 20 years," said Muldaur at the show. "Bix wrote fabulous piano pieces that have never been performed this way. Basically this was my excuse for getting to write a whole bunch of notes."

Muldaur's interpretations of Beiderbecke's music include chamber jazz, bluesy songs and old-timey numbers with tuba bass and banjo rhythms. The show featured Muldaur's **Futuristic Ensemble**, a 13-piece chamber orchestra including

cornet player **Randy Sandke** (a Beiderbecke expert), **Ted Nash** on alto saxophone, **Marcus Rojas** on tuba, **Matt Munisteri** on guitar and banjo, guitarist **Doug Wamble** and bassist **Greg Cohen**. Guest vocalists included **Martha Wainwright**, who belted out "Singin' the Blues" from the songbook of saxophonist **Frank Trambauer's** mid-'20s band of which Beiderbecke was a featured soloist.

**THREE DOT LOUNGE:** **Dianne Reeves** inaugurated the **Frank Gehry**-designed Walt Disney Concert Hall at the Oct. 23 opening-night gala with a rendering of "The Star-Spangled Banner." The performance space is the new home of the **Los Angeles Philharmonic**, for which Reeves serves as the creative chairperson for jazz... Brilliant and vastly underappreciated East Village guitarist **Elliott Sharp** recently released his provocative new solo-acoustic album "The Velocity of Hue" on U.K. label Emanem ([emanemdisc.com](http://emanemdisc.com))... The one-time leader of the house band at the legendary San Francisco club **Keystone Korner**, pianist **George Cables** has released a new collection of his own compositions, "Looking for the Light," featuring saxophonist **Gary Bartz**, on Muse FX Records... Earlier this fall Higher Octave Music released "Smooth Grooves 4," a collection of smooth jazz tunes compiled by DJ **Rafe Gomez**, who recently launched his new jazz-mix radio show "The Groove Boutique" (syndicated by the United Stations Radio Network) of '70s soul jazz, '80s jazz funk, '90s acid jazz and contemporary electro-jazz and house jazz rarely heard on commercial radio.

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## The Beat

Continued from page 17

tremendous means of exposure. "For artists like myself, who aren't really radio-friendly or who don't have the attention of mainstream radio, there are ways of letting people know you're alive and still kicking."

McDonald's MCI commercials are slated to run into February 2004.

**SING A SONG:** The Society of Singers has named **Celine Dion** the recipient of its 13th annual Ella Award. She will be honored June 7, 2004, at the Beverly Hilton Hotel in Beverly Hills. The award, named after its first recipient, **Ella Fitzgerald**, is given to a singer who has made significant contributions to the music world and humanitarian causes. The Society of

Singers offers financial assistance and other services to singers in need... **Annie Lennox**, *Billboard's* 2002 Century Award honoree, has recorded a song, "Into the West," for the soundtrack to "The Return of the King," the final installment in the "Lord of the Rings" trilogy. The soundtrack will be released Nov. 25 by Reprise/WMG Soundtracks. Also featured on the soundtrack are **James Galway** and **Renee Fleming**. The score was composed by **Howard Shore**.

**READ A BOOK:** "The Beatles: A Private View," a lush coffee-table book featuring never-before-published photos of the Fab Four, has just been released by Big Tent Entertainment. The book, which retails for \$60, is the work of **Robert Freeman**, who was the official photographer for the Beatles during the band's early days, as well as the designer of their first five album covers.



# Interest Heightens For Music Publishing Assets

There's been a major shift recently in the types of buyers interested in music companies.

"We are seeing increased interest from nontraditional players, especially private equity firms and investment banks," says **Michael Poster**, an attorney in the Music Law Group of KMZ Rosenman in New York.

While these buyers have expressed interest in various facets of the music industry, the focus appears to be on music publishing companies and catalogs.

Interest in music publishing has spiked because that industry hasn't experienced the volatility that the recorded music business has suffered, industry insiders explain.

Music publishers with a broad catalog of songs that span generations often have predictable revenue streams. This revenue can lead to greater ease in financing the acquisition, often through borrowing against the value of the assets.

"In the aftermath of the burst of the tech bubble, it makes sense for private equity firms to consider assets such as music publishing catalogs, which generate predictable, steady revenue and present prospects for growth," says attorney **Marc**

**Reisler**, also with KMZ Rosenman.

Music publishing acquisitions are priced based on a multiple of net publisher's share of revenue generated by the catalog—that is, the publisher's share of revenue, after deduction of administration fees, payment to writers and customary expenses—but the multiples can vary significantly.

In some recent deals, multiples have skyrocketed to as high as 20 times net publisher's share.

But why would anyone pay such a high multiple? In many cases, it's because the buyer believes that the catalog will generate greater revenue as a result of new revenue sources—for example, licenses to videogame developers—and more active exploitation of the catalog. To achieve these goals, many private equity firms and investment banks are partnering with music industry veterans.

"With several companies being in play at once, this has opened the door to many nontraditional

investors considering making offers, often in conjunction with noted former industry leaders," says **Jeff Liebenson**, a partner with KMZ Rosenman.

For music industry veterans who ally themselves with these

kinds of buyers, a successful transaction offers them a golden opportunity to run a major music industry venture.

**ARRESTING DEVELOPMENT:** Atlanta-based hip-hop group **Arrested Development** is suing Fox Broadcasting for alleged trademark infringement for using the band's name as the title for a new Fox-TV series called "Arrested Development."

The band says the use of its name

by Fox confuses the public and could "significantly dilute" what the name means to its fans.

"Fox has no more right to use 'Arrested Development' for its show than a band would have to name itself after one of Fox's sitcoms," band member **Todd Thomas** says.

Also named as defendants are Twentieth-Century Fox Film, Imagine Films Entertainment and New World Communications of Atlanta.

Arrested Development is seeking an injunction and damages. The damage amount hasn't yet been determined, because it's unclear how much money Fox has made from the show, which began airing Nov. 2.

The defendants have moved to dismiss the case, citing jurisdictional and First Amendment issues.

Fox is no stranger to this type of controversy. In the early 1990s, the band **Living Colour** sued and ultimately settled its case against Fox regarding the use of its name for the show "In Living Color."

And earlier this year, Fox sued **Al Franken** for his use of the phrase "fair and balanced" in the title of his book that criticized certain Fox-on-air personalities.

The latest suit was filed Oct. 16 in Dekalb County (Ga.) Superior Court. Attorney **R. Charles Henn Jr.** of Kilpatrick Stockton is representing the band.

**MP3 SHAKEOUT:** Nashville-based songwriter **Paul Overstreet** and his Scarlet Moon Music publishing catalog have filed a class action against Sony Music, Warner Music Group and BMG, seeking a share of a settlement from the majors' copyright-infringement suit against MP3.com.

The complaint, filed Oct. 16 in Los Angeles Superior Court, claims that Scarlet Moon is a co-owner with the defendants' publishing arms of several copyrights.

Scarlet Moon and others are seeking a pro-rata portion of the \$100 million settlement reached by the majors with MP3.com (Billboard Bulletin, June 8, 2000).

"The money paid by MP3.com to obtain releases of claims of infringement of musical compositions was a profit earned by defendants as a result of licensing or other use of copyrights," the complaint states.

Scarlet Moon last year sued the Harry Fox Agency over its \$30 million settlement with MP3.com.

Legal Matters™  
By Samantha Chang  
schang@billboard.com



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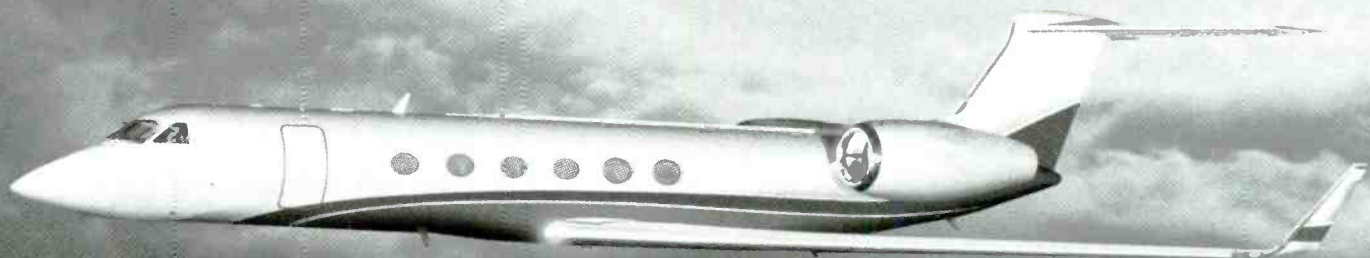
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## ALBUMS

Edited by Michael Paoletta

### POP

#### ► R.E.M.

**In Time: The Best of R.E.M. 1988-2003**

**PRODUCERS:** various

**Warner Bros. 48381**

**RELEASE DATE:** Oct. 28

Compiling "In Time" must have been an arduous task. The single-disc set attempts to collect R.E.M.'s greatest hits from the past 16 years with Warner Bros., which includes seven studio albums, more than 30 singles and numerous soundtrack contributions. Because of the volume of work and space limitations, such hits as "Drive," "Bang and Blame," "Bittersweet Me" and "Shiny Happy People"—all top 10 Modern Rock tracks—are omitted. (Yes, we know the band loathes "Shiny," but it was still a huge hit and remains a fan fave.) However, what is present on "In Time" is a fair representation of the band's output since 1988. Also on board are two new songs: the jangle-pop social commentary "Bad Day" and the rocking "Animal." A special edition of the album comes with a second disc of rarities.—**KC**

#### ★ JOE STRUMMER & THE MESCALEROS

**Streetcore**

**PRODUCERS:** Scott Shields, Martin Slattery,

**Rick Rubin, Danny Saber**

**Hellcat/Epithaph 80454**

**RELEASE DATE:** Oct. 21

Quite a testament. Singer/guitarist Strummer finished this moving, exciting album before his sudden death in late 2002. It may be the most satisfying and powerful of the three Mescaleros projects. While traces of the world-beat stylings that animated previous sets are on hand, this entry is a hard-rocking collection that looks back at Strummer's Clash roots. There are some ripping tunes here. "Coma Girl," "Get Down Moses" and "All in a Day" are all compellingly penned and feature the bandleader's strongest vocals ever. Appropriately, the album also contains a pair of Strummer salutes to his heroes: "Long Shadow," dedicated to Johnny Cash, now also no longer with us, and a cover of Bob Marley's "Redemption Song." The reflective "Silver and Gold" may bring some fans to tears. An exceptional farewell.—**CM**

#### ★ THE SHINS

**Chutes Too Narrow**

**PRODUCER:** Phil Ek

**Sub Pop 625**

**RELEASE DATE:** Oct. 21

While no one would ever mistake the two bands, the Shins evoke early-day R.E.M. The similarity is not so much in the sound—although both have an affinity for jangly pop music—as it is in the approach. Consider it the whole "little band that could" mystique. As was the case with R.E.M. then, the Shins have a penchant for creating music that favors an intimate, made-in-the-basement sound over the grandiose rock statement. If the Shins' 2001 set "Oh Inverted World" was its

## ESSENTIAL REVIEWS



#### WYCLEF JEAN

**The Preacher's Son**

**PRODUCERS:** various

**Yclef/J 55425**

**RELEASE DATE:** Nov. 4

Wyclef Jean has always been a difficult artist to categorize. Whether as a member of the Fugees or doing his solo thing, the rapper/songwriter/singer/guitarist is famous for combining elements of hip-hop, soul, reggae, rock and even country into his colorful sound. Jean remains true to that formula on his fourth solo set, "The Preacher's Son." The album—the first on the artist's J-distributed Yclef imprint—features a host of all-star guest artists, including Patti LaBelle, Scarface, Carlos Santana and Elephant Man. Lead single "Party to Damascus" teams Jean with Missy Elliott for a global workout, replete with a sitar-inspired backdrop. A track like "Grateful" finds Jean working alongside a stripped bassline while creating an autobiographical thank-you note to a higher power. Dedicated to his father, who passed a few years ago, "The Preacher's Son" proves that Jean is in a class of his own.—**RH**

#### PEARL JAM

**Lost Dogs**

**PRODUCERS:** various

**Epic 85738**

**RELEASE DATE:** Nov. 11

Pearl Jam closes out its Epic tenure with this career-spanning collection of B-sides and unreleased items, including the perennial concert closer "Yellow Ledbetter," which hit seven *Billboard* charts in the mid-'90s, despite never being worked to radio. Also featured is "Last Kiss," a 1950s cover released on a 1999 charity single that improbably became the band's biggest hit, peaking at No. 2



on the *Billboard* Hot 100. "In the Moonlight" and "Alone" are potent doses of Pearl Jam's harder-hitting side, while the Red Hot Chili Peppers-ish "Dirty Frank" and the Kareem Abdul-Jabbar tribute "Sweet Lew" show glimpses of the band just messing around. Eddie Vedder aficionados will delight in "Hard to Imagine" and "Footsteps"—two fine showcases for his chills-inducing voice. Not surprisingly, "Lost Dogs" offers plenty for casual and hardcore fans alike.—**JC**



#### TOBY KEITH

**Shock'n Y'all**

**PRODUCERS:** James Stroud, Toby Keith

**DreamWorks 14245**

**RELEASE DATE:** Oct. 28

Toby Keith became one of country music's elite by writing great songs, giving charismatic performances and using sheer force of will. Fearless and refreshingly politically incorrect, he makes full use of those traits here. "I Love This Bar" will be a beer-joint staple for years to come, and Keith taps into his more edgy tendencies on the blues-funk of "Sweet." Country gold can be found in "Don't Leave, I Think I Love You." In case anyone is unsure, Keith makes his politics readily apparent on the gentle, powerful "American Soldier," as well as the, uh, less gentle but equally powerful live cut, "The Taliban Song," a nifty little "patriotic love song" that is salty and funny. Indeed, humor is a big part of Keith's gig, whether it is the "tip o' the joint" in "Weed With Willie" or hitting close to home in "The Critic Song." But that's OK: We can take it. This is one great record, and Toby Keith is a superstar. Live with it.—**RW**

"Murmur," then the follow-up from the Albuquerque, N.M., quartet, the excellent "Chutes Too Narrow," is its "Reckoning." With the help of producer Phil Ek (Built to Spill), the band adds a more ragged flavor (lead single "So Says I," for example) to its sweet, intelligent brand of indie rock. While the gratification is not as immediate, the album is deeply rewarding upon repeated listens. This is particularly so on such tracks as the outstanding opener, "Kissing the Lipliss."—**BG**

#### ★ PERRY BLAKE

**California**

**PRODUCERS:** Perry Blake, Marco Sabiu

**Naïve 41411**

**RELEASE DATE:** Oct. 21

Irish singer/songwriter Perry Blake has been dazzling Europeans since 1998, the year his self-titled debut was released. With "California," his third studio album, Blake is now getting a much-deserved push in America. Apparently weaned on Burt Bacharach melodies, John Barry film scores and the soul of Motown, Blake—and co-producer/Italian composer Marco Sabiu—craft songs that are as vividly narrative as they are strikingly picturesque. Blake's songs deal in moods and

emotions; his cast of characters have loved and lost. "It's a dirty little world/ Full of dirty little complications/ And I've been kneeling at your feet," Blake sings in the sweeping "The Road to Hollywood." By the album's closer, "Venus of the Canyon," Blake is alone, in solitude; it is a "silent night." Splendid. Racked by Ryko.—**MP**

#### THE DISTILLERS

**Coral Fang**

**PRODUCER:** Gil Norton

**Sire 48420**

**RELEASE DATE:** Oct. 14

The punk quartet led by Aussie firecracker Brody Dalle moves into the majors with its third release. For about three-quarters of its running time, "Coral Fang" lives up to the promise of the band's 2000 indie release, "Sing Sing Death House." The group plays with energy and velocity to spare, and raw-voiced Dalle is a commanding, highly charged presence. The Distillers wear their influences on their tattered sleeves, with Nirvana's melodic impact especially audible this time around, on the leadoff track "Drain the Blood" and the expansive "The Hunger." The majority of the tunes are short, well-focused blasts, but the album dissolves

into chaos in its finale, the incoherent and superfluous 12-minute "Death Sex." That injudicious step aside, the Distillers prove that it is still possible to make electric, affecting punk rock in the new millennium.—**CM**

## R&B/HIP-HOP

#### ★ ANDREUS

**Street Troubadour**

**PRODUCER:** Andreus

**The Dialogue Group/Lightyear 54616**

**RELEASE DATE:** Oct. 28

A number of '70s soul singers have served as role models for the new-millennium soulsters. For newcomer Andreus, it must have been fellow Chicago native Curtis Mayfield. The singer/songwriter evokes the gritty, falsetto soul of Mayfield with his debut, "Street Troubadour." Capturing the hardships of inner-city life, Andreus' sound takes listeners back to a simpler yet more provocative time in music—a time when songs meant something. Lead single "Mississippi" tells a story of finding yourself in your roots. Set to a thumping bassline, the song is a moving metaphorical tale. On "Mary Ann," Andreus talks about

the perils of the fast life over a smooth, guitar-tinged riff. Released earlier this year in England, "Street Troubadour" will likely be embraced by a mature audience. Of course, that should not prevent young bucks from discovering this musical gem. For more info, visit [andreusmusic.com](http://andreusmusic.com).—**RH**

## DANCE/ELECTRONIC

#### DUB PISTOLS

**Six Million Ways to Live**

**PRODUCERS:** Dub Pistols

**Distinctive/K7 DISNCD108**

**RELEASE DATE:** Oct. 7

Dub Pistols mastermind Barry Ashworth has been influenced by many, including the Clash, Leftfield and Dr. Dre. Ashworth is most at home when in-your-face hip-hop beats, dark-alley dub, ska-sweetened rhythms and modern-life commentary merge to become one. "Six Million Ways to Live" finds Ashworth very much at home. Hypnotic lead single "Problem Is" features the signature vocals of Terry Hall (formerly of the Specials and Fun Boy 3). Horace Andy, who has recorded with Massive Attack, steps up to the mic on the Sly & Robbie-inflected "World Gone Crazy." Two tracks, "Architect" and "Official Chemical," should have been left in the studio, as both are so four years ago. Conversely, the unplugged vibe of the gorgeous title track very much exists in the here and now. Racked by Studio.—**MP**

#### FROST

**Melodica**

**PRODUCERS:** various

**Shadow SDW 160**

**RELEASE DATE:** Sept. 23

Norwegian duo Frost unveils languid emotional electro-pop vistas on its spacious and lush debut "Melodica." Comprising vocalist Aggie Peterson and producer/programmer Per Martinsen, Frost's songs conjure images of a dreamy netherworld reminiscent of the plaintive textural vistas of artists like the Cocteau Twins and Emiliana Torrini. Peterson's evocative torch songs and detached soulful stylings drift beautifully over Martinsen's supple electronic musical backdrops. "Melodica" is more than just another "coffee table" or "chill-out" confection. The set subtly seduces with rapturous and vibrant melodies. Cuts like the edgy "Endless Love" (remixed by fellow Norwegian act Royksopp) and the soothing instrumental "Klang" (with acclaimed trumpeter Nils Petter Molvaer) showcase the pair's preoccupation with quirky and majestic elegies to life, love, relationships and dreams.—**CR**

## LATIN

#### ► JULIO IGLESIAS

**Divorcio**

**PRODUCERS:** Julio Iglesias, Roberto Livi,

**Rudy Pérez, René L. Toledo**

**Sony Discos LAK 93217**

**RELEASE DATE:** Nov. 4

If you're looking for surprises from Spanish icon Julio Iglesias, you need look no further than the title of his new studio album. Startlingly negative

(Continued on next page)

**CONTRIBUTORS:** Keith Caulfield, Leila Cobo, Jonathan Cohen, Deborah Evans Price, Brian Garrity, Rashaun Hall, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Chuck Taylor, Christa L. Titus, Ray Waddell.

**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 preceding page)

for one of love's big advocates, "Divorcio" (Divorce) belies the romantic nature of the music but describes the disenchantment of many of the lyrics. If you can get past this from Spanish music's premier romantic, you will find "Divorcio" gratifying albeit sometimes annoying. The irritation comes from Iglesias dropping the last bars of his phrases, leaving us straining to hear what he has said. Also, he has taken on such rootsy tracks as "Criollo Soy," which do not fit his suave voice or manner. But when he goes into heartbreak mode, as in "Corazón de Papel" or "Extraños Nada Más"—a Spanish version of "Strangers in the Night"—he is as seductive, and convincing, as ever.—**LC**

## CHRISTIAN

★ **BONNIE KEEN**  
**God of Many Chances**  
**PRODUCER: Brent King**  
**Reborn RB3001**  
**RELEASE DATE: Oct. 28**

Keen has long been one of contemporary Christian music's most compelling voices. From her days as part of the award-winning group First Call to her recent solo efforts, Keen has always been a study in musical excellence and integrity. On her latest collection, she serves up a variety of musical flavors, from the bluesy buoyancy of "Sweet Forgiveness" to the exotic, African-influenced "Kum Ba Ya." "My Beloved" is infused with a soaring Celtic feel; it serves as a perfect showcase for Keen's powerful pipes. She also demonstrates her skill as a songwriter, co-writing such poignant cuts as "When God Says No," "Something Was Broken" and the title track. Hope, redemption and the goodness of God's mercy are recurrent themes. Throughout, Keen sings with the passion and conviction of an artist who has lived each lyric: a perfect example of music and life experience fusing to create great art.—**DEP**

## VITAL REISSUES

**VARIOUS ARTISTS**  
**No Thanks! The '70s Punk Rebellion**  
**COMPILATION PRODUCERS: Gary Stewart, Alex Palao, Bill Inglot**  
**ORIGINAL PRODUCERS: various**  
**Rhino R2 73926**  
**RELEASE DATE: Oct. 28**

Looking back on the punk explosion of the 1970s, it is remarkable just how many great bands there were. But perhaps more impressive is the enormous range of styles played by the dozens of acts that embodied the movement. All those genre-bending brands—from the bristly, ear-shredding roar of the Sex Pistols to the restrained, sly pop of Joe Jackson—and all of punk's giants and obscure heroes are represented on these four discs, which begin with the Ramones' "Blitzkrieg Bop" and end with Joy Division's "Love Will Tear Us Apart." While perusing these 100 songs, one cannot help but be struck by their seemingly eternal freshness. Though it's not exactly a greatest-hits of punk, this history lesson—aided by a beautiful 116-page booklet—is pure punk bliss that leaves one disgusted with the generic, ingenuity-free dreck

that passes for rock music these days. If punk is dead, it lives forever here.—**WO**

## DVD

**COLDPLAY**  
**Live 2003**  
**Capitol C9 7 243 5 99022 0 3**  
**RELEASE DATE: Nov. 4**

There is a moment some six minutes into the nine-minute version of "Everything's Not Lost" when Coldplay frontman Chris Martin—rocking back and forth at a centerstage piano—charms his Australian crowd, saying, "We're not going to be in this neck of the woods for a while. So you might as well sing as loud as you can." It is one of those great concert moments—one of many here—that leaves Coldplay, its deep sincerity and its two great albums even more endearing to all of those viewing this DVD and/or playing its accompanying live CD. Culled from two nights in Sydney, the DVD is often stunningly beautiful, finding the band on big stages, in front of big screens and splashed in vivid colors. The DVD features 17 tracks, the CD 12. Both include an absolutely heart-tugging new cut dubbed "See You Soon," as well as the previously unreleased rousing live staple "One I Love." The DVD also includes a priceless 40-minute tour diary.—**WO**

## RUSH

**Rush in Rio**  
**Anthem/Coming Home/Zoë 83672-2**  
**RELEASE DATE: Oct. 21**

Rush wrapped its 2002 Vapor Trails tour by playing South America for the first time, with the finale in Rio de Janeiro, Brazil. The energy infusing the trio's performance of 29 awesome cuts during that concert defies that it has been together 30-plus years. But an unbilled fourth member helped push Rush to these heights: the collective voice of the 40,000-strong crowd, which radiated joyous excitement as it cheered, clapped and sang—even to the instrumental "YYZ," "Bravado" and the rare acoustic arrangement of "Resist" are pure exhilaration, and "2112" is another mindblower. Serious musicians will appreciate the alternate camera angles that concentrate on one particular player, allowing every nuance to be studied. And a documentary of the trip feels like a home movie, complete with goofy humor and bloopers. A companion CD is also available.—**CT**

## HOLIDAY

**THE BLIND BOYS OF ALABAMA**  
**Go Tell It on the Mountain**  
**PRODUCER: John Chelew**  
**Real World 70876 18057**

**BARBARA COOK**  
**Count Your Blessings**  
**PRODUCER: Hugh Fordin**  
**DRG 91479**

**Billboard.com**

Also reviewed online this week:

- Grandpaboy, "Dead Man Shake" (Fat Possum)
- +/-, "You Are Here" (Teenbeat)
- Wheat, "Per Second, Per Second, Per Second . . . Every Second" (Aware/Columbia)

# SINGLES

Edited by Chuck Taylor

## POP

★ **TORI AMOS** *Mary* (4:04)  
**PRODUCER: Tori Amos**  
**WRITER: T. Amos**  
**PUBLISHER: Sword and Stone, ASCAP**  
**Atlantic 301373 (CD promo)**

Atlantic may have severed its longtime relationship with Tori Amos, but the care given to the upcoming "Tales of a Librarian" CD/DVD greatest-hits set serves as testament to the many fruitful years the partners spent together. In fact, Amos selected the tracks, sequenced them and "reconditioned" some of the material. The set includes "Mary," a rare B-side found on the European CD single for "Crucify," which the label is servicing to radio. The song is vintage Amos, led by a frantically emotional piano melody, as she sings—perhaps autobiographically—about the pain of being exploited: "Everybody wants something from you/Everybody wants a piece of Mary/They tore your dress and stole your ribbons/well butterflies don't belong in nets/Mary, don't be afraid." Radio play for alternative women is tough, in general, but hardcore Amos fans don't take their lead from radio. This song serves as an iron-clad reminder as to why Amos remains vital 12 years in.—**CT**

★ **JAY KID** *Blame It on the Boogie!* (3:36)  
**PRODUCER: Nightshift**  
**WRITERS: M. Jackson, D. Jackson, E. Krohn**  
**PUBLISHER: Chrysalis Songs, BMI**  
**Motown 21112 (CD promo)**

In much the same way that it took cable TV networks to offer programming that broke the mold, alternative radio sources are going to have to make their mark before the masses realize how many wonderful would-be hits never make it through the iron gates at Clear Channel. Left-field records like Jay Kid's "Blame It on the Boogie!" are in a particularly tough position, because they need radio to break through—and programmers just aren't digging gleefully fun, let-loose youth music these days. But what a story: 13-year-old Jay Kid (full name: Yannick Nehemiah Antonio Harrison), son of a Danish mom and English dad, has recorded an entire album of Michael Jackson remakes, led by this dynamite cover of the 1978 Jackson 5 single. Radio Disney will feast on this for a year, but Motown has an uphill battle at pop radio. It shows just how much things have changed in 25 years—and how sad that is.—**CT**

## COUNTRY

▶ **ALAN JACKSON** *Remember When* (4:21)  
**PRODUCER: Keith Stegall**  
**WRITER: A. Jackson**  
**PUBLISHERS: EMI April Music/Tri-Angels Music, ASCAP**  
**Arista 82876-55950 (CD promo)**

When a new song takes its place among the cuts on an artist's greatest-hits collection, expectations are always high. When it's an artist of the caliber of Alan Jackson, the new song has a lot to live up to. This outstanding single is a worthy addition to Jackson's "Greatest Hits Volume II and Some Other Stuff." The gorgeous ballad is the most poignant, well-written country song to hit the format in

# ESSENTIAL REVIEWS



**JAY-Z** *Change Clothes* (4:20)  
**PRODUCERS: the Neptunes**  
**WRITERS: S. Carter, P. Williams, C. Hugo**  
**PUBLISHERS: various**  
**Roc-a-Fella/Def Jam 15919 (CD promo)**

With a planned retirement on the horizon, Jay-Z begins his self-proclaimed "victory lap" with "Change Clothes." The single, which serves as the first offering from his highly anticipated "The Black Album," is a Neptunes-produced track that picks up where the rapper left off. Teaming with an uncredited Pharrell Williams on the hook, Jay-Z again sets his sights on the ladies. The Brooklyn, N.Y., native drops one lyrical jewel after another over a synthead-up, staccato beat. "And I ain't gonna tell you again/Let's get ghost in the phantom/You can bring your friend/We can make this a tandem." The single's only flaw is that it sounds similar to Pharrell's "Frontin.'" That said, R&B/hip-hop radio is already devouring the track, and it seems likely that mainstream top 40 stations will follow suit. For Jay-Z fans looking for something with a little edge, check out buzz single "What More Can I Say," which is also receiving attention on mix shows and mix tapes.—**RH**

a long time—or at least since Jackson's "Where Were You (When the World Stopped Turning)." Clocking in at more than four minutes, it's a long, loving exploration of the seasons of life. Written by Jackson, the lyric looks at a relationship from the first days of young love to the struggles of mid-life to the contentment of old age. Jackson has never sounded better, and Stegall's production is impeccable. The mandolin and strings swirl around each other, and there's a steel guitar solo between the third and fourth verses that is achingly beautiful. This is a major hit from an artist who consistently delivers powerful music, yet makes it all seem so effortless.—**DEP**

## R&B

▶ **MUSIQ** *forthenight* (3:55)  
**PRODUCERS: Ivan "Orthodox" Barias, Carvin "Ransom" Haggins**  
**WRITERS: M. Soulchild, C. Haggins, I. Barias, J. Smith**  
**PUBLISHERS: various**  
**Def Soul 15937 (CD promo)**

With two albums under his belt—"Ajjuswanaseing" and "Juslisen"—and one on the way, Musiq has developed a following by consistently delivering feel-good soul music. The Philadelphia native does it again with "forthenight." Serving as the lead single from his forthcoming "Soulstar" set, the song is a soulful midtempo track that grooves with an '80s R&B vibe. Produced by Ivan Barias and



**LUTHER VANDROSS** *Think About You* (3:30)  
**PRODUCER: Luther Vandross**  
**WRITERS: L. Vandross, J. Porte**  
**PUBLISHERS: Uncle Ronnie's Music/EMI April, ASCAP; Ghost Manor, BMI**  
**J Records 56504 (CD promo)**

There's nothing that goes down quite so easy as Luther Vandross delivering a smooth, old-school soul ballad. "Think About You," the follow-up to smash "Dance With My Father," casts the crooner admiring his secret crush from afar, thinking of her throughout a day of simple pleasures: "Bought a pillow, thought about you/Heard Alicia sing a tune, sends my rocket to the moon/Right from this heart of mine, I wanted you every time." (Note the clever reference to labelmate Alicia Keys.) As Vandross remains out of sight as he continues to recover from a stroke, his music maintains such familiarity and a warmth and sincerity that so few are capable of delivering. "Think About You" is a good listen—clever, universal lyric and, as always, production (by Vandross) that lets his vocal remain in charge. Adult R&B, happy holidays.—**CT**

Carvin Haggins, "forthenight" features a chunky bassline that drives the singer's lyric of living for the moment. The adult R&B format has already snatched this one up, with mainstream R&B stations quickly following suit. Look for Musiq to make some noise.—**RH**

## DANCE

▶ **KYLIE MINOGUE** *Slow* (3:14)  
**PRODUCERS: Emiliana Torrini, Dan Carey**  
**WRITERS: K. Minogue, E. Torrini, D. Carey**  
**PUBLISHERS: Mushroom International/Warner Chappell**  
**Capitol CDSP261 (CD promo)**

The mere fact that Kylie Minogue has two albums in a row being released in the U.S. is cause for celebration. With the mammoth success of last year's "Can't Get You out of My Head" and accompanying album "Fever," Capitol obviously has faith that there's a dedicated fan base to gobble up the forthcoming "Body Language." The set is previewed by "Slow," an evolutionary slow-burner that slinks and slides its way into the consciousness with the naughtiest of intentions. Baby, this song is about sex, the act and just how Kylie wants it. Throbbing bass and fluttering beats accentuate the point. Unfortunately, U.S. radio is about as likely to play this song as Bing Crosby, but dancefloors will be in flames the second it hits DJs' hands. A welcome return and a good time. Look for "Body Language" Feb. 10, 2004.—**CT**



# Duran Duran Carefully Plots Comeback

BY SUSANNE AULT

LOS ANGELES—Despite touring with all its original members for the first time in 18 years, Duran Duran is playing just 17 theater dates on its 2003 road trip, which kicks off Nov. 8.

The band is not crazy, organizers insist. It is grossly underplaying the market on purpose.

They say a truncated tour—where each date has sold out almost immediately—will create enough buzz that Duran Duran avoids being labeled “a nostalgia act.”

Prior to this tour, the original five played a few one-off warm-up shows during the summer in Los Angeles, New York and Las Vegas. Those sellouts, combined with November’s projections, lead keyboardist Nick Rhodes to believe that “the chemistry is intact.”

“Everyone is excited about playing the shows, and the audiences have been electric,” he observes. “Never, ever in our career have we played to audiences like this. I have to say that it’s been a real shock.”

The lineup reunited after a long absence. Drummer Roger Taylor left the group in 1986 for personal reasons. Guitarist Andy Taylor exited at the same time to work solo. Bassist John Taylor split in 1996 and also embarked on a solo project.

But all three Taylors (who are not related) have reteamed with Rhodes and vocalist Simon LeBon, who have continued to perform as Duran Duran.

And 2003 also marks the 25th anniversary of the band’s formation in 1978.

“There were lots of offers to come and do a shed tour [in the summer],” says Wendy Laister, CEO of Magus Entertainment and the band’s manager. “But without a record [of the original five] in the market, it’s a reunion project. This is about the future.”

On Nov. 4, EMI rolled out the DVD anthology “Greatest.” It contains the group’s classic videos, including previously unreleased versions.

Rhodes says that the band’s past required it to lay down new material before setting out on a full-fledged tour.

“That was the first priority,” Rhodes says of the new album, targeted for release in early 2004. (Management is currently negotiating a label deal.) “That’s really the center of it all to us. We had to make sure we could get that right.

We didn’t just want to get together and play the old songs.”

He continues, “This year has been very much about reintroducing Duran Duran as this lineup and trying to let people know that ‘Yep, we’re back.’”

To accomplish that, Laister and Rhodes say the number of dates and the venue sizes had to be limited. Both promise that Duran Duran will launch a 2004 world tour that will stop at arenas and/or amphitheatres. It will inter-

perse new material with old favorites.

“We want to do things that are events in and of themselves, where shows blow out in a couple of minutes,” Laister says of the tour of venues that are primarily smaller than 2,000 seats.

All shows—with tickets averaging

\$55 apiece—have sold out, Laister reports, most in less than an hour.

“It’s actually a record sellout for us,” says Adam Cohen, Clear Channel Entertainment talent buyer for Atlanta’s 5-year-old, 2,500-seat Tabernacle. The venue hosts Duran Duran Nov. 21. “It sold out in less than a minute-and-a-half. Obviously, we’d love to do a week of shows here. But night after night of shows loses that special appeal.”

Rhodes is taken aback by the response. The band’s glory days were during the 1980s, with such albums as “Rio” (1982). Its last major success came a decade ago with “Duran Duran (The Wedding Album),” which sold 1.5 million copies, according to Nielsen SoundScan.

“We kind of hoped that there would be an audience out there who would want to come and see us—but you never really know,” Rhodes says.

The fan fever has opened the door to improved sponsorship opportunities on the 2004 tour, says Laister and Jeff Frasco, the band’s agent at Creative Artists Agency. Discover Card is sponsoring the November shows, which kick off at the Borgata in Atlantic City, N.J., and wrap Nov. 30 at the 4th and B Theatre in San Diego.

“Rather than talk about what we are going to do, we have shown them what we have done,” Laister says. “We’ve rebuilt the brand and reinforced that the five of them are back together. Now the phones are ringing, and now is the right time to approach a sponsor, where a year ago [it] would have been like trying to go in cold.”

Details for the 2004 tour are still being finalized, Frasco says. But he says it will “hit every territory; we’ll do most majors and secondaries—Europe, the Far East and hopefully South America.”

The sellout business in November caused “promoters [to] clamor all over the country for us to do more markets. But we’ll do that next year,” Frasco says. “This time is to whet everyone’s appetite. It definitely keeps them wanting more.”

Buildings and promoters were chosen for the 2003 tour based on their past history with the band, Frasco says.

The House of Blues in Chicago scored dates Nov. 17, 18 and 19—the only club to secure multiple nights—“because they love the venue,” Chicago-based HOB promoter Michael Yerke says. He notes that a Duran Duran configuration that only featured Rhodes and LeBon performed a five-night run at HOB Chicago in 2001 and a three-night stand in 1999.

By carefully mapping out its comeback, Rhodes believes Duran Duran has a strong shot at a lasting reunion.

“If we’re going to do it, let’s do it properly,” he says, noting that the group’s new songs feel as satisfying as anything it has written before.

What is interesting about playing together after so long, Rhodes, observes, “is that we’ve become a little more graceful with each other, allowing the space for each person to do what they are best at.”

He describes the new material as a mix of edgy rock and dark, electronic synth pop. Others, he says, have described the sound as “Duran Duran, but what [we] should sound like now.”



DURAN DURAN: BAND FORMED 25 YEARS AGO

# Fuse Lights Up Deftones And Staind Tours

BY RAY WADDELL

Fledgling music-TV network Fuse is jumping into the tour media sponsorship game this fall, through partnerships with separate headlining tours by Deftones and Staind.

These will be the first of many touring relationships for Fuse, all geared toward raising the profile of both the bands and the network, Fuse execs say.

The platforms are synergistic in that Fuse offers exposure to bands whose outlets are limited, while putting the network’s brand in front of the type of music fans Fuse most hopes to attract.

“We’re stepping out for the first time with labels, bands, agencies and management firms to create strategies to help build bands along with our brand,” says Mary Corigliano, Fuse VP of marketing.

She adds that Fuse’s tour marketing efforts are focused on developing bands—at least for now. “It’s not just about running tour spots, which we are doing,” Corigliano says. “It’s about presenting these tours to our audience in a unique way.”

The multifaceted sponsorships are tailor-made for each band. But each includes exclusive announcements by Deftones and Staind on the Fuse signature daily show “IMX: Interactive Music Xchange,” behind-the-scenes access, tour-date announcements, streamed interviews, MP3 downloads of songs and a dedicated artist features area on fuse.tv.



CORIGLIANO: BUILDING RELATIONSHIPS

The tours, which Fuse will aggressively promote with on-air and online efforts supported by local and national print advertising and radio

and TV spots, will also include customized on-air comments from the bands, extensive contesting and online tour diaries.

For its part, the network gets “Fuse presents” on all tickets and advertising and promotional materials, including local and national print ads, radio spots, local TV spots and tour posters. As the exclusive national media sponsor, Fuse is also the sole media partner in the tour deals and will be involved in each city with prominent signage and presence inside the concert venues. Fuse will also sponsor meet-and-greets in select markets.

The 33-date Deftones tour with Fuse began last month and includes support from Poison the Well, Clutch, Denali, Thrive and Thursday. The tour plays mostly large theaters and wraps Dec. 12 in Davis, Calif.

Band manager David “Beno” Benveniste of Velvet Hammer Music and Management Group/StreetWise Concepts & Culture sees intrinsic value in the relationship.

“Deftones are all about what’s real and true, with steady growth through word-of-mouth, and I think Fuse

delivers [the band’s] message in a way that the kids understand,” says Benveniste, who thinks Fuse is reaching Deftones’ audience. “It’s important to bands like the Deftones that they keep their credibility.”

The Staind tour also began in October but wrapped Nov. 4 in Orlando, Fla., playing similarly sized venues. Sevendust and Lowpro supported the act.

“I think the relationship with Fuse is a good fit with Staind,” says Gayle Boulware, Staind’s manager at the Firm. “Fuse is doing stuff geared toward viewers, and it’s nice to be involved [with the network] at this level.”

Boulware agrees there is more to the sponsorship than just tour spots on TV. “They’re getting really involved with us, and we’re getting really involved with them,” she says. “We’ll be part of this whole image campaign that Fuse is doing.”

Like Benveniste, Boulware finds a similar philosophy with Fuse. “Their approach to programming is the way we approach how our bands are marketed,” Boulware says. “It’s about a synergistic relationship, not one sign

or one record. Fuse is looking to grow and build their channel, and you do that by reaching a wider demographic of people.”

The sponsorships come at a time when hard rock bands are offered few outlets for exposure, particularly with music videos. “We do get a lot of radio love, but outlets for rock bands in general have become more and more narrow,” Boulware says.

Benveniste believes in building Deftones through touring. The band played on Metallica’s Summer Sanitarium stadium tour, followed by a run of European festivals and headlining dates with A Perfect Circle.

The current tour will be the extent of Deftones’ live work for the year; the group will write and record a new album beginning next year, with a late 2004 release planned.

Corigliano says the Deftones and Staind gigs are just the beginning of tour sponsorships for Fuse. She adds that the network is becoming increasingly popular among artists.

“One of the biggest compliments we get is when bands tell us they watch Fuse on their tour buses,” she says. “This is a real exciting time for us.”



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# Billboard<sup>®</sup> BOXSCORE<sup>™</sup> CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Xcel Energy Center, St. Paul, Minn. Oct. 26-27	\$3,266,620 \$250/\$50	31,237 two sellouts	Jam Productions
SHANIA TWAIN, JAMES OTTO	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 24-25	\$2,441,740 \$82.50/\$67.50/\$47.50	40,320 two sellouts	Clear Channel Entertainment, Palace Sports & Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Oct. 29-Nov. 2	\$2,217,495 \$225/\$175/\$127.50/\$87.50	16,379 five sellouts	Concerts West
LUIS MIGUEL	Universal Amphitheatre, Universal City, Calif. Oct. 15-19	\$2,140,190 \$100/\$80/\$70/\$60	22,757 24,376 five shows	House of Blues Concerts
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Gund Arena, Cleveland Oct. 20	\$1,605,775 \$227/\$47	17,870 sellout	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Hyundai Pavilion at Glen Helen, Devore, Calif. Oct. 18	\$1,405,752 \$150/\$45	20,090 40,288	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Smirnoff Music Centre, Dallas Oct. 2	\$1,307,853 \$139/\$111/\$41	17,317 18,500	House of Blues Concerts
SHANIA TWAIN, JAMES OTTO	Xcel Energy Center, St. Paul, Minn. Oct. 28	\$1,200,330 \$80/\$65/\$45	18,340 sellout	Jam Productions
SHANIA TWAIN, JAMES OTTO	Gund Arena, Cleveland Oct. 18	\$1,048,235 \$80/\$45	18,120 20,641	Clear Channel Entertainment
SHANIA TWAIN, JAMES OTTO	Kohl Center, Madison, Wis. Oct. 27	\$946,922 \$80/\$65/\$45	15,940 16,712	Frank Productions, North of the Border
RADIOHEAD, SUPERGRASS	HiFi Buys Amphitheatre, Atlanta Oct. 6	\$873,316 \$46.50	18,781 sellout	House of Blues Concerts
AEROSMITH & KISS	Journal Pavilion, Albuquerque, N.M. Oct. 20	\$824,171 \$125/\$50	12,188 13,125	Clear Channel Entertainment
SHANIA TWAIN, JAMES OTTO	Bradley Center, Milwaukee Oct. 29	\$776,408 \$80/\$65/\$45	14,839 18,397	Frank Productions, North of the Border
CHER, TOMMY DRAKE	Mississippi Coast Coliseum, Biloxi, Miss. Oct. 18	\$731,527 \$97.75/\$32.75	9,363 sellout	Clear Channel Entertainment
SHANIA TWAIN, JAMES OTTO	Conseco Fieldhouse, Indianapolis Oct. 21	\$671,750 \$80/\$45	16,406 18,042	Clear Channel Entertainment
CHER, TOMMY DRAKE	Ocean Center, Daytona Beach, Fla. Oct. 20	\$666,551 \$80.75/\$50.75	8,828 sellout	Clear Channel Entertainment
AEROSMITH & KISS, PORCH GHOULS	Delta Center, Salt Lake City Oct. 22	\$592,400 \$125/\$45	8,902 12,755	Clear Channel Entertainment, in-house
CHER, TOMMY DRAKE	Pensacola Civic Center, Pensacola, Fla. Oct. 21	\$536,724 \$75.25/\$55.25	7,583 sellout	Clear Channel Entertainment, in-house
MANÁ	Laredo Entertainment Center, Laredo, Texas Oct. 22	\$468,030 \$66.50/\$46.50	8,431 sellout	Clear Channel Entertainment
LUIS MIGUEL	Don Haskins Center, El Paso, Texas Oct. 27	\$463,416 \$100/\$49.50	6,876 sellout	Stardate Concerts
MANÁ	The Arena at Gwinnett Center, Duluth, Ga. Oct. 19	\$343,115 \$58/\$40.50/\$28	7,999 8,500	House of Blues Concerts
JAMES TAYLOR	Crickit Pavilion, Phoenix Oct. 18	\$314,168 \$50/\$18.50	9,760 19,862	Clear Channel Entertainment
GOOD CHARLOTTE, GOLDFINGER, MEST	Wachovia Spectrum, Philadelphia Oct. 24	\$297,768 \$28.50	10,922 12,924	Clear Channel Entertainment, SALP
ALAN JACKSON, JOE NICHOLS	Frank Erwin Center, Austin, Texas Oct. 24	\$282,855 \$59.50/\$42.50	4,868 10,703	Concerts West, in-house
THE DOORS 21ST CENTURY	Chastain Park Amphitheatre, Atlanta Oct. 24	\$274,668 \$71.50/\$36.50	4,510 6,700	Clear Channel Entertainment
PHIL LESH	Warfield Theatre, San Francisco Sept. 27	\$236,250 \$37.75	2,388 sellout	Clear Channel Entertainment
MATCHBOX TWENTY, THE PUSH STARS	John Labatt Centre, London, Ontario Oct. 7	\$232,898 (\$312,062 Canadian) \$44.41/\$35.45	5,665 8,196	House of Blues Canada, Don Jones Productions
WIDESPREAD PANIC	Macon Coliseum, Macon, Ga. Oct. 18	\$232,549 \$29.50	8,227 sellout	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	White River Amphitheatre, Auburn, Wash. Oct. 5	\$230,323 \$65.50/\$35.50	8,347 20,000	Clear Channel Entertainment
JAMES TAYLOR	Santa Barbara Bowl, Santa Barbara, Calif. Oct. 13	\$229,197 \$67/\$37	4,271 sellout	Nederlander Organization
ALAN JACKSON, JOE NICHOLS	Delta Center, Salt Lake City Oct. 2	\$228,402 \$52.50/\$39.50	6,574 7,500	Jack Utsick Presents
LUIS MIGUEL	Santa Barbara Bowl, Santa Barbara, Calif. Oct. 11	\$224,455 \$72/\$47	3,455 4,245	Nederlander Organization
R.E.M., SPARKLEHORSE	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 28	\$223,783 \$59.50/\$39.50	8,216 15,064	Clear Channel Entertainment, Palace Sports & Entertainment
RADIOHEAD	Kiefer UNO Lakefront Arena, New Orleans Oct. 2	\$223,735 \$38.50	6,322 sellout	Clear Channel Entertainment
TRAVIS TRITT	Alltel Pavilion at Walnut Creek, Raleigh, N.C. Sept. 27	\$222,973 \$37/\$5	17,403 20,020	Clear Channel Entertainment

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# Touring Music

## Attendance Soars On Twain Tour

The Oct. 28 Shania Twain concert at Xcel Energy Center in St. Paul, Minn., set an attendance record of 20,554 at the 3-year-old facility—on a Tuesday night, no less. The previous high attendance at the building (20,250) was set earlier this year during the April 19 Elton John/Billy Joel concert.

The Twain show in St. Paul is indicative of the kind of business Twain is doing on her Up! tour, according to Ron Baird, her agent at Creative Artists Agency.

"It has been phenomenal," Baird says. He cites crowds of 35,000 from two shows in Detroit; 14,127 in Madison, Wis.; 17,352 in Boston; 18,200 in Hamilton, Ontario; 38,000 from two shows in Toronto; and 19,124 in Philadelphia.

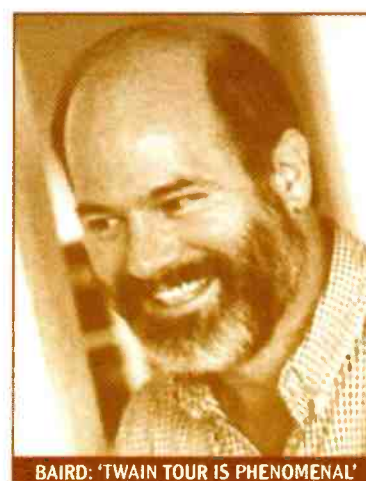
Twain is grossing about \$1 million per night at the box office. "This is all about pent-up demand," Baird says. "For the last

Agency Group is the latest music booking agency to bring aboard a film/TV/literary component.

Alan Kannof, former executive VP/COO, East, of the William Morris Agency, has joined the Agency Group (TAG) in a move geared

# On The Road<sup>™</sup>

By Ray Waddell  
rwaddell@billboard.com



BAIRD: 'TWAIN TOUR IS PHENOMENAL'

three years, there hasn't been any new Shania Twain on the radio or in concert. Desire has been building to see the artist and see her show." The tour backs last fall's release of "Up!" on Mercury Records.

A wave of publicity, including cover shots on everything from Rolling Stone to Redbook, has added fuel to the fire. Promoter deals were cut in each market. They include such firms as Frank Productions, Clear Channel Entertainment, Jam Productions, House of Blues and Metropolitan Talent.

"It was a combination of previous relationships and who we thought would do the best job for us in a given market," says Baird. The Up! tour, with support from James Otto, ends Dec. 20 after 43 dates. Additional shows are being considered for next year.

**SIGNINGS AND TOURS:** In what is starting to look like a trend, the

toward offering TAG clients opportunities in TV, film, publishing, and endorsements, effective immediately.

Kannof, along with his media marketing firm Full Court Entertainment, will operate out of the Agency Group's New York offices. With offices there and in London, Toronto, Los Angeles, Nashville and Copenhagen, TAG now represents more than 900 acts, including Creed, 3 Doors Down, Slipknot and Evanescence.

Writers & Artists Group International has signed Michael Bolton. Bolton will probably tour North America in March 2004.

Cradle of Filth and Type O Negative are co-headliners this fall on the Blood for Gods tour, with Moonspell as support. They will play the New Jersey Metal & Hardcore Festival in Asbury Park at the Asbury Park Convention Center Nov. 15, and the tour wraps Dec. 19 at the Government in Toronto.

Shortly after Phish wraps up its four-night New Year's stint in Miami in December, keyboardist Page McConnell will begin a short tour with his trio, Vida Blue. The eight-date run begins Jan. 3 at the Jackie Gleason Theater in Miami Beach. It will include stops at the Tabernacle in Atlanta (Jan. 5), 9:30 Club in Washington, D.C. (Jan. 8), Philadelphia's Electric Factory (Jan. 9) and New York's Roseland Ballroom (Jan. 10) before concluding Jan. 12 at Higher Ground in Winooski, Vt.

McConnell and his bandmates—drummer Russell Batiste (Funky Meters) and bassist Oteil Burbridge (Allman Brothers Band)—will be joined on all dates by the Spam Allstars, who back Vida Blue on its new studio release, "The Illustrated Band" (Sanctuary Records). The Jazz Mandolin Project featuring Phish drummer Jon Fishman will open all dates except the last show in Vermont.



# Martland Pumps Vintage R&B

BY GAIL MITCHELL

Ask CEO Tony Smith why he launched Martland Entertainment, and he'll give you a frank answer: "For the sole purpose of putting out vintage R&B acts. There's an underserved market there. We're looking for acts who were big in the '80s and '90s [and now] are basically being passed over by the majors."

The 18-month-old company has signed Freddie Jackson and Atlantic Starr and has

secured distribution through Universal.

Atlantic Starr's set is due in first-quarter 2004. In the meantime, Jackson bows in January 2004 with "It's Your Move" and has an option for a second album. His first single is "Natural Thing."

The single is already making chart inroads, signaling Jackson's return to the R&B scene after a four-year break. The song cracked Airplay Monitor's Adult R&B chart at No. 40 the week of Oct. 26. The R&B veteran last scored on this chart in 1999 with "Do You Wanna," which peaked at No. 28. "Natural Thing" has also been added to the Music Choice playlist.

The singer has four No. 1 R&B albums to his credit, beginning with the 1985 release "Rock Me Tonight."

"I was doing a show with Oleta Adams, and Tony Smith saw the show," recalls Jackson, who most recently performed with Alicia Keys, Stephanie Mills and others to celebrate New York radio personality Hal Jackson's 50th anniversary in the business. "Two weeks later, I was presented with a contract. In addition to the contract, they made me a business partner, a part-shareholder in the company. Now I can bring acts to the label.

"I own my masters on this new album. I've never owned a tape of mine before. I've done the math, and I know how it's going to be split. It's

one thing to be a singer, [but it's] another to play a part in the business side."

Smith adds, "I think a lot of people have forgotten that this man had 10 No. 1 R&B hits. He's a superstar in every right. And I feel we'll have similar success with this album."

The name Martland Entertainment may be familiar to some. The label's A&R head, Gary Jenkins, discovered Khia of "My Neck, My Back" fame. The remainder of the staff includes former CBS Records sales rep Stephen Encarnacao, who oversees sales, and Derek Tresvant (uncle of New Edition's Ralph Tresvant), who supervises the radio front.

Smith himself has a background in finance. He started out on Wall Street and later owned his own investment banking firm for four years before being "bit by the music bug."

The practice of labels focusing on veteran artists certainly isn't new.

In 1999, Windham Hill imprint Private Music released albums by Barry White, James Ingram and Jeffrey Osborne before folding. Patti LaBelle is recording an album for Def Jam Classics, and Koch Entertainment is distributing albums by several veteran artists, including Montell Jordan.

Smith remains undeterred by the competition, the outcome of past situations or con-

temporary radio's ever-tightening playlists.

"These aren't fly-by-night, B.S. artists. That's the whole thing with seasoned artists—they still have a fan base," he says. "I believe a lot of people are waiting [for] them to put something out that's decent. So I'm in it for the long haul. I've got my own money in it as well as investors'.

"We're a small company [and we] don't have a lot of overhead, so we don't have to sell a million units in order to be profitable," he says. "That's where Martland can make inroads and money."



SMITH: IN IT FOR THE LONG HAUL



JACKSON: ENJOYING THE BUSINESS SIDE

*'It's one thing to be a singer [but it's] another to play a part in the business side.'*

—FREDDIE JACKSON

# Uni Pub Signs Five; Country Hall Gets Soul

Universal Music Publishing Group (UMPG) has announced five worldwide co-publishing deals with acts **G-Unit**, **Baby Bash**, **Joe Budden** and songwriter/producers **Dorsey "Megahertz" Wesley** and **Troy Rami**.

G-Unit, featured with **Snoop Dogg** on mentor **50 Cent's** "P.I.M.P.," is climbing the Hot R&B/Hip-Hop Singles & Tracks chart with its first single, "Stunt 101." The song claimed Greatest Gainer/Airplay honors on that chart and on the Hot 100 for the chart week ended Nov. 8. The crew's G-Unit/Shady/Aftermath/Interscope album debut, "Beg for Mercy," bows Nov. 18.

Latino rapper Baby Bash hails from Houston. His "Suga Suga" featuring **Frankie J** is No. 11 on the Hot 100. His Universal solo album, "Tha Smokin' Nephew," dropped in September.

Def Jam rapper Budden's self-titled album peaked at No. 2 on the Top R&B/Hip-Hop Albums chart.

In addition to 50 Cent (who signed with UMPG last winter) and G-Unit, Megahertz's résumé lists credits for **Westside Connection**, **Rah Digga**, **Busta Rhymes**, **Loon** and **Method Man**.

Rami—**Sean Paul's** executive producer and co-writer ("Gimme the Light")—has also worked with **Wayne Wonder**, **Beenie Man** and **Elephant Man**.

**NASHVILLE SOUL:** Music City celebrates its R&B/soul legacy by way of "Night Train to Nashville: Music City Rhythm & Blues, 1945-1970." Compiled under the auspices of the Country Music Hall of Fame and Museum's CMF Records, the two-CD set is due Jan. 24, 2004.

It features songs from more than 20 record labels, including local outfits like **Bullet** and **Excelllo**.

Selections range from a live version of "What'd I Say" by **Etta James** and "Sunny" with **Bobby Hebb** to "Mama,



G-UNIT: WORLDWIDE DEAL

**Rhythm & Blues**

By Gail Mitchell  
gmitchell@billboard.com



He Treats Your Daughter Mean" by **Ruth Brown** and a commercial from legendary Nashville station WLAC with **Little Richard**.

The collection coincides with an exhibition by the same name at the museum that opens in March 2004. The ensuing 18-month schedule will include concerts, panel discussions, lectures and films.

**DON'T FENCE ME IN:** "For almost 30 years, I was just another artist bouncing from label to label. Then I said, 'I'm going to start my own record company. I don't have the finances of these giants, but at least I'm able to cater to my audience,'" singer/songwriter **Jon Lucien** says.

Serving his audience by steadfastly refusing to be typecast musically, Lucien is well-known for fusing R&B,

soul, jazz, Caribbean and Brazilian rhythms. The singer/songwriter does so to optimum effect on his third Sugar Apple Music release, "Live in NYC."

This is his first live set in a professional career that began with his 1970 RCA debut, "I Am Now." Recorded during three nights at New York's Birdland, the "Live" set includes Lucien compositions

and standards.

"This time around I wanted to deal with those songs of mine that hadn't been reissued so many times," Lucien says of his decision not to include one



BLIGE: PERFORMING AT VIBE AWARDS

of his best-known songs, "Rashida."

He says standards like "Night and Day" are on the set because "I always used to sing standards, so I wanted to show off my ability to do that."

Available through his Web site (sugarmusic.com) and cdbaby.com, "Live in NYC" joins earlier Sugar Apple releases "Man From Paradise" and "Lucien Romantico."

Among Lucien's goals is working with a symphony. "I have a lot of instrumental music and would like to see it orchestrated into a symphony," he muses, "so I can sit in the audience and cry."

In the meantime, he's content with where his career is going. "I know that there's an audience out there for me," he says. "As long as my audience comes to see me and can take home my record, I'm satisfied."

**ON THE BOX:** **Mary J. Blige**, **Eve**, **Missy Elliott**, **OutKast**, **Chingy** and **Ludacris** are set to perform during the upcoming Vibe Awards: Beats, Style, Flavor. The two-hour music fest, hosted by **Queen Latifah**, airs Nov. 21 on UPN.

**THE LAWS OF MUSIC:** When she first began laying the groundwork for her new release, "Secrets," **Eloise Laws** (Continued on page 28)



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# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	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			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NEW	RE-ENTRY	RE-ENTRY								NEW	RE-ENTRY	RE-ENTRY			
1	NEW	1	NEW	NEW	NEW	<b>GERALD LEVERT</b> ELEKTRA 62903/EEG (11.98/18.98)	<b>NUMBER 1/HOT SHOT DEBUT</b> Stroke Of Genius	1	50	45	2	2	<b>BIG NOYD</b> NOYD/LANDSPEED 9223/KDCH (14.98 CD) [H]	Only The Strong	45			
2	3	3	7	NEW	NEW	<b>OUTKAST</b> ▲ ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	51	43	7	7	<b>SHEEK LOUCH</b> D-BLOCK/UNIVERSAL 001042*/UMRG (11.98/18.98)	Walk Witt Me	3			
3	1	2	4	NEW	NEW	<b>LUDACRIS</b> DIS/TURBING THA PEACE/DEF JAM SOUTH 000930*/DJJMG (18.98 CD)	Chicken*N*Beer	1	52	44	51	51	<b>SEAN PAUL</b> ▲ VP/ATLANTIC 836207/AG (12.98/18.98)	Dutty Rock	4			
4	6	4	7	NEW	NEW	<b>R. KELLY</b> JIVE 55071/ZOMBA (18.98 CD)	<b>GREATEST GAINER</b> The R. In R&B Collection: Volume One	2	53	69	—	2	<b>TRAGEDY KHADAFI</b> 25 TO LIFE 1006*/SOLID (14.98 CD)	Still Reportin...	53			
5	4	1	3	NEW	NEW	<b>JAGGED EDGE</b> COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	1	54	52	47	24	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> ● DREAMWORKS 45048/INTERSCOPE (12.98/18.98)	Body Kiss	1			
6	NEW	1	NEW	NEW	NEW	<b>LUTHER VANDROSS</b> J 55711/RMG (18.98 CD)	Luther Vandross Live: Radio City Music Hall 2003	6	55	66	68	10	<b>NAPPY ROOTS</b> ATLANTIC 83646*/AG (11.98/18.98)	Wooden Leather	9			
7	2	—	2	NEW	NEW	<b>LOON</b> BAD BOY 000892*/UMRG (14.98 CD)	Loon	2	56	49	57	7	<b>VICKIE WINANS</b> VERITY 43214/ZOMBA (11.98/18.98) [H]	Bringing It All Together	38			
8	7	—	6	NEW	NEW	<b>ANTHONY HAMILTON</b> SD SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	6	57	53	48	6	<b>BABY BASH</b> UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	32			
9	8	16	16	NEW	NEW	<b>CHINGY</b> ▲ DIS/TURBING THA PEACE 82786*/CAPITOL (11.98/18.98)	Jackpot	2	58	62	50	6	<b>YAHZARAH</b> THREE KEYS 22256 (12.98 CD)	Blackstar	44			
10	7	5	5	NEW	NEW	<b>BAD BOY'S DA BAND</b> BAD BOY 001118*/UMRG (18.98 CD)	Too Hot For T.V.	1	59	42	42	11	<b>JUELZ SANTANA</b> RDC-A-FELLA/DEF JAM 000142*/DJJMG (12.98/18.98)	From Me To U	3			
11	5	—	2	NEW	NEW	<b>MARQUES HOUSTON</b> TU G/ELEKTRA 62935/EEG (18.98 CD)	MH	5	60	50	51	15	<b>SMOKIE NORFUL</b> EMI GOSPEL 20374/19.98/16.98) [H]	I Need You Now	26			
12	10	6	7	NEW	NEW	<b>DMX</b> RUFF RYDERS/DEF JAM 063369*/DJJMG (12.98/19.98)	Grand Champ	1	61	51	60	6	<b>CASH KOLA</b> WONDERBOY/NUMILLENNIUM 8001/KDCH (17.98 CD)	Life In General	51			
13	11	13	7	NEW	NEW	<b>YING YANG TWINS</b> COLLI/PARK 2480*/TVT (17.98 CD)	Me & My Brother	4	62	NEW	1	1	<b>RUN-DMC</b> BMG HERITAGE 54628/ARISTA (16.98 CD/OVD)	Ultimate Run-DMC	62			
14	14	16	54	NEW	NEW	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	63	54	—	2	<b>MONTELL JORDAN</b> ENTERPRISE 5702/KDCH (18.98 CD)	Life After Def	54			
15	18	17	7	NEW	NEW	<b>ARETHA FRANKLIN</b> ARISTA 50174 (18.98 CD)	So Damn Happy	11	64	56	41	14	<b>SOUNDTRACK</b> ▲ BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1			
16	13	11	20	NEW	NEW	<b>BEYONCE</b> ▲ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	65	76	59	82	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [H]	Surrender To Love	29			
17	12	12	10	NEW	NEW	<b>YOUNGBLOODZ</b> SD SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1	66	75	61	19	<b>BLACK EYED PEAS</b> ● A&M 000699*/INTERSCOPE (18.98 CD)	Elephunk	23			
18	23	9	3	NEW	NEW	<b>WILL DOWNING</b> GRP 000529/VG (14.98 CD)	Emotions	9	67	65	49	12	<b>VARIOUS ARTISTS</b> CRIMINAL BACKGROUNDS/RDC-A-FELLA 000971*/DJJMG (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	1			
19	20	20	11	NEW	NEW	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83650*/AG (19.98/14.98)	Trap Muzik	2	68	59	55	52	<b>JAHEIM</b> ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3			
20	15	19	8	NEW	NEW	<b>CALVIN RICHARDSON</b> HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8	69	69	63	8	<b>GANGSTA BOO</b> YORKTOWN 300/RTE (18.98 CD)	Enquiring Minds II: The Soap Opera	53			
21	19	15	7	NEW	NEW	<b>ERYKAH BADU</b> ● MOTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	2	70	71	62	8	<b>CECE WINANS</b> PURESPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21			
22	16	10	4	NEW	NEW	<b>2PAC</b> DEATH ROW 9530*/KDCH (18.98 CD)	Nu-Mixx Klazzics	5	71	82	76	7	<b>GARY L. WYATT</b> HR 9198*/WEW (16.98 CD)	I Do Love You	63			
23	17	14	6	NEW	NEW	<b>OBIE TRICE</b> SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	3	72	67	58	13	<b>JAVIER</b> CAPITOL 39843* (12.98/18.98)	Javier	18			
24	25	22	24	NEW	NEW	<b>DWELE</b> VIRGIN 80919* (9.98 CD) [H]	Subject	22	73	55	25	3	<b>MARIAH CAREY</b> COLUMBIA 87154/SONY MUSIC (18.98 EQ CD)	The Remixes	25			
25	21	18	6	NEW	NEW	<b>MURPHY LEE</b> FO REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	5	74	60	54	15	<b>MYA</b> ● A&M 000734/INTERSCOPE (18.98 CD)	Moodring	2			
26	27	28	36	NEW	NEW	<b>KEM</b> MOTOWN 067516/UMRG (8.98/12.98) [H]	Kemistry	14	75	93	—	3	<b>BIRMINGHAM J</b> KOTTAGE BOY 3503 (9.98/13.98)	Da Neighborhood Superstars	75			
27	29	21	11	NEW	NEW	<b>MARY J. BLIGE</b> ▲ GEFFEN 000955*/INTERSCOPE (12.98/18.98)	Love & Life	1	76	68	63	11	<b>DO OR DIE</b> J PRINCE 42029/RAP-A-LDT 4 LIFE (18.98 CD)	Pimpin Ain't Dead	17			
28	34	29	22	NEW	NEW	<b>LUTHER VANDROSS</b> ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1	77	95	—	5	<b>SOUNDTRACK</b> RAPROCK/PYRAMID 691015/ARK 21 (18.98 CD)	A Hip Hop Story: The Movie	69			
29	26	27	38	NEW	NEW	<b>R. KELLY</b> ▲ JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	78	74	65	13	<b>TYRONE DAVIS</b> FUTURE 1005 (10.98/18.98)	Come To Daddy	42			
30	28	23	19	NEW	NEW	<b>ASHANTI</b> ▲ MURDER INC./DEF JAM 000143*/DJJMG (12.98/18.98)	Chapter II	1	79	58	43	3	<b>MESHELL NDEGECELLO</b> MAVERICK 4854*/WARNER BROS. (18.98 CD)	Comfort Woman	43			
31	36	34	11	NEW	NEW	<b>BOW WOW</b> ● COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	80	64	40	3	<b>RAPHAEL SAADIQ</b> POOKIE 1001 (18.98 CD)	All Hits At The House Of Blues	40			
32	24	—	4	NEW	NEW	<b>SMOKIE NORFUL</b> EMI GOSPEL 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	24	81	77	64	35	<b>FABOLOUS</b> ▲ DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3			
33	38	39	21	NEW	NEW	<b>MONICA</b> ● J 20031*/RMG (12.98/18.98)	After The Storm	2	82	73	56	8	<b>E-40</b> SICK WID' IT/JIVE 41857/ZOMBA (18.98 CD)	Breakin News	4			
34	33	32	30	NEW	NEW	<b>50 CENT</b> ▲ SHADY/AFTERMATH 49344*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	83	85	67	30	<b>GINUWINE</b> ● EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1			
35	37	36	14	NEW	NEW	<b>MICHAEL MCDONALD</b> MOTOWN 000651/UMRG (18.98 CD)	Motown	31	84	79	85	4	<b>KALVIN BISHOP</b> NUMILLENNIUM/BRIESIA 13001/MOKAH (18.98 CD)	Do What I Gotta Do	70			
36	30	26	4	NEW	NEW	<b>DIRTY</b> INFINITY/J PRINCE 42030/RAP-A-LDT 4 LIFE (18.98 CD)	Love Us Or Hate Us	22	85	NEW	1	1	<b>JEFF BRADSHAW</b> HIDDEN BEACH/EPIC 90698/SONY MUSIC (18.98 EQ CD)	Bone Deep	85			
37	22	—	2	NEW	NEW	<b>TURK</b> LABORATORY/IN THE PAINT 8661/KDCH (18.98 CD)	Raw & Uncut	22	86	70	72	6	<b>JOSS STONE</b> S-CURVE 42234 (9.98 CD) [H]	The Soul Sessions (EP)	70			
38	39	35	7	NEW	NEW	<b>BUBBA SPARXXX</b> BEAT CLUB 001147*/INTERSCOPE (12.98 CD)	Deliverance	9	87	98	—	2	<b>KEAK DA SNEAK</b> MDE DOE 104 (18.98 CD) [H]	Counting Other Peoples Money	87			
39	32	—	2	NEW	NEW	<b>DEAD PREZ</b> BOSS UP 9228/LANDSPEED (14.98 CD)	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying	32	88	87	84	51	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	49			
40	31	—	2	NEW	NEW	<b>R. KELLY</b> JIVE 53709/ZOMBA (19.98 DVD/CD)	The R. In R&B: The Video Collection	31	89	91	80	14	<b>LSG</b> ELEKTRA 62851/EEG (18.98 CD)	LSG2	3			
41	78	69	74	NEW	NEW	<b>EMINEM</b> ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	90	88	66	52	<b>JUSTIN TIMBERLAKE</b> ▲ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2			
42	57	52	24	NEW	NEW	<b>DAVID BANNER</b> SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1	91	NEW	1	1	<b>SOUL POSITION</b> RHYMESAVERS ENTERTAINMENT/FAT BEATS 35107/RAZOR & TIE (16.98 CD)	8 Million Stories	91			
43	35	24	8	NEW	NEW	<b>SOUNDTRACK</b> MUSIC WDR/D/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14	92	72	73	19	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	2			
44	46	44	57	NEW	NEW	<b>FLOETRY</b> ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	93	83	—	2	<b>NATALIE WILSON &amp; SOP</b> GOSPEL CENTRIC 70053/ZOMBA (12.98/18.98)	The Good Life	83			
45	41	30	3	NEW	NEW	<b>VARIOUS ARTISTS</b> RED STAR/DEF JAMAICA 001195*/DJJMG (14.98 CD)	Red Star Sounds Presents Def Jamaica	30	94	84	70	14	<b>JS</b> DREAMWORKS 450332/INTERSCOPE (9.98 CD)	Ice Cream	11			
46	40	33	12	NEW	NEW	<b>VARIOUS ARTISTS</b> ● STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	95	92	77	21	<b>JOE BUDDEN</b> DEF JAM 000505*/DJJMG (10.98/18.98)	Joe Budden	2			
47	48	31	4	NEW	NEW	<b>RZA</b> WU-RECORDS 84652/SANCTUARY (18.98 CD)	Birth Of A Prince	20	96	81	82	8	<b>DAVID BANNER</b> SRC/UNIVERSAL 000576/UMRG (12.98 CD)	Mississippi: The Screwed & Chopped Album	50			
48	61	46	4	NEW	NEW	<b>RHIAN BENSON</b> DKG 71007/TOP SAIL (12.98 CD) [H]	Gold Coast	45	97	86	79	20	<b>VARIOUS ARTISTS</b> VP/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	14			
49	47	38	4	NEW	NEW	<b>SILK</b> SILK 12147/LIQUID 8 (16.98 CD)	Silktime	30	98	89	78	10	<b>FRASER BOY</b> HYPNOTIZE MINDS 3606/STREET LEVEL (17.98 CD) [H]	Gone On That Bay	23			
50	47	38	4	NEW	NEW	<b>SILK</b> SILK 12147/LIQUID 8 (16.98 CD)	Silktime	30	99	NEW	14	14	<b>MICHAEL JACKSON</b> EPIC 85250/SONY MUSIC (18.98 EQ CD)	Greatest Hits: HIStory—Volume 1	45			
51	47	38	4	NEW	NEW	<b>SILK</b> SILK 12147/LIQUID 8 (16.98 CD)	Silktime	30	100	90	74	7	<b>VARIOUS ARTISTS</b> DEF JAM 001198*/DJJMG (15.98 CD)	Def Jam Recordings Presents Music Inspired By Scarface	32			

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2003

# Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	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			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
			NEW	RE-ENTRY	RE-ENTRY								NEW	RE-ENTRY	RE-ENTRY			
1	3	—	NEW	NEW	NEW	<b>MICHAEL JACKSON</b> ▲ EPIC 6603/SONY MUSIC (12.98 EQ/18.98)	<b>NUMBER 1</b> Thriller	273	13	11	—	1	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 273000*/UMRG (11.98/18.98)	Ready To Die	416			
2	4	—	NEW	NEW	NEW	<b>2PAC</b> ▲ DEATH ROW 63008*/KDCH (19.98/25.98)	All Eyez On Me	395	14	15	—	1	<b>LAURYN HILL</b> ▲ RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	142			
3	1	—	NEW	NEW	NEW	<b>SADE</b> ▲ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	400	15	15	—	1	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	441			
4	6	—	NEW	NEW	NEW	<b>2PAC</b> ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (15.98/24.98)	Greatest Hits	254	16	18	—	1	<b>EARTH, WIND &amp; FIRE</b> LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)	Greatest Hits	11			
5	5	—	NEW	NEW	NEW	<b>BAD MARLEY AND THE WAILERS</b> ● TUFF GONG/ISLAND 548904/OJMG (12.98/18.98)	Legend	365	17	25	—	1	<b>R. KELLY</b> ▲ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	121			
6	7	—	NEW	NEW	NEW	<b>JAY-Z</b> ▲ FREEZE/RDC-A-FELLA 50040*/CAPITOL (10.98/17.98)	Reasonable Doubt	302	18	16	—	1	<b>JAY-Z</b> ▲ RDC-A-FELLA/DEF J					



NOVEMBER 15 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	14	<b>Stand Up</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMG)	26	34	8	<b>More &amp; More</b>	JOE (JIVE)	52	63	11	<b>Fly</b>	213 (D.P.G.)
2	5	11	<b>Holiday In</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	27	28	11	<b>Knock Knock</b>	MONICA (J/RMG)	53	62	8	<b>Iz U</b>	NELLY (FO: REEL/UNIVERSAL/UMRG)
3	2	17	<b>Rain On Me</b>	ASHANTI (MURDER INC./DEF JAM/UMG)	28	27	7	<b>Down For Me</b>	LOON FEAT. MARIO WINANS (BAD BOY/UMRG)	54	58	15	<b>Gigolo</b>	NICK CANNON FEAT. R. KELLY (NICK/JIVE)
4	4	21	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	29	45	9	<b>Fortenight</b>	MUSIQ (DEF SOUL/UMG)	55	53	7	<b>Wonderful</b>	ARETHA FRANKLIN (ARISTA)
5	6	32	<b>Step In The Name Of Love</b>	R. KELLY (JIVE)	30	41	13	<b>Getting Late</b>	FLOETRY (SOULJAZZ/DREAMWORKS)	56	61	11	<b>Danger</b>	ERYKAH BADU (MOTOWN/UMRG)
6	8	11	<b>Walked Outta Heaven</b>	JAGGED EDGE (COLUMBIA/SUM)	31	39	8	<b>Hot &amp; Wet</b>	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/UMG)	57	59	7	<b>I Need You Now</b>	SMOKIE NORFUL (EMI GOSPEL)
7	3	19	<b>Baby Boy</b>	BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)	32	32	31	<b>Love Calls</b>	KEM (KEMISTRY/MOTOWN/UMRG)	58	72	1	<b>Backlight</b>	JAHMEY (DIVINE MILL/WARNER BROS.)
8	7	7	<b>The Way You Move</b>	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	33	29	32	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	59	56	17	<b>Fallen</b>	MYA (A&M/INTERSCOPE)
9	9	9	<b>Get Low</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	34	35	27	<b>Dance With My Father</b>	LUTHER VANDROSS (J/RMG)	60	64	4	<b>Summertime</b>	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)
10	15	14	<b>Read Your Mind</b>	AVANT (GEFFEN)	35	33	19	<b>Busted</b>	THE ISLEY BROTHERS (DREAMWORKS)	61	71	4	<b>Get It On The Floor</b>	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/UMG)
11	12	18	<b>Wat Da Hook Gon Be</b>	MURPHY LEE (FO: REEL/UNIVERSAL/UMRG)	36	26	26	<b>Into You</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	62	—	1	<b>Touched A Dream</b>	R. KELLY (JIVE)
12	11	11	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	37	40	7	<b>Love You More</b>	GINUWINE (EPIC/SUM)	63	51	1	<b>Slow Jamz</b>	TWISTA (ATLANTIC)
13	13	14	<b>Clubbin'</b>	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	38	24	22	<b>Shake Ya Tailfeather</b>	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	64	—	1	<b>Naggin</b>	YING YANG TWINS (COLLIPARK/TVT)
14	21	10	<b>Stunt 101</b>	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	39	38	9	<b>U Got That Love (Call It A Night)</b>	GERALD LEVERT (ELEKTRA/EEG)	65	65	1	<b>Hey Ya!</b>	OUTKAST (ARISTA)
15	10	10	<b>Thoia Thoing</b>	R. KELLY (JIVE)	40	43	8	<b>Party To Damascus</b>	WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)	66	74	1	<b>Be Easy</b>	TJ (GRAND HUSTLE/ATLANTIC)
16	16	11	<b>Bad Boy This Bad Boy That</b>	BAD BOY'S DA BAND (BAD BOY/UMRG)	41	42	17	<b>Find A Way</b>	D'VELE (VIRGIN)	67	68	1	<b>Hotel</b>	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
17	19	1	<b>Clap Back</b>	J.A. RULE (MURDER INC./DEF JAM/UMG)	42	25	13	<b>Ooh!</b>	MARY J. BLIGE (GEFFEN)	68	66	1	<b>Shake That Monkey</b>	TOD SHORT (SHORT/JIVE)
18	14	14	<b>Come Over</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	43	52	5	<b>Gangsta Nations</b>	WESTSIDE CONNECTION (HDD-BANGIN'/CAPITOL)	69	75	8	<b>Love Angel</b>	J.S. (DREAMWORKS)
19	20	10	<b>Runnin' (Dying To Live)</b>	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	44	60	2	<b>Me, Myself And I</b>	BEYONCE (COLUMBIA/SUM)	70	69	2	<b>Comin' From Where I'm From</b>	ANTHONY HAMILTON (SO SO DEF/ARISTA)
20	30	10	<b>Change Clothes</b>	JAY-Z (ROC-A-FELLA/DEF JAM/UMG)	45	54	4	<b>One More Chance</b>	MICHAEL JACKSON (EPIC/SUM)	71	67	6	<b>A Million Ways</b>	WILL DOWNING (IGRP/NERVE)
21	18	11	<b>Pass That Dutch</b>	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	46	44	37	<b>I Wish I Wasn't</b>	HEATHER HEADLEY (RCA/RMG)	72	48	2	<b>This Is How We Do</b>	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
22	31	1	<b>You Don't Know My Name</b>	ALICIA KEYS (J/RMG)	47	57	3	<b>My Baby</b>	BOW WOW FEAT. JAGGED EDGE (COLUMBIA/SUM)	73	—	1	<b>What More Can I Say</b>	JAY-Z (ROC-A-FELLA/DEF JAM/UMG)
23	23	1	<b>Milkshake</b>	KELIS (STAR TRAK/ARISTA)	48	46	25	<b>Officially Missing You</b>	TAMIA (ELEKTRA/EEG)	74	—	1	<b>Neva Eva</b>	TRILLVILLE (BME/REPRISE/WARNER BROS.)
24	17	11	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	49	55	7	<b>Salt Shaker</b>	YING YANG TWINS (COLLIPARK/TVT)	75	—	1	<b>Supa Star</b>	MONTELE JORDAN (ENTERPRISE/KOCH)
25	22	10	<b>Can't Stop, Won't Stop</b>	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/UMG)	50	37	20	<b>Pon De River, Pon De Bank</b>	ELEPHANT MAN (VP/ATLANTIC)	75	—	1	<b>Party &amp; Bullsh*t 2003</b>	RAH DIGGA (FLIP/MODE/J/RMG)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 142 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**

**Rhythm & The Blues**

Continued from page 26

wanted to work with producer **George Duke**. But his busy schedule precluded their hooking up.

So one door closed. Then another opened. And behind it was **Andre Fischer**. Best-known for his stint with **Rufus** and work with former wife **Natalie Cole**, Fischer has collaborated with **Yolanda Adams**, **Nancy Wilson** and **Diane Schuur**.

"I went to B.B. King's [restaurant/club] and saw Rufus performing," Laws recalls. "The wheels started turning; Andre and I met, and the rest is history. We were speaking the same language, music-wise."

Describing "Secrets" as full of "good, nutritious music," Laws says the majority of the R&B/pop/jazz-flavored project was recorded live, which "is unheard-of today."

Members of Rufus played on the 10-track set. Laws and sister **Debra** (whose 1981 R&B hit "Very Special" provided the underpinnings for **Jennifer Lopez's** "All I Have") co-penned lyrics to the

**Lee Morgan** classic "Sidewinder," calling it "I Got My Baby."

Other songs include the **Vesta Williams** co-penned "Out on the Limb" and **Brenda Russell's** "In the Thick of It."

"Secrets," on Rikki Records (Web site [eloiselaws.com](http://eloiselaws.com)) in association with Scepterstein Records (brother **Hubert's** label), is the follow-up to Laws' 1999 release, "The Key." Laws will be performing songs from the set and visiting radio during stops on her run with the play "It Ain't Nothin' But the Blues." The Broadway show is currently on a national tour that kicked off in Nashville and will visit Phoenix and Tucson, Ariz.; Seattle; and Kansas City, Mo.

"Debra is my understudy and will cover for me," Laws says. "It's very cost-effective for us... talk about being blessed."

**DATEBOOK: Michael Jackson** will receive The Power of Oneness lifetime achievement award for promoting racial tolerance and world peace through music. The ceremony takes place Nov. 15 at the Universal Studios Hollywood Globe Theatre in Los Angeles (oneness.org). Additional honorees include the Jim Henson Co. Supporters of the nonprofit Oneness organization include **Brian McKnight**, **B.B. King** and **Carlos Santana**.

NOVEMBER 15 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	12	<b>Walked Outta Heaven</b>	JAGGED EDGE (COLUMBIA/SUM)	26	29	8	<b>Knock Knock</b>	MONICA (J/RMG)	51	24	8	<b>Didn't You Know</b>	THE RAYNE (DIVINE MILL/ARISTA)
2	2	5	<b>Read Your Mind</b>	AVANT (GEFFEN)	27	—	22	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	52	51	16	<b>Na Na Na</b>	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/UMG)
3	4	8	<b>The Way You Move/Hey Ya!</b>	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	28	11	3	<b>This Is How We Do</b>	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	53	—	14	<b>Fire (Yes, Yes Y'all)</b>	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/UMG)
4	7	4	<b>Stunt 101</b>	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	29	54	7	<b>Anything Goes</b>	OMI, WAYNE WINDER & LEXUS (RED STAR/DEF JAM/UMG)	54	—	1	<b>Neva Eva</b>	TRILLVILLE (BME/REPRISE/WARNER BROS.)
5	9	4	<b>Clap Back/The Crown</b>	J.A. RULE (MURDER INC./DEF JAM/UMG)	30	23	12	<b>Got Some Teeth</b>	UBIE TRICE (SHADY/INTERSCOPE)	55	—	1	<b>DSGB</b>	D.S.G.B. (UNIVERSAL/UMRG)
6	10	11	<b>Stand Up</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMG)	31	28	16	<b>Love At 1st Sight</b>	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	56	55	22	<b>Girlfriend</b>	B2K (T.U.G./EPIC/SUM)
7	3	2	<b>Runnin' (Dying To Live)</b>	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	32	25	4	<b>Hotel</b>	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	57	45	16	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	5	10	<b>Calling All Girls</b>	ATL (NODNODTIME/EPIC/SUM)	33	38	8	<b>Party &amp; Bullsh*t 2003</b>	RAH DIGGA (FLIP/MODE/J/RMG)	58	41	5	<b>Get It On The Floor</b>	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/UMG)
9	—	1	<b>Me, Myself And I</b>	BEYONCE (COLUMBIA/SUM)	34	37	2	<b>Look Ya</b>	POP SHOP (GO GETTA)	59	—	1	<b>What U In It For?</b>	MEDAFORAR (STONE THROW/FAT BEATS)
10	12	15	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	35	46	5	<b>Hot &amp; Wet</b>	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/UMG)	60	71	6	<b>The Ownerz</b>	GANG STARR (VIRGIN)
11	14	17	<b>Thoia Thoing</b>	R. KELLY (JIVE)	36	43	3	<b>Thug Luv</b>	LIL KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)	61	44	15	<b>Naggin</b>	YING YANG TWINS (COLLIPARK/TVT)
12	19	10	<b>Milkshake</b>	KELIS (STAR TRAK/ARISTA)	37	31	3	<b>Salt Shaker</b>	YING YANG TWINS (COLLIPARK/TVT)	62	33	20	<b>Get Low</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
13	6	9	<b>Holiday In</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	38	16	13	<b>Suga Suga</b>	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)	63	67	12	<b>Hell Yeah</b>	GINUWINE FEAT. BABY (EPIC/SUM)
14	—	1	<b>Pass That Dutch</b>	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	39	34	24	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	64	47	2	<b>Champion Sound</b>	JAYLUB (STONE THROW/FAT BEATS)
15	63	2	<b>Summertime</b>	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)	40	36	5	<b>Through The Wire</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/UMG)	65	60	23	<b>I Don't Wanna Hurt You</b>	LATIF (MOTOWN/UMRG)
16	66	2	<b>Gangsta Girl</b>	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)	41	35	5	<b>Party To Damascus</b>	WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)	66	18	2	<b>Make U Mine</b>	FABOLOUS FEAT. MIKE SHOREY (DESERT STORM/ELEKTRA/EEG)
17	72	2	<b>I'm Still In Love With You</b>	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	42	27	21	<b>Superstar/Flying Without Wings</b>	RUBEN STUDDARD (J/RMG)	67	42	15	<b>Chow, Chow, Chow</b>	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)
18	8	5	<b>Wat Da Hook Gon Be</b>	MURPHY LEE (FO: REEL/UNIVERSAL/UMRG)	43	26	22	<b>Jimmy Mathis</b>	BUBBA SPARKXX (BEAT CLUB/INTERSCOPE)	68	52	16	<b>I Can</b>	NAS (ILL WILL/COLUMBIA/SUM)
19	22	14	<b>Step In The Name Of Love</b>	R. KELLY (JIVE)	44	—	11	<b>By The Way</b>	JESSE POWELL (MONDOPOLY/D3/RIVIERA)	69	—	24	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA/SUM)
20	17	5	<b>Gigolo</b>	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	45	32	3	<b>F**k It (I Don't Want You Back)</b>	DRU HILL (DEF SOUL/UMG)	70	—	17	<b>I Love You</b>	DRU HILL (DEF SOUL/UMG)
21	13	24	<b>Never Leave You - Uh Ooh, Uh Oooh!</b>	LUMIDEE (UNIVERSAL/UMRG)	46	—	1	<b>Poet Has Come</b>	BLAO POET (YEAR ROUND/FAT BEATS)	71	30	27	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
22	15	16	<b>Officially Missing You</b>	TAMIA (ELEKTRA/EEG)	47	69	3	<b>Lean Low</b>	YOUNGBLOODZ FEAT. BACKBONE (SO SO DEF/ARISTA)	72	64	7	<b>Put Your Drinks Down</b>	DRAG-ON (RUFF RYDERS/VIRGIN)
23	—	1	<b>Leave It All Behind</b>	SUNNY VALENTINE (DUNGEON RATZ/CAMP DAVID)	48	73	11	<b>Rain On Me</b>	ASHANTI (MURDER INC./DEF JAM/UMG)	73	39	39	<b>Through The Rain</b>	MARIAH CAREY (MONARCH/ISLAND/UMG)
24	20	2	<b>I C U (Doin' It)</b>	A TRIBE CALLED QUEST & ERYKAH BADU (VIOLATOR/JIVE)	49	65	2	<b>Stand Up In It</b>	THEODIS EALEY (IFGAM)	74	75	42	<b>Throw Up</b>	RACKET CITY 1447/LANDSPEED)
25	21	20	<b>Let's Get Down</b>	BOW WOW FEAT. RABY (COLUMBIA/SUM)	50	53	13	<b>Light Your A** On Fire</b>	BUSTA RHYMES (STAR TRAK/ARISTA)	75	59	3	<b>Head Bussa</b>	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)

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NOVEMBER 15 2003 **Billboard** **HOT RAP TRACKS**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	19	<b>STAND UP</b>	DISTURBING THA PEACE/DEF JAM SOUTH/UMG	Ludacris Featuring Shawna
2	2	16	<b>HOLIDAE IN</b>	DISTURBING THA PEACE/CAPITOL	Chingy Featuring Ludacris & Snoop Dogg
3	3	14	<b>DAMN!</b>	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	YoungBloodZ Featuring Lil Jon
4	5	8	<b>THE WAY YOU MOVE</b>	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	OutKast Featuring Sleepy Brown
5	4	10	<b>GET LOW</b>	LIL JON & THE EAST SIDE BOYZ FEATURING YING YANG TWINS (BME/TVT)	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
6	6	20	<b>RIGHT THURR</b>	DISTURBING THA PEACE/CAPITOL	Chingy
7	7	8	<b>WAT DA HOOK GON BE</b>	FO: REEL/UNIVERSAL/UMRG	Murphy Lee Featuring Jermaine Dupri
8	15	5	<b>STUNT 101</b>	G-UNIT/SHADY/INTERSCOPE	G-Unit
9	9	9	<b>PASS THAT DUTCH</b>	THE GOLD MIND/ELEKTRA/EEG	Missy Elliott
10	8	20	<b>CAN'T STOP, WON'T STOP</b>	ROC-A-FELLA/DEF JAM/UMG	Young Gunz
11	12	3	<b>RUNNIN' (DYING TO LIVE)</b>	AMARU/INTERSCOPE	Tupac Featuring The Notorious B.I.G.
12	11	13	<b>SUGA SUGA</b>	UNIVERSAL/UMRG	Baby Bash Featuring Frankie J
13	13	6	<b>BAD BOY THIS BAD BOY THAT</b>	BAD BOY/UMRG	Bad Boy's Da Band
14	16	4	<b>CLAP BACK</b>	MURDER INC./DEF JAM/UMG	Ja Rule
15	10	22	<b>SHAKE YA TAILFEATHER</b>	BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee
16	NEW	1	<b>CHANGE CLOTHES</b>	ROC-A-FELLA/DEF JAM/UMG	Jay-Z
17	14	20	<b>P.I.M.P.</b>	SHADY/AFTERMATH/INTERSCOPE	50 Cent
18	17	25	<b>INTO YOU</b>	DESERT STORM/ELEKTRA/EEG	Fabolous Featuring Tamia Or Ashanti
19	18	8	<b>PARTY TO DAMASCUS</b>	YCLEF/J/RMG	Wyclef Jean Featuring Missy Elliott
20	19	3	<b>DOWN FOR ME</b>	BAD BOY/UMRG	Loon Featuring Mario Winans
21	20	10	<b>FLY</b>	D.P.G.	



# Spotlight



IN ITS 50TH DECADE, BANDA EL RECODO CARRIES ON THE MUSICAL TRADITIONS OF FOUNDER AND BANDLEADER DON CRUZ 'CRUCILLO' LIZÁRRAGA

## Banda El Recodo: Six Decades Of Making Music & History

BY RAMIRO BURR

It has been called “La reina y madre de todas las *bandas*”: the queen and mother of all bands. And with good reason.

Banda el Recodo is the longest-running banda in the world. And while it may not have invented the genre, throughout the decades it has helped shape the music and keep it popular, even as Mexican tastes changed.

The group has toured the world, generated recordings for the equivalent of more than 160 albums and wowed the crowd at the 2003 Latin Grammy Awards in Miami.

Through the years, Banda el Recodo has influenced generations of regional Mexican and even Latin pop performers with its signature harmonies, feverish percussion and magnificent horns. Its blend of Mexican and German influences perfectly captures the exciting possibilities of musical and cultural fusion, a sonic hybrid that transcends the

artificial boundaries that lie between styles, time and place.

### EARLY ROOTS

While regional Mexican music incorporates other traditional styles, banda is unique in its energizing percussive power and commanding horns.

Banda simply means “band” in Spanish. But in the music industry it typically refers to a big, brassy band that originated in the Mexican state of Sinaloa, where the tradition was born.

Traditionally, Banda music is characterized by marching rhythm, pounding drums and big horn blasts. The average 15-member troupe is animated on stage, creating an infectious dance atmosphere, while performing songs of love found, lost or rediscovered.

According to historians, German immigrants brought the music to



Mexico’s West Coast in the mid-19th century. Music was only part of the cultural exchange; Germans also introduced proper beer-making and stately dances like the polka and the waltz.

Mexico’s first brass bands started out as municipal ensembles of up to 50 members, and their repertoires were sometimes staid.

Then came Banda el Recodo. Formed in 1938 in Mazatlán, it

emerged as an influential force in making banda more fit for parties and festivals, incorporating rhythms like the bolero, waltz and polka and adding rhythmic snare-drum riffs.

By utilizing trombones, trumpets, tubas, clarinets, saxophones and percussion and often featuring singers with full-blast vibratos, banda music extends an irresistible invitation to get up and dance. While it is mostly acoustic- and folk-based, it

also tends to evoke ranch life or good times on the beach.

Banda is most popular along Mexico’s Pacific coast states of Sinaloa, Sonora and Jalisco. But a few bandas, mostly notably el Recodo, have broken through the “regional” Mexican categorization and achieved international success. Most modern bandas now contain 10 to 18 members; el Recodo has 18.

Today, el Recodo is not only the

most commercially successful banda, it’s also generally recognized as the best instrumentally.

At the outset, founder and bandleader Don Cruz “Crucillo” Lizárraga had el Recodo’s music focus on Sinaloan folklore, and he utilized the classic sound with plenty of trumpets, trombones and percussion. El Recodo’s early hits came in the 1940s—“La Patrulla Americana” and “Sansón y Dalila.” Additional hits include “El Sinaloense,” “El Sauce y la Palma” and “Nereidas.”

### GOLDEN AGE

The 1940s were the beginning of Mexico’s Golden Age of Cinema. El Recodo played a part in it, appearing in such movies as “Yo el Valiente” and “Que Me Entierren Con la Banda.”

Through the years, el Recodo also backed up numerous Mexican film and music luminaries, including Lucha Villa, Lola Beltrán, Miguel Aceves Mejía, Angelica

(Continued on page 40)





BANDA EL RECODO: 'WE'VE TOUCHED AUDIENCES, WHICH IS OUR GOAL.'

# The Lizárraga Brothers: 'We're Everything Men'

BY LEILA COBO

Banda el Recodo is a ripe 65 years old, but it is still a family enterprise.

Its newest incarnation is led by founder Don Cruz Lizárraga's youngest sons, Alfonso (aka Poncho), 32, who has been with the band 11 years, and Joel, 29, who has been a member for four years.

Both clarinet players, they are responsible for preserving el Recodo's rich legacy and for transforming the band into a viable, contemporary musical entity whose scope and influence continues to grow well beyond Mexico's borders.

*Billboard* spoke with the brothers Lizárraga about the history and future of "the mother of all bands."

**Your father always said he wanted his children to finish college. Both of you started, but only Joel finished. Was the calling to make music too strong?**

**Alfonso:** I studied music and computers simultaneously. But unfortunately—and fortunately—I didn't finish [college].

I went full-time into music, and it's a very jealous profession. My dad wanted his two youngest sons to graduate; he wanted us to be architects or engineers. Unfortunately, only Joel did that.

**He didn't want you to be musicians?**

**Alfonso:** It's not that he didn't want it. He wanted his children to carry the baton of this great professional legacy. But I said, "Well, I prefer to get into music right away since it's what I'm going to do."

**Joel:** In the beginning, I wanted to be in el Recodo because it was my father's band. But the members were all older, so I figured I could do it when I was older. But then my brother played with Los Recoditos [a children's banda], and I saw that people liked them. So I thought, "Ah, this is possible." But I still finished college; I studied business. Not that I was very good, but it's good [that] I finished.

**Did you ever consider playing other types of music?**

**Alfonso:** When I seriously decided to become a musician, I decided on banda. Obviously, my taste for music goes beyond that. I would be limited if it didn't.

But my taste for banda includes all different genres: rock, mariachi and instrumental. And at any moment in el Recodo's history, you'll find we've played one of these genres—we've recorded waltzes, cha cha cha, *pasodobles*, mambos, merengue, salsa.

**Did you encounter resistance when you first became a member of the band?**

**Alfonso:** Well, at the beginning, my father handled the band, not me.

**I guess they couldn't kick you out.**

**Alfonso:** No. [He laughs.] I was well-recommended! But seriously, he didn't play favorites. In that regard my father was very

strict: "You're my son, so you have to work double." And that's the way [it was] and will continue to be.

**Have you had many doors close on you?**

**Alfonso:** Don Cruz Lizárraga had many doors close on him. But life is made of people who push, and that's his legacy—not to be put down by people who say "no."

There were so many venues in so many cities [that] said, "Banda is not for this place." Monterrey [Mexico], for example, is a city

where we were turned away. And we insisted, and today we're one of the most favorite groups in that city.

In France, we'd been told audiences were cold. And I can't say they listen to us on the radio—that would be wonderful—but we've played for audiences that have been fully satisfied. Not to the 20,000-50,000 we play for here, but 500-1,000 people. And we've touched them, which is our goal.

**Would you say banda was considered a genre for older people at one time?**

**Alfonso:** In 1938 it was music for a limited audience. It's an audience that we refer to as "a bar audience." It was music to play in serenades, music for drunks. Fortunately, that's changed. Our range now is very broad—from upper class to lower class—because of the variety in the rhythms, the music and the lyrics.

**But not that long ago, banda was considered old-fashioned.**

**Joel:** I wouldn't call it "old-fashioned" as much as "ignored." The media in Mexico weren't interested. They were more into pop. This was in the early 1990s. And suddenly, at that time, they turned [their attention] toward regional Mexican music, and people started to pay attention to Banda el Recodo.

**And outside Mexico, were people aware of banda?**

**Alfonso:** One of Banda el Recodo's first tours outside of Mexico was in the early 1960s. In those days, it was our countrymen. Now, it's Hispanics from all over. I can't tell you Americans listen to our music, although some may. It's part of our expansion.

In 1992 there was a boom in banda music that started in Los Angeles. The genre got a lot of support, and it's still growing. Yes, banda music existed, but it's not what it is now. For example, 10 years ago in Florida, you would mention banda and people would go, "What?" That's not the case anymore.

Before it was called "tambora music," because we used the tambora. Then, in 1992, it was the techno-banda craze, where they played banda with synthesizers. Now, obviously people truly recognize the banda sound.

**Joel:** The thing is, banda music, tambora music, is music from little towns. Every town has always had a banda. There's always been some clarinet or trombone. You could say it's been the most traditional music. But it evolved when they added vocals.

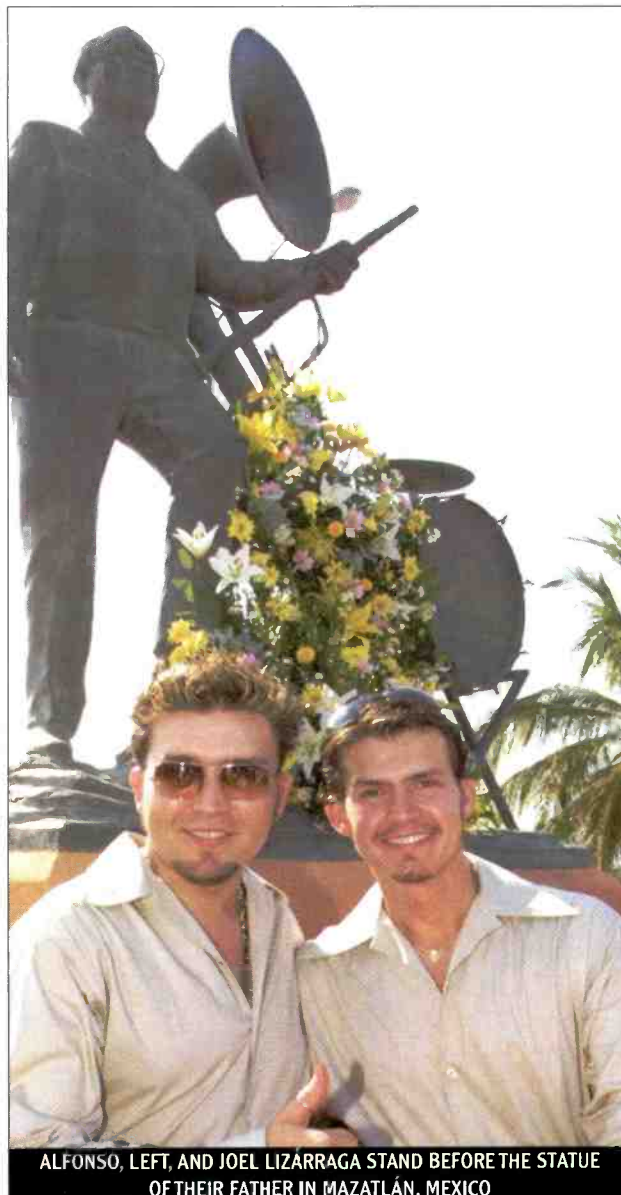
**Your father was the first to do that, wasn't he?**

**Joel:** Yes. In the 1960s and 1970s, he started to accompany singers, but they weren't part of the band. It led to people liking banda music more and specifically liking el Recodo. The same thing happened with mariachi.

**Have you made significant changes to the band?**

**Joel:** In the past eight years, there's been significant growth. We've been able to reap what [our father] sowed for such a long time.

(Continued on page 41)



ALFONSO, LEFT, AND JOEL LIZÁRRAGA STAND BEFORE THE STATUE OF THEIR FATHER IN MAZATLÁN, MEXICO



Univision Music Group  
congratulates

*Banda El Recodo  
de Don Cruz Lizarraga*

on its 65th Year Anniversary



FONOVISA Records



# A Woman's Work: The Force Behind The Band

BY TERESA AGUILERA

Banda el Recodo may comprise entirely men, but behind everything they do, there is a woman: María de Jesús Lizárraga Velarde, better known as Chuyita.

She was founder Don Cruz Lizárraga's third and last wife and the mother of his two youngest children, Joel and Alfonso. Perhaps what Lizárraga didn't know when he married Chuyita was that she was also a formidable manager and administrator.

Under her guidance, Banda el Recodo has evolved from a local band to an international institution that has been notably independent conducting its business. Doña Chuyita recently spoke with *Billboard* from her office in Mexico.

## How did you meet Don Cruz?

It was Feb. 10, 1970, during the Mazatlán Carnival. Banda el Recodo was playing, so a mutual friend introduced us. Cruz sat at my table, and he asked me to dance. He [escorted] me home, and we started a friendly relationship. Months later we

started dating and soon got married.

## How did you get involved with the band?

In 1970, after we got married, the band settled in Mazatlán, leaving the town of El Recodo. So, since we were a couple, my husband let me handle the administrative side of things. That was my responsibility, and his was musical. That's how I began.

## When did the band become a company? Tell us about its evolution and most profound moments.

Banda el Recodo has always been a company, but it has been in constant evolution. When I took over administration, the band was already known around the country. But as media interest developed, we didn't want to [fall] behind, so we always worked to be one step ahead. I mean, in terms of the banda genre, we like to be innovative. This has been reflected through the years.

As for the most important moments, there's no doubt the death of my husband was critical. There were many comments regarding the future of Banda el Recodo. But the truth was different. We were very sad—and we still are—but he gave us the strength to continue working for this company.

## El Recodo has always been independent from record labels. How have you managed to maintain that independence?

Banda el Recodo has always been independent from record companies and promoters. We have an exclusive contract with Univision Music Group, but the truth is that we always try to take care of our image and make people respect the name el Recodo.

This doesn't mean that we work separately from them. On the contrary, when there is any kind of event, we work along with our own press department and the [other] companies [involved].

Many times we pay out of our own pocket for promotional activities. But we have no problem doing so, and we agree to do so if it means [more exposure for the band].

For our tours around Europe, Africa, Asia and Australia, we paid to take the press with us and had excellent results. My sons Poncho, Joel and I are very satisfied and happy because this is part of the commitment we have to Cruz—to continue with his dream of taking Banda el Recodo's music to all continents and solidifying its standing in Latin America.

## How do you separate personal and professional matters with your sons?

When they are in Mazatlán where we live, during the morning we are at our office checking plans. We get together for dinner—we love to watch TV and eat sushi. And although we're always thinking about the band, we try to go on vacations together.

## What are the greatest satisfactions your sons have given you?

Well, one of the most wonderful satisfactions is that they decided to be in the band. I remember when Poncho asked his father to give him clarinet lessons.

Also, my husband dreamed of having a son who was a college graduate, and Joel [graduated with a degree] in business administration. So I'm very proud of both of them.


## What can you tell us about plans for the immediate future of Banda el Recodo?

We want to continue evolving. Fortunately, everything is going well, so now we want to consolidate [our standing] in South America and return to Europe, from where we have received many invitations. That will be next year, because for the rest of 2003 we have a full agenda.



LIZÁRRAGA VELARDE: COMMITMENT

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*I join in the celebration of these 65 years...  
A time in which first Don Cruz Lizárraga,  
and now Mrs. Chujita, Poncho and Joel  
have succeeded in taking their music  
to the 5 continents.*

## **Banda El Recodo** *de Cruz Lizárraga*

*su compadre:*

*Victor Hugo Sánchez*

*CEO Lithovicsa*

*(Oficial Press of Banda El Recodo)*





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# **Banda El Recodo** de Cruz Lizárraga *For its 65 years of continuous success.*



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# El Recodo's Touring Reach Is A Point Of Pride

BY SUSANNE AULT

Banda el Recodo claims international—as well as nationwide—touring stature.

The band first emerged on the U.S. concert scene in 1960. In the years since, Banda el Recodo has played top U.S. Latin markets like New York and Los Angeles and such emerging ones as Atlanta and Denver.

In 2001, Banda el Recodo played its first tour of Africa, including a memorable date in Morocco. In 2002, the band toured Australia and Japan; it was one of the first Mexican regional acts to perform live in those markets.

Achieving global recognition and conquering the U.S. in particular has been a critical goal for Banda el Recodo.

Don Cruz Lizárraga, the founder of Banda el Recodo who died in 1995, “had a dream that turned into a mission: to take Mexican music represented by his band to every part of the world,” says band member Alfonso “Poncho” Lizárraga, one of Don Cruz’s sons. “Obviously, the first country that he thought to take his music to was the U.S., due to the great importance of its economy and the closeness of history and culture with Mexico.”

## SUCCESS WITHOUT COMPROMISE

Banda el Recodo’s wide appeal as a touring act has been a boon to its record label, Fonovisa.

“Their extensive U.S. touring schedule has definitely been one of the key elements in their [album] sales success,” Fonovisa Records marketing director Roberto Arciniega says. “Their touring schedule has taken them to such new [emerging Latin] markets as Raleigh, N.C.; Kansas City, Kan.; Boise, Idaho; and Tulsa, Okla.”



BANDA EL RECODO IS ONE OF THE FIRST MEXICAN REGIONAL ACTS TO PERFORM IN AUSTRALIA AND JAPAN

The band’s extensive touring schedule continues as the year draws to a close. To coincide with the Oct. 21 release of its new album, “Por Ti,” Banda el Recodo began a new tour of U.S. and Mexican markets. Next year, the group is expected to tour Central and South America for the first time in its 65-year career.

Banda el Recodo has gained popularity in the U.S. and international territories while staunchly retaining its traditional Mexican banda style. Most Latin acts that have won fans

outside of their native countries are pop- or rock-oriented artists, such as Maná, Alejandro Sanz and Enrique Iglesias.

Although Alfonso believes that its success in the U.S. has earned the band “high importance inside the music industry,” he says its melodies have been met with some resistance. For example, he notes, the band was not invited to perform at the Latin Grammy Awards until this September.

“Some challenges [we have faced have included] opening  
(Continued on page 42)

*The promoters from mid Mexico:*

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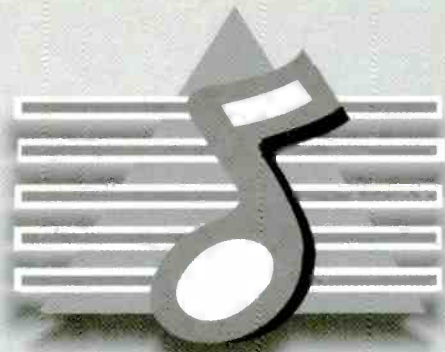
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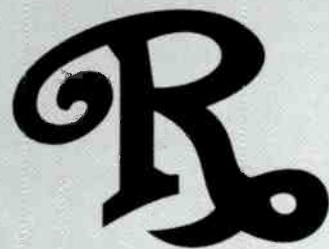
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### Music & History

Continued from page 31

Maria and Jorge Muniz. It also frequently backed legendary ranchera singer/songwriter José Alfredo Jiménez during the 1950s and 1960s. But while Jiménez always shared credit with the banda on the bill, other solo artists treated el Recodo as an anonymous adjunct.

El Recodo maintained a prolific recording pace during this period, which helped it maintain its popularity in western Mexico. But it remained a regional phenomenon, with most of its recordings focused on instrumental pieces.

In the late 1980s, the banda movement underwent radical changes. Many critics guessed that the genre's evolution would doom old-guard acts like Banda el Recodo.

When the early-1990s banda craze broke through, the group wasn't considered one of the top names. Instead, a new wave of techno-banda and the *quebradita* (an exaggerated dance) became the craze. When new groups were cutting back on woodwinds and adding keyboards and electric guitar, el Recodo seemed quaint by comparison, sticking to its acoustic instrumentation, including clarinets.

Instead of the faceless bandas of old, the new groups were putting their own vocalists front and center, helping fans associate a face with the group and giving bandas the ability to compete for airplay with *norteño* and *grupero* acts.

Banda el Recodo made up for lost time by bringing aboard the distinct tenor Julio Preciado in 1992. And as far as status went, el Recodo reached a compromise. Among the techno-bandas, the vocalists were undoubtedly the stars. But with more than 50 years of family tradition, the Lizárragas managed to hold on to the spotlight, which likely reassured long-time fans that steady hands were still in control.

By the mid-1990s, the techno-banda craze had peaked. And while it added *cumbias* to its mix of rancheras, waltzes and

boleros, el Recodo never fell for the *quebradita* craze. It found itself stronger than ever after techno-banda turned out to be just a fad—one that had introduced a new generation of fans to banda music, fans that were now ready for something more substantive and mature.

After keeping a low profile during the gold rush, el Recodo was perfectly positioned to lead a more lasting banda boom. After all, it was known as the mother of bandas, and its claim to be the oldest continuously functioning banda remains unchallenged.



DON CRUZ LIZÁRRAGA: A LASTING LEGACY

But on July 17, 1995, the group lost Don Cruz Lizárraga, who died at 77. He lived to see the group he founded become an international ambassador for his beloved music; el Recodo toured Europe just before he died, though he wasn't able to travel.

His son Germán Lizárraga, who had grown up in the group,

was ready to take the reins. He led the banda through its continued rise in the late 1990s and the 21st century.

#### EVOLUTION OF A BANDA

Every summer, Mazatlán still hosts a tribute concert to Don Cruz Lizárraga that draws top *norteño* and banda artists. The all-day music festival, usually held within a few weeks of his July 1 birthdate, also features a set by el Recodo.

In 1996, el Recodo scored a hit album with "Tributo a Juan Gabriel," featuring entertaining and original reinterpretations of Juan Gabriel chestnuts.

And although he is gone, Don Cruz Lizárraga is not forgotten. The group continues to pay homage by picturing him on its album art.

El Recodo faced another challenge in 1998 when Preciado left to form Banda Perla del Pacífico. Unperturbed, the band replaced him with Alfonso "Poncho" Lizárraga, his younger brother Joel, and Luis Antonio "Mimoso" Martínez. All three are known for their smoother, more romantic vocals.

Later that year, el Recodo recorded "Tengo una Ilusión," a bolero that was the last song Don Cruz Lizárraga wrote. It was the title track of an ambitious, 20-song double-album that included six instrumentals.

With the younger generation exerting more influence on the group, it continued evolving in line with current trends.

El Recodo's landmark 2001 album, "Contigo por Siempre," was produced by twins Omar and Adolfo Valenzuela. Their jazz background and youthful outlook meshed perfectly with el Recodo's musicianship and generational torch-passing.

Hit single "Y Llegaste Tú" came from that album. The sing-along ranchera brought the group success in Texas and north-east Mexico, far outside banda's traditional strongholds. The tune spent 47 weeks on the Regional Mexican Airplay chart, with eight of those weeks at No. 1. The album went on to win best banda honors at the 2001 Latin Grammys.

In early 2002, El Recodo underwent another major change  
*(Continued on page 44)*

www.bandaelrecodo.com.mx

M-M & Hayward Promotions congratulate

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on its 65 years of success in world of regional Mexican music.

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# 'We're Everything Men'

Continued from page 32

We've tried to preserve Banda el Recodo fans at the same time as we're finding new listeners. And since Poncho got involved in the band, he's been concerned with sound and staging.

**You not only play, you also dance, and your outfits are quite avant-garde.**

**Alfonso:** I can't say dancing is our forte, but we do try to project what we're playing. People get hooked to our thing via their ears and their eyes.

Before, all the members would dress any way they wanted. Then one day, my dad said, "You have to be presentable. So, *guayabaera*, hat and a handkerchief around your neck for all of you." It was part of the band's growth. Now, our outfits are far more colorful. We try to dress youthfully, but we wear boots because they're our roots.

**How do you two divide your responsibilities?**

**Joel:** At home we like to say, "We're both everything men." My brother is the band's assistant director in the musical area, and I support him in every decision he makes, and he listens to me. Also, we're roommates when we travel, so we have to talk all the time.

We do everything jointly; for example, the band's image. We have a design team, and Poncho and I tell them what we want, and the tailor brings us the fabrics and we choose together.

**The band does not use electronic instruments. How do you avoid sounding antiquated?**

**Alfonso:** We're always [changing]. The type of music we record, the kind of chords we use. It's different every time.

For example, we've recorded rhythmic music—salsa, cumbia, merengue—which is something we didn't do before. Instead of recording boleros, we've turned them into rhythmic ballads, for a fresher sound. I don't mean to say we change the style—when you listen, you know it's el Recodo. That's the beautiful thing. You can appeal to a different audience simply by playing different music but without changing the instrumentation.

**Joel:** Even though my father died eight years ago, he left behind a school, a style, not just for us but for all bands. It's a style of interpretation.

**Musically speaking, are you something of a purist?**

**Alfonso:** Yes, because that's what has given us credibility for 65 years. We are Cruz Lizárraga's band, and we've always maintained ourselves the way we are now. The brass instrumentation is the same, but we've grown our percussion. Now we use *guira*, bongos and congas, which weren't used in the early days.

**Why can you change the percussion but not the brass?**

**Alfonso:** Because the brass is the essence and the percussion is the filling, without taking away from the percussionists. But the basic banda instrumentation is the one that's remained with us for 65 years.

**Aside from the eclectic repertoire, what defines your sound?**

**Joel:** Right now, I would say the clarinets. There's a lot of clarinet. Although you could also say the tuba, because it's the bass of the harmony. It's everything. We're not Clarinets el Recodo. We're Banda el Recodo.

**What is your next step?**

**Joel:** Hopefully, we'll [begin] our first Central and South American tour next year. And we also have plans to finally go to Spain. We think our music can work there with the appropriate promotion.

**Your new album is entirely made up of previously unreleased material. In fact, with the exception of the homage to Vicente Fernández [a 2002 album], you are not fans of recording covers, are you?**

**Alfonso:** Well, the important thing is to give something new. Everybody records the same stuff, because it's been done before and it worked.

We like to innovate. We want people to speak about somebody else's album, which has Banda el Recodo songs. Of course, recording an old hit is a safer bet, but when you record a new track, your commitment is much bigger. We want to leave a footprint on Mexico's musical history.

**CONGRATULATIONS  
BANDA EL RECODO DE DON CRUZ LIZARRAGA  
ON YOUR 65th ANNIVERSARY!!**

**R**

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**EL RECODO**  
de Cruz Lizárraga



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## de Cruz Lizarraga

on your

# 65th

anniversary

Your Friends at

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## Touring Reach

Continued from page 38

up new markets and making new listeners accept our style of music," Alfonso adds.

Don Cruz also caught some flak from the Latin music community because of Banda el Recodo's innovative musical vision.

"The other groups had slower and more typical rhythms," says Joel Lizárraga, Alfonso's brother and another band member. "Cruz Lizárraga was criticized by the other groups for the style that he created."

Still, Banda el Recodo's distinctive style is exactly what has earned the group its worldwide fan base. Typically, its members use multiple trumpets, trombones and clarinets onstage, which combine for a unique sonic and visual experience.

"Our fans are delighted and enthused with our vibe and rhythm onstage—building a chemistry that is filled with adrenaline and excitement between the fans and the band," Joel says. "We believe that Banda el Recodo has a unique style, maintaining the essence that Cruz Lizárraga gave to the band but [also] always evolving throughout the years to offer the fans something new and different."

The group has remained vital by playing new countries and cities "and offering a varied show at each concert, including different outfits, new songs [and] choreography," Joel adds. "Our goal is to give our fans a quality show."

Tellingly, when Banda el Recodo revealed that it was working with Latin pop producer Emilio Estefan Jr. on a series of projects, a spokesperson for the band was adamant that the act would retain its signature banda style (*Billboard*, May 31).

Also, many Latin acts have signed with U.S. booking agents, promoters and managers to more efficiently promote their music and concerts in the U.S. For example, Creative Artists Agency and Clear Channel Entertainment are the main organizers of Maná's 2003 tour. Yet for the past 32 years, the Lizárragas' mother, María de Jesús Lizárraga Velarde, has handled Banda el Recodo's touring business affairs.

### MEXICAN STRONGHOLD

Mexico remains Banda el Recodo's strongest concert market. A week after its Latin Grammy performance, the group sold out three consecutive shows at the high-profile, 10,000-seat Auditorio Nacional in Mexico City.

The group's most memorable shows in its homeland include a 1996 concert in Guadalajara, Mexico, that drew 80,000 and a 1999 show at the La Plaza Mexico bullfighting ring in front of a crowd of 47,000.

Mexico has "our major following of fans. It is where we have the large, record-breaking attendances," Alfonso says. "But we have seen a great increase in our following in the U.S. It has definitely increased a lot in the past 40 years."

Fonovisa's Arciniega agrees that Banda el Recodo fans largely hail from Latin American countries but adds that the band's popularity "will not only grow stronger in all the key U.S. Latino markets, but we can see the future in markets like Minnesota, Wisconsin and Alaska."

There were bumps on Banda el Recodo's road to the U.S., however. The Lizárraga brothers explain that U.S. audiences were wary of embracing a new, strictly Spanish-language sound.

"The first tours that the band had were not easy," Joel admits. "When the band would return from a tour in the U.S., they were very disillusioned, because they were not getting the same reaction in the U.S. that they would in Mexico."

Fortunately, Banda el Recodo persisted. Consequently, the group became well-established in the U.S. before the recent rise of other Latin acts in the U.S. concert marketplace.

"It is true that it is easier for Latin bands to get a bigger Latin following in the U.S. because the Latino population has grown to be the largest minority," Joel says.

Nationwide, Hispanics now comprise the largest minority community in the U.S., with a population estimated at 38.8 million as of July 1, 2002, according to the U.S. Census Bureau.

Despite Banda el Recodo's touring achievements during the past 65 years, the Lizárragas believe there is more ground to cover.

"Cruz Lizárraga's biggest dream was to take Banda el Recodo's music to all corners of the world," Alfonso says. "And year after year, we must keep trying harder to keep his dream alive and keep traveling to new cities and new markets."



# Simply The Best Of Banda El Recodo

BY RAMIRO BURR

Banda el Recodo's willingness to defy changing popular tastes and to embrace tradition, even when it isn't cool, has established it as a rock-solid group in the banda world. Stylistically, musically and lyrically, the group is among banda's most crucial foundations, and its influence widens with each generation.

In its 65-year career, Banda el Recodo has produced more than 160 albums, many of them greatest-hits collections, compilations and reissues.

During Mexico's golden age of cinema in the '40s and '50s, El Recodo provided soundtracks for such big stars as Angelica Maria, Lola Beltran, Lucha Villa, Miguel Aceves Mejia and Jorge Muniz.

Not surprisingly, many believed Banda el Recodo would fade as banda gave way to surging waves of *rancheras*, *cumbias*, *norteño* and Latin pop in Mexico. But even the short-lived techno-banda craze of the '90s did little to diminish the group's popularity. El Recodo remained relevant by sticking to its folksy roots and its huge ensemble and also collaborating with modern artists like Marco Antonio Solís, Ezequiel Pena and Juan Gabriel.

Through the decades, regional Mexican music has taken off in many new directions, but El Recodo has helped keep banda music one of the vibrant subgenres. Ultimately, its legacy is its perseverance in maintaining the roots tradition in the face of Mexican music's ever-fluid landscape.

The following select discography focuses on CD collections that best reflect the creativity of Banda el Recodo.

**"Lo Mejor de lo Mejor"** (RCA, 1991) Of all Banda el Recodo's greatest-hits collections, this is the most consistent, and

with 37 tracks on two CDs, it represents solid value. Not only are el Recodo's early classics included here, such as "El Sinaloense" and "El Sauce y la Palma," there's also the big, horn-powered versions of Mexican folk classics "Cuatro Milpas," "Cancion Mixteca" and "Barrilito."

**"Desde el Cielo y Para Siempre"** (Fonovisa, 1996) Recorded one year after the demise of founder/bandleader Don Cruz Lizárraga. Banda el Recodo brings its awesome horn power and *quebradita* dance rhythms to bear on these delightful cumbias, *corridos* and *rancheras*. The set includes two originals by the late founder, "No Se la Van a Acabar" and "El Chilingo Quebrador."

**"De Parranda Con Banda"** (Fonovisa, 1997) Solid party tunes delivered with verve and grit. Banda el Recodo provides the sonic power, while lead singer Julio Preciado uses his full-bodied vocals to sing about solitude ("Que Solos Estoy Sin Ti"), the party life ("Vida Parrandera") and destiny ("Ya Lo Pagaras Con Dios"). Preciado left the following year to start his own band.

**"Juan Gabriel: Con la Banda el Recodo"** (Fonovisa, 1998) Although the previous year Banda el Recodo had paid tribute to Mexico's greatest pop singer/songwriter in "Tributo a Juan Gabriel," this is the better deal. Here, Gabriel sings his signature hits while backed by the big band. Choice tracks include "Costumbres," regarding the pain of getting over someone, and "Querida," which stories the inspirational heights of first love.

**"Tengo una Ilusion"** (Fonovisa, 1998) Released to coincide with the group's 60th anniversary, this CD clocks in at 59 minutes. The 20-track collection includes a banda version of Glenn Miller's swing tune "American Patrol"; an old  
(Continued on page 44)



THE 38-MEMBER ENSEMBLE: THEIR INFLUENCE ENDURES

## Banda El Recodo



CERVEZA

## De Cruz Lizárraga

# TECATE



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### Simply The Best

Continued from page 43

Mexican folk corrido, "El Comerciante"; and the title track, a bolero that was the last song written by Don Cruz Lizárraga.

**"Dos Grandes de Sinaloa"** (Fonovisa, 2000) While compilations that feature a "shoot-out" between groups are sometimes just hokey marketing, this 10-track set features el Recodo up against a solid contender, Banda el Limón. The 15-man el Limón is equal to the task. This is an excellent showcase of two of the finest bandas in the genre.

**"Contigo por Siempre"** (Fonovisa, 2001) Produced by twins Omar and Adolfo Valenzuela, this CD helped el Recodo reach new heights. Not only did it generate a hit single, "Y Llegaste Tú," which spent 47 weeks on the *Billboard* Regional Mexican Airplay chart, the album won best banda honors at the 2001 Latin Grammys. More important, el Recodo demonstrated it could balance tradition with fresh sounds by working with the red-hot Valenzuela brothers, whose street cred and jazz background appealed to a younger generation.

**"No Me Sé Rajar"** (Fonovisa, 2002) El Recodo takes a turn back toward its original Sinaloense style of *música tambora* (heavy percussion). The band members showcase their instrumental prowess on the title track ranchera: the mariachi-flavored, Vicente Fernández-identified bolero "Aca Entre Nos"; and contemporary dance mixes of "Las Vias del Amor" and "No Me Sé Rajar."

**"Por Ti"** (Fonovisa, 2003) More than 65 years on, Banda el Recodo is still magical and mysterious in its deft fusion of traditional banda tunes, rancheras and cumbias. Choice cuts include the high-energy "Que Te Vaya Bien," about walking away a better man, and the upbeat title track, produced by Emilio Estefan Jr., on the limits of obsession.

### Music & History

Continued from page 40

when Germán Lizárraga departed to form Banda Estrellas de Sinaloa. However, his brother Alfonso stayed on, providing continuity. That summer, el Recodo toured Japan and South Korea as Mexican goodwill ambassadors for the World Cup. The idea that banda would be used to represent Mexico, so well-known for its mariachi, was a well-deserved honor to a banda that had slugged it out through decades of often underrated work.

Despite the absence of Germán and the Valenzuela twins, the group's 2002 album "No Me Sé Rajar" kept the Recodo magic going with a tribute to ranchera singing legend Vicente Fernández. The project had been in the works for years, conceived by Don Cruz Lizárraga.

The title track and first single, an uptempo ranchera, peaked at No. 10 on Hot Latin Tracks. The album's momentum continued with follow-up single "Acá Entre Nos," which reached No. 12 on Hot Latin Tracks.

Joel Lizárraga adds that "Acá" is a live favorite.

"That's a song everyone has sung to a beer or a tequila at one time or another," he says. "Fonovisa and Univision wanted it as the third single, and we totally agreed. In our live shows, we play most of the songs from 'No Me Sé Rajar,' and ['Acá'] gets a great response. People sing along to it and request it. The singing really gets the message of the song across. That's what we care about most. We want people to be able to feel the song and own it in a way."

#### RE-CREATING CLASSIC TUNES

Even as a venerable band interpreting classic tunes on "No Me Sé Rajar," El Recodo wins fans' and critics' plaudits by looking for creative ways to recast them.

"There's a song called 'Si No Te Quisiera,'" Joel Lizárraga says. "A lot of people tell us that they've never associated that

song with Fernández. But he did it as a ballad, and we made it a cumbia. It came out great. We wanted to do a rhythmic song so the album wouldn't be so slow. Fernández recorded 'Hermoso Cariño' as a waltz, but we made it a ranchera. He also did a song called 'La Muerte de un Gallero,' but we did an instrumental version."

The "No Me Sé Rajar" CD was nominated for a Grammy Award in February for best Mexican/Mexican-American album but lost to Joan Sebastian's "Lo Dijo el Corazón."

Meanwhile, in spring 2003, El Recodo vocalist Luis Antonio "Mimoso" Martínez made his most adventurous musical foray, providing guest vocals on new banda/hip-hop duo Akwid's hit "No Hay Manera."

While a banda singer collaborating with a hip-hop duo may raise some eyebrows, Martínez may have his finger on changing tastes. Hip-hop, unlike quebradita, has been running hot for more than 12 years. But while the occasional cross-genre guest appearance may be in order, el Recodo isn't likely to trade in its wind instruments for turntables.

In September, Banda el Recodo enjoyed a three-day, sold-out run at Mexico City's prestigious Auditorio Nacional. Its new CD, "Por Ti," was released Oct. 21 and features renowned producer Emilio Estefan Jr. working his magic on the title track and "Sube, Sube, Sube."

Joel Lizárraga says the band's constant touring keeps it connected to fans' tastes.

"In our concerts, we pay attention to who's in our audience and what lyrical themes they like," he says. "We talk to fans and run ideas by them. That way, people identify with the songs and adopt them as their own. That's what has helped us stay around for 60-plus years."

*Ramiro Burr is a music reporter at San Antonio Express-News and is also the author of "The Billboard Guide to Tejano and Regional Mexican Music" from Billboard Books.*

*Doug Shamon contributed to this report.*

#### BANDA EL RECODO: THE DISCOGRAPHY

1991	"Lo Mejor de lo Mejor"	(RCA)
1993	"To Voz al Cielo"	(ARO)
1995	"Fiesta el Recodo Remix"	(La Sierra)
1995	"Mis Inicios Con la Banda"	(La Sierra)
1995	"La Musica"	(La Sierra)
1995	"16 Rancheras y Cumbias"	(La Sierra)
1995	"Bato Machin"	(La Sierra)
1995	"Picosito y Ranchero"	(La Sierra)
1995	"Gira de Europa, Vol. 1"	(La Sierra)
1995	"Gira de Europa, Vol. 2"	(La Sierra)
1995	"Gira de Europa, Vol. 3"	(La Sierra)
1995	"En Homenaje... A Don Cruz Lizárraga"	(La Sierra)
1995	"En Vivo: Paris"	(La Sierra)
1995	"Esta Si Es Banda"	(La Sierra)
1996	"Pa' Puros Compas"	(La Sierra)
1996	"Canta Musica de Juan Gabriel"	(Fonovisa)
1996	"De Cruz Lizárraga"	(Fonovisa)
1996	"Desde el Cielo y Para Siempre"	(Fonovisa)
1997	"El Disco del Millón"	(Dismex)
1997	"Homenaje a Cruz Lizárraga"	(Universal)
1997	"En Vivo Desde el Rio Nilo"	(Fonovisa)
1997	"Historico: Banda el Recodo en Vivo"	(Fonovisa)
1997	"De Parranda Con Banda"	(Fonovisa)
1997	"Tributo a Juan Gabriel"	(Sony Discos)
1998	"Juan Gabriel: Con la Banda el Recodo"	(Fonovisa)
1998	"Tengo una Ilusion"	(Fonovisa)
2000	"Plaza de Toros Mexico"	(Fonovisa)
2000	"Dos Grandes de Sinaloa"	(Fonovisa)
2001	"Contigo Por Siempre"	(Fonovisa)
2001	"Duelo de Bandas"	(Protel)
2001	"Batalla de Bandas"	(WEA)
2001	"Carta... A lo Mejor de Mi Vida"	(Fonovisa)
2001	"Banda el Recodo de Cruz Lizárraga"	(Fonovisa)
2002	"Los Grandes de la Musica"	(Fonovisa)
2002	"Tribute al Amor"	(Fonovisa)
2002	"Dos Gigantes"	(Fonovisa)
2002	"No Me Sé Rajar"	(Fonovisa)
2003	"Las Dos Grandes"	(Univision)
2003	"Nuestra Historia"	(Fonovisa)
2003	"Pa Puros Compas"	(Sony Discos/La Sierra)
2003	"Por Ti"	(Fonovisa)





# Control Machete Plans A Return To Hip-Hop's Top

In the late 1990s, **Control Machete** was one of Latin America's top hip-hop acts. But after the departure of core member **Fermin IV**, the trio disappeared, and its members put their energies into a variety of collaborative side projects.

Now, four years since their last album, original members **Toy** and **Pato** are staging a comeback.

"Uno, Dos: Bandera," set for release Nov. 11 on Universal, features a regular audio disc plus a Video-CD that includes videos for each track on the album.

"Beyond promoting a video, those 13 videos are an integral part of the recording. They're an audio-visual extension," says Toy, who also has a permanent gig spinning at a Monterrey, Mexico, club.

"We wanted to take advantage of technology to extend ideas and points of view. The 13 videos can air on MTV, or they can be put on any Web page or any DVD."

Thirteen videos would suggest a huge production budget, but Toy says this wasn't the case. The group simply took the available budget and spread it around, with the help of friends. The videos are produced by different people and range from animation to film.

And although the video/CD idea was not conceived specifically as an anti-piracy device, it should be an incentive for fans to buy the real thing.

"Uno, Dos: Bandera" also features several collaborations, including **Natalia Lafourcade** and **King Chango's Blanquito Man**.

"The thing is," Pato says, "Latin

hip-hop is no longer just a radical, confrontational thing. In Latin America, hip-hop is now also music to dance to."

**YOU'RE THE DJ AT AOL:** Hip-hop has become ubiquitous in Latin America.

This is the case even on Spanish-language radio in the U.S., where selected stations are finally playing it regularly.

Seeking to capitalize on that, Internet channel AOL Música has introduced a new feature called "Tú Eres el DJ," which enables fans to download and mix their own music.

"Tú Eres el DJ" kicked off as a promotional vehicle for Puerto Rican rapper **Vico C's** new album, "En Honor a la Verdad," released Nov. 4 on EMI Latin.

AOL members are permitted to download two vocal tracks—"El Bueno, El Malo y El Feo" and "Para Mi Barrio"—so they can mix their own versions of the songs.

**STREAMLINING SANTANDER:** Santander Music Group, the company founded and owned by songwriter/producer **Kike Santander**, is in the process of restructuring and streamlining its operations.

Insiders have been wondering if he could be closing his doors. But Santander says he is in the midst of an "ascending curve."

"Basically, it's a restructuring," he explains. "The main change I'm looking for is more quality and less quantity."

To this end, Santander is reducing

Latin  
Notas™  
By Leila Cobo  
lcobo@billboard.com



his staff of producers and streamlining his roster of songwriters, aiming to keep four in each field. At one point, Santander had a roster of eight producer/songwriters and 15 produc-

ers, although his producers were not signed to exclusive contracts.

Santander says he is also focusing less on producing one or two tracks for many albums and more on producing full albums or a majority of tracks for major acts. Among them is up-and-comer **David Bisbal** and **Alejandro Fernández**.

On the publishing end, Santander—who is a multiple-Grammy Award winner—says he is a few months away from signing a new publishing deal that would cover

Kike Santander Songs. This personal catalog includes 90 already-recorded tracks and almost 100 new songs.

In the past year, Famous Music has administered the catalog, but this would be the first time Santander has signed as a composer since he inked with **Emilio Estefan Jr.'s FIPP** in 1996.

Famous Music's joint venture with Santander's songwriters is still in place.

"I'm restructuring my company to foster more growth," Santander says. "And we are looking to open new frontiers in film and TV. It's necessary to diversify now."

## Felicitaciones BANDA EL RECODO

"SEIS PIES ABAJO"

Gastón Garza Castillo

"LAS LLAVES DE MI ALMA"

Vicente Fernandez

"HERMOSO CARIÑO"

Fernando Z. Maldonado

"LA PUERTA NEGRA"

Ramón Gutierrez

"DE QUE MANERA TE OLVIDO"

Federico Mendez Tejeda

"NO ME SE RAJAR"

José C. Frayle Castañón

Que Nuestra Música Siempre Los Acompañe.



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CONTROL MACHETE: MAKING HIP-HOPO TO DANCE TO

## No Spanish Rock

Continued from page 30

countries," Novaes says. "Plus, it's an excellent way to exchange ideas and experiences."

For the first time, SGAE non-profit label Factoría Autor will release a 20-track Rock en Ñ compilation, which will include Spain's

Ska-P, Amaral, Elefantes, Fango-ria, Piratas, Bunbury and Telephunken; Mexico's Julieta Venegas, Jumbo and Inspector; and Aterciopelados. The album is set for release Nov. 8 in Spain and later in the U.S. and Mexico.

Rock en Ñ collaborators include the Spanish government's agency of international cooperation, the Banco Ciudad de Buenos Aires and Colombia's Rock al Parque—in which Rock en Ñ plans to participate next year—as well as Orbita 105.7, the only Mexican FM radio station dedicated to rock.



# NOVEMBER 15, 2003 Billboard **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				Airplay monitored by Nielsen Broadcast Data Systems		
				IMPRINT/PROMOTION LABEL		
				Artist		
				IMPRINT/PROMOTION LABEL		
				PEAK POSITION		
1	2	2	9	<b>TE NECESITO</b> L.MIGUEL (J.L.GUERRA)	Luis Miguel	1
2	3	3	19	<b>ANTES</b> S.KRYS,J.SOMEILLAN (O.BERMUDEZ)	Obie Bermudez	1
3	1	1	13	<b>HOY</b> G.ESTEFAN,E.ESTEFAN JR.,S.KRYS (G.MARCO)	Gloria Estefan	1
4	6	6	7	<b>MIENTES TAN BIEN</b> SIN BANDERA (I.GARCIA)	Sin Bandera	4
5	4	4	16	<b>UN SIGLO SIN TI</b> R.L.TOLEDO (F.OE.VITA)	Chayanne	1
				<b>GREATEST GAINER</b>		
6	7	7	8	<b>QUIERO PERDERME EN TU CUERPO</b> K.SANTANDER,B.DSSA (K.SANTANDER)	David Bisbal	6
7	5	5	11	<b>NOMAS POR TU CULPA</b> LOS HURACANES DEL NORTE (S.SERNA DEL RIO)	Los Huracanes Del Norte	5
8	9	11	10	<b>AVE CAUTIVA</b> J.GUILLEN (R.GONZALEZ MORA)	Conjunto Primavera	8
9	8	9	26	<b>FOTOGRAFIA</b> G.SANTADALLA,JUANES (JUANES)	Juanes With Nelly Furtado	1
10	13	17	6	<b>LA PAGA</b> G.SANTADALLA,JUANES (JUANES)	Juanes	10
11	11	13	5	<b>ROSAS</b> N.WALKER,LA OREJA DE VAN GOGH (A.MONTERO,X.SAN MARTIN,P.BENEGAS,A.FUENTES,H.GAROE)	La Oreja De Van Gogh	11
12	14	21	5	<b>LAGRIMAS DE CRISTAL</b> J.L.TERRAZAS (HARRIS)	Grupo Montez De Durango	12
13	17	19	5	<b>QUIEN TE DIJO ESO?</b> R.PEREZ (L.FONSI,C.BRANTI)	Luis Fonsi	13
14	12	8	14	<b>NO ES LO MISMO</b> A.SANZ,L.PEREZ (A.SANZ)	Alejandro Sanz	4
15	15	16	6	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> A.LIZARRAGA,J.LIZARRAGA (O.ALVAREZ)	Banda El Recodo	15
16	21	22	4	<b>INOCENTE DE TI</b> G.FARIAS (J.GABRIEL)	Juan Gabriel	16
17	23	29	6	<b>MAS QUE TU AMIGO</b> M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis	17
18	27	31	9	<b>SOLO POR TI</b> SORAYA (SORAYA)	Soraya	18
19	10	10	12	<b>NO HACE FALTA</b> E.ESTEFAN JR.,R.BARLOW (E.ESTEFAN JR.,R.BARLOW,N.TOVAR)	Cristian	6
20	16	27	21	<b>HOY EMPIEZA MI TRISTEZA</b> J.L.TERRAZAS (J.SEBASTIAN)	Grupo Montez De Durango	15
21	18	23	10	<b>ME CANSE DE MORIR POR TU AMOR</b> L.E.PAYAN,M.SANCHEZ (M.MASSI)	Adan Chalino Sanchez	18
22	24	26	4	<b>YA NO ME DUELE</b> R.PEREZ,R.LIVI (R.LIVI,R.PEREZ)	Victoria	22
23	29	30	4	<b>TE LLEVARE AL CIELO</b> FHERLA.GONZALEZ (FHER)	Mana	23
24	20	14	18	<b>ESTOY A PUNTO</b> BRONCO (O.VILLARREAL)	Bronco: El Gigante De America	7
25	19	12	14	<b>ESO DUELE</b> R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable	5
26	33	34	10	<b>PARA MORIR IGUALES</b> N.SERRANO FLORES,E.MORALES (A.JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan	26
27	22	24	8	<b>CAUSAME LA MUERTE</b> LOS TIGRES DEL NORTE (J.MEZA)	Los Tigres Del Norte	16
28	31	35	4	<b>MI LIBERTAD</b> R.SANCHEZ (P.AZEAL,E.CARRIZO)	Jerry Rivera	28
29	32	37	3	<b>AMOR DE LOS DOS</b> P.RAMIREZ (G.PARRA)	Vicente Fernandez With Alejandro Fernandez	29
30	30	20	6	<b>CARMELINA</b> D.ALFANNO A.CASTRO (O.ALFANNO)	Jorge Correa "Tereso"	17
31	28	28	9	<b>UN AMOR PARA LA HISTORIA</b> A.JAEN (Y.HENRIQUEZ)	Gilberto Santa Rosa	24
32	25	18	16	<b>RIE Y LLORA</b> S.GEORGE (S.GEORGE,F.OSORIDI)	Celia Cruz	12
33	38	45	4	<b>MI CUCU</b> S.DEGOLLADO,J.G.DEGOLLADO,R.GONZALEZ (S.SIMIENI)	La Onda With Control	33
34	26	15	12	<b>ASIGNATURA PENDIENTE</b> T.TORRES (R.ARJONA)	Ricky Martin	5
35	35	33	18	<b>DEJENME SI ESTOY LLORANDO</b> I.RODRIGUEZ,F.HRILICH (A.CURIEL,N.NE)	Los Angeles De Charly	26
36	44	—	2	<b>TITERE EN TUS MANOS</b> R.AYALA,F.MARTINEZ (F.MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte	36
37	37	—	2	<b>SI NO ME AMAS</b> D.WARNER,L.LEVIN (L.FONSI,C.BRANTI)	Ednita Nazario	37
38	36	36	14	<b>EN LOS PURITOS HUESOS</b> F.CAMACHO (I.VILLA)	La Arrolladora Banda El Limon	19
39	39	47	3	<b>MI GENTE</b> A.B.QUINTANILLA III (A.B.QUINTANILLA III,LA SIERRA,J.YAMAGUCHI,R.PACHECO,J.POREE,L.GIRALDO,N.SEROUSSI)	A.B. Quintanilla III & Kumbia Kings Feat. Ozomatli	39
40	46	32	11	<b>AMOR BESAME</b> A.URIAS,F.GARCIA (A.URIAS)	Adolfo Urias Y Su Lobo Norteno	29
41	43	—	2	<b>MIRAME, MIRATE</b> L.CERON,M.LARRIAGA (M.LARRIAGA)	Natalia Lafourcade	41
				<b>HOT SHOT DEBUT</b>		
42	NEW	1	1	<b>EN EL SILENCIO NEGRO DE LA NOCHE</b> J.REYES (ESTEFANO)	Alexandre Pires	42
43	42	48	10	<b>TE RETO A QUE ME OLVIDES</b> J.PRECIADO (C.NAZO)	Julio Preciado Y Su Banda Perla Del Pacifico	30
44	47	—	2	<b>ME QUIERO CASAR</b> S.DEGOLLADO,J.G.DEGOLLADO (R.TOVAR)	Control	44
45	49	41	21	<b>YA NO ES IGUAL</b> FRANKIE J.J.GALVEZ (J.BAUTISTA)	Frankie J	11
46	34	25	17	<b>QUITEMONOS LA ROPA</b> R.NERIO,J.REYES (ESTEFANO,J.REYES)	Alexandre Pires	3
47	RE-ENTRY	6	6	<b>EN REALIDAD</b> P.CABRERA (M.R.DIAZ)	Jorge Luis Cabrera	45
48	40	38	4	<b>AMOR AMOR</b> R.TAVARE (R.TAVARE)	Roselyn Sanchez Featuring Tego Calderon	38
49	—	1	1	<b>ADICTO</b> M.TAYLOR (E.IGLESIAS,P.BARRY,M.TAYLOR)	Enrique Iglesias	49
50	—	7	7	<b>YO LA AMO</b> PAGUIAR (M.LUNA)	Pepe Aguilar	34

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 16 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2003, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		Airplay monitored by Nielsen Broadcast Data Systems					
		IMPRINT/PROMOTION LABEL					
		ARTIST					
		IMPRINT/PROMOTION LABEL					
		ARTIST					
1	1	<b>TE NECESITO</b> WARNER LATINA	LUIS MIGUEL	21	23	<b>MIRAME, MIRATE</b> SONY DISCOS	NATALIA LAFOURCADE
2	4	<b>MIENTES TAN BIEN</b> SONY DISCOS	SIN BANDERA	22	26	<b>EN EL SILENCIO NEGRO DE LA NOCHE</b> AROLA/BMG LATIN	ALEXANDRE PIRES
3	3	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	23	24	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J
4	5	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	24	20	<b>QUITEMONOS LA ROPA</b> AROLA/BMG LATIN	ALEXANDRE PIRES
5	2	<b>HOY</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	25	—	<b>ADICTO</b> INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS
6	11	<b>QUIERO PERDERME EN TU CUERPO</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	26	25	<b>YA NO ME DUELE</b> MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
7	6	<b>FOTOGRAFIA</b> SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTADO	27	29	<b>YO LA AMO</b> UNIVISION	PEPE AGUILAR
8	7	<b>ROSAS</b> SONY DISCOS	LA OREJA DE VAN GOGH	28	28	<b>NINA AMADA MIA</b> SONY DISCOS	ALEJANDRO FERNANDEZ
9	10	<b>LA PAGA</b> SURCO/UNIVERSAL LATINO	JUANES	29	31	<b>UNA EMOCION PARA SIEMPRE</b> AROLA/BMG LATIN	EROS RAMAZZOTTI
10	13	<b>QUIEN TE DIJO ESO?</b> UNIVERSAL LATINO	LUIS FONSI	30	33	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS
11	8	<b>NO ES LO MISMO</b> WARNER LATINA	ALEJANDRO SANZ	31	22	<b>QUE GANAS</b> WARNER LATINA	RICARDO MONTANER
12	12	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	32	36	<b>Y TE VOY A OLVIDAR</b> MEGAMUSIC/UNIVERSAL LATINO	MARCO FLORES
13	9	<b>NO HACE FALTA</b> AROLA/BMG LATIN	CRISTIAN	33	27	<b>MINUTOS</b> SONY DISCOS	RICARDO ARJONA
14	15	<b>SOLO POR TI</b> EMI LATIN	SORAYA	34	34	<b>VIVE LA VIDA</b> RFE/UNIVISION	AREA 305
15	16	<b>INOCENTE DE TI</b> AROLA/BMG LATIN	JUAN GABRIEL	35	—	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE
16	18	<b>TE LLEVARE AL CIELO</b> WARNER LATINA	MANA	36	35	<b>CUANDO TU NO ESTAS</b> WARNER LATINA	OLGA TANON
17	19	<b>CARMELINA</b> ALFANNO/UNIVERSAL LATINO	JORGE CORREA TERESO	37	32	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ
18	17	<b>UN AMOR PARA LA HISTORIA</b> SONY DISCOS	GILBERTO SANTA ROSA	38	38	<b>LA CADERONA</b> EMI LATIN	CABAS
19	21	<b>SI NO ME AMAS</b> SONY DISCOS	EDNITA NAZARIO	39	—	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ
20	14	<b>ASIGNATURA PENDIENTE</b> SONY DISCOS	RICKY MARTIN	40	—	<b>MI LIBERTAD</b> AROLA/BMG LATIN	JERRY RIVERA

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		Airplay monitored by Nielsen Broadcast Data Systems					
		IMPRINT/PROMOTION LABEL					
		ARTIST					
		IMPRINT/PROMOTION LABEL					
		ARTIST					
1	3	<b>MI LIBERTAD</b> AROLA/BMG LATIN	JERRY RIVERA	21	26	<b>YA NO ME DUELE</b> MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
2	1	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	22	17	<b>LA ULTIMA VEZ</b> J&N	MAGIC JUAN FEATURING EODY HERRERA
3	2	<b>HOY</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	23	21	<b>LA CURA</b> RCC	PENA SUAZO Y SU BANDA GORDA
4	15	<b>HERMANITA</b> PREMIUM LATIN	AVENTURA	24	19	<b>QUE SE TE OLVIDO</b> M.P.	PEORO JESUS
5	4	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ	25	11	<b>EL AMOR NO MATA</b> M.P.	JOHNNY VENTURA
6	6	<b>AMOR AMOR</b> TRESERRE/AROLA/BMG LATIN	ROSELYN SANCHEZ FEATURING TEGO CALDERON	26	27	<b>MASUCAMBA</b> WHITE LION/BMG LATIN	TEGO CALDERON
7	13	<b>LOCA COMO YO</b> UNIVERSAL LATINO	LOS TOROS BAND	27	36	<b>LA PAGA</b> SURCO/UNIVERSAL LATINO	JUANES
8	7	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	28	34	<b>PEQUEND DETALLE</b> EJR	COSTA BRAVA
9	10	<b>MERIANDO LA COLA</b> J&N	SEXAPPEAL	29	38	<b>DALE DON DALE</b> VI	ODN OMAR
10	9	<b>SOY MUJER</b> SONY DISCOS	INDIA	30	30	<b>HOY TE VI PASAR</b> DISCOMANIA	KIKO RODRIGUEZ
11	12	<b>QUIERO PERDERME EN TU CUERPO</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	31	28	<b>TE NECESITO</b> WARNER LATINA	LUIS MIGUEL
12	8	<b>POLDS DPUESTOS</b> J&N	MONCHY & ALEXANDRA	32	—	<b>ASI TE AMO</b> PREMIUM LATIN	ELVIS MARTINEZ
13	14	<b>AY AMOR</b> HECTOR & TITO FEATURING VICTOR MANUELLE	VICTOR MANUELLE	33	33	<b>AMANECE EN TUS BRAZOS</b> UNIVERSAL LATINO	ISMAEL MIRANDA
14	20	<b>POCO HOMBRE</b> SONY DISCOS	VICTOR MANUELLE	34	24	<b>COMO NO</b> NO LITTLE FISH	LA SECTA ALLSTAR
15	5	<b>INTENTALO TU</b> J&N	JOE VERAS	35	—	<b>A DONDE IRE</b> SONY DISCOS	HUEY OUNBAR
16	18	<b>ENAMORAME</b> J&N	PAPI SANCHEZ	36	—	<b>QUIEN TE DIJO ESO?</b> UNIVERSAL LATINO	LUIS FONSI
17	25	<b>TU VOLVERAS</b> UNIVERSAL LATINO	KEVIN CEBALLO	37	29	<b>CUIDALA</b> M.P.	TITO ROJAS
18	23	<b>VOY A TENER QUE OLVIDARTE</b> SONY DISCOS	ANDY ANDY	38	—	<b>WE BELONG TOGETHER</b> OLE	NUOVA ERA
19	16	<b>SIN PODERTE HABLAR</b> SONY DISCOS	HUEY OUNBAR	39	—	<b>NOCHE DE ESTRELLAS</b> OLE	YANI CAMARENA
20	22	<b>CUANDO TU NO ESTAS</b> WARNER LATINA	OLGA TANON	40	—	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		Airplay monitored by Nielsen Broadcast Data Systems					
		IMPRINT/PROMOTION LABEL					
		ARTIST					
		IMPRINT/PROMOTION LABEL					
		ARTIST					
1	1	<b>NOMAS POR TU CULPA</b> UNIVISION	LOS HURACANES DEL NORTE	21	23	<b>EN REALIDAD</b> DISA	JORGE LUIS CABRERA
2	2	<b>AVE CAUTIVA</b> FONOVISA	CONJUNTO PRIMAVERA	22	22	<b>MI GENTE</b> EMI LATIN	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATLI
3	3	<b>LAGRIMAS DE CRISTAL</b> DISA	GRUPO MONTEZ DE DURANGO	23	31	<b>PASO A LA REINA</b> DISA	CARNOALES DE NUEVO LEON
4	4	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> FONOVISA	BANDA EL RECODO	24	28	<b>ME VOY A IR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
5	5	<b>HOY EMPIEZA MI TRISTEZA</b> DISA	GRUPO MONTEZ DE DURANGO	25	24	<b>MATAME</b> WEA/EMI WARNER LATINA	PESADO
6	8	<b>ME CANSE DE MORIR POR TU AMOR</b> UNIVISION	ADAN CHALINO SANCHEZ	26	27	<b>ACTOS DE UN TONTO</b> FONOVISA	CONJUNTO PRIMAVERA
7	6	<b>ESO DUELE</b> EMI LATIN	INTOCABLE	27	21	<b>TE METISE EN MI CAMA</b> DISA	PALOMO
8	7	<b>ESTOY A PUNTO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	28	29	<b>CORAZON</b> MUSART/BALBOA	CUISILLOS
9	10	<b>PARA MORIR IGUALES</b> RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	29	32	<b>ASI TE QUIERO</b> MUSART/BALBOA	JOAN SEBASTIAN
10	9	<b>CAUSAME LA MUERTE</b> FONOVISA	LOS TIGRES DEL NORTE	30	25	<b>BANDIDO</b> FONOVISA	ANA BARBARA
11	15	<b>MI CUCU</b> EMI LATIN	LA ONDA WITH CONTROL	31	26	<b>SENTIMENTAL</b> MUSART/BALBOA	JOAN SEBASTIAN
12	12	<b>AMOR DE LOS DOS</b> SONY DISCOS	VICENTE FERNANDEZ WITH ALEJANDRO FERNANDEZ	32	33	<b>DESDE HOY</b> UNIVISION	DUELO
13	11	<b>DEJENME SI ESTOY LLORANDO</b> FONOVISA	LOS ANGELES DE CHARLY	33	34	<b>CALLADOS</b> UNIVERSAL LATINO	NINEL CONDE
14	18	<b>TITERE EN TUS MANOS</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	34	—	<b>PORQUE ME HACES LLORAR</b> PLATINO/FONOVISA	BRISEYDA
15	14	<b>EN LOS PURITOS HUESOS</b> DISA	LA ARROLLADORA BANDA EL LIMON	35	40	<b>JUMBALAYA</b> TRUSAN	K-PAZ DE LA SIERRA
16	13	<b>ACA ENTRE NOS</b> FONOVISA	BANDA EL RECODO	36	30	<b>AQUI EN CORBITO</b> FONOVISA	LOS RIELEROS DEL NORTE
17	16	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	37	—	<b>POR LA PUERTA GRANDE</b> FONOVISA	EZEQUIEL PENA
18	19	<b>AMOR BESAME</b> PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	38	—	<b>QUIEN FUE</b> SONY DISCOS	INESPERADO
19	17	<b>TE RETO A QUE ME OLVIDES</b> RCA/BMG LATIN	JULIO PRECIADO Y SU B				



# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	WEEKS ON CHART	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	2	<b>NUMBER 1</b> A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	1	49	51	45	80	CHAYANNE	Grandes Exitos	1
2	NEW	1	1	<b>HOT SHOT DEBUT</b> MARCO ANTONIO SOLIS	La Historia Continua...	2	50	40	32	15	BRONCO: EL GIGANTE DE AMERICA	Siempre Arriba	1
3	NEW	1	1	LUIS FONSI	Abrazar La Vida	3	51	37	34	13	LIMITE	Gracias 1995-2003	9
4	2	1	5	LUIS MIGUEL	33	1	52	41	35	13	POLO URIAS Y SU MAQUINA NORTENA	20 Mas...Quinazos!!!	16
5	3	2	5	GRUPO MONTEZ DE DURANGO	De Durango A Chicago	2	53	NEW	1	1	CARDENALES DE NUEVO LEON	Paso A La Reina	53
6	4	3	76	JUANES	Un Dia Normal	1	54	44	—	2	LADRON	Historia Musical	44
7	5	4	3	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	4	55	60	48	52	SHAKIRA	Grandes Exitos	1
8	6	—	2	SIN BANDERA	De Viaje	6	56	52	42	10	LOS ORIGINALES DE SAN JUAN	25 Exitos Originales	18
9	7	—	2	BANDA EL RECODO	Por Ti	7	57	62	52	13	OBIE BERMUDEZ	Confesiones	29
10	8	5	10	CHAYANNE	Sincero	1	58	53	53	25	GRUPO MONTEZ DE DURANGO	El Sube Y Baja	43
11	9	6	9	ALEJANDRO SANZ	No Es Lo Mismo	2	59	49	43	32	ALEXANDRE PIRES	Estrella Guia	12
12	14	23	4	LOS ORIGINALES DE SAN JUAN	La Historia	1	60	58	54	42	ANTONIO AGUILAR	Con Tambora	38
13	18	8	11	INTOCABLE	Nuestro Destino Estaba Escrito	1	61	50	39	47	VICENTE FERNANDEZ	Historia De Un Idolito Vol. 2	2
14	11	10	13	LOS BUKIS	25 Joyas Musicales	3	62	NEW	1	1	VARIOUS ARTISTS	Mas De Sax En Sax Vol. 2	62
15	10	9	21	AKWID	Proyecto Akwid	7	63	48	50	38	INTOCABLE	La Historia	3
16	NEW	1	1	CONJUNTO PRIMAVERA/PESADO	Dos Romanticos De Corazon	16	64	59	41	8	SAMURAY	Historia Musical	29
17	20	22	52	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	12	65	56	49	19	LOS HURACANES DEL NORTE	En El Tiempo	4
18	12	7	3	LOS RIELEROS DEL NORTE	Abriendo Caminos	7	66	66	55	32	SOUNDTRACK	Frida	4
19	16	12	11	CONJUNTO PRIMAVERA	Decide Tu	3	67	55	56	21	BANDA EL RECODO	Nuestra Historia	5
20	17	11	14	CELIA CRUZ	Exitos Eternos	2	68	64	47	15	GRUPO BRYNDIS/LIBERACION	Encuentro Romantico	17
21	13	14	18	LOS TIGRES DEL NORTE	Herencia Musical: 20 Corridos Inolvidables	1	69	57	68	10	LUNYTUNES & NORIEGA	Mas Flow	11
22	23	17	45	CELIA CRUZ	Hits Mix	2	70	46	64	49	RICARDO ARJONA	Santo Pecado	3
23	19	18	61	MANA	Revolucion De Amor	1	71	74	—	2	PALOMO	Tributo Al Rey Ramon Ayala	71
24	15	13	36	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Inocente De Ti	21	72	68	61	20	GRUPO BRYNDIS	Memorias	4
25	21	—	2	JUAN GABRIEL	Coleccion De Oro	14	73	67	57	4	FRANKIE J	Frankie J	57
26	27	36	28	JOAN SEBASTIAN	Yo Soy La Banda	21	74	71	66	32	CONJUNTO PRIMAVERA	Nuestra Historia	4
27	22	20	5	CRISTIAN	Amar Es	4	75	70	63	21	PALOMO/CONJUNTO PRIMAVERA	Encuentro De Titanes	12
28	24	15	15	CELIA CRUZ	Regalo Del Alma	1							
29	28	25	7	JAE-P	Ni De Aqui Ni De Alla	25							
30	30	24	5	FITO OLIVARES	30 Exitos Inolvidables	20							
31	31	26	20	LOS CADETES DE LINARES	30 Inolvidables	5							
32	42	59	27	CUISILLOS	Las Romanticas De Cuisillos	16							
33	54	21	5	<b>GREATEST GAINER</b> EL CHICHICUILOTE	Yo Soy La Banda	21							
34	25	16	8	SOUNDTRACK	Once Upon A Time In Mexico	3							
35	26	19	6	GRUPO EXTERMINADOR	Nuestra Historia	13							
36	29	29	25	DAVID BISBAL	Corazon Latino	17							
37	32	28	11	LOS ACOSTA	En Vivo Vol. 1	13							
38	43	58	19	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	38							
39	39	37	11	CONTROL	La Historia	9							
40	33	30	6	BRONCO	La Reconquista	30							
41	36	33	20	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentro De Angeles Vol. 1	7							
42	65	—	2	<b>PACESETTER</b> JERRY RIVERA	Canto A Mi Idolito...Frankie Ruiz	42							
43	47	46	25	LOS PLAYER'S	Ranchero De	26							
44	34	31	6	OZOMATLI	Coming Up (EP)	14							
45	38	40	21	PEPE AGUILAR	Coleccion De Oro	30							
46	NEW	1	1	PESADO	Directo 93-03	46							
47	45	38	24	RICKY MARTIN	Almas Del Silencio	1							
48	35	27	24	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	1							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATIN)	1 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
2 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
3 LUIS FONSI ABRAZAR LA VIDA (UNIVERSAL LATIN)	3 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	3 BANDA EL RECODO POR TI (FONOVISA/UG)
4 LUIS MIGUEL 33 (WARNER LATINA)	4 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN)	4 LOS ORIGINALES DE SAN JUAN LA HISTORIA (EMI LATIN)
5 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATIN)	5 LUNYTUNES & NORIEGA MAS FLOW (VH)	5 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
6 SIN BANDERA DE VIAJE (SONY DISCOS)	6 CELIA CRUZ LA MAS GRANDE HISTORIA JAMAS CANTADA (LIDERES)	6 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
7 CHAYANNE SINCERO (SONY DISCOS)	7 OLGA TANON A PURO FUEGO (WEACARIBEWARNER LATINA)	7 AKWID PROYECTO AKWID (UNIVISION/UG)
8 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	8 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	8 CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)
9 MANA REVOLUCION DE AMOR (WARNER LATINA)	9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	9 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
10 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	10 VARIOUS ARTISTS CONSPIRACION II: LA SEQUELA (PINA/UNIVERSAL LATIN)	10 LOS RIELEROS DEL NORTE ABRIENDO CAMINOS (FONOVISA/UG)
11 JUAN GABRIEL INOCENTE DE TI (ARIOLA/BMG LATIN)	11 HUEY OUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	11 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
12 CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	12 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	12 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
13 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)	13 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/ONESUCH/WAG)	13 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
14 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATIN)	14 COMPAY SEGUNDO GRACIAS COMPAY THE DEFINITIVE COLLECTION (WARNER LATINA)	14 JAE-P NI DE AQUI NI DE ALLA (UNIVISION/UG)
15 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	15 INOIA LATIN SONGBOOK: MI ALMA Y CORAZON (SONY DISCOS)	15 FITO OLIVARES 30 EXITOS INOLVIDABLES (UNIVISION/UG)
16 OZOMATLI COMING UP (EP) (CONCORD PISCANTE/CONCORD)	16 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	16 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
17 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	17 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	17 CUISILLOS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
18 CHAYANNE GRANDES EXITOS (SONY DISCOS)	18 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	18 EL CHICHICUILOTE YO SOY LA BANDA (LIDERES)
19 SHAKIRA GRANDES EXITOS (SONY DISCOS)	19 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	19 GRUPO EXTERMINADOR NUESTRA HISTORIA (FONOVISA/UG)
20 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	20 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	20 LOS ACOSTA EN VIVO VOL. 1 (DISA)

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerals 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 multiples 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.



# Deals, Downloading Drive Dutch Dance Event

BY LARS BRANDLE

AMSTERDAM—A severe downturn in trade has done little to dampen the dance community's optimism, judging by the collective mood of the eighth annual Amsterdam Dance Event (ADE).

Delegates at the Oct. 30-Nov. 1 confab, which bills itself as Europe's main conference for electronic and dance music, repeatedly expressed confidence that the dance business has the virtual tools to drag itself out of the industry's depressed state.

While the buzz in the networking rooms was on deal making, the discussion topics on the various daily panels invariably reflected the dance sector's current mire. Ring tones, synchronization deals and legitimate download services emerged as the potential saviors.

During a panel debate titled "Where to Go Now," Gerd Leonhard, founder of online marketing firm the Digital Marketing Organization, predicted that revenues from synchronization and performing royalties will "explode" in the digital future.

"Downloading is the new radio, and there is no way back," he assured, while illustrating that the cell phone is transforming into the central mobile-entertainment device.

Leonhard described a new retail culture in which there would be "no more



PIAS CO-FOUNDER KENNY GATES, LEFT, DURING HIS KEYNOTE Q&A SESSION WITH BILLBOARD CORRESPONDENT GARY SMITH

records and no more record stores." Instead, he outlined a system of retail in which outlets become "lifestyle zones," focusing on specific niches and supplying everything within the broadest spectrum of music. "It's about service and trust, and everyone enjoys real contact with real people," Leonhard said. "Retail will flourish, once again, if new concepts can be realized quickly."

Tommy Boy chairman Tom Silverman, a regular speaker and attendee at the conference, was reluctant to criticize the industry model and suggested the industry cycle was due for an upturn. "Records are a steal at inflationary adjusted dollars," Silverman said. "Nothing lasts forever. There will be a cycle, and cell phones will be a part of it. People will still be buying vinyl in 20 years, but perhaps

not as many [as before]."

Silverman used the occasion to unveil the DJ Xpress digital download site (Billboard Bulletin, Nov. 5). The service, expected to go live in January, will be developed as a legitimate destination for independents and traditionally technically-savvy DJs to download and burn dance tracks.

At the same time, Silverman announced details of the inaugural Dance Music Hall of Fame (Beat Box, Billboard, Nov. 8). Nominees—artists, DJs, producers and mixers—will be selected annually by advisors and the founding board, which includes Silverman, Next Plateau president Eddie O'Loughlin, Artemis president Daniel Glass, Robbins VP of A&R/dance promotion John Parker and music historian Brian Chin. The awards ceremony is targeted

for April or May in New York.

While the impact of downloading and burning is still a hot topic, other industry players pressed the point that artist development is their biggest concern.

"We killed the business by putting out too many compilations," offered Jens Thele, managing director of Hamburg-based indie Kontor Records. "If we start developing talent again, we'll start selling records again. It's up to the indies and DJs to develop artists at their own level. The cycle is coming around; it's about three years out."

Horst Weidenmuller, head of Berlin's !K7, concurred and went one step further. "So many compilations are rubbish," Weidenmuller stated. "We killed our own market by releasing crap music. In a way, it's our own problem we've created."

He added: "Music is going through a phase of devaluation. Through concentration in the media and concentration in the record industry, the music has got very boring and people have lost interest. The people want good music."

Kenny Gates, co-founder of Brussels-based indie Play It Again Sam (PIAS), used his keynote address to back the digitization of music content. "Consumption of music is still very big; the problem is just how you sell it," he noted. Gates also confirmed PIAS was eyeing its own branded download oper-

ation. "We'll just have to wait for the right opportunity," he added.

European independent labels trade body Impala took advantage of the gathering to host, for the first time at the event, a meeting of its members.

And continuing a component introduced last year, the Live Dance Music Conference was incorporated into the daytime discussion program to reflect the focus in attention to the live scene.

In what might be seen as a paradox to the industry's plight, this year's event claimed record attendance, with the number of professional delegates up slightly from last year to more than 1,300. Figures indicate more companies are sending fewer representatives, with Dutch nationals accounting for about 40% of the overall gate. During the evening program, the event's club and showcase activities revolved around 20 of Amsterdam's top clubs, including the Arena, Escape, Melkweg, and Paradiso, drawing an estimated 25,000 visitors, marking another high. "I think we made a good step forward with our conference on all levels, a more vivid and interactive day program and a bigger night program with exciting gigs," ADE GM Richard Zijlma comments.

ADE 2003 was again organized by local authors' rights organization Buma/Stemra and Conamus, a foundation dedicated to promoting the country's music abroad.

## In-Grid's 'Promise' Cruises Down Benz St.

ZYX Music USA/Waako Records has launched a new imprint, Benz Street. Named after the German street that houses ZYX's manufacturing plant, Benz Street will be distributed solely by RED.

Benz Street will debut later this



IN-GRID: REMIXES ON THE WAY

month with remixes of In-Grid's "You Promised Me (Tu Es Foutu)."

According to ZYX USA/Waako label manager Doug Gomez, Benz Street will spotlight European hits as well as up-and-coming American talent. "If we feel a record can be properly promoted to radio, we will release it on Benz," he says.

A top 10 hit in several European countries, "You Promised Me" is being championed by numerous rhythmic top 40 radio stations in the U.S., including KDL Los Angeles, KKDL Dallas and KNRJ Phoenix.

In this issue, the original ZYX release of "You Promised Me" climbs to No. 6 and No. 8 on Billboard's Hot Dance Club Play and Hot Dance Radio Airplay charts, respectively.

In first-quarter 2004, Benz Street is scheduled to release DJ-mix compilations from Chris Fortier and Twisted D.

**JUCY FRUIT:** Fave Danish duo Junior Senior, which is currently touring the U.S., will soon be heard in cinema nationwide. The act's new single, the B-52's-inspired "Shake Your Coconuts," is featured in the Warner Bros. film "Looney Tunes: Back in Action," which opens Nov. 14. On

Nov. 25, Crunchy Frog/Atlantic will release "Shake Your Coconuts"—the follow-up to the international smash "Move Your Feet."

### FOLLOWYOUR BLISS:

Rasa Music founder Donna D'Cruz has been honing her DJ skills of late. In recent weeks, she has been spotlighting her blend of world, lounge and chill-out beats at various New York nightclubs. Many of her choice selections can be found on "RasaMello II" and "RasaExotica II," two compilations D'Cruz conceived for her label.

"Mello" revels in such sensual, ambient-hued grooves as Deepak Chopra's "Oceans of Ecstasy" and Gotan Project's "Vuelvo al Sur."

For "Exotica," D'Cruz creates a sophisticated peak-hour house party, with standout tracks like Kaori's sublime cover of Inner City's "Good Life" and Llorca With Nicole Graham's "Indigo Blues."

**ROCK THE DISCO:** British trio Dirty Vegas has been tapped to helm the

first volume of "The Trip," a new mix series from Family Recordings U.K. Dirty Vegas' excursion spotlights tracks by Grace Jones, 4

Beat  
Box™

By Michael Paoletta  
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Hero, U2, Marvin Gaye, Joe Jackson and others. It is one deliciously eclectic ride... On Nov. 25, Hypnotic Records launches a new DJ mix series—"Kill the DJ." The first volume is assembled by Keoki. Over the course of 29 tracks, Keoki effortlessly brings together goth-rock, electro, funk, punk and pop. At one point, Scissor Sisters get slammed against Ladytron; at another, Dirty Sanchez becomes one with Dead or Alive. Bless Keoki for including the Ramones' "Judy Is a Punk."

**WEEKEND PLAYER:** The newest volume of the "LateNightTales" compilation series (Azuli/Ultra) was compiled by Jamiroquai. As befits the aural likes of Jamiroquai ringleader Jay Kay, the 15-track set is a sterling mix of disco, funk, soul and jazz. Among the highlights are the Pointer Sisters' "Happiness," Skyy's "Here's to You" and Patrice Rushen's "Music of the Earth."

**TURNING JAPANESE:** Tokyo-based label Play—which revels in break-beat, dub and hip-hop sounds—has established a U.S. office in Los Angeles, headed by Rob Schwartz. The U.S. operation's debut, "Riddim Clash" by DJ Spooky vs. Twilight Circus Dub Sound System, is set to arrive in January 2004. For additional info, contact Schwartz at gangamati@yahoo.com.

**TRACK OF THE WEEK:** Felix da Housecat's crunchy re-rub of "Motor Inn" by Iggy Pop With Freedom Featuring Peaches (Virgin). Gnarly guitars and caustic electro-beats provide the too-perfect backdrop for Pop's ode to "living in sin." The original version appears on the artist's new album, "Skull Ring."



NOVEMBER 15 2003				Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist		
1	1	1	6	<b>NUMBER 1</b> RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/CA 54218/RMG	Elvis Presley		
2	2	2	7	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones		
3	3	3	9	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico		
4	5	7	15	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia		
5	8	8	5	THOIA THOING (SILK'S HOUSE REMIX) JIVE 57038/20MBA	R. Kelly		
6	4	4	22	STUCK (THUNDERPUSS REMIX) FOREFRONT 38889/VIRGIN	Stacie Orrico		
7	6	6	17	HOLLYWOOD (REMIXES) MAVERICK 42636/WARNER BROS.	Madonna		
8	10	10	8	PAVEMENT CRACKS (REMIXES) J 55884/RMG	Annie Lennox		
9	9	9	15	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC	Jennifer Lopez		
10	7	5	3	STAND (REMIXES) ATLANTIC 88233/AG	Jewel		
11	11	11	39	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCI/ISLAND 063793/DJMG	Mariah Carey		
12	12	12	3	WAITING FOR YOU (REMIXES) WARNER BROS. 42656	Seal		
13	13	13	6	TIME OF OUR LIVES/CONNECTED MUTE 9225	Paul Van Dyk Featuring Vega 4		
14	17	16	11	GET IT TOGETHER (REMIXES) WARNER BROS. 42645	Seal		
15	16	14	3	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 78867/SONY MUSIC	Beyonce		
16	18	—	2	RELEASE ME STAR 69 1270	Industry		
17	14	15	17	THE DISTRICT SLEEPS ALONE TONIGHT SUB PDP 70914	The Postal Service		
18	20	17	5	HYPNOTISED SIRE/REPRISE 48558/WARNER BROS.	Paul Oakenfold		
19	24	22	27	NOTHING BUT YOU MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings		
20	RE-ENTRY	15	15	ALONE ROBBINS 72074	Lasgo		
21	25	18	32	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/DJMG	Daniel Bedingfield		
22	RE-ENTRY	10	10	APPRECIATE ME STAR 69 1262	Amuka Featuring Sheila Brody		
23	15	—	2	MANIACAL METROPOLIS 239	Front Line Assembly		
24	23	21	3	LONG WAY HOME RADICAL 99193	ATB		
25	RE-ENTRY	25	25	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE 9011/ULTRA	Panjabi MC		

NOVEMBER 15 2003				Billboard®		HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist			
1	7	11	<b>NUMBER 1</b> BABY BOY COLUMBIA	1 Week At Number 1 Beyonce Featuring Sean Paul			
2	4	10	I BEGIN TO WONDER ULTRA	Dannii Minogue			
3	3	14	SOMETHING HAPPENED ON THE WAY TO HEAVEN J/RMG	Deborah Cox			
4	2	14	ALONE ROBBINS	Lasgo			
5	6	14	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Arena			
6	1	14	JUST THE WAY YOU ARE ROBBINS	Milky			
7	8	14	IF YOU'RE NOT THE ONE ISLAND/DJMG	Daniel Bedingfield			
8	10	6	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/ZYX/WAAKO	In-Grid			
9	9	14	CRAZY IN LOVE COLUMBIA	Beyonce Featuring Jay-Z			
10	21	5	SUNRISE SIMPLYRED.COM/RED INK	Simply Red			
11	16	10	NOTHING BUT YOU MUTE	Paul Van Dyk Featuring Hemstock & Jennings			
12	12	14	ROCK YOUR BODY JIVE	Justin Timberlake			
13	13	3	ME AGAINST THE MUSIC JIVE	Britney Spears Featuring Madonna			
14	15	14	E ULTRA	Drunkenmunky			
15	17	3	SLOW CAPITOL	Kylie Minogue			
16	5	14	SIMPLY BEING LOVED (SOMNAMBULIST) NETTWERK	BT			
17	19	12	WHERE IS THE LOVE? A&M/INTERSCOPE	Black Eyed Peas			
18	25	2	HEY YA! ARISTA	OutKast			
19	14	13	SATISFACTION YOU/ULTRA	Benny Benassi Presents The Biz			
20	22	3	APPRECIATE ME STAR 69	Amuka Featuring Sheila Brody			
21	23	14	AT THE END MADE	iiio			
22	24	4	DOVE (I'LL BE LOVING YOU) POSITIVA	Moony			
23	NEW	1	MY TIME EFFIN	Dutch Featuring Crystal Waters			
24	NEW	1	SUNLIGHT ROBBINS	DJ Sammy			
25	NEW	1	YOU'RE SO BEAUTIFUL MERCURY/UTV	Donna Summer			

NOVEMBER 15 2003				Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist			
1	1	3	<b>NUMBER 1</b> MARIAH CAREY COLUMBIA 87154/SONY MUSIC	3 Weeks At Number 1 The Remixes			
2	3	5	ENIGMA VIRGIN 91929	Voyageur			
3	2	2	BASEMENT JAXX XL 93878/ASTRALWERKS [M]	Kish Kash			
4	4	5	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714/VIRGIN	Singles '93 - '03			
5	5	10	LOUIE DEVITO ULTRA 1175	Louie DeVito Presents: Ultra.Dance 04			
6	8	4	PAUL VAN DYK MUTE 9229 [M]	Reflections			
7	7	30	THE POSTAL SERVICE SUB PDP 595 [M]	Give Up			
8	6	5	PAUL OAKENFOLD SIRE/REPRISE 48558/WARNER BROS.	Perfecto Presents... Great Wall			
9	9	10	VARIOUS ARTISTS VERVE 0005987/VG	Verve//Remixed2			
10	13	18	THE HAPPY BOYS ROBBINS 75038 [M]	Trance Party (Volume Three)			
11	10	13	BT NETTWERK 30344 [M]	Emotional Technology			
12	11	7	BOND MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed			
13	16	4	PRAFUL N-CODED 4244/RENDEZVOUS	One Day Deep			
14	14	3	STEPHANE POMPOGNAC PSCHENT/WAGRAM 28996/MSI	Hotel Costes V.6			
15	20	29	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco			
16	15	6	PEACHES KITTY YO/ML 171/BEGGARS GROUP [M]	Fatherfucker			
17	12	2	KRISTINE W TOMMY BOY 81573	Fly Again			
18	19	6	KMFDM SANCTUARY 84636	WWIII			
19	25	10	VARIOUS ARTISTS ROBBINS 75039	Best Of House Volume Three			
20	18	6	BAD BOY BILL SYSTEM 1020 [M]	Behind The Decks			
21	NEW	1	BAD BOY JOE WHAT IF 81609/MUSICRAMA	The Best Of Freestyle Megamix Volume 4			
22	RE-ENTRY	18	VARIOUS ARTISTS NETTWERK 30340	Chillout 04: The Ultimate Chillout			
23	23	14	DEBORAH COX J 53717/RMG	Deborah Cox Remixed			
24	21	6	THE RIDDLER TOMMY BOY 1575 [M]	Dance Mix NYC - Vol. 4			
25	RE-ENTRY	25	DELERIUM NETTWERK 30336 [M]	Chimera			

• Dance Airplay titles 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. 8 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title 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. Titles below the top 15 are removed from the chart after 26 weeks. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. • Electronic 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). Numerals 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. \*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 or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# NOVEMBER 15 2003 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	7	7	<b>NUMBER 1</b> THIS BEAT IS TWISTED 50020	Superchumbo
2	5	18	5	STAND (REMIXES) ATLANTIC 88233	Jewel
3	4	12	6	FLY AGAIN (K&S PROJECT, R. ROSARIO, SCUMFROG, J. VASQUEZ MIXES) TOMMY BOY SILVER LABEL 2423/TOMMY BOY	Kristine W
4	6	11	7	JUST SO YOU KNOW (REMIXES) WARNER BROS. 42644	Holly Palmer
5	9	13	9	BRINGIN' ON THE HEARTBREAK (REMIXES) MONARCI/ISLAND PROMO/DJMG	Mariah Carey
6	10	14	9	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/ZYX 5218/WAAKO	In-Grid
7	12	16	8	THE ONLY THING MISSIN' (REMIXES) ARISTA 56474	Aretha Franklin
8	1	2	11	WHAT U DO 2 ME (REMIXES) DREAMWORKS PROMO	Boomkat
9	3	5	12	A BETTER WORLD GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
10	20	32	4	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 78867	Beyonce
11	17	24	5	I FEEL LOVE BLUE MAN GROUP PROMO/LAVA	Blue Man Group Featuring Venus Hum
12	18	27	6	ROCK WIT U (AWWW BABY) [DANCE REMIXES] MURDER INC./DEF JAM 001/609/DJMG	Ashanti
13	22	30	4	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA	Kelis
14	19	23	6	MY LOVE IS ALWAYS UNCOMMON TRAX 003	Saffron Hill
15	15	8	13	I LOVE I LOVE VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
16	16	20	8	ANYTHING (GABRIEL & DRESDEN MIXES) PRIVATE MUSIC PROMO/AAL	Lili Haydn
17	21	25	7	JALEO (ROGER SANCHEZ REMIX) SONY DISCOS PROMO	Ricky Martin
18	8	1	10	LEI LO LAI ELECTRIC MONKEY 1008	The Latin Project
19	26	39	3	WAITING FOR YOU (REMIXES) WARNER BROS. 42656	Seal
20	11	3	10	CENTER OF THE SUN NETTWERK 33204	Conjure One
21	7	4	11	SEND YOUR LOVE (REMIXES) A&M PROMO/INTERSCOPE	Sting
22	14	6	11	SOUL SLOSHING Geffen PROMO	Venus Hum
23	27	38	3	BELIEVE TOMMY BOY SILVER LABEL 243/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
24	13	9	9	FUTURE FUNK TOMMY BOY SILVER LABEL 2413/TOMMY BOY	Seth Lawrence
25	25	33	5	JUST ABOUT HAD ENOUGH STAR 69 1288	Beat Hustlerz Featuring Thea Austin

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	36	43	3	ARE YOU READY FOR LOVE SOUTHERN FRIED 1177/ULTRA	Elton John
27	37	40	4	I'M WAITING VISH PROMO	Aubrey Vs. Johnny Vicious
28	38	—	2	<b>POWER PICK</b> NOBODY KNOWS ME (P. RAUHOFFER, ABOVE & BEYOND, MOUNT SIMS MIXES) MAVERICK PROMO/WARNER BROS.	Madonna
29	24	10	11	LONG WAY HOME RADICAL 99193	ATB
30	34	36	5	LOS TANGUEROS SURCO PROMO/UNIVERSAL LATINO	Bajofondotangoclub
31	23	21	12	SHELTER IT'S TIME CHILD 002	Ann Nesby
32	30	22	9	HOT IN HERRE (THE REMIXES) IK7 PROMO	Tiga
33	44	—	2	YOU'RE SO BEAUTIFUL MERCURY PROMO/UTV	Donna Summer
34	40	44	3	THIS IS MY HOUSE STAR 69 1289	Peter Rauhofer
35	41	46	3	TIME OF OUR LIVES MUTE 9225	Paul Van Dyk Featuring Vega 4
36	31	26	13	SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES) CURB PROMO	Laura Turner
37	NEW	1	1	<b>HOT SHOT DEBUT</b> STONED (DEEP DISH REMIX) ARISTA PROMO	Dido
38	NEW	1	1	LUCKY STAR XL/ASTRALWERKS PROMO/EMC	Basement Jaxx Featuring Dizzee Rascal
39	29	17	13	GET IT TOGETHER (RAUHOFFER, HAMEL, SUPERCHUMBO, DAVIS MIXES) WARNER BROS. 42645	Seal
40	46	—	2	GUAJIRA (ROGER SANCHEZ REMIX) UNIVERSAL LATINO PROMO	Emmanuel
41	32	19	12	I NEED YOU (REMIXES) MUTE 42643/REPRISE	Dave Gahan
42	33	15	15	INTO THE SUN MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
43	39	41	5	DEEP DARK JUNGLE STATRAX 34003/STATRA	Victor Calderone
44	42	42	4	ROCKET MAN EMERGE 16178/CENTRAUR	Daphne Rubin-Vega
45	28	28	13	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES) INTERSCOPE PROMO	Smash Mouth
46	NEW	1	1	DO U GOT FUNK? UNCOMMON TRAX 002	Big Bang Theory
47	50	—	2	HYPNOTISED (DEEPSKY & KOWALSKI MIXES) PERFECTO/SIRE 42661/REPRISE	Paul Oakenfold
48	NEW	1	1	BABY, I'M IN LOVE (BORIS & BECK, NORTY COTTO MIXES) EMI LATIN 38872/VIRGIN	Thalia
49	35	31	11	FREETIME (REMIXES) COLUMBIA 73660	Kenna
50	NEW	1	1	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones

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



## BMI Awards Recognize Dolly Parton, Jeffrey Steele

BY DEBORAH EVANS PRICE

NASHVILLE—Dolly Parton, Jeffrey Steele, Stevie Nicks and Sony/ATV Music Publishing Nashville took top honors at BMI's Annual Country Awards, held Nov. 4 at the company's Music Row offices.

Hosted by BMI president/CEO Frances Preston and VP Paul Corbin, the event recognized the writers and publishers of the past year's 50 most-performed country songs.

Steele was named songwriter of the year for placing four songs in the top 50. They were Tim McGraw's "The Cowboy in Me," Trace Adkins' "Chrome," "Rascal Flatts' "These Days" and Montgomery Gentry's "My Town."

Sony/ATV Music Publishing Nashville won BMI's country publisher of the year honor for accumulating the highest percentage of copyright ownership in award songs. The company placed 12 songs on the most-performed list. Among them were such hits as Joe Nichols' "Brokenheartsville," Darryl Worley's "I Miss My Friend," McGraw's "Red Rag Top" and Brooks & Dunn's "My Heart Is Lost to You."

Parton was honored as a BMI Icon for what the company described her "unique and indelible influence on generations of music makers." Since scoring her first hit with

"Dumb Blonde" in 1967, Parton has collected 37 BMI country and pop awards for such standards as "I Will Always Love You," "9 to 5," "Jolene," "Two Doors Down," "To Daddy" and "Here You Come Again."

A Country Music Hall of Fame member since 1999, Parton enters the company of previously honored BMI Icons Chuck Berry, James Brown, Bo Diddley, Isaac Hayes, Holland-Dozier-Holland, Little Richard and last year's country Icon, Bill Anderson.

Nicks' classic ballad "Landslide," covered on the Dixie Chicks' "Home" album, earned the Robert J. Burton Award as the most-performed country song of the year.

Published by Nicks' Welsh Witch Music, the song received a BMI pop award in 1998 for Fleetwood Mac's recording. It has achieved BMI Million-Air status, signifying at least 1 million broadcast performances. The song has received more than 3 million spins.

In addition to Steele, nine other multiple winners were among the 64 songwriters honored. Tony Martin and Tom Shapiro placed three songs each among the top 50. Al Anderson, Toby Keith, David Lee, Lee Thomas Miller, Mark Nesler, Tia Sillers and Troy Verges had two each.

Additional publishers with three or more awards were Songs of Windswept Pacific, Universal Music Publishing Group, Warner-Tamerlane Publishing, Mosaic Music, Careers-BMG Music Publishing/Zomba Songs, EMI Music Publishing, Steele's companies Gotthaveable Music/My Life's Work Music and Shapiro's company, Wenonga Music.

Five of the songs honored were cited for the second consecutive year: McGraw's "The Cowboy in Me," Martina McBride's "Blessed," Jo Dee Messina's "Bring on the Rain," Rascal Flatts' "I'm Movin' On" and Kenny Chesney's "Young." Those were among the 24 songs this year to receive BMI Million-Air status.

For a complete list of winners, visit [billboard.com/awards](http://billboard.com/awards).



Jeffrey Steele, left, netted the songwriter of the year honor, and Dolly Parton, right, was recognized as a BMI Icon during the company's annual country awards gala. BMI president/CEO Frances W. Preston, center, and VP Paul Corbin hosted the event at BMI's Music Row offices.

## Alan Jackson Wins Top ASCAP Country Honors

BY PHYLLIS STARK

NASHVILLE—Alan Jackson, Craig Wiseman and EMI Music Publishing were the top honorees at the 41st annual ASCAP Country Music Awards.

At the Nov. 3 ceremony, Jackson was named songwriter/artist of the year. The honor recognized his success with recent hits "Drive (For Daddy Gene)," "Where Were You (When the World Stopped Turning)" and "Work in Progress."

Wiseman took home songwriter of the year for penning "American Child," "The Cowboy in Me," "The Good Stuff" and "Young." He also won the song of the year award for "The Good Stuff," which was recorded by Kenny Chesney and published by BMG Songs and Mrs. Lumpkin's Poodle Music. The song of the year award recognized the most-performed country song of 2002.

EMI was named publisher of the year, recognizing its 21 hit singles, including "19 Somethin'," "The Impossible," "I Just Wanna Be Mad," "Forgive," "Have You Forgotten" and "It's a Great Day to Be Alive."

Johnny Cash and June Carter Cash were posthumously honored with ASCAP Foundation Lifetime Achievement Awards, and Wal-Mart received the ASCAP Partners in Music Award.

Johnny Cash's granddaughter Chelsea Crowell accepted the Lifetime Achievement Awards on behalf of the late couple.

Wal-Mart domestic music buyer Jeff Maas accepted the ASCAP Partners in Music Award, which recognizes an ASCAP licensee who has shown exceptional dedication to promoting and expanding the reach of country music.

Multiple award winners included songwriters Kellie Coffey, Chris DuBois, Kelley Lovelace, Patrick Jason Matthews, Brad Paisley, Kerry Kurt Phillips, Rivers Rutherford, Darrell Scott and Phil Vassar.

Music publishers receiving multiple awards included BMG Songs, Famous Music Corp., House of Fame, Kelodies, Memphisto Music, Mrs. Lumpkin's Poodle Music, Music of Windswept, Platinum Plow, Sea Gayle Music, Sony/ATV Music Publishing, Sufferin' Succotash Songs, Teracel Music, Tri-Angles Music, Universal Music Publishing Group, Warner/Chappell Music Group and Zomba Enterprises.

The black-tie event, co-hosted by ASCAP senior VP Connie Bradley and CEO John LoFruemento, drew more than 1,000 industry professionals to Nashville's Gaylord Opryland Hotel. Among those attending were Chesney, Toby Keith, Brenda Lee, Martina McBride, LeAnn Rimes and Darryl Worley.

The event included performances by Ray Benson and Dierks Bentley, as well as ASCAP songwriters Fred Knobloch, Gary Nicholson and Jelly Roll Johnson.

"This Song Ain't Free," a song inspired by ASCAP's efforts to protect copyrights, was also performed. Writers Chris Wallin and Craig Monday penned the song after attending an ASCAP forum on music downloading and piracy.

The writers recently performed the tune on Capitol Hill for a Nashville Songwriters International legislative event.

For a complete list of winners, visit [billboard.com/awards](http://billboard.com/awards).



ASCAP senior VP Connie Bradley, center, and Kenny Chesney, right, congratulate ASCAP's country songwriter of the year Craig Wiseman at the organization's annual country awards gala. Wiseman penned Chesney's hit "The Good Stuff," which was named ASCAP's country song of the year.

## CCMA Names Travis Among This Year's Winners

BY DEBORAH EVANS PRICE

NASHVILLE—Randy Travis, Dennis Agajanian, Dottie Rambo and perennial favorites the Fox Brothers led the list of winners at the ninth annual Christian Country Music Assn. Awards, held Nov. 6 at the Ryman Auditorium.

Travis' hit "Three Wooden Crosses" was named song of the year, and the country veteran was honored with the award for mainstream artist of the year.

Last year's entertainer of the year, Agajanian, repeated his win in that

category, he also took home his second consecutive musician of the year honor.

Legendary singer/songwriter Rambo won the songwriter of the year honor and was the recipient of the Pioneer Award. Chester Smith won the Living Legend Award.

The Fox Brothers were named vocal group of the year for the eighth time, and the group's Roy Fox picked up the trophy for comedy act of the year.

Del Way, who won best new artist and songwriter of the year accolades last year, was named male vocalist



AGAJANIAN: REPEATS ENTERTAINER HONORS

during this year's show. Paula Snow netted the female vocalist title.

Glenn Kearney was named new artist of the year. The trio of the year honor went to the Jeff Treece Band. Twice Robin won the vocal duo of the year category.

DreamWorks artist Darryl Worley won the video of the year category for his patriotic anthem "Have You Forgotten?"

WTVY Dothan, Ala., was named radio station of the year, and the station's Fred Bacher won in the radio personality category.

The youth in music award went

to Amber Morgan, and the music evangelist of the year honor was given to CrossCountry.

Hosted by "Nashville Star" winner Buddy Jewell and "The 700 Club" co-host Lisa Ryan, the show aired live on Great American Country and several other outlets.

The awards, which were voted on by the CCMA membership, closed the annual Christian Country Music convention. Held Nov. 2-6 in Nashville, the event featured seminars and showcases geared toward artists who write and perform Christian country/positive country music.



## Jerry Salley Takes Home SESAC Songwriter Trophy

BY PHYLLIS STARK

NASHVILLE—Jerry Salley was named SESAC's country songwriter of the year Nov. 6 at a dinner at the performing-rights organization's Nashville headquarters.

Salley wrote Reba McEntire's current country hit, "I'm Gonna Take That Mountain." He has had more than 300 songs cut in the country, Americana, bluegrass and gospel genres.

Salley's publisher, EMI Music Publishing, was named SESAC's country publisher of the year.

The Pat Green hit "Wave on Wave" was named country song of the year.

The song, written by David Neuhauser and Justin Pollard, is No. 4 on the *Billboard* Hot Country Singles & Tracks chart.

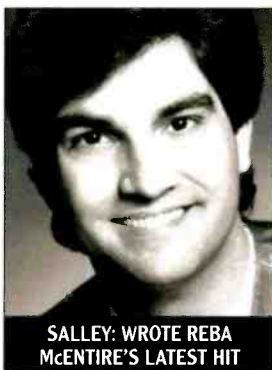
Neuhauser and Pollard performed the song at the awards show, which also featured a performance by SESAC writer Jim Lauderdale.

The SESAC Legacy Award was presented to Stan Webb, writer of "I'm From the Country." The award recognized Webb's long and dis-

tinguished affiliation with SESAC. The SESAC Legacy Award has been presented only three times before in the company's 73-year history.

Universal South artist Joe Nichols received the SESAC Summit Award, which recognized his outstanding contributions to country music and to the country music industry.

For a complete list of winners, go to [billboard.com/awards](http://billboard.com/awards).



SALLEY: WROTE REBA MCENTIRE'S LATEST HIT

## Cracker Barrel Is Cooking With CB Music Label

Restaurant/retail chain Cracker Barrel Old Country Store has launched a record label, CB Music. It has issued its first 16 CDs featuring traditional music in a variety of genres.



Manufacturing and distribution is being handled in-house at the Lebanon, Tenn.-based company, which is retailing the recordings at its 480-plus stores in 41 states.

Among the first CDs are recordings by Native American flute player Robert "Tree" Cody, gospel group Stony Point Quartet, country act Asleep at the Wheel, bluegrass artists J.D. Crowe & the New South, Cajun band the Balfa Brothers and jazz group Bob French's Original Tuxedo Band.

**SONGWRITERS HONORED:** Rodney Crowell, John Prine, Paul Overstreet and the late Hal Blair were inducted into the Nashville Songwriters Hall of Fame at a Nov. 2 dinner in Nashville hosted by the Nashville Songwriters Foundation.

In conjunction with the Hall of Fame inductions, Nashville Songwriters Assn. Int'l gave out several awards. "Three Wooden Crosses," written by Doug Johnson and Kim Williams and performed by Randy Travis, was named song of the year.

Jeffrey Steele was named songwriter of the year, and Toby Keith won the songwriter/artist of the year category.

**ON THE ROW:** Curb Records has largely been able to avoid the layoffs that have plagued other labels—until now. Curb laid off six employees including VP of creative services Sue Austin, director of A&R Michelle Metzger and West Coast pop regional promoter Tommy Chaltas.

At Sony Music Nashville, Larry Pareigis is upped from senior VP of country promotion for Epic/Monument to senior VP of radio promotion for all the Sony Nashville labels, which include Columbia and Lucky Dog Records. Bill Macky is promoted from national director of Epic/Monument promotion to VP of national promotion for all the Sony labels.

Michael Knox exits Warner/Chappell Music, where he was VP of production, artist/writer development and A&R. He is expected to launch his own company.

Hit songwriter Tia Sillers has resigned an exclusive global publishing agreement with Famous Music.

Nashville-based band Old Crow Medicine Show has signed a recording contract with the Nettwerk America label. Its first release, "O.C.M.S.," is due Jan. 27, 2004.

**ARTIST NEWS:** Brooks & Dunn are scheduled to play 24 dates in smaller markets than they hit with their recent Neon Circus & Wild West Show tour. The Red Dirt Road tour kicks off Feb. 12, 2004, in Reading, Pa., and runs through April 25.

Darius Rucker of Hootie & the Blowfish recently joined Trick Pony in the studio. He shares lead vocals with Trick Pony's Keith Burns on "Sad City" for the group's next Warner Bros. album.

### Nashville Scene™

By Phyllis Stark  
[pstark@billboard.com](mailto:pstark@billboard.com)



**ON THE AIR:** Country Radio Broadcasters has announced the 2004 inductees into its Country Music DJ Hall of Fame. They are former WSLR Akron, Ohio, morning man Jaybird Drennan; former WQCB Bangor, Maine, morning man Bob Duchesne; KKYX San Antonio veteran music director/morning man Jerry King; KFTX Corpus Christi, Texas, GM/morning man Dr. Bruce Nelson; and former KCKN Kansas City, Kan., GM/air personality Uncle Don Rhea. They will be inducted at a dinner in Nashville March 2, 2004.

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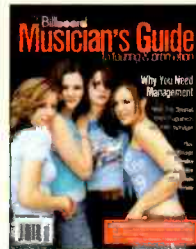
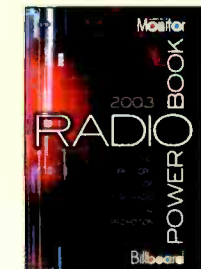


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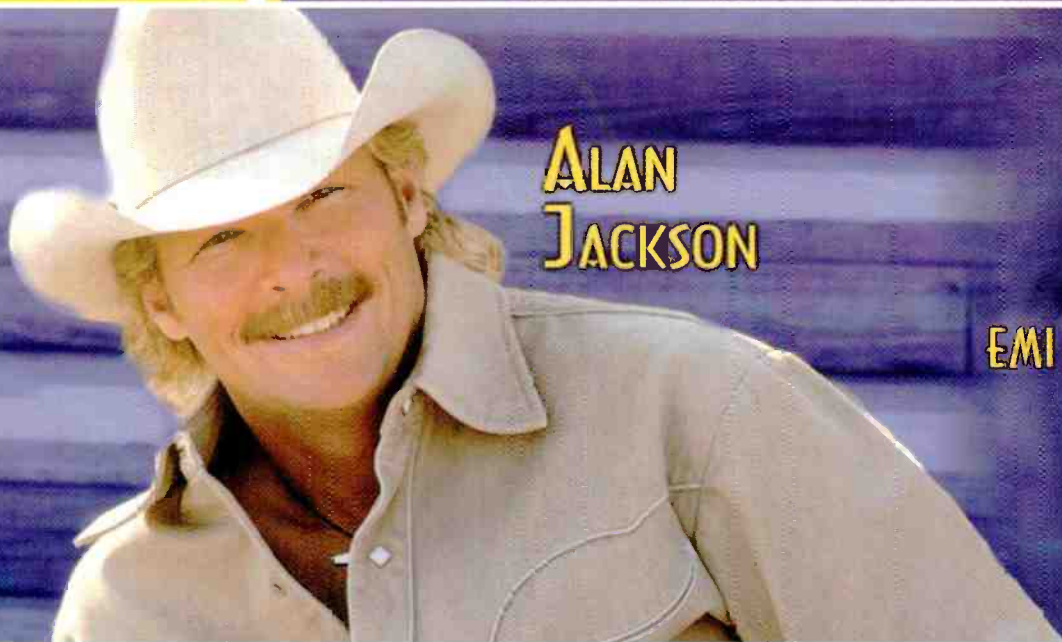
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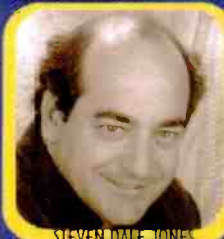


## ARTIST/SONGWRITER OF THE YEAR

## PUBLISHER OF THE YEAR



GARTH BROOKS



STEVEN DALE JONES



HILLARY LINDSEY



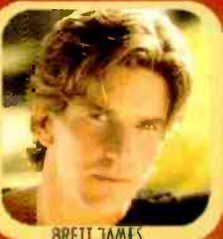
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BARRETT SCOTT



CONNIE HARRINGTON



BRETT JAMES



IRIE BRUCE



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KERRY KURT PHILLIPS



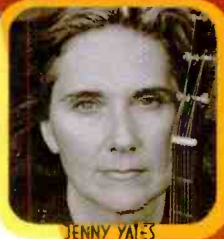
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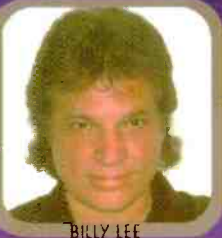
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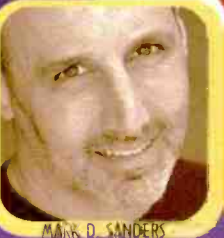
CAROLYN DAWN JOHNSON



DAN ORTON



BILLY LEE



MARK D. SANDERS



GARY NICHOLSON



MIKE PYLE

not pictured Robert John "Mutt" Lange

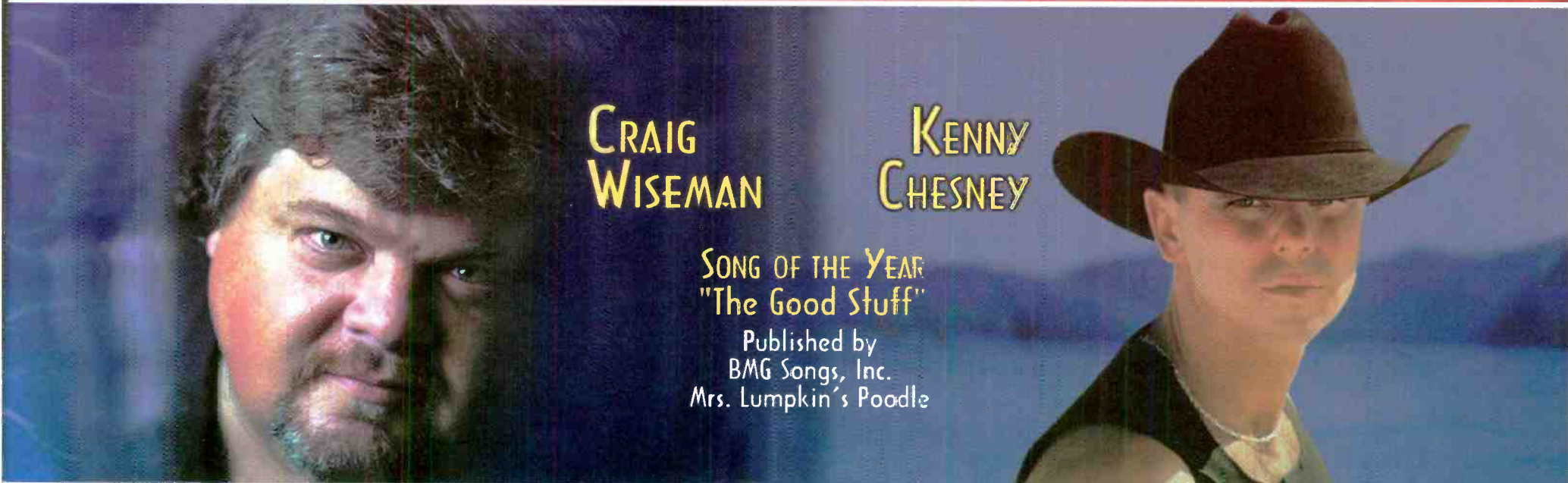
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# A P



## COUNTRY MUSIC AWARD WINNERS



**CRAIG  
WISEMAN**

**KENNY  
CHESNEY**

SONG OF THE YEAR  
"The Good Stuff"  
Published by  
BMG Songs, Inc.  
Mrs. Lumpkin's Poodle

### SONG/SONGWRITER OF THE YEAR

### SONG OF THE YEAR ARTIST

 MICHAEL MULANEY	 CHRIS DUCOIS	 KELLEY LOVELACE	 PHIL VASSAR	 ANGELO	 REBECCA LYNN HOWARD	 DARRYL WORLEY	 BRAD PAISLEY	
 ERIC THOMAS CONLEY	 JANE BACH	 MICHAEL WHITE	 JOHN SHANKS	 TODD CERNEY	 TOMMY POLK	 JULIE VASSAR	 STEVE DIAMOND	
 LISA DUVALL	 ERINA HARMON	 TROY JOHNSON	 MARK MCGUINN	 JASON PATRICK MATTHEWS	 KAREN MANN	 JIMMY MELTON	 BARLA CANNON GOODMAN	 HOLLY LAMAR
 RACHEL PROCTOR	 CHRIS FARRIN	 MARSHALL MORGAN	 GARY BAKER	 KINNY BEARD	 IRA DEAN	 WALT ADRIDGE	 KELLIE COFFEY	



# Billboard® TOP COUNTRY ALBUMS™

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
1	1	1	11	ALAN JACKSON ▲	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	<b>NUMBER 1</b> Greatest Hits Volume II And Some Other Stuff	1	38	53	53	29	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	<b>PACESETTER</b> The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
2	4	7	87	TOBY KEITH ▲ <sup>3</sup>	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	39	39	39	18	BUDDY JEWELL	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1
3	2	2	3	MARTINA MCBRIDE	RCA 54207/RLG (11.98/18.98)	Martina	1	40	35	38	18	BILLY CURRINGTON	MERCURY 000184/UMGN (9.98 CD) [H]	Billy Currington	17
4	3	4	50	SHANIA TWAIN	MERCURY 170314/UMGN (19.98 CD)	Up!	1	41	41	46	55	RANDY TRAVIS ●	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
5	8	8	53	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	42	33	34	13	WYONNNA	MCA 78811 (12.98/18.98)	What The World Needs Now Is Love	1
6	10	12	22	LONESTAR ●	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	43	37	37	8	VARIOUS ARTISTS	MCA NASHVILLE 170297/UMGN (18.98 CD)	Remembering Patsy Cline	8
7	7	3	5	GARY ALLAN	MCA NASHVILLE 000111/UMGN (11.98/18.98)	See If I Care	2	44	43	44	12	SHERRIE AUSTIN	BROKEN BOW 75872 (18.98 CD) [H]	Streets Of Heaven	22
8	6	5	52	JOHNNY CASH ●	AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	2	45	42	36	8	CLAY WALKER	RCA 67068/RLG (11.98/18.98)	A Few Questions	3
9	12	17	49	TIM MCGRAW ▲ <sup>2</sup>	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	46	47	45	67	JOE NICHOLS ●	UNIVERSAL SOUTH 170285 (11.98/17.98) [H]	Man With A Memory	9
10	14	11	83	KENNY CHESNEY ▲ <sup>3</sup>	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	47	45	41	10	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73918/WARN (18.98 CD)	The Very Best Of John Michael Montgomery	11
11	13	13	55	KEITH URBAN ▲	CAPITOL 32936 (10.98/18.98)	Golden Road	3	48	46	47	19	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	7
12	15	14	3	PAT GREEN	REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	2	49	52	49	29	DARRYL WORLEY ●	DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1
13	9	10	8	VARIOUS ARTISTS	WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2	50	51	56	84	GEORGE STRAIT ●	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
14	16	15	5	LYLE LOVETT	CURB 001162*/LOST HIGHWAY (18.98 CD)	My Baby Don't Tolerate	7	51	48	48	44	NICKEL CREEK ●	SUGAR HILL 3941 (18.98 CD)	This Side	2
15	18	24	16	BROOKS & DUNN ●	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	52	55	57	31	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
16	11	6	3	VARIOUS ARTISTS	SUGAR HILL 7880 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6	53	50	51	39	BLAKE SHELTON	WARNER BROS. 48237/WARN (12.98/18.98)	The Dreamer	2
17	19	16	4	KENNY CHESNEY	BNA 51868/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	16	54	44	—	2	DELBERT MCCLINTON	NEW WEST 6048 (22.98 CD)	Delbert McClinton Live	44
18	NEW	1	1	BILLY RAY CYRUS	WORD-CURB 86274/WARNER BROS. (18.98 CD)	The Other Side	18	55	49	42	7	PATTY LOVELESS	EPIC 86620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	7
19	17	9	8	EMMYLOU HARRIS	NONESUCH 79805/AG (18.98 CD)	Stumble Into Grace	6	56	60	50	9	RODNEY ATKINS	CURB 78745 (18.98 CD) [H]	Honesty	50
20	5	—	2	MARK WILLS	MERCURY 001012/UMGN (8.98/14.98)	And The Crowd Goes Wild	5	57	57	52	5	THE MAVERICKS	SANCTUARY 84612 (18.98 CD)	The Mavericks	32
21	24	25	62	MONTGOMERY GENTRY ●	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	58	61	61	63	DIAMOND RIO ●	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
22	26	19	3	JOSH TURNER	MCA NASHVILLE 900974/UMGN (12.98 CD) [H]	Long Black Train	19	59	58	54	19	WILLIE NELSON & FRIENDS	LOST HIGHWAY 000433/UMGN (18.98 CD)	Live And Kickin'	4
23	25	23	48	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	16	60	62	62	38	GEORGE STRAIT ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
24	28	28	15	BRAD PAISLEY	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	61	NEW	1	1	VARIOUS ARTISTS	UNIVERSAL MUSIC SPECIAL MARKETS 80826/TIME LIFE (18.98 CD)	Classic Country: Queens Of Country	61
25	22	22	58	ELVIS PRESLEY ▲ <sup>3</sup>	RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	62	54	43	8	ROBERT EARL KEEN	AUDIUM 8191/KOCH (18.98 CD) [H]	Farm Fresh Onions	24
26	27	27	3	CHRIS CAGLE	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	63	59	59	54	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [H]	I Love It	16
27	29	26	17	TRACE ADKINS	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	64	65	69	94	ALAN JACKSON ▲ <sup>4</sup>	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
28	21	20	5	VARIOUS ARTISTS	CAPITOL 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11	65	64	66	36	RODNEY CARRINGTON	CAPITOL 36579 (18.98 CD)	Nut Sack	14
29	23	21	1	DIERKS BENTLEY	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	66	63	55	8	THE CHIEFTAINS	VICTOR 52897/AAL (18.98 CD)	Further Down The Old Plank Road	28
30	20	18	4	ALABAMA	RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6	67	RE-ENTRY	33	33	VINCE GILL	MCA NASHVILLE 170285/UMGN (12.98/18.98)	Next Big Thing	4
31	30	30	2	GEORGE STRAIT ●	MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	1	68	66	65	35	FAITH HILL ▲ <sup>2</sup>	WARNER BROS. 48001/WARN (12.98/18.98)	Cry	1
32	32	31	17	SARA EVANS	RCA 67074/RLG (12.98/18.98)	Restless	3	69	70	64	8	CLINT BLACK	RCA 52555/RLG (18.98 CD)	Ultimate Clint Black	39
33	31	29	36	ALISON KRAUSS + UNION STATION ▲	ROUNDER 610515 (19.98 CD)	Live	9	70	73	71	22	DOLLY PARTON	RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
34	38	33	26	JO DEE MESSINA	CURB 78790 (18.98 CD)	Greatest Hits	1	71	NEW	1	1	VARIOUS ARTISTS	LOST HIGHWAY 001038/UMGN (18.98 CD)	A Very Special Acoustic Christmas	71
35	36	35	64	DIXIE CHICKS ▲ <sup>6</sup>	MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1	72	68	67	16	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526 (18.98 CD)	The Three Pickers	24
36	34	32	9	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	73	67	58	19	DWIGHT YOAKAM	AUDIUM 8176/KOCH (18.98 CD)	Population: Me	8
37	40	40	15	TRACY BYRD	RCA 67073/RLG (11.98/18.98)	The Truth About Men	5	74	69	68	3	ROBERT EARL KEEN	SUGAR HILL 1090 (16.98 CD)	The Party Never Ends: Songs You Know From The Times You Can't Remember	68
								75	74	63	5	MERLE HAGGARD	HAG 0005/COMPENIA (18.98 CD)	Haggard Like Never Before	40

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △<sup>1</sup> Certification for 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. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	TIM MCGRAW ▲ <sup>3</sup>	CURB 73798 (12.98/18.98)	<b>NUMBER 1</b> Greatest Hits	154	18	18	TOBY KEITH ▲ <sup>2</sup>	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	114
2	1	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	239	11	11	DIXIE CHICKS ◆ <sup>10</sup>	MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly	218
3	3	MARTINA MCBRIDE ▲ <sup>2</sup>	RCA 67012/RLG (12.98/18.98)	Greatest Hits	111	12	12	ALAN JACKSON ▲ <sup>5</sup>	ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	The Greatest Hits Collection	419
4	4	KENNY CHESNEY ▲ <sup>3</sup>	BNA 67976/RLG (12.98/18.98)	Greatest Hits	162	14	14	SOUNDTRACK ▲ <sup>3</sup>	CURB 78703 (11.98/17.98)	Coyote Ugly	169
5	5	SHANIA TWAIN ◆ <sup>19</sup>	MERCURY 326003/UMGN (12.98/18.98)	Come On Over	178	15	15	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	269
6	6	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	178	18	18	ALAN JACKSON ▲ <sup>5</sup>	ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	65
7	16	TOBY KEITH ▲	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	257	19	19	BURL IVES	MCA SPECIAL PRODUCTS 322177/UMG (6.98 CD)	Rudolph The Red-Nosed Reindeer	46
8	8	JOHNNY CASH ▲	LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	146	20	20	JOHN DENVER ▲	MADACY 4750 (5.98/9.98)	The Best Of John Denver	272
9	9	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98)	O Brother, Where Art Thou?	152	21	21	HANK WILLIAMS JR. ▲ <sup>5</sup>	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	483
10	7	PATSY CLINE ▲ <sup>2</sup>	DECCA/MCA NASHVILLE 000012/UMGN (6.98/11.98)	12 Greatest Hits	805	22	22	GARTH BROOKS ◆ <sup>15</sup>	CAPITOL 97424 (11.98/26.98)	Double Live	216
11	13	BROOKS & DUNN ▲ <sup>3</sup>	ARISTA NASHVILLE 16852/RLG (12.98/18.98)	The Greatest Hits Collection	320	23	23	LARRY THE CABLE GUY	ARK 21 810076 (18.98 CD)	Lord, I Apologize	22
12	10	DIXIE CHICKS ◆ <sup>12</sup>	MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [H]	Wide Open Spaces	301	24	24	THE JUDDS ●	CURB 77965 (7.98/11.98)	Number One Hits	158
						25	25	LONESTAR	BNA 67975/RLG (11.98/18.98)	This Christmas Time	18

● 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 the album 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. [H] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



NOVEMBER 15  
2003

# Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	4	<b>NUMBER 1</b> I LOVE THIS BAR J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 001238	1	31	HOT MAMA S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)	Trace Adkins CAPITOL ALBUM CUT	31
2	1	2	WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL ALBUM CUT	1	32	PERFECT S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	32
3	4	5	I MELT M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOK, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET ALBUM CUT	3	33	WATCH THE WIND BLOW BY B. GALLIMORE, T. MCGRAW, D. SMITH (A. OSBORNE, D. ALTMAN)	Tim McGraw CURB ALBUM CUT	33
4	6	6	WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARO)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	4	34	EVERY FRIDAY AFTERNOON C. MORGAN, P. O'DONNELL (N. COTY, J. MELTON)	Craig Morgan BROCKEN BOW ALBUM CUT	33
5	3	1	TOUGH LITTLE BOYS M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)	Gary Allan MCA NASHVILLE 000946	1	35	REMEMBER WHEN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	35
6	5	3	THIS ONE'S FOR THE GIRLS M. MCBRIDE, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO)	Martina McBride RCA ALBUM CUT	3	36	RUN, RUN, RUN S. HENDRICKS (P. HOWELL, H. DAVIS, K. KAYLE)	Ryan Tyler ARISTA NASHVILLE ALBUM CUT	36
7	7	11	COWBOYS LIKE US T. BROWN, G. STRAIT (A. SMITH, B. DIPIERO)	George Strait MCA NASHVILLE 001250	7	37	GOOD LITTLE GIRLS D. HUFF, D. JOHNSON (T. SEAL, S. B. JONES)	Blue County ASYLUM-CURB ALBUM CUT	35
8	10	12	CHICKS DIG IT C. CAGLE, R. WRIGHT (C. CAGLE, C. CHOWE)	Chris Cagle CAPITOL ALBUM CUT	8	38	SWEET SOUTHERN COMFORT C. BLACK (R. CLAWSON, B. CRISLER)	Buddy Jewell COLUMBIA ALBUM CUT	38
9	8	10	WALK A LITTLE STRAIGHTER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY 000972	8	39	COOL TO BE A FOOL B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)	Joe Nichols UNIVERSAL SOUTH 001371	34
10	13	13	HELL YEAH B. CHANCEY (J. STEELE, C. WISEMAN)	Montgomery Gentry COLUMBIA ALBUM CUT	10	40	SPEND MY TIME C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY ALBUM CUT	38
11	9	9	WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL 77963	1	41	HEAVEN HELP ME D. HUFF, WYNNONNA (C. CANNON, J. D. HICKS)	Wynonna ASYLUM-CURB ALBUM CUT	37
12	11	8	IT'S FIVE O'CLOCK SOMEWHERE K. STEGALL (J. BROWN, D. ROLLINS)	Alan Jackson & Jimmy Buffett ARISTA NASHVILLE 54205	1	42	TEXAS PLATES D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	40
13	14	16	WALKING IN MEMPHIS D. HUFF (M. COHN)	Lonestar BNA ALBUM CUT	13	43	YOU'RE IN MY HEAD L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)	Brian McComas LYRIC STREET ALBUM CUT	43
14	15	18	YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL K. BROOKS, R. UNN, M. WRIGHT (B. DIPIERO, B. ALLMAN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	14	44	MY LAST NAME B. BEAVERS (H. ALLEN, D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	44
15	21	28	THERE GOES MY LIFE B. CANNON, K. CHESNEY (W. MOBLEY, N. THRASHER)	Kenny Chesney BNA ALBUM CUT	15	45	I THINK YOU'RE BEAUTIFUL L. MILLER (A. DALLEY, T. MILLER)	Amy Dalley CURB ALBUM CUT	43
16	12	7	REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREN)	Tim McGraw CURB ALBUM CUT	1	46	DAYS OF OUR LIVES M. WRIGHT (J. OTTO, B. TERRY)	James Otto MERCURY 001500	46
17	19	20	HONESTY (WRITE ME A LIST) T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	Rodney Atkins CURB 73149	17	47	AND THE CROWD GOES WILD C. LINDSEY, M. WILLS (J. STEELE, C. WISEMAN)	Mark Wills MERCURY 001152	29
18	16	17	I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (H. CLAWSON, B. CRISLER)	Rushlow LYRIC STREET 164080	16	48	YOUNG MAN'S TOWN V. GILL (V. GILL)	Vince Gill MCA NASHVILLE ALBUM CUT	48
19	17	14	I'M GONNA TAKE THAT MOUNTAIN R. MCENTIRE, B. CANNON, N. WILSON (J. SALLEY, M. PEIRCE)	Reba McEntire MCA NASHVILLE 001404	14	49	A YEAR AT A TIME L. REYNOLDS (J. DEMARCO, L. WILSON)	Kevin Denney LYRIC STREET 164081	49
20	18	22	DRINKIN' BONE B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)	Tracy Byrd RCA ALBUM CUT	18	50	PAINT ME A BIRMINGHAM J. STROUD (B. MODRE, G. DUFFY)	Tracy Lawrence DREAMWORKS ALBUM CUT	50
21	20	21	STREETS OF HEAVEN D. HUFF, J. BALDING (S. AUSTIN, P. OUNGAN, A. KASHA)	Sherrie Austin BROCKEN BOW ALBUM CUT	20	51	THE FIRST CUT IS THE DEEPEST J. SHANKS, G. FUNDIS (C. STEVENS)	Sheryl Crow A&M ALBUM CUT/MERCURY	50
22	22	23	WRINKLES M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	22	52	ON YOUR WAY HOME E. GORDY, JR. (R. SAMDSE, M. BERG)	Patty Loveless EPIC ALBUM CUT/UMGN	52
23	23	24	I WISH B. GALLIMORE, T. MCGRAW (T. L. JAMES, E. HILL)	Jo Dee Messina CURB ALBUM CUT	23	53	HANDPRINTS ON THE WALL K. ROGERS, J. GUESS, J. CHEMAY (N. BLANCHARD, S. PINNES, C. PARISH)	Kenny Rogers DREAMCATCHER ALBUM CUT	53
24	25	26	I WANNA DO IT ALL B. GALLIMORE (T. NICHOLS, R. GILES, G. GODARD)	Terri Clark MERCURY ALBUM CUT	24	54	I NEED A VACATION E. GORDY, JR., J. NIEBANK (R. L. HOWARD, L. SATCHER)	Rebecca Lynn Howard MCA NASHVILLE ALBUM CUT	54
25	26	30	LITTLE MOMENTS F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	25	55	I'M IN LOVE WITH YOU B. DEAN, L. WHITE (B. DEAN, C. CANNON)	Billy Dean VIEW 2 ALBUM CUT/H&E	53
26	27	31	SHE'S NOT JUST A PRETTY FACE R. J. LANGE (R. J. LANGE, S. TWAIN)	Shania Twain MERCURY ALBUM CUT	26	56	SELL A LOT OF BEER T. MCGRAW, B. GALLIMORE (B. ANDERSON, B. WARREN, B. WARREN)	The Warren Brothers BNA ALBUM CUT	51
27	24	25	PLAYBOYS OF THE SOUTHWESTERN WORLD B. BHADDOCK (N. COTY, R. VAN WARMEER)	Blake Shelton WARNER BROS. 16538/WVRN	24	57	TENNESSEE RIVER RUN F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	Darryl Worley DREAMWORKS ALBUM CUT	31
28	28	27	I CAN'T TAKE YOU ANYWHERE J. STROUD, T. KEITH (S. EMERICK, T. KEITH)	Scotty Emerick With Toby Keith DREAMWORKS 001581	27	58	NEW 1 THAT'S A WOMAN C. LINDSEY, M. WILLS (S. D. JONES, R. RUTHERFORD)	Mark Wills MERCURY ALBUM CUT	58
29	29	25	LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE 000976	29	59	RE-ENTRY 2 DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) R. LANDIS (B. LAWSON, J. MATTHEWS, R. DEAN)	Lorrie Morgan QUARTERBACK ALBUM CUT/MAGE	59
30	30	13	I LOVE YOU THIS MUCH C. LINDSEY, J. STROUD (J. WAYNE, C. DUBOIS, D. SAMPSON)	Jimmy Wayne DREAMWORKS 001239	30	60	NEW 1 NO REGRETS YET D. HUFF (S. ISAACS, D. BRDWN)	Sonya Isaacs LYRIC STREET 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. 128 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip 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.

## NOVEMBER 15 2003 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	52	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live
2	2	64	NICKEL CREEK	SUGAR HILL 3941	This Side
3	5	2	VARIOUS ARTISTS	LOST HIGHWAY #01038/UMGN	A Very Special Acoustic Christmas
4	3	16	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers
5	4	8	JUNE CARTER CASH	DUALTONE #1142	Wildwood Flower
6	9	12	THE DEL MCCOURY BAND	MCCOURY MUSIC 0001/SUGAR HILL [M]	It's Just The Night
7	6	18	VARIOUS ARTISTS	SIMCMG 18940/TIME LIFE	Heaven Bound: The Best Of Bluegrass Gospel
8	7	49	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
9	8	47	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
10	10	43	RHONDA VINCENT	ROUNDER 61097 [M]	One Step Ahead
11	11	39	RICKY SKAGGS & KENTUCKY T-HUNDER	SKAGGS FAMILY/LYRIC STREET 90100/HOLLYWOOD [M]	Live At The Charleston Music Hall
12	12	119	VARIOUS ARTISTS	CMH 8705	Pickin' On Toby Keith: Red, White And Bluegrass
13	13	73	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
14	14	119	TIM O'BRIEN	HOWDY SKIES 3978/SUGAR HILL	Traveler
15	15	119	THE APPALACHIAN PICKERS	K-TEL 3063	Old Timey Gospel

## NOVEMBER 15 2003 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	11	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	3	2	I CAN'T TAKE YOU ANYWHERE	DREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
3	2	11	LONG BLACK TRAIN	MCA NASHVILLE 000976/UMGN	Josh Turner
4	—	1	DAYS OF OUR LIVES	MERCURY 001500/UMGN	James Otto
5	4	11	WALK A LITTLE STRAIGHTER	MERCURY 000972/UMGN	Billy Currington
6	5	11	CAN YOU HEAR ME WHEN I TALK TO YOU?	LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
7	6	11	HONESTY (WRITE ME A LIST)	CURB 73149	Rodney Atkins
8	8	11	HELP POUR OUT THE RAIN (LACEY'S SONG)	COLUMBIA 79885/SONY MUSIC	Buddy Jewell
9	7	11	STAY GONE	DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
10	10	11	BROKENHEARTSVILLE	UNIVERSAL SOUTH 000782	Joe Nichols

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.



# Billboard SPECIALS

## THE OSBOURNES



Billboard turns the spotlight on Ozzy Osbourne, prince of darkness, as he celebrates 35 years of success. We trace Ozzy's career from the days of Black Sabbath to his solo career, take a look at the Osbourne family including manager/wife/mother Sharon, and report on the success of Ozzfest.

issue date: december 20 • ad close: november 25

Pat Jennings 646.654.4614 • pjennings@billboard.com

## YEAR IN MUSIC & TOURING



Featuring year-end charts in every genre and expanded coverage of the year's most notable artist successes and business developments, Billboard's 2003 Year in Music & Touring issue is a must-have reference tool and collectors issue. Available on newsstands for two weeks!

issue date: december 27 • ad close: december 2

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## YEAR IN VIDEO & GAMES



An in-depth look at the video and video game market, trends and top stories of 2003 - get this and more, including a recap of top titles and companies of the year in Billboard's January 10th issue spotlighting the Year in Video & Games. Don't miss your opportunity to advertise in this special issue!

issue date: january 10 • ad close: december 15

Michelle Wright 323.525.2302 • mwright@billboard.com

## UPCOMING SPECIALS

TOURING SPOTLIGHT issue date: January 10 • ad close: December 15

PLATINUM STARS #1 issue date: January 17 • ad close: December 22

MIDEM I issue date: January 24 • ad close: December 29

MIDEM II issue date: January 31 • ad close: January 5

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# Music

## Tedd T., Word Bow Imprint

Award-winning producer **Tedd T.** has signed a deal with Word Label Group to launch a new imprint. The Minneapolis native will sign and develop talent as well as assist in marketing releases for the as-yet-unnamed label. Word Label Group is a division of Word Entertainment, a Warner Bros./Curb company.

T., born **Tedd Tjornhom**, is noted for producing **Stacie Orrico**, **Rebecca St. James**, **Jump5** and **Avalon**. Early in his career he worked with musician/entrepreneur **Dez Dickerson**, a former member of **Prince's** band.

As an arranger, programmer, musician and songwriter, he has worked with a variety of acts, among them **ZOEgirl**, **Prince**, **Jewel**, **SheDaisy** and **the Newsboys**.

The producer's new venture was born after discussions with Word Label Group president **Barry Landis**.

"Barry wanted to develop some new talent to supplement the Word roster," says T., who is looking forward

**Higher Ground**  
By Deborah Evans Price  
dprice@billboard.com



to running his own label. "It's an extension of what I have done as a producer. I'll bring talent in and help the artists grow their visions and figure out what it is they are called to do."

Thus far, T. has signed four new acts to the label: 13-year-old singer/songwriter **Natalie Warner**, rock/hip-hop artist **Maximilian Williams**, neo-soul singer **Antonio Neal** and **Math**, a rock group founded by former **Earthsuit** member **Paul Meany**. Tedd describes **Math**, which will be the label's debut release next spring, as a cross between **Sting** and **Linkin Park**.

One of T.'s goals is



to attract mainstream music consumers in addition to Christian audiences. Warner Bros. will have first option to take artists on his roster to the general market. If Warner opts not to take on an act, T. will be able to place it elsewhere. "Because the artists are signed directly to me, there's a lot more flexibility," T. says.

Under the deal, T. will also be able to continue working with other artists, such as EMI Christian Music Group acts **Sanctus Real**, **St. James** and **Orrico**, who he says will co-produce some tracks for **Williams** and **Warner**. T. says **Orrico** "has some fantastic production ideas."

**MARANATHA ON THE BLOCK:** The Corinthian Group (TCG), which owns **Maranatha Music**, is up for sale. **Maranatha** copyrights are among the most-performed works in churches all over the world. In addition to **Maranatha**, TCG co-owns **Calvary Music** rights. Based in **San Clemente, Calif.**, with an additional office in **Nashville**, TCG's operations include a recording studio. **Maranatha** is the last of the large, long-established Christian independents, and it should be interesting to see which big fish snaps it up.

## New Norful EP Shoots To No. 1

It's not often that an artist lands two records in the top five on the gospel charts. But it is not surprising that **Smokie Norful** is that artist. After 18 months and upwards of 260,000 unit sales, the EMI Gospel artist's Stellar Award-winning debut CD, "I Need You Now," remains a top five hit, and **Norful** is an increasingly popular draw at key events across the country.

Joining that title on the Top Gospel Albums chart is "Smokie Norful—Limited Edition," which EMI released Oct. 21. The EP debuted at No. 1 last week.

It features six pre-debut tracks (including a 2000 entry that **Norful** performed with the **Thompson Community Singers** and a Christmas track, "O Holy Night," recorded for **T.D. Jakes'** "Follow the Star" set), plus an enhanced video of "I Need You Now."

The CD scanned 14,000 copies its first week out. That, EMI Gospel VP/GM **Larry**

**In The Spirit**  
By Lisa Collins  
eye4gospel@aol.com



**Blackwell** is quick to point out, is well in advance of its Nov. 18 release to the Christian Booksellers Assn. marketplace, which he believes will provide yet another sales spike.

Additionally, **Blackwell** says there is support for **Norful** at urban AC stations.

"We're going after urban now. That's one of the reasons we decided to release this limited edition," he adds.

Despite **Norful's** saturation in the gospel marketplace, **Blackwell** feels there is room for growth.

"My goal with

this urban radio push is to have **Smokie** be No. 1 and No. 2 on the gospel charts in the fourth quarter."

But even with **Norful's** momentum, **Blackwell** is likely to draw some stiff competition. Most believe it will come from **Karen Clark-Sheard**, whose sophomore release "The Heavens Are Telling" was in stores Nov. 4.

Then there is the sophomore release from **Natalie Wilson** and her 19-voice **SOP Choral**, "The Good Life" (Gospo Centric), and the latest from **Dottie Peoples**, "The Water I Give" (AIR Records).

Of her record, **Wilson** says, "People are going to hear things on 'The Good Life' that will be very familiar and in the street, edgy groove they expect. But our vocals are tighter, and there are more midtempo songs and ballads. We've moved to a deeper level of praise and worship."

**Peoples'** new album (in stores Nov. 11) marks a departure of sorts from her traditional base. Not only does the release have a slightly more urban feel, but the CD will also mark the label's first overture into the contemporary Christian marketplace.





## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



**NEW MEDIA:** Carolynne Schloeder is promoted to president of Faith West in San Francisco. She was executive VP.

Andy Volanakis is named senior VP of business development for Zingy in New York. He was GM of mobile entertainment products for Sprint's wireless division.

### RECORD COMPANIES:

Peter Edge is promoted to executive VP of A&R for J Records in New York. He was senior VP of A&R.



Chris Park is named VP of finance for RCA Music Group in New York. She was VP of finance for BMG North America.



Gerard Babitts is named VP of A&R for Razor & Tie in New York. He was VP of international A&R and artist development for Columbia Records.



**HOME VIDEO:** Jeff Baker is promoted to senior VP of U.S. sales for Warner Home Video in Burbank, Calif. He was VP of non-theatrical franchise marketing.



**PUBLISHING:** Doug James is promoted to VP of the film soundtrack division of EMI Music Publishing in Los Angeles. He was manager of the film soundtrack division.

### DIRECT MARKETING:

Patrick Milligan is promoted to VP of A&R for Warner Strategic Marketing in Burbank, Calif. He was senior director of A&R.



Kieve Huffman is promoted to VP of digital marketing and licensing for BMG Strategic Marketing Group in New York. He was senior director of digital marketing and licensing.

**VIDEOGAMES:** Eric Doctorow is named COO of THQ in Calabasas Hills, Calif. He was president of Paramount Home Entertainment.

**BROADCASTING:** Jon Krongard is promoted to VP of sales for American Urban Radio Networks (AURN) in New York. He was director of Midwest sales and marketing.

AURN also names Mary Ware as regional director of marketing and new-business development in Chicago. She was VP/director of Katz Urban Dimensions.



## Makin' Woody Proud

The Huntington's Disease Society of America honored John Mellencamp at its seventh annual Guthrie Awards dinner. A longtime Guthrie fan whose music sometimes carries similar political themes, Mellencamp received the Woody Guthrie Award for his embodiment of the folk hero's ideals. Mellencamp, center, is pictured at New York's Waldorf Astoria Hotel with Guthrie's granddaughter Anna, left, and Guthrie's daughter, Nora. Guthrie's widow, Marjorie, founded the society shortly after his death from Huntington's disease in 1967.

## Pitching In

Gavin DeGraw, Sharon Osbourne, Seal and Michael McDonald (pictured, from left) united at the Kodak Theatre in Los Angeles for the Bogart Tour for a Cure, an annual concert and awards show that benefits the Bogart Pediatric Cancer Research Program. During the awards portion of the evening, Queen Latifah, Anschutz Entertainment Group president/CEO Tim Lieweke and Blue Note Records' Bruce Lundvall were each presented with the Neil Bogart Memorial Fund's 2003 Children's Choice Award.



Hey, kids! Need a new angst-ridden pop/rock songstress to admire? Well, look no further than Fefe Dobson. Recently signed to Island Records by Island Def Jam CEO Lyor Cohen and executive VP of A&R Jeff Fenster, 18-year-old Dobson is the latest singer/songwriter to make her way down from the Great North—Toronto, to be specific. Due Dec. 9, Dobson's self-titled debut is a mixture of punk, pop and rock that shows real emotion and immense potential. Lead single "Take Me Away" is a prime example. The single is currently No. 10 on the *Billboard* Hot 100 Singles Sales chart. Other choice cuts include "Bye Bye Boyfriend," "Stupid Little Love Song" and "Unforgiven." RASHAUN HALL



## Toasting Ten Years

A group of managers, executives and individuals representing music trade associations, performance-rights organizations and music publishers from various countries came together to celebrate the 10th anniversary of the Music Managers Forum. Pictured at the event, held at the United Nations building in New York, is *Billboard* president/publisher John Kilcullen, MMF founder and president Barry Bergman and Recording Industry Assn. of America president Cary Sherman. The Music Managers Forum honored MMF founder Barry Bergman for 10 years of service to artists' rights.



## Igniting Controversy

The Rolling Stones celebrated the launch of their "Four Flicks" DVD at a New York Best Buy store. As previously reported, the band's decision to sell the four-DVD set (due Nov. 11) exclusively through the chain has resulted in several U.S. and Canadian retailers pulling most of the band's back catalog. Pictured at the launch party are Keith Richards, Ronnie Wood, Mick Jagger and Charlie Watts. (Photo: Kevin Mazur/WireImage.com)



## Clint Dives Into Scoring For 'Mystic River'

BY JIM BESSMAN

NEW YORK—Clint Eastwood regularly has a hand in composing or assembling his movie soundtracks. And he was recently recognized for his efforts by the Henry Mancini Institute.

But his highly praised new film, the intense crime drama "Mystic River," is the first to feature the one-time jazz-club pianist's own entire score—save for a pair of jazz instrumentals by his jazz bassist son Kyle Eastwood and Michael Stevens that was used as source music in a bar scene.

"I've written themes for pictures before," says Eastwood, singling out "Big Fran's Baby" from 1993's "A Perfect World" country-music soundtrack, "Doe Eyes" from his Johnny Hartman-heavy 1995 romance "Bridges of Madison County" and especially "Claudia's Theme" from his 1992 masterpiece "Unforgiven"—which he wrote on his way to the location.

"I've just fooled around and let Lennie Niehaus save my bacon and be the hero," he continues, referring to his longtime musical collaborator. "But on this one, I wrote it and then played it into a friend's computer, and

he mocked up some synthesized instruments. After the film was done, Lennie arranged and conducted it for the Boston Symphony Orchestra."

Eastwood says he never originally intends to write music for his films. "It just comes to you along the way," he explains.

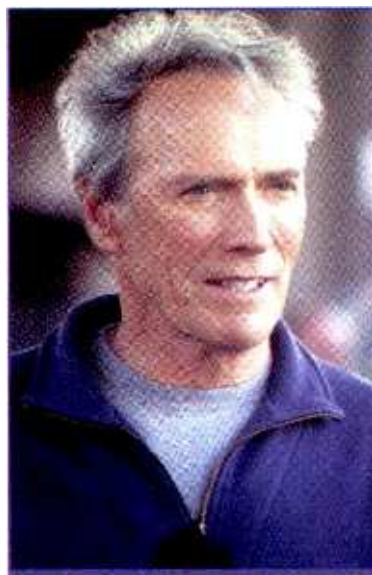
On determining what would work for the new film, Eastwood says, "I didn't want a jazzy thing because I didn't see it as that kind of movie, but went with the three guys who were haunted by their past and the problems they were having in the present, and built a sort of triad on the piano, and just worked it out from there."

The director/composer says he draws upon a lifetime's worth of film music influences "dating back to Franz Waxman, Max Steiner, Miklos Rozsa—all those people you grow up with—and then guys I worked with like Lennie and Jerry Fielding ["The Gauntlet"] and Lalo Schifrin ["Dirty Harry"], and then Hank Mancini, who was not only a great composer but a great songwriter."

The late Mancini was also a great friend of Eastwood's.

"We knew each other back in the

'50s, when I was a contract player at Universal and he was a young guy in the music department," Eastwood recalls, noting that the two future leg-



EASTWOOD: PLAYED PIANO IN JAZZ CLUBS

ends were then of low company ranking. "We'd see each other now and then and commiserate, and we used to laugh about how we both used to

play 'Honky Tonk Train Blues' at assemblies in school. I always liked following his career."

Receiving the Henry Mancini Institute's fourth annual Hank Award for distinguished service to American Music, then, was especially meaningful for Eastwood.

Previous honoree Quincy Jones presented the award at the Institute's 2003 Mancini Musicale in August at UCLA's Royce Hall. The gala featured a performance by Diana Krall, who sang "Why Should I Care?" on the soundtrack for Eastwood's 1996 thriller, "True Crime."

"Lennie got together with James Carter and had some great sax battles, and the audience loved it," adds Eastwood, who was previously honored with the star-studded 1997 concert event "Eastwood After Hours: Live at Carnegie Hall."

Eastwood returned to his own jazz-piano roots by taking a keyboard turn that night. More recently, of course, he lensed the "Piano Blues" episode of Martin Scorsese's "The Blues" PBS series.

"It's all sort of related," the actor says of the acclaimed 1988 Charlie

Parker biopic "Bird," tying together the jazz and blues genres. "Charlie Parker and Thelonious Monk played a lot of blues numbers, so I don't draw too much distinction between the two—though jazz is maybe a little more intricate."

"Piano Blues" was understandably slanted more toward the jazz side of the blues, showcasing performances from the likes of Monk, Duke Ellington, Count Basie and Art Tatum but also including Fats Domino and Chicago blues legend Otis Spann.

"I'd seen a lot of archival footage, so I knew what we were looking for," says Eastwood, who was given complete freedom in subject and content—and produced new performances from pianists including Ray Charles, Dave Brubeck and Jay McShann.

"I figured the other [blues] bases were being covered," Eastwood says, "and these were all people who had something interesting to say about the blues."

Eastwood publishes through Cibie Music/Warner Olive Music (ASCAP). The "Mystic River" soundtrack is a Malpas/Warner Bros. release.

## Young Composer Writes New Music For Old Film

The grand-prize winner of Turner Classic Movies' 2003 Young Film Composers Competition, **Linda Martinez**, has written a musical score for the 1925 silent film "The Rag Man," with mentoring from renowned composer **Elmer Bernstein**.

"It's turned out to be the most important writing opportunity and learning experience in my career thus far," the University of Southern California graduate says.

Martinez has performed with such well-known acts as **Sugar Ray** and **Destiny's Child** and currently assists Emmy Award-winning composer **Laura Karpman**.

"Now that I've completed the score, I have a heightened respect for Laura and other successful film composers who do this for a living," she says. "It's a tough job at times, but the music-making makes every second of it more than worthwhile."

Martinez's prize-winning entry was a minute-long score for a Spanish bar scene from the 1922 classic "Blood and Sand." Now her score will be professionally recorded at Todd-AO's scoring facility. Todd-AO's Oscar-winning sound designer, **Todd Bender**, was one of the contest's judges.

"The Young Film Composers Competition offers a unique opportunity for composers who are in-



MARTINEZ: WROTE MUSIC FOR 'THE RAG MAN'

terested in writing instrumental music for film and television to compete for the opportunity to score a restored classic silent film with an orchestra and to have their music judged by a blue-ribbon panel of Hollywood film composers," TCM executive VP/GM **Tom Karsch** says.

"It also gives the viewers a chance to watch a rarely seen silent film," he adds, "which keeps these films alive and commercially viable."

The Martinez-scored "The Rag Man" will premiere Jan. 8, 2004, on TCM. The **Edward F. Cline**-directed film stars child actor **Jackie Coogan**, playing an orphan who becomes a successful rag dealer on



KARSCH: 'UNIQUE OPPORTUNITY'

New York's Lower East Side, then a wealthy antiques dealer.

**DVD NOTES:** MGM Home Entertainment is releasing **Robert Duvall's** tango-based thriller, "Assassination Tango," Dec. 9. Of special note is the soundtrack involvement of BMI VP of writer-publisher relations **Charlie Feldman**.

Feldman helped pick the music in the film and compile the RCA Victor soundtrack album, which he also produced with actor/director Duvall and RCA Victor A&R VP **Larry Hamby**.

"There's a lot of music in the film, and we had to listen to and select all of it, then sequence it for the album," says Feldman, who

was also charged with securing rights to the music.

Additionally, he worked closely with Duvall and co-star **Luciana Pedraza** "in positioning the music for scoring that ["Il Postino" Oscar-winning composer] **Luis Bacalov** wrote."

Feldman was not a tango connoisseur when he came to the project.

"I bought 20 or 30 tango albums from an online Argentina music source and studied the colorful history of the sensuous dance form—which blossomed in ports where sailors came in to dance with ladies of the evening," he says.

Feldman's relationship with Duvall goes back 20 years to "Tender Mercies." Duvall won the best actor Academy Award for his portrayal of a down-and-out country singer/songwriter. Feldman had a hand in producing the soundtrack album and finding a label home for it.

Another noteworthy DVD is "Elaine Stritch at Liberty," which Image Entertainment released

last month. The disc is a video transcript of Stritch's 2002 Tony Award-winning one-woman show, in which the spry septuagenarian recounted her legendary Broadway career while performing signature songs from the likes of **Rodgers & Hart**, **Noel Coward** and **Stephen Sondheim**.

Words & Music

By Jim Bessman  
jbessman@billboard.com



Lastly, Artisan Home Entertainment has just released "Amandla! A Revolution in Four-Part Harmony." The extraordinary documentary highlighted the central role of "freedom music" in South Africa's bitter struggle against apartheid.

"There's something about this music—in structure, pace, harmony—that you can't stand on the stoop while a march goes by," the country's great jazz trumpeter **Hugh Masekela** said in the March 15 installment of this column. "You're drawn in."



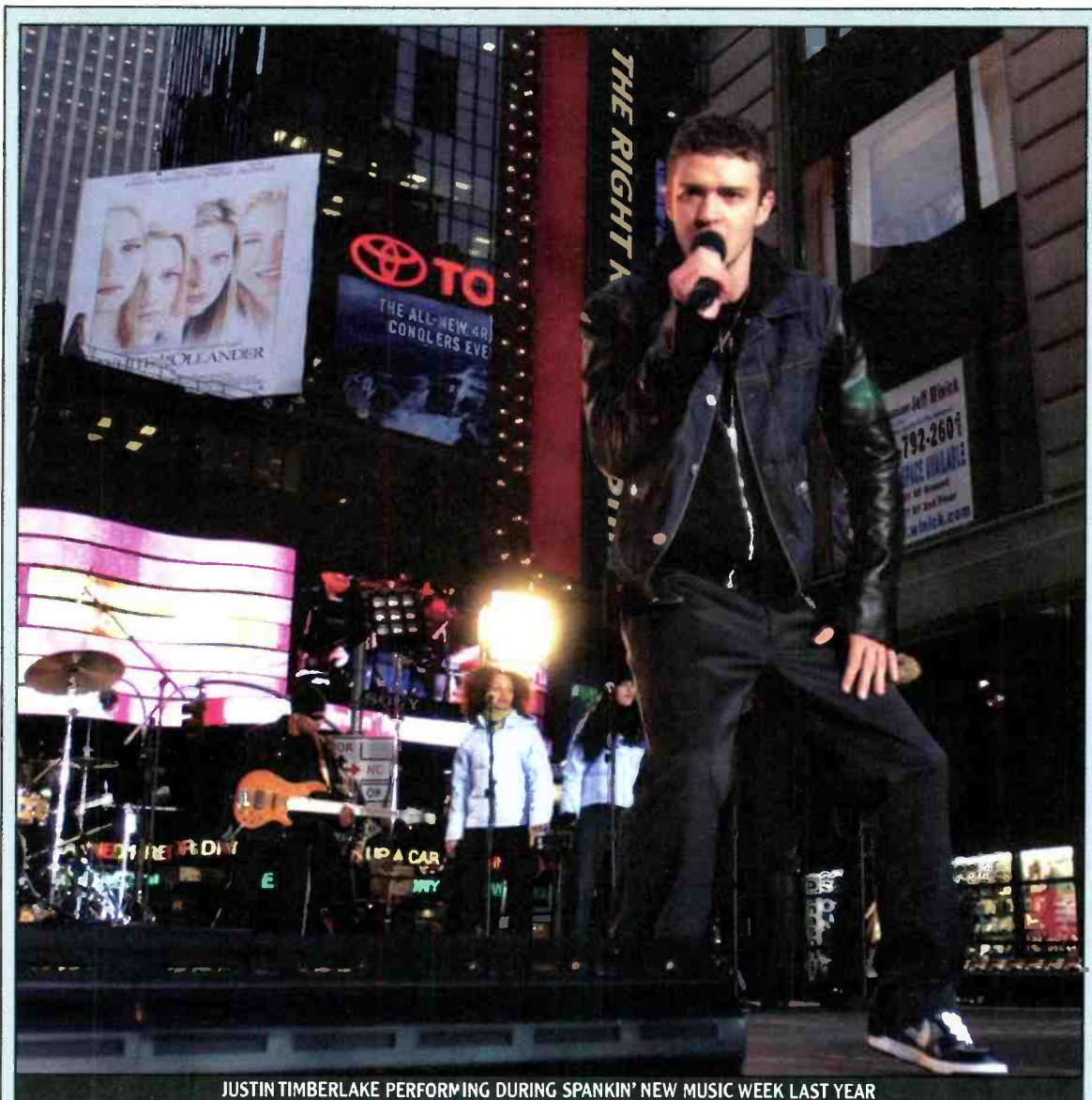
Missi Callazzo's MRI will handle certain Fat Possum titles



Bruce Springsteen returns to support Light of Day charity



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JUSTIN TIMBERLAKE PERFORMING DURING SPANKIN' NEW MUSIC WEEK LAST YEAR

## MTV Springs Leak Week

BY BRIAN GARRITY

NEW YORK—Spankin' New Music Week, MTV's annual weeklong hypefest to promote the music industry's biggest fourth-quarter releases, comes with a new Internet spin this year.

In addition to the usual on-air programming blitz filled with artist appearances and live performances—running Nov. 8-15—the network will offer viewers the opportunity to hear new albums by Britney Spears and others in their entirety online at [mtv.com](http://mtv.com) before they hit stores.

MTV is making the music available as part of its online album preview feature, the Leak.

Beginning Nov. 10, new albums from Spears, Blink-182, Enrique Iglesias, Pink and G-Unit will be previewed on [mtv.com](http://mtv.com) as part of the network's inaugural Leak Week. A new album will be available for free streaming in its entirety Monday through Friday of Spankin' New Music Week.



CALDERONE: HELPING SUPPORT THE INDUSTRY

Each artist will also perform live that week on "TRL," the network's flagship program.

### BUILDING EXCITEMENT

For MTV, which has been offering viewers exclusive online album previews through the Leak since May, the new feature of Spankin' New Music Week is a sign of its increasing role in MTV's joint on-air/online strategy of helping artists and labels launch new albums.

Leak promotions are being tied into larger campaigns between the network and the labels to generate buzz for new records ahead of and immediately following their release.

"Our audience has really been gravitating toward [Leak programming] over the past few months, so we felt it was important to include an element of that to Spankin' New Music Week this year," says Tom Calderone, executive VP of music and talent programming for MTV/MTV2.

MTV has done almost 20 Leak promotions at this point. (Continued on page 61)

## Marilyn Manson Gets Into The Videogame Game

BY STEVE TRAIMAN

A track from Marilyn Manson's recent album "The Golden Age of Grotesque" will be featured on the new "Spawn Armageddon" videogame, *Billboard* has exclusively learned.

The song is called "Use Your Fist, Not Your Mouth." The game, which arrives Nov. 26, will be available on the three next-generation platforms from Namco Hometek.

"If any artist epitomizes my anti-hero Spawn, it's Marilyn Manson," says Todd McFarlane, creator of the noir comic character and head of McFarlane Enterprises.

The choice of Manson was "a natural marriage of artist, lyric and content," Namco product manager Jim Atkiss says.

Nothing/Interscope's Manson, previously on Epic, contributed "Long Hard Road out of Hell" with the Sneaker Pimps to the 1997

"Spawn: The Movie" soundtrack. The album was certified platinum in the U.S. and Canada and gold in Australia, New Zealand and Singapore, McFarlane says.

Game producer Glen Cureton was seeking an artist that movie audiences and music fans would recognize.

"We're able to bridge three groups, including game players who also are into Manson's music," Cureton says.

Namco is using one minute of the song spliced with game play and the intro to the game in a demo trailer that is being offered for kiosk and monitor play in such chains as GameStop and FYE. It became available online as a streaming video earlier this month.

The group's product manager, Matt Larsen, sees the union as a great opportunity for Nothing/Interscope to continue promoting the album that entered *The Billboard* 200 chart May 31 at No. 1.

After selling more than 118,000 copies the first week, it has not sold as well as expected, with SoundScan reporting 374,000 units

through the week ended Oct. 26.

Namco is working with the label through an independent agent to cross-market the game and "The Golden Age of Grotesque."

Among possibilities are radio airplay for the game track, with game demo giveaways or other special offers, especially in cities where Manson has been or will be on tour.

When Manson co-headlined New Orleans' Voodoo Experience weekend Oct. 31-Nov. 2, Namco debuted the video in the PlayStation 2 co-sponsored

GameRiot tent and previewed the game on PS2 demo kiosks.

Manson is the most prominent artist licensing for Namco. "We've used [lesser-known] artists," Atkiss notes. "with TRUSTCompany [Geffen] licensed for a track for our upcoming 'Breakdown' exclusively on Xbox sometime in 2004."

Theatrical composer Kevin Manthey created an original score for "Dead to Rights," which came out August 2002 on Xbox and then later on PS2 and GameCube.

"Having licensed music in the game is a good synergy between two pieces of pop culture," Cureton says. "There will always be a possibility for more [licensed music], and some things are in the works right now."

Indeed, Interscope may seek other game deals for its artists, new-media co-marketing head Courtney Holt says.

Nothing co-owner Trent Reznor of Nine Inch Nails sees only positive returns from the Manson track on the game, as he and Manson are very "game on games."

He contributed to the original Id Software "Quake" PC hit and is doing an original score for the publisher's eagerly anticipated "Doom III."

"I agreed to do something like [game music] mainly because it's a hobby of mine," Reznor says. "I appreciate the technology, and it's fun to work outside Nine Inch Nails once in a while."

EXCLUSIVE



MANSON: 'NATURAL CHOICE' FOR MUSIC

PHOTO: KEVIN MAZUR/WIREIMAGE.COM



# For Sony Games Arm, It's PS2, I Love You

BY STEVE TRAIMAN

Game play, music and video are converging at Sony Computer Entertainment America (SCEA), with its PlayStation 2 continuing to lead the way to bottom-line profits for parent Sony Corp.

Since its March 2000 launch, Sony has sold more than 60 million PS2 units worldwide. Nearly 27 million were sales in North America, hitting that mark 13 months faster than its predecessor, PlayStation.

Globally, the firm has sold an astounding 400 million units of 2,000-plus PS2 game titles, adjusting production and shipments by monitoring regional demand, including adding replication lines at its Terre Haute, Ind., Sony Disc Manufacturing plant.

A growing number of Sony's own games and third-party titles feature original music from established and developing artists and licensed tracks from many music genres.

SCEA has also made music tour sponsorships a primary marketing tool since its partnership with the first Vans Warped tour.

"Music has a key role in all our planning," SCEA president Kaz Hirai says. "Just like with our rapidly expanding online play, consumers have the same variety of options for music: free sampling, pay per download or a monthly subscription fee."

Executive VP Andrew House expects to see more soundtracks with games as

a wider trend with PS2, citing compatibility for CD and DVD playback.

"More developing and established artists are being signed to compose original songs for our games, and we're licensing more tracks from multiple genres or titles," he adds.

Indeed, at the recent Gamers Day preview in Las Vegas, executive VP Jack Tretton noted, "More than half of our [PS2] gamers use their console for CDs, and over 40% play DVD music videos and movies."

Music is an integral part of the PS2 experience, SCEA promotions senior manager Donna Armentour observes. She credits music director Chuck Doud with the success of the original PS2 titles "Frequency" and "Frequency 2," which featured multiple-artist soundtracks.

## MUSIC GETS GAME

At the E3 games expo in Los Angeles in May, Doud previewed "Amplitude," which ships this month. It contains music from 25 acts, including P.O.D., Weezer, David Bowie, Run-D.M.C., Pink, Blink-182 and Herbie Hancock.

"It's all about the music, and it was an exciting game to work on with all the different genres," Doud says. "We created a custom trailer, and whenever we get a chance, [we] will encourage each label to piggyback their artist's CD release with the new game."

For "Amplitude," some labels opened up fan links to their artists'

Web sites, with an e-mail blast to reach out to the online community and build awareness for the game.

With P.O.D., the first 1 million copies of the band's latest Atlantic album, "Payable on Death," included an exclusive bonus PS2 DVD with a custom videogame track featuring a new, non-album track, "Space."

In addition, "NBA ShootOut 2004" is the first game from SCEA's 989 Sports division to feature a major 15-song soundtrack, with Tommy Boy's Afrika Bambaataa contributing three original and two licensed tracks.

"This is our breakthrough year for licensed music [at 989 Sports]," execu-

tive producer CJ Connery says.

To add visual appeal, the music title and artist scroll across the top of the TV screen; a player can access the track from the PS2 controller "start" button.

On the third-party side, Konami's "DDRMax2 Dance Dance Revolution" features chart-topping songs by such acts as Kylie Minogue, the Crystal Method, K.C. & the Sunshine Band and Dirty Vegas. It has more than 65 songs and 100 minutes of dance music.

For the "American Idol" game from Codemasters, Toby Heap at U.K. headquarters handled all clearances for the final song list of 43 tracks from 33 acts. They range from the Beatles' "Twist

and Shout" and Otis Redding's "Sitting on the Dock of the Bay" to Madonna's "Like a Virgin" and Britney Spears' "Oops... I Did It Again."

Eidos' "Lara Croft Tomb Raider: Angel of Darkness" features a full soundtrack by the London Symphony Orchestra, with a 40-minute highlights CD offered as a pre-sale retail bonus.

SCEA is in a pitched battle this holiday season, despite getting the jump with PS2 on Microsoft's Xbox and Nintendo's GameCube by more than a year in the U.S.

The company also has a significant lead with its installed base of people who own a console, coupled with the annual attach rate of title sales per console (the number of titles the PS2 owners buy each year).

SCEA will use its year-long tour sponsorships and mobile retail visits to build excitement through the fourth quarter, which accounts for 40% to 50% of total industry software sales.

This summer's ninth Vans Warped trek was among seven events that exposed more than 1 million music and game fans to PS2, SCEA promotions director Sharon Shapiro says.

This is the heaviest year of activity on the road to date, spanning rock, hip-hop, heavy metal, alternative and electronica.

Events for 2003 kicked off with the 24-stop PS2 Dual Play spring tour, produced and promoted by House of Blues and Spundae. It ran from March to June.



Brett Scallions, left, and Carl Bell of Fuel play PlayStation 2 games on a tour bus.

## Epitaph Restructuring Results In Staff Cuts

Epitaph Records in Los Angeles, one of the most consistently successful indie rock labels of the past decade, has laid off seven of its 42 employees, or about 17% of its staff.

The cuts, which were made in mid-October, were to eliminate staff redundancies. They were not tied to a downturn in Epitaph's business, according to label president **Andy Kaulkin**.

"We're cutting back our overhead and trying to restructure," Kaulkin explains. "We can't be the same business we've been."

He adds, "We're doing well." Epitaph has had an upbeat year, with releases by **Atmosphere**, **Joe Strummer & the Mescaleros** and **Grandpaboy** (aka **Paul Westerberg**) seeing solid sales.

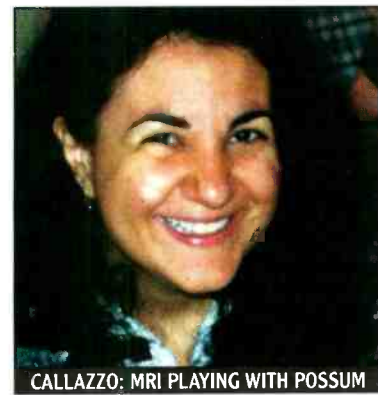
At least one staff casualty was a result of recent events in the business. Epitaph cut loose an L.A.-based national sales rep after Albany, N.Y.-based Trans World Entertainment acquired the assets of bankrupt Warehouse Entertainment, the rep's major account.

Kaulkin views the current downsizing as minor compared with what

he calls a "massive layoff" of 20 employees in 1997, shortly after he came on board as president. At that point, Epitaph's staff had ballooned in the wake of major hits from **the Offspring** and **Rancid**.

"Back then, we were actually in trouble," Kaulkin says. "This is [the result of] looking at the world around us. [We] need to be smart."

**POSSUM ON THE ROAD:** In an unrelated development, Ryko-distributed, New York-based label group MRI will handle certain releases by Fat Possum Records, the Oxford, Miss.-based



CALLAZZO: MRI PLAYING WITH POSSUM

blues label distributed by Epitaph.

Effective immediately, MRI will distribute Fat Possum's book/two-CD package "Darker Blues." In first-quarter 2004, the company will pick up

the **Furry Lewis** collection "Good Morning Judge" and "Life Doesn't Rhyme," a new collection by **20 Miles**, the side project featuring **Jon Spencer Blues Explosion** guitarist **Judah Bauer**.

The albums have been distributed on a limited basis by Revolver in San Francisco. (Koch distributes Epitaph.)

"I guess Epitaph wants things that will sell 20,000 or 30,000," MRI president **Missi Callazzo** says. "Fat Possum has gotten a release to put these out through somebody else."

MRI handles distribution functions through Rykodisc for a combine of indie labels, several of them artist-operated. The company's distributed imprints include the in-house Megaforce label, Burnside, Memphis international, Messenger, Projekt,

Superfecta and Mighty Sound.

Callazzo says it's possible that other Fat Possum titles could move through MRI on "a piecemeal-type of clearance from Epitaph."

**The Indies**  
By Chris Morris  
cmorris@billboard.com



Epitaph has distributed Fat Possum—home of **R.L. Burnside** and **T Model Ford**—since 1997, after **Matthew Johnson**, the blues label's co-founder and owner, rancorously parted company with Capricorn Records. Kaulkin was instrumental in bringing Fat Possum to Epitaph, which until that point had specialized in punk rock.

Asked about Fat Possum's future at Epitaph, **Kaulkin** declines to elabo-

rate. But he says, "I want things to be good for them, as long as it's good for us. [Maybe] nothing will change. We're having conversations on different scenarios moving forward."

**MORE RYKO PICKUPS:** New York-based rock label Magna Carta Records has moved to Ryko Distribution, effective Nov. 3. Alternative Distribution Alliance had handled the company.

The first release under the deal will be the compilation "Drum Nation," due Jan. 13, 2004. The set will include tracks by **Bill Bruford**, **Terry Bozzio**, **Simon Phillips** and others. A solo album by **Deep Purple** and **Dregs** guitarist **Steve Morse** will follow in February.

On the video side, Ryko has picked up the Troma/Roan label family. L.A.-based Troma is best-known for such wacky, tongue-in-cheek B exploitation titles as "The Toxic Avenger."

Upcoming releases include the South American horror film "Angel Negro" and "Troma Triple B-Header," a DVD triple feature of "Blades," "Blood Hook" and "Zombie Island."



# Pirates Ransack Jay-Z's Black Friday Debut

It looks as though black-market pirates decided to crash the black theme behind Jay-Z's "The Black Album," which was scheduled to arrive Black Friday. Hence, "The Black Album" is coming out early: Nov. 14 to be exact.

Initially, "The Black Album" was scheduled to bow in stores Nov. 28, the day after Thanksgiving. The date is called Black Friday because it is one of the biggest shopping days of the year, and according to legend, that day pulls a lot of retailers out of red ink and into the black.

In addition to the problems created by piracy, Black Friday presented logistical issues, because it is not the traditional Tuesday street date and because no product deliveries are made the day before the holiday.

What's more, the Wednesday before Thanksgiving is generally a truncated day, with a lot of people leaving work early. Consequently, some merchants feared that they would not get product in time.

But the digital pirates and bootleggers made that concern a moot point, first forcing the Island Def Jam Music Group to consider issuing the album Nov. 18. But now, sources say, the label has decided on Nov. 14.

In opting for that date, the album is back to facing the same issue it had

when "The Black Album" was scheduled for Nov. 28—a three-day debut SoundScan week—instead of the traditional six days that you get in a debut week with a Tuesday release.

In the past, retailers have likened the recent practice of moving up street dates to fight piracy to screwed-up fire drills, to say it politely. But

the Parkinson's Disease Foundation, is staged by **Bob Benjamin**, an old friend of music retail who developed the disease in the mid-1990s. Benjamin has his own retail marketing company, the Marketing Dept., and calls independent and chain stores throughout the U.S., working product and taking inventories.

This year marks the fourth consecutive year that **Bruce Springsteen** dropped by on the first night to support the cause. **Joe Grushecky & the Houserockers** backed him up during a 75-minute set. And actor **Michael J. Fox**, who also has the disease and has established a charity to raise funds to help fight it, put in a surprise appearance.

Others who showed up to play included **Garland Jeffreys**, **Gary U.S. Bonds**, **Freddie Scott**, **John Eddie** and **Dan Bern**, among others. The weekend concerts were hosted by "CBS Early Show" weatherman **Dave Price** and **Vincent "Big Pussy" Pastore** of "The Sopranos."

In addition to the concert, Benjamin,

**Retail  
Track™**  
By Ed Christman  
echristman@billboard.com



now, most chains have a "template" in place to deal with such emergency street-date changes, says **Jerry Kamilar**, divisional merchandise manager of music at Trans World Entertainment. Island Def Jam did not return a call for comment.

**GOOD WORKS:** The fourth annual Light of Day charity concerts raised more than \$100,000.

The Nov. 1-2 event, which benefits



FROM LEFT, GRUSHECKY, BENJAMIN, FOX AND SPRINGSTEEN: HITTING IT AT THE LIGHT OF DAY BENEFIT CONCERT

along with **Salvador Trepas**—publisher of Spanish Springsteen fanzine *Point Blank*—issued the double-CD "Light of Day: A Tribute to Bruce Springsteen," on Benjamin's Schoolhouse Records (*Billboard*, Oct. 11).

The album, distributed by Kenilworth, N.J.-based Big Daddy, consists of 37 Springsteen songs covered by various artists. They include **Elvis Costello**, **Pete Yorn**, **Patty Griffin**, **Graham Parker**, **Grushecky**, **Jeffreys**, **Elliott Murphy** and **Bern**.

The first night culminated with organizer Benjamin and Fox on guitar, joining Springsteen and Grushecky &

the Houserockers for the event's theme song, "Light of Day."

**THE LEADERS:** The National Assn. of Recording Merchandisers has selected its new officers, reappointing **David Schlang** to chairman of the trade group.

**Glen Ward**, president of the Virgin Entertainment Group, was appointed vice chairman. **Bob Schneider**, executive VP at Anderson Merchandisers, has been named treasurer. In addition, **Alayna Hill-Alderman**, co-owner of Record Archive, was named secretary.

## Leak

Continued from page 59

and traffic numbers for the previews have been substantial.

Leaks for Dashboard Confessional, Ashanti, OutKast, John Mayer and Madonna have all boasted close to 1 million streams in the weeks the albums were available through mtv.com, MTV says.

MTV executives point out that each of those albums have charted in the top five of The Billboard 200.

However, with the industry in dire need of hits this holiday season, the availability of "can't-miss" product for full, free preview in advance of street date represents a gamble on the part of labels.

"It is a bit of risk, because you have to make sure the quality is there," Calderone acknowledges.

### VOTE OF CONFIDENCE

However, the availability of an album through the Leak is a sign of the label's belief in the quality of the work, Calderone says.

"In a way, the Leak is a vote of confidence from the labels and the managers and the bands. It's a way to say: 'We're very proud of the entire body of work and not just the single or the video,'" he says.

A primary difference between the

Leak and other online album-preview-initiatives is the promotion muscle put behind it. MTV plugs the Leak through commercials and on-air plugs during shows like "TRL."

MTV executives note that the significance of the TV promotion is "huge" in terms of the streaming volume for albums offered through the Leak. They maintain that the on-air component is driving streaming numbers.

Music videos do not play the role they once did in MTV's programming strategy, as music has taken a backseat to lifestyle programming.

But Calderone says initiatives like Leak Week show MTV's commitment to music.

It is also a way for MTV to reinvent itself, Calderone says. "It's easy to just play the music video, but to provide other services with that album is important too."

As for Spankin' New Music Week, MTV will debut as many as 10 new videos, including those of Nelly, Beyoncé, Alicia Keys and Good Charlotte.

Missy Elliott, Kid Rock, Nick Lachey, Puddle of Mudd and P.O.D. will also make appearances. Last year, Justin Timberlake was one artist who performed during Spankin' New Music week.

"We've booked more artists and more video premieres than in past years, knowing that we've really got to be there to help support the industry and help give it a fighting chance for fourth quarter," Calderone says.

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# Holiday Season Could Be Healthiest Ever

BY JILL KIPNIS

LOS ANGELES—It's starting to look a lot like a green Christmas for the home video industry.

This fourth quarter is shaping up to be the industry's most successful quarter yet, with most of the heavy-hitting sellers still to come. Retailers and home video executives believe that the industry is healthier overall this holiday season because consumers are not just gravitating toward big box-office titles; they are also expected to buy catalog and other non-theatrical releases.

"We are significantly up over last year and up over our expectations," says Vince Szydlowski, senior director of product for the L.A.-based Virgin Megastore chain. "We now have [a] more [diverse consumer base]. Before, it was male-skewed and younger. We are seeing a diffusion factor, with new consumers coming in and choosing to buy things that may be catalog titles."

Studios are also witnessing these trends. "It will be a record quarter for the industry," predicts Ron Sanders, executive VP/GM for Warner Home Video (WHV). "The number of [catalog] units bought per household is increasing this year over last year.

We're also seeing that the buy rates per household are holding or increasing as DVD players get into more homes. The percentage of households that have more than one player is also growing dramatically."

## TOP SELLERS

Although no individual title has yet matched any of last year's blockbuster sales, an increased diversity in consumer spending can be seen by looking at the fourth quarter's top movers thus far.

"[Our] biggest sellers so far are 'The Matrix Reloaded' and 'The Lion King,'" says Steve Mullen, spokesman for the Richmond, Va.-based Circuit City chain. "'Indiana Jones' has also been pretty popular.

"Everybody expected 'Scarface' to sell well,"

he adds, "but I don't think anybody expected it to do as well as it did. We sold a large chunk of our allocation on the first day and first week. It was actually hard to find it [that] first week, and it still isn't easy to find in some places."

WHV's "The Matrix Reloaded" reportedly sold about 4 million combined units on its first day on sale, according to retailers.

Buena Vista's "The Lion King" sold 3 million combined units in its first two

days on sale, according to the studio (*Billboard*, Oct. 18). Paramount Home Entertainment's "The Adventures of Indiana Jones—The Complete DVD Movie Collection" generated more than \$50 million in sales in its first week, according to the studio, and sold about 600,000 copies on its first day, according to retailers.

Universal Studios Home Video's "2 Fast 2 Furious" sold more than 4 million combined units in its first week, and the "Scarface Anniversary Edition" sold more than 2 million units in its first week, according to the studio.

By this time last year, Buena Vista Home Entertainment's "Monsters, Inc." had set a first-day and first-week sales record of 5 million combined VHS/DVD units and 11 million combined units respectively, according to the studio. The day after last Halloween, Columbia TriStar Home Entertainment reported that its title "Spider-Man" broke the first-day record of "Monsters" with 7 million combined units. It also sold more than 11 million units in its first week on sale (*Billboard*, Nov. 16, 2002).

With consumers spending their video money on a wider variety of titles this year, a number of genres are experiencing greater-than-expected sales.

"What is really interesting is consumer response to all of the music titles," says Stefan Pepe, group

merchandising manager for Seattle-based amazon.com's DVD/video store. "The music DVD space is really taking off and holding its own in the holiday season as more people are attaching their DVD players to their sound systems."

Among the fourth-quarter music titles that are ranked among Amazon's top 100 DVDs are "Rush in Rio" (No. 20, Rounder Records); "Pink Floyd—

Home Entertainment. "TV product performs differently than theatrical product, doing 10% of business in its first week vs. 40% to 50% for a new release theatrical title. But there is an increasingly strong consumer purchasing base for TV [boxed] sets."

TV projects that are selling well include WHV/HBO Home Video's "The Sopranos—The Complete Fourth Season" and "24—Season Two" (Twentieth Century Fox Home Entertainment).

Additionally, WHV's four-disc "Looney Tunes—The Golden Collection" is a sales winner as both a boxed set and a children's title.

## LOOKING AHEAD

Following the release of Buena Vista's "Finding Nemo" on Nov. 4 (see related story), upcoming heavy hitters include "Terminator 3: Rise of the Machines" (WHV, Nov. 11), the extended edition of "The Lord of the Rings: The Two Towers" (New Line Home Entertainment, Nov. 18), "X-2: X-Men United" (Fox, Nov. 25) and "Pirates of the Caribbean" (Buena Vista, Dec. 2).

Big TV boxed sets will include "The West Wing—The Complete First Season" (WHV, Nov. 18) and "Sex and the City—The Complete Fifth Season" (WHV/HBO, Dec. 30), while DreamWorks' "Sinbad—Legend of the Seven Seas" (Nov. 18) is expected to perform well for the family genre.



SANDERS: 'RECORD QUARTER'



Live at Pompeii

(No. 35, Universal Music); "Concert for George" (No. 69, Warner Strategic Marketing); and "Ed Sullivan Presents the Beatles" (No. 97, Good-Times Home Video). "Tenacious D—The Complete Master Works" (Sony Music) even ranked No. 42 prior to its Nov. 4 release date.

Other key sales areas this fourth quarter are family titles and TV-show boxed sets.

"Family product continues to outperform," says Kelly Sooter, head of domestic marketing for DreamWorks

# WHV, Universal Make Kid-Friendly Deals

Educational videos are more than just child's play to the major studios.

Warner Home Video recently entered a distribution agreement with LeapFrog Enterprises, and Universal Studios Home Video just signed a distribution deal with Mommy & Me. Both pacts demonstrate studios' desires to broaden their product offerings as more families buy DVDs.

"It's a very competitive time for preschool brands," says Dorinda Marticorena, WHV executive director of kid marketing. "We actively seek out and are receptive to fabulous brands who want to enter the home video category as the DVD installed base is growing. LeapFrog's strength is in the toy category, and we felt that their brand equity was enormously strong."

The first titles under the multi-year LeapFrog/WHV deal will be released Dec. 9. "The LeapFrog Letter Factory" and "The LeapFrog Talking Words Factory," geared

toward children ages 2 to 5, will be available on DVD (\$14.98) and VHS (\$8.93). A VHS and DVD two-pack including a plush toy will retail for \$23.72 and \$26.92, respectively.

The titles follow LeapFrog characters Leap, Lily and Tad—who are part of the 90-plus interactive software titles that LeapFrog has released—as they learn the alphabet and how to create words.

LeapFrog brand manager Ann Hamilton says that millions of kids are watching preschool videos daily.

"What we do as a company is look to see what patterns are going on with children," she says. "We took a look at the videos that were out there and said, 'These are great, but we think we can bring some innovation to this category.'"

Working with WHV will provide LeapFrog strong retail opportunities beyond its relationships with toy stores, Hamilton adds.

WHV is launching a marketing campaign in conjunction with

LeapFrog, which will include national TV and print advertising and cross-promotional inserts in other LeapFrog products. Additionally, WHV is featuring trailers of the videos on its VHS/DVD release of "The Little Polar Bear" (Dec. 2).

The Mommy & Me/Universal deal kicks off Jan. 20, 2004, with the release of the first two "Together Time" titles: "Playgroup Favorites" and "More Playgroup Favorites." (Prices have not been determined.)

Each "Together Time" video re-creates the movement and music from a Mommy & Me class; these gatherings have been held nationwide for more than 30 years. The videos target children who are 6 months to 5 years old.

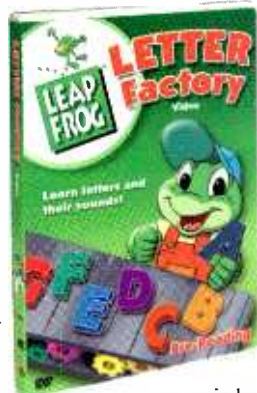
Mommy & Me president Jane Pemberton says that working with a major like Universal is "the best way to get into the hands of consumers." The two companies are putting together a mall tour to promote the titles in major national markets.

Universal president Craig Kornblau said in a statement that the studio is "delighted to be associated with this product as part of our commitment to providing an expanding array of titles for parents and children."

prices and credit limits, and Ingram Entertainment and VPD were to have served as agents for sales functions, fulfilling orders and processing returns (*Billboard*, June 14).

"We envisioned the program as an innovative, efficient and streamlined way of conducting business," says Marshall Forster, CTHE executive VP for North America. "After several months of grappling with the logistical complexities, we encountered a number of major obstacles—mainly, the express difficulty of some of our customers to incorporate the model into their own systems." Forster says there are not any current plans to implement a new direct-to-retail system.

**UP AND DOWN:** Blockbuster Entertainment's third-quarter net income rose 25% to \$63.7 million. Gross profits rose 8.5% to \$869.6 million. Rental revenue dropped 7.1% because of weaker box-office films on video, and worldwide same-store sales dropped 7.5%. The company is also opening 200 Game Rush store-within-a-store video-game sections by year's end.



Picture This™  
By Jill Kipnis  
jkipnis@billboard.com



Concord Records will be producing and distributing audio CDs based on the "Together Time" series. More videos are expected next year under both deals.

**HALT:** Columbia TriStar Home Entertainment (CTHE) is not implementing its Retail Connect program. The studio wanted to directly control its accounts with independent retailers by setting



# NOVEMBER 15 2003 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1			
1	NEW	<b>THE ADVENTURES OF INDIANA JONES (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 61254	Harrison Ford	PG-13	69.98
2	NEW	<b>CHARLIE'S ANGELES - FULL THROTTLE (SPECIAL UNRATED WIDESCREEN EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 02145	Cameron Diaz Drew Barrymore	PG-13	27.98
3	1	<b>THE MATRIX RELOADED (WIDESCREEN)</b> WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R	29.98
4	2	<b>THE MATRIX RELOADED (PAN &amp; SCAN)</b> WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	29.98
5	3	<b>THE LION KING (PLATINUM EDITION)</b> BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
6	NEW	<b>28 DAYS LATER (WIDESCREEN)</b> FOXVIDEO 08817	Cillian Murphy	R	27.98
7	NEW	<b>THE ADVENTURES OF INDIANA JONES (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 56594	Harrison Ford	PG-13	69.98
8	NEW	<b>28 DAYS LATER (PAN &amp; SCAN)</b> FOXVIDEO 09770	Cillian Murphy	R	27.98
9	NEW	<b>CHARLIE'S ANGELES - FULL THROTTLE (PAN &amp; SCAN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10040	Cameron Diaz Drew Barrymore	PG-13	27.98
10	NEW	<b>GEORGE OF THE JUNGLE 2</b> BUENA VISTA HOME ENTERTAINMENT 31071	Julie Benz Chris Showerman	PG	29.98
11	7	<b>SCARFACE (WIDESCREEN) SPECIAL EDITION</b> UNIVERSAL STUDIOS HOME VIDEO 23157	Al Pacino Michelle Pfeiffer	R	26.98
12	6	<b>THE ITALIAN JOB (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
13	5	<b>THE ITALIAN JOB (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
14	4	<b>WRONG TURN</b> 20TH CENTURY FOX 09649	Eliza Dushku Desmond Harrington	R	27.98
15	NEW	<b>CHARLIE'S ANGELES (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10016	Cameron Diaz Drew Barrymore	PG-13	19.98
16	9	<b>2 FAST 2 FURIOUS (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22975	Paul Walker Tyrese	PG-13	26.98
17	13	<b>DADDY DAY CARE (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	27.98
18	12	<b>SCARFACE (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23827	Al Pacino Michelle Pfeiffer	R	26.98
19	11	<b>2 FAST 2 FURIOUS (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22970	Paul Walker Tyrese	PG-13	26.98
20	8	<b>THE MATRIX</b> WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
21	16	<b>SLEEPING BEAUTY</b> BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
22	NEW	<b>BATTLESTAR GALACTICA - THE COMPLETE EPIC SERIES</b> UNIVERSAL STUDIOS HOME VIDEO 23071	Lorne Greene Richard Hatch	NR	119.98
23	17	<b>HOLES (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 31682	Shia LaBeouf Khelo Thomas	PG-13	29.98
24	19	<b>BARBIE OF SWAN LAKE</b> ARTISAN HOME ENTERTAINMENT 14476	Animated	NR	19.98
25	21	<b>THE LORD OF THE RINGS: THE TWO TOWERS (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98
26	14	<b>HOLLYWOOD HOMICIDE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00927	Harrison Ford Josh Hartnett	PG-13	27.98
27	20	<b>THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13	29.98
28	RE-ENTRY	<b>SNATCH</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01566	Brad Pitt	R	26.98
29	RE-ENTRY	<b>SCARY MOVIE 2</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	19.98
30	RE-ENTRY	<b>SCARY MOVIE</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 18300	Anna Faris Jon Abrahams	R	19.98
31	24	<b>HOLES (PAN &amp; SCAN)</b> BUENA VISTA HOME ENTERTAINMENT 31925	Shia LaBeouf Khelo Thomas	PG-13	29.98
32	NEW	<b>BATMAN - MYSTERY OF THE BATWOMAN</b> WARNER HOME VIDEO 24262	Animated	PG	24.98
33	27	<b>ANGER MANAGEMENT (PAN &amp; SCAN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01490	Adam Sandler Jack Nicholson	PG-13	27.98
34	RE-ENTRY	<b>BLACK HAWK DOWN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06766	Josh Hartnett Ewan McGregor	R	19.98
35	NEW	<b>DARK ANGEL - THE COMPLETE SECOND SEASON</b> FOXVIDEO 07949	Jessica Alba	NR	59.98
36	10	<b>THE TEXAS CHAINSAW MASSACRE (SPECIAL EDITION)</b> PIONEER ENTERTAINMENT 12115	Marilyn Burns Ed Neal	R	19.98
37	33	<b>CHICAGO (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
38	25	<b>DREAMCATCHER (WIDESCREEN)</b> WARNER HOME VIDEO 24664	Morgan Freeman Donny Wahlberg	NR	27.98
39	34	<b>STITCH! THE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 28411	Animated	NR	29.98
40	39	<b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98

# NOVEMBER 15 2003 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1				
1	NEW	<b>GEORGE OF THE JUNGLE 2</b> BUENA VISTA HOME ENTERTAINMENT 31072	Julie Benz Chris Showerman	2003	PG	22.98
2	2	<b>THE MATRIX RELOADED</b> WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	2003	R	22.98
3	1	<b>THE LION KING (PLATINUM EDITION)</b> BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
4	3	<b>BARBIE OF SWAN LAKE</b> ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
5	4	<b>HOLES</b> BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	2003	PG-13	22.98
6	5	<b>2 FAST 2 FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	2003	PG-13	22.98
7	7	<b>THE ITALIAN JOB</b> PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	2003	PG-13	22.98
8	6	<b>SCOOBY-DOO AND THE MONSTER OF MEXICO</b> WARNER HOME VIDEO 01933	Animated	2003	NR	14.98
9	8	<b>STITCH! THE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 27428	Animated	2003	NR	22.98
10	9	<b>STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS</b> FOXVIDEO 08735	Animated	2003	NR	12.98
11	21	<b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876803	Spongebob Squarepants	2002	NR	12.98
12	15	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
13	13	<b>SLEEPING BEAUTY</b> BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
14	20	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31450	Hilary Duff	2003	PG	22.98
15	11	<b>STRAWBERRY SHORTCAKE - GET WELL ADVENTURE</b> FOXVIDEO 08744	Animated	2003	NR	12.98
16	19	<b>DORA THE EXPLORER - MEET DIEGO!</b> PARAMOUNT HOME ENTERTAINMENT 79103	Animated	2003	NR	12.98
17	14	<b>BIONICLE: MASK OF LIGHT</b> BUENA VISTA HOME ENTERTAINMENT 29064	Animated	2003	NR	19.98
18	17	<b>BEND IT LIKE BECKHAM</b> 20TH CENTURY FOX 08416	Parminder Nagra	2003	PG-13	19.98
19	23	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.98
20	25	<b>WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE</b> WARNER HOME VIDEO 02155	Animated	2003	NR	14.98
21	22	<b>CHICAGO</b> BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	2002	PG-13	24.98
22	16	<b>DRAGON BALL GT: ANNIHILATION (EDITED)</b> FUNIMATION 04763	Animated	2003	NR	14.98
23	NEW	<b>BATMAN - MYSTERY OF THE BATWOMAN</b> WARNER HOME VIDEO 22425	Animated	2003	PG	14.98
24	18	<b>DRAGON BALL GT: SALVATION (EDITED)</b> FUNIMATION 04773	Animated	2003	NR	14.98
25	24	<b>RUGRATS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875863	Animated	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 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.

# NOVEMBER 15 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	<b>CHARLIE'S ANGELES - FULL THROTTLE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10040	Cameron Diaz Drew Barrymore	PG-13
2	1	<b>THE MATRIX RELOADED</b> WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R
3	NEW	<b>28 DAYS LATER</b> FOXVIDEO 09770	Cillian Murphy	R
4	2	<b>THE ITALIAN JOB</b> PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13
5	3	<b>WRONG TURN</b> 20TH CENTURY FOX 09649	Eliza Dushku Desmond Harrington	R
6	5	<b>HOLLYWOOD HOMICIDE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00927	Harrison Ford Josh Hartnett	PG-13
7	6	<b>DREAMCATCHER</b> WARNER HOME VIDEO 24663	Morgan Freeman Donny Wahlberg	R
8	4	<b>DADDY DAY CARE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG
9	7	<b>THE IN-LAWS</b> WARNER HOME VIDEO 24667	Michael Douglas Albert Brooks	PG-13
10	8	<b>ANGER MANAGEMENT</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13

# NOVEMBER 15 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	<b>CHARLIE'S ANGELES - FULL THROTTLE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 27651	Cameron Diaz Drew Barrymore	PG-13
2	NEW	<b>28 DAYS LATER</b> FOXVIDEO 27714	Cillian Murphy	R
3	1	<b>THE MATRIX RELOADED</b> WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R
4	2	<b>THE ITALIAN JOB</b> PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	PG-13
5	3	<b>DADDY DAY CARE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
6	4	<b>WRONG TURN</b> 20TH CENTURY FOX 09644	Eliza Dushku Desmond Harrington	R
7	5	<b>DREAMCATCHER</b> WARNER HOME VIDEO 23721	Morgan Freeman Donny Wahlberg	R
8	8	<b>ANGER MANAGEMENT</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10034	Adam Sandler Jack Nicholson	PG-13
9	7	<b>THE IN-LAWS</b> WARNER HOME VIDEO 23786	Michael Douglas Albert Brooks	PG-13
10	6	<b>HOLLYWOOD HOMICIDE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00925	Harrison Ford Josh Hartnett	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 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.



# Surround-Sound Mixing Catching On

BY DAN DALEY

The growth of DVD-Audio and Super Audio CD titles has been a boon for professional audio facilities, which are feeling the demand for the surround mixes required by the formats.

DVD-A now has nearly 750 titles available, according to the DVD Entertainment Group, a trade organization whose membership includes Universal Music Group and Warner Music Group.

Colin Cigarran, software development manager for SACD at Sony Music, asserts that nearly 1,000 titles are now available in that format.

The market was hyped further by the introduction of "hybrid" discs, which combine a standard Red Book-format CD layer with one of the high-resolution formats. Nearly three-quarters of SACD releases are hybrid discs.

These developments have implica-

tions for recording and mastering studios, already fighting a long guerrilla war with home recording.

Jake Niceley, co-owner of 17 Grand



AKTAR: FUTURE IS HOPEFUL

Recording in Nashville, sums up both sides: "It has brought us business but hasn't brought us a premium [on

rates]. The reality is, we're charging the same rate for it, but it does bring in some more work."

Bob Ludwig, owner and chief mastering engineer at Gateway Mastering in Portland, Maine, says that surround music projects can command a rate premium, but they also require more time and effort.

"It'll take three hours to quality-control check a [six-channel] master because we listen on headphones to three channels at a time," he explains. "There's no way that someone can listen over speakers to six channels simultaneously and hope to catch a millisecond dropout."

Murat Aktar, president of New York mastering facility Sterling Sound, which has mastered recent catalog reissues for Bob Dylan on SACD and Led Zeppelin on DVD-A, says that mastering is spared much of the hand-wringing that labels do over whether to commission surround mixes.

"When a project gets here, a decision has already been made," he says. He also is sanguine about surround's future in music, mainly because it is part of a generally acknowledged label strategy to migrate buyers to copy-protectable formats. "The larger file sizes of surround music are also a natural deterrent to downloading," he adds.

Dave Amlen, owner of Sound on Sound Recording in New York, expects surround music to remain a niche market for studios and consumers, though he thinks it can become a strong one if the industry can settle on a format and if the mixing model would move toward one that follows the sound-for-picture model, with a standard that puts vocals in the center channel and ambiance effects in the rear.

"Surround music mixing is kind of all over the place right now," he says. "Consumers want something more consistent."

Jeff Greenberg, CEO of Village Recorders in Los Angeles, says that surround mixing currently comprises between 5% and 10% of his music mixing work. Most of his surround jobs are for film and TV scoring, which preceded music-only projects into the surround domain.

"We also built a special surround playback theater so artists could listen to their 5.1 music mixes in a different environment," he adds.

Surround music may not be the remedy that studios have sought to stabilize their businesses, but it is a technology that requires more equipment and expertise than most personal studios can offer. And for many studios, that might be enough.

"I can foresee a point at which surround becomes the norm and stereo mixing is a special order," says Bill Dooley, of L.A.'s Record Plant. "I don't know if it'll save the music business, but it'll help."

# Home Recordists Manage Music With Metajam

As previously reported here, the recent 115th Audio Engineering Society Convention was notable for the growing prevalence of musician-friendly recording tools.

The digital audio workstation has set in motion a vast revolution in computer-based audio production, allowing high-quality—if not necessarily artistic—recordings to

be created in virtually any environment and at ever-falling cost.

Beyond its benefits to professional and amateur recordists alike, the personal computer is allowing musicians—who often fill the engineer, producer, publicist and label executive roles as well—unprecedented opportunity to create and promote their product.

The DIY aspect of the contemporary approach to the music business was ably demonstrated at the convention by many companies, among them Broadjam and Disc Makers.

At the 115th AES, Madison, Wis.-based Broadjam, provider of Internet-based music industry tools, announced that a PC version of Metajam was available, with a Mac version to ship before year's end.

Metajam comes at a time when the computer is firmly entrenched in the recording industry and a legitimate digital distribution infrastructure is emerging. It is

sold alongside recording, editing and mixing software in musical instrument/pro audio retailers and is an addition to the tool kit that computer-savvy musicians and engineers can exploit.

Evolving from Broadjam's Song Management System for music publishers, Metajam allows musicians and music industry professionals to embed metadata around songs, synchronizing desktop cataloging with Broadjam's Web site for easy access by advertising agencies, music supervisors and consumers. Metajam users can put 100 songs on the search engine run by Broadjam (a *Billboard* licensee).

At least as relevant to musicians seeking exposure for their recordings, Metajam allows users to batch-upload music to the Internet, build a Web site and create press kits from the desktop. Users also have access to more than 1,500 label, publishing, radio and venue contacts.

Metajam is a timely service, founder Roy Elkins says. "Musicians spend 10 grand on gear, 10 grand in the studio and zero to promote their product," he asserts. "This is what

you need to get your stuff online, to organize it, to build your promo kit, to get your musical life organized."

Broadjam's initial service—the cataloging of content for clients

NOVEMBER 15 2003 <i>Billboard</i> PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (NOVEMBER 8, 2003)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)	STAND UP Ludacris Featuring Shawna/ K. West, Ludacris (Disturbing Tha Peace/Def Jam South/DJMG)	WHO WOULDN'T WANNA BE ME Keith Urban/ M. Powell, K. Urban (Capitol)
RECORDING STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) SOUTH BEACH STUDIOS (Miami) Pat Thrall, Carlos Bedoya	DOPPLER STUDIOS (Atlanta, GA) TREE SOUND (Norcross, GA) AUDIO VISION (Miami, FL) Jason Rowe, Robert Han- non, Eddie Hernandez	HOUND'S EAR (Franklin, TN) Justin Niebank
CONSOLE(S)/ DAW(S)	SSL 9000 J, Pro Tools ProControl	SSL 4000, SSL 4064 G+	Yamaha O2R
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools, Pro Tools HD	Otari Radar II
RECORDING MEDIA	Pro Tools	Pro Tools, Pro Tools HD, Glyph, EZQuest	Otari Radar II
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	MANHATTAN CENTER (New York) Jimmy Douglass	THE CASTLE (Franklin, TN) Justin Niebank
CONSOLE(S)/DAW(S)	SSL 9000 K	Neve VR	SSL 4064 G+
MIXDOWN RECORDER(S)/MEDIA	Studer A820	Pro Tools, Panasonic SV- 3800	Nuendo
MIX DOWN MEDIA	EMTEC 900	Quantegy DAT, Glyph	Nuendo
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	GLENN SCHICK MASTERING (Atlanta, GA) Glenn Schick	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley
CD/CASSETTE MANUFACTURER	SONY	UMVD	EMM

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**Studio Monitor™**  
By Christopher Walsh  
cwalsh@billboard.com



ELKINS: METAJAM IS TIMELY, NEEDED

including Warner/Chappell and TAXI—led to the building of review and transmission mechanisms, artist profile pages and more, Elkins explains.

"I said, 'What is missing here? Wouldn't it be great if somebody could do all this on their desktop?' They can keep their Web life synchronized with their desktop—very similar to what Quicken does in the financial world," Elkins says.

Disc Makers, which exhibited at the 115th AES, has announced the creation of a Web-based CD duplication offering known as CD Self Service.

The service offers CD-R duplication and printing for small-run—500 or fewer—projects with no minimum quantity. Users can upload music (or data), design disc and packaging artwork and store both online at no cost.





UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



FERRO: UNIQUE STYLE INITIALLY PUZZLED A&R PEOPLE

## Ferro And EMI Italy Dial '111' For Success

BY MARK WORDEN

MILAN—EMI Italy executives are confident they can build on the success of Tiziano Ferro's debut album, "Rosso Relativo," with his sophomore set, "Centoundici."

VP of A&R Fabrizio Giannini says the Nov. 7 release is a top international priority for EMI. "We certainly plan to improve on the figures for 'Rosso Relativo,'" he says.

Ferro's debut was released internationally by Capitol in 2001. Around 300,000 of its 1 million shipments were to Italy; other strong performances in Europe came from France, Spain and Germany.

This time, Giannini says EMI's international priorities are the rest of continental Europe and Latin America. "Rosso Relativo" did 100,000 units in Latin America," he

says, "and we hope to triple that [this time]."

Marketing efforts in the U.S. will focus on specific cities, including Miami and New York. Earlier this year, Ferro promoted "Rosso Relativo" at club showcases in Miami, Houston and Chicago. He will return to the U.S. to plug "Centoundici" in 2004.

Giannini says Spanish- and Portuguese-language versions of the new album have been recorded. The Spanish version is being released simultaneously with the Italian version in all Spanish-speaking territories. No release date has yet been set for the Portuguese version, and English-language recording plans are on hold for the moment.

"We'll start looking at a more ambitious long-term strategy with the third album," Giannini says. "Tiziano is a great talent, but we want to avoid burn-out."

(Continued on page 68)

## ARIA Telecast Boosts Goodrem

... And Oz Singer Boosts Viewing Figures

BY CHRISTIE ELIEZER

SYDNEY—Delta Goodrem dominated the headlines and the sales charts Down Under following the 17th annual Australian Record Industry Assn. (ARIA) Awards.

The awards event at Sydney's Super-Dome venue saw the Sony Music Australia artist make her first public appearance since being diagnosed with cancer in July. She continues to undergo treatment.

Goodrem's participation was widely credited with boosting the viewing figures to an all-time high of 1.8 million viewers—up 400,000 from 2002.

The Oct. 21 broadcast on the

national Ten Network affected 18-year-old Goodrem's sales. Her debut album, "Innocent Eyes," entered at No. 1 on the ARIA sales chart when it was released in April; it has remained there for most of the 32 weeks since.

Sony Music reports that the album shipped 72,000 units in the first 10 days after the awards. It maintained its No. 1 position and brought its Australian tally to 590,000 units—passing

the eight-times platinum mark.

Music chains Sanity Music and HMV report that in the week following the awards show, the album's sales

(Continued on page 68)



HANDLIN, LEFT, AND GOODREM: AWARDS GIVE THEM BOTH A LIFT

## Ketchup Case To Spice Up Courts

BY HOWELL LLEWELLYN

MADRID—Shaketown, the Spanish indie label that launched Las Ketchup's international hit "The Ketchup Song (Aserejé)" is suing Sony Music Spain for proceeds from the track's sales.

Shaketown contends it has not received its fair share of the proceeds.

"This is a classic David and Goliath story," Shaketown GM Manuel Illan says. "Sony Spain has shown contempt for a small indie that made a deal with a major label to help worldwide distribution."

"Aserejé" was one of the biggest

international hits of 2002 (*Billboard*, Sept. 14, 2002). It topped the *Billboard* Eurochart Hot 100 singles list dated Sept. 21, 2002, and held that

position until the end of that year.

The single shipped 5.15 million copies worldwide, according to Sony Spain. Its parent album, "Hijas del Tomate," has shipped 2.24 million units.

Córdoba-based indie Shaketown Music filed the lawsuit with a Madrid court. It alleges breach of contract, embezzlement, concealment of revenue from overseas record sales and "unlawful use" of

(Continued on page 69)



ILLAN: 'A DAVID AND GOLIATH STORY'



CÁMARA: 'WE'VE DONE THINGS PROPERLY'





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMFA PUBLICATIONS INC.) 11/04/03		(OFFICIAL UK CHARTS CO.) 11/02/03		(MEDIA CDNTROL) 11/04/03		(SNEP/FOP/TITE-LIVE) 11/03/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	NEW	1	1
LONG ROAD WINDS PONY CANYON		BE FAITHFUL FATMAN SCDDP FT. BROOKLYN CLAN DEF JAM		FREE LIKE THE WIND ALEXANDER HANSA		HEY OH TRAGEDIE UP MUSIC	
2	NEW	2	3	2	1	2	2
IHI TABIDACHI NIAHI E CHIHIRO ONITSUKA TOSHIBA/EMI		TURN ME ON KEVIN LYTTLE ATLANTIC		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M		LA BAMBA STAR ACADEMY 3 MERCURY	
3	NEW	3	NEW	3	2	3	6
BOKU NO TEGAMI ZDNE SONY		IF YOU COME TO ME ATOMIC KITTEN INNOCENT		WHITE FLAG DIDD ARIOLA		SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB HOT TRACKS	
4	1	4	4	4	3	4	NEW
HOKOSYAYUSEN/NOU YUZU SENHA & CO		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M		ROCKIN' ON HEAVEN'S DOOR JEANETTE POLYDOR		JE N'AI JAMAIS PLEURE JOHNNY HALLYDAY MERCURY	
5	7	5	2	5	5	5	3
YUKI NO HANA MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS		GUILTY BLUE INNOCENT/VIRGIN		ICH BIN JUNG UND BRAUCHE GELD EKO FRESH ARIOLA		TOUT L'OR DES HOMMES CELINE DION COLUMBIA	
6	NEW	6	5	6	4	6	5
SECRET LOVE STORY KISHIDAN TOSHIBA/EMI		HOLE IN THE HEAD SUGABABES ISLAND		BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA		PAPI CHIULO... TE TRAIGO EL MMMM LORNA SCORPIO	
7	5	7	NEW	7	NEW	7	4
MELISSA PORNIO GRAFFITTI SONY		TROUBLE PINK ARISTA		TROUBLE PINK ARISTA		DJ DIAM'S HOSTILE/VIRGIN	
8	9	8	NEW	8	9	8	NEW
VIVA * ROCK ORANGE RANGE SONY		STATE OF MIND HOLLY VALANCE LONDON		LOVE'S DIVINE SEAL WEA		TOI, TU CERENA & UMBERTO TOZZI EAST WEST	
9	2	9	6	9	10	9	7
SHINOSAKA THE GOSPELLERS KI/ODN		JUMPIN' LIBERTY X V2		HOLE IN THE HEAD SUGABABES ISLAND		WHITE FLAG DIDD BMG	
10	4	10	NEW	10	6	10	8
BEAUTIFUL DREAMER GLAY UNIVERSAL		HOLD ON ME PHIXX CONCEPT		FIRST DAY OF MY LIFE THE RASMUS MOTOR		JE VEUX VIVRE FAUDEL MERCURY	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	NEW	11	NEW	11	16	13	16
KIMI TO YAKUSOKUSHITA YA SASHII ANO... U-KA SAEGUSA IN DB GIZA STUDIO		LOVE ME RIGHT (OH SHELIA) ANGEL CITY FT. McALLEN DATA		ZUR ERINNERUNG FERRIS MC YO MAMA		MARIA MAGDALENA JESSICA MARQUEZ AZ RECORDS	
18	NEW	19	NEW	14	NEW	20	23
AMAZING GRACE HAYLEY UNIVERSAL		BOUNCE ALONG WAYNE WONDER ATLANTIC		IF YOU COME TO ME ATOMIC KITTEN INNOCENT/VIRGIN		JE COURS KYO ARISTA	
19	NEW	23	NEW	15	21	22	26
FIRST KISS AH! PICCOLO TOWN		SWING LOW UB40 AND THE UNITED COLOURS OF SOUND DEP INTERNATIONAL		MOTHER EARTH WITHIN TEMPTATION HANSA		DIS-MOI QUE L'AMOUR MARC LAVOINE MERCURY	
22	NEW	26	NEW	16	NEW	24	NEW
I'LL BE YOUR LOVE DAHLIA COLUMBIA		ALONE WITHOUT YOU MARK OWEN MCA		BOTTLE LIVING DAVE GAHAN MUTE		RIEN NE CHANGERA JONATAN CERRADA RCA/ARISTA	
24	NEW	27	NEW	17	62	29	32
KESENAI TSUMI NANA KITADE SONY		BORN SLIPPIY NUXX UNDERWORLD JBO		EVERY BREATH YOU TAKE FAME ACADEMY FT. CHRIST KOMM ARIOLA		BREATHE BLU CANTRELL & SEAN PAUL ARISTA	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	NEW	1	1
MARIYA TAKEUCHI LONGTIME FAVORITES WARNER MUSIC JAPAN		R.E.M. IN TIME 1988-2003 WARNER BROS.		R.E.M. IN TIME 1988-2003 WARNER BROS.		CELINE DION UNE FILLE ET 4 TYPES COLUMBIA	
2	NEW	2	1	2	1	2	2
HITOMI YAIDA AIR/COOK/SKY TOSHIBA/EMI		DIDO LIFE FOR RENT CHEEKY/ARISTA		DIDO LIFE FOR RENT ARIOLA		DIDO LIFE FOR RENT BMG	
3	2	3	NEW	3	3	3	NEW
MISIA HOSHIZORA NO LIVE/BEST OF ACOUSTIC BALLADE RHYTHMEDIA TRIBE		SUGABABES THREE ISLAND		SEAL IV WARNER BROS.		HENRI SALVADOR MA CHER ET TENDRE SOURCE	
4	1	4	3	4	4	4	3
KINKI KIDS G ALBUM 24/7 JOHNNY'S ENTERTAINMENT		SHERYL CROW THE VERY BEST OF SHERYL CROW A&M		PUR WAS IST PASSIERT? CAPITOL		STAR ACADEMY 3 FAIT SA BAMBA MERCURY	
5	NEW	5	22	5	2	5	8
BON JOVI THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND		JAMIE CULLUM TWENTYSOMETHING UOJ		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL		SEAL IV WARNER BROS.	
6	NEW	6	2	6	5	6	NEW
BLUE GUILTY TOSHIBA/EMI		THE STROKES ROOM ON FIRE ROUGH TRADE		DIE ARZT GERAUSCH HOT ACTION		TRAGEDIE UP MUSIC	
7	3	7	8	7	10	7	7
JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT		THE DARKNESS PERMISSION TO LAND MUST DESTROY		EROS RAMAZZOTTI 9 ARIOLA		CALOGERO CALOGERO MERCURY	
8	4	8	9	8	NEW	8	4
KETSUMEISHI KETSUNDPOLICE 3 TIDY'S FACTORY		R. KELLY THE R. IN R&B COLLECTION VOL. 1 JIVE		PAUL VAN DYK REFLECTIONS URBAN		THIERRY AMIEL PARADOXES ARISTA	
9	6	9	4	9	16	9	6
RINA AIUCHI A.T.R. GIZA STUDIO		ROD STEWART AS TIME GOES BY... GREAT AMERICAN SONGBOOK VOL. 2 J		EVANESCENCE FALLEN WIND-UP		LARA FABIAN EN TOUTE INIMITE POLYDOR	
10	8	10	6	10	NEW	10	11
VARIOUS ARTISTS LOVE STORIES 1 PONY CANYON		CAT STEVENS THE VERY BEST OF CAT STEVENS UNIVERSAL TV		SUGABABES THREE ISLAND		KYO LE CHEMIN JIVE	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 11/04/03		(AFYVE) 11/04/03		(ARIA) 11/04/03		(FIMI) 10/30/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	3	1	1	1	1
SOMETHING MORE RYAN MALCOLM VIK/BMG		PECOS COLLECTION PECOS SONY		RISE UP AUSTRALIAN IDOL FINAL 12 PHANTOM		OBSESSION AVENTURA PLANET	
2	2	2	1	2	3	2	NEW
SOMEDAY NICKELBACK EMI		UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M		A BRACCIA APERTE ZERO RENATO EPIC	
3	3	3	2	3	4	3	2
LOW KELLY CLARKSON RCA/BMG		ENCONTRARAS NATASHA ST-PIER COLUMBIA		P.I.M.P. 50 CENT INTERSCOPE		WHITE FLAG DIDD BMG RICORDI	
4	5	4	NEW	4	6	4	3
BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA/SONY MUSIC		BAD DAY R.E.M. WARNER MUSIC		SOMEDAY NICKELBACK ROADRUNNER		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M/INTERSCOPE	
5	4	5	NEW	5	5	5	NEW
SUNRISE SIMPLY RED UNIVERSAL		WE CREATE, WE DESTROY DELUXE MUSHROOM PILLOW		BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA		BROKEN ELISA SUGAR	
6	NEW	6	5	6	2	6	7
HEY YA! OUTKAST ARISTA/BMG		PERVERSO TIZIANO FERRO CAPITOL		NOT ME, NOT I DELTA GOODREM ARISTA		GUILTY BLUE VIRGIN	
7	6	7	7	7	7	7	NEW
TOUT L'OR DES HOMMES CELINE DION COLUMBIA/SONY MUSIC		HOY GLORIA ESTEFAN EPIC		SHAKE YA TAILFEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/ISLAND		LA DANZA DELLE STREGHE GABRY PONTE UNIVERSAL STRATEGIC MARKETING	
8	9	8	13	8	9	8	9
BYE BYE BRYFRIEND FEFE DDBSDN ISLAND/UNIVERSAL		ROSAS LA DREJA DE VAN GDGH SONY		SO YESTERDAY HILARY DUFF WARNER BROS.		XVERSO TIZIANO FERRO CAPITOL	
9	7	9	10	9	14	9	5
SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL		BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA		INTO YOU FATBOY SLIM EAST WEST		DON'T CALL ME BABY MINA EPIC	
10	8	10	4	10	NEW	10	6
RUBBERNECKIN' ELVIS PRESLEY BMG HERITAGE/RCA/BMG		GUILTY BLUE VIRGIN		TROUBLE PINK ARISTA		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
14	19	19	NEW	1	NEW	23	31
GOING UNDER EVANESCENCE WIND-UP/EPIC/SONY MUSIC		LATIN LOVERS MONIKA KRUSE FT. ZAFRA NEGRA BLANCO Y NEGRO		LOW KELLY CLARKSON RCA		SOMEDAY NICKELBACK ROADRUNNER	
16	21	1	NEW	15	22	25	28
CRAZY IN LOVE BEYONCE FT. JAY-Z COLUMBIA/SONY MUSIC		ROSE AHORA VALE MUSIC		NUMB LINKIN PARK WARNER BROS.		IN THE SHADOWS THE RASMUS EDEL	
17	NEW	2	NEW	16	21	26	29
BAD DAY R.E.M. WARNER		JULIO IGLESIAS DIVORCID SONY MUSIC		STATE OF MIND HOLLY VALANCE LONDON		FAITHFULNESS SKIN CAPITOL	
29	RE	3	NEW	17	NEW	27	36
THERE THERE RADIODHEAD PARLOPHONE/EMI		QUECO TENGO TODL MUSIC		SLAVE TO THE MUSIC NICK SKITZ CSR		SHAKE YA TAILFEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/ISLAND	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	2	5	1	1	1	1	NEW
ROD STEWART AS TIME GOES BY... GREAT AMERICAN SONGBOOK VOL. II J/BMG		CHENOA SOY MUJER VALE MUSIC		DELTA GOODREM INNOCENT EYES EPIC		R.E.M. IN TIME 1988-2003 WARNER BROS.	
2	NEW	6	NEW	2	2	2	6
THE STROKES ROOM ON FIRE RCA/BMG		REM IN TIME 1988-2003 WARNER MUSIC		JOHN FARNHAM ONE VOICE: THE GREATEST HITS GOTHAM		DIDO LIFE FOR RENT BMG RICORDI	
3	4	7	2	3	NEW	3	1
NICKELBACK THE LONG ROAD ROADRUNNER/EMI		FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO		VARIOUS ARTISTS AUSTRALIAN IDOL: THE FINAL 12 BMG		AVENTURA WE BROKE THE RULES PLANET	
4	NEW	4	4	4	3	4	3
R.E.M. IN TIME 1988-2003 WARNER		VARIOUS ARTISTS LOS NO 1 DE 40 PRINCIPALES MUXIC/BMG/VALE/DRD		DIDO LIFE FOR RENT BMG		NEK THE BEST OF L'ANNO ZERO WEA	
5	5	8	6	5	4	5	2
DIDO LIFE FOR RENT ARISTA/BMG		LUIS MIGUEL 33 WARNER MUSIC		POWDERFINGER VULTURE STREET UNIVERSAL		NOMADI THE PLATINUM COLLECTION EMI	
6	3	9	5	6	NEW	6	4
CLAY AIKEN MEASURE OF A MAN RCA/BMG		ALE JANDRO SANZ NO ES LO MISMO WEA		R.E.M. IN TIME 1988-2003 WARNER BROS.		VENERDI CHE FANTASTICA STORIA E LA VITA RICORDI	
7	1	10	7	7	NEW	7	5
CELINE DION UNE FILLE ET 4 TYPES COLUMBIA/SONY MUSIC		ANDY & LUCAS ANDY & LUCAS BMG/ARIOLA		ROD STEWART AS TIME GOES BY... GREAT AMERICAN SONGBOOK VOL. 2 ARISTA		EROS RAMAZZOTTI 9 ARIOLA	
8	RE	8	NEW	8	5	8	NEW
STING SACRED LOVE A&M/INTERSCOPE/UNIVERSAL		BON JOVI BEST OF BON JOVI ROCK TRACK MERCURY		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL		FRANCO BATTIATO LAST SUMMER DANCE LIVE COLUMBIA	
9	7	9	NEW	9	10	9	7
HILARY DUFF METAMORPHOSIS BUENA VISTA/HOLLYWOOD/UNIVERSAL		JANET JACKSON ALL FOR YOU TOSHIBA/EMI		MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL	
10	8	10	NEW	10	11	10	8
EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING/WARNER		L'ARC EN CIEL CLICKED KRUSSE BEST 13 KI/ODN		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		STING SACRED LOVE A&M	



# Albarn Solo Set Will Be 'Lo-Fi'

Damon Albarn, lead singer of **Gorillaz** and **Blur**, will release a solo album of raw demos and unformed song fragments that he recorded on a four-track in hotel rooms while on tour in the U.S. earlier this year.

Titled "Democracy," the album is set to become a collector's item and will be released Nov. 24 in the U.K. only on vinyl in a limited edition of 5,000 copies via the singer's own Honest Jon's label.

"It deconstructs everything the music industry has built up," Albarn says. "But I thought it would be interesting to let people hear a side to the music-making process they never get to hear. It's the lowest lo-fi record ever."

Last year, Albarn released "Mali Music" (Honest Jon's), recorded on location in collaboration with various African artists. "Democracy" is his first genuinely solo release.

"I hope it gives other people the confidence to put out records like this. I'd like to make it a series," he adds.

Meanwhile, Blur continues a European tour through December to promote current album "Think Tank," after which Albarn plans a one-off solo date Dec. 22 in London.

NIGEL WILLIAMSON

Spring Again)," on Hostile/Virgin.

Two months after its French release, the album has shifted 291,000 copies at home and 60,000 abroad, mostly in Belgium, Switzerland and Germany.

The album was released in Japan earlier this month and is available as an import in the U.S. "But we haven't given up on releasing the album in the U.S. through an EMI

group label or any other," says **Laurence Muller**, international product manager for Virgin France.

The album features several major American stars, including **Beyoncé**, **Method Man** and **Redman**.

The rest of the album, sung entirely in French, addresses socio-political issues dear to the Marseilles-based crew on such songs as "Arms of Mass Destruction." **JAMES MARTIN**

**SALAD DAYS:** Back in the days when Danish duo **Junior Senior** were juveniles, they played in a band called **Ludox**.

The band broke up in 1997, and as a duo, Junior Senior went on to great European success on Universal and have signed to Atlantic/Warner in the U.S.

Now Ludox's hard-to-find back catalog is being compiled on a double CD by the Kick label. "The U.K. and the Netherlands have asked for this music, and there's demand [in] other territories. The double CD will include everything Ludox has ever done," Kick director **Allan Graunkaer** says. The material is also being serviced to Kick partners around the world.

CHARLES FERRO

**ED'S AHEAD:** Over the years, Brazilian **Ed Motta** has been variously described as film composer, cinema critic, vinyl-record junkie, keyboard collector, music buff, gourmet and wine writer. All these labels apply by varying degrees and contribute to making him one of South America's most eclectic musical talents.

Mixing his love of 1970s pop-funk with the sounds of his native land, he crashed onto the Brazilian music scene in the early 1990s.

His latest album, "Optical," released in late October on Trama Music, adds a sophisticated soul sheen to his funk sound, with regular nods to his jazz and samba background. **STEVE ADAMS**

Global Pulse™

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**SINGER SPLITS:** INXS will part ways with its second singer, **Jon Stevens**, after the band's current European tour winds down Dec. 6.

Since the death of original singer **Michael Hutchence** in 1997, INXS has performed with a number of guest frontmen, including **Terence Trent D'Arby** and **Jimmy Barnes**.

Stevens became a permanent member in October 2002, but the new lineup failed to repeat the success of the Hutchence era. The band's first new track in five years, "I Get Up," co-written by Stevens and **Andrew Farriss**, was issued only on a computer game soundtrack. Stevens now plans to record a solo album. **CHRISTIE ELIEZER**

**IAM SOMEBODY:** Rap outfit **IAM**, the first French act to be featured on "Yo! MTV Raps," is currently notching strong global sales for its latest album, "Revoir un Printemps (To See the



IAM: STRONG SALES

Billboard®

## EUROCHART

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

THIS WEEK	LAST WEEK	11/05/03
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SINGLES		
1	1	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
2	2	WHITE FLAG DIDO CHEEKY/ARISTA
3	NEW	IF YOU COME TO ME ATOMIC KITTEN INNOCENT/VIRGIN
4	5	HOLE IN THE HEAD SUGABABES ISLAND
5	7	HEY OH TRAGEDIE UP MUSIC
6	6	BE FAITHFUL FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM
7	8	LA BAMBA STAR ACADEMY 3 MERCURY
8	NEW	TROUBLE PINK ARISTA
9	NEW	FREE LIKE THE WIND ALEXANDER HANSA
10	13	TURN ME ON KEVIN LYTTLE ATLANTIC
HOT MOVER SINGLES		
11	18	SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB PLAYGROUND/DIGIDANCE
15	NEW	JE N'AI JAMAIS PLEURE JOHNNY HALLYDAY MERCURY
27	NEW	STATE OF MIND HOLLY VALANCE LONDON
29	NEW	TOI, TU CERENA & UNBERTO TOZZI EAST WEST
34	39	LOVE'S DIVINE SEAL WEA

ALBUMS		
1	1	DIDO LIFE FOR RENT CHEEKY/ARISTA
2	NEW	R.E.M. IN TIME 1988-2003 WARNER BROS.
3	2	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL/EMI
4	NEW	SUGABABES THREE ISLAND
5	3	THE STROKES ROOM ON FIRE ROUGH TRADE/RCA
6	5	SEAL IV WARNER BROS.
7	4	STING SACRED LOVE A&M
8	9	EVANESCENCE FALLEN WIND-UP/EPIC
9	10	CELINE DION UNE FILLE ET 4 TYPES COLUMBIA
10	7	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M

## THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 11/02/03
1	1	ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BRDS.
2	40	COWBOY CHIPZ GLAM SLAM
3	3	HOLE IN THE HEAD SUGABABES ISLAND
4	2	TRAFFIC DJ Tiesto BLACK HDLE RECDRDS
5	5	WHITE FLAG DIDO BMG
ALBUMS		
1	1	FRANS BAUER 'N ONS GELUK SONY MUSIC MEDIA
2	2	DIDO LIFE FOR RENT BMG
3	3	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL
4	NEW	SUGABABES THREE ISLAND
5	4	K3 OYA LELE RCA

## SWEDEN

THIS WEEK	LAST WEEK	(GLF) 10/31/03
SINGLES		
1	NEW	VILSE I SKOGEN MARKOLO BONNIER
2	6	HEY YA!/GHETTO MUSICK OUTKAST ARISTA
3	NEW	DET SOM HALLER OSS VID LIV PETER LEMARC COLUMBIA
4	NEW	SUPERSTAR MIA LOFGREN MARIANN
5	2	AICHA OUTLANDISH ARIOLA
ALBUMS		
1	NEW	LISA MISKOVSKY FALLING WATER STOCKHOLM
2	2	DIDO LIFE FOR RENT BMG
3	1	BRODER DANIEL CRUEL TOWN DOLORES
4	3	BO KASPER ORKESTER VILKA TROR VI ATT VI AR COLUMBIA
5	7	ELVIS PRESLEY 2ND TO NONE RCA

## SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 11/02/03
SINGLES		
1	1	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
2	2	WHITE FLAG DIDO BMG
3	3	WRAPPED GLORIA ESTEFAN EPIC
4	4	P.I.M.P. 50 CENT INTERSCOPE
5	6	HE U JETZ/RIGHT HERE RIGHT NOW MIA AGERTER BMG
ALBUMS		
1	1	DIDO LIFE FOR RENT BMG
2	2	CELINE DION UNE FILLE ET 4 TYPES COLUMBIA
3	4	GLORIA ESTEFAN UNWRAPPED EPIC
4	3	ROBBIE WILLIAMS LIVE AT KNEBWORTH EMI
5	5	SEAL IV WARNER BROS.

## IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 10/30/03
SINGLES		
1	1	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
2	3	BE FAITHFUL FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM
3	2	HOLE IN THE HEAD SUGABABES ISLAND
4	5	WHITE FLAG DIDO CHEEKY/ARISTA
5	6	P.I.M.P. 50 CENT INTERSCOPE
ALBUMS		
1	NEW	R.E.M. IN TIME 1988-2003 WARNER BROS.
2	NEW	THE STROKES ROOM ON FIRE
3	1	DIDO LIFE FOR RENT CHEEKY/ARISTA
4	2	PADDY CASEY LIVING COLUMBIA
5	3	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M

## AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/04/03
SINGLES		
1	1	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
2	2	WHITE FLAG DIDO ARIOLA
3	3	ALLES UND MEHR STARMANIA UNIVERSAL
4	NEW	FREE LIKE THE WIND ALEXANDER HANSA
5	15	HOLE IN THE HEAD SUGABABES ISLAND
ALBUMS		
1	NEW	R.E.M. IN TIME 1988-2003 WARNER BROS.
2	1	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL
3	2	DIDO LIFE FOR RENT ARIOLA
4	3	SOUNDTRACK KILL BILL VOL. 1 WARNER MUSIC
5	NEW	GERNOT KULIS 03 CALLBOY VOL. 4 HOANZL

## BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PROMUVI) 10/19/03
SINGLES		
1	1	LA BAMBA STAR ACADEMY 3 MERCURY
2	2	LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX WEA
3	5	PAPI CHIULO... TE TRAIGO EL MIMMO LORNA ARS
4	3	WHITE FLAG DIDO BMG
5	7	TOUT L'OR DES HOMMES CELINE DION COLUMBIA
ALBUMS		
1	2	JACQUES BREL INFIMMENT: BEST OF BARCLAY
2	7	CELINE DION UNE FILLE ET 4 TYPES COLUMBIA
3	1	DIDO LIFE FOR RENT BMG
4	3	JACQUES BREL JACQUES BREL INTEGRALE BARCLAY
5	11	STAR ACADEMY 3 LES ANNEES 80 MERCURY

## ARGENTINA

THIS WEEK	LAST WEEK	(CAPIFI) 10/28/03
ALBUMS		
1	1	LUIS MIGUEL 33 WARNER BROS.
2	4	CHAYANNE SINCERO SONY
3	2	ALEJANDRO SANZ NO ES LO MISMO WEA
4	3	LOS NOCHEROS ESTADO NATURAL EMI
5	NEW	CLAUDIO BASSO TE DESAFIO UNIVERSAL
6	5	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
7	6	EVANESCENCE FALLEN EPIC
8	NEW	CRISTIAN AMARAS RCA
9	NEW	DIDO LIFE FOR RENT BMG
10	NEW	RICARDO ARJONA LO MEJOR DE... SONY

## COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
DIDO Life for Rent (B)	9		2	2	2	5			2	2
R.E.M. In Time 1988-2003 (W)			1	1		4	6	6	1	
ROD STEWART As Time Goes By... (B)	2		4			1		7		
STING Sacred Love (U)						8			10	6
THE STROKES Room on Fire (B/I)	4		6			2				
SUGABABES Three (U)			3	10						4
ROBBIE WILLIAMS Live at Knebworth (E)				5				8	9	3



# Canadian Indie Acts Thrive Despite Little Airplay

BY LARRY LeBLANC

TORONTO—Canadian music's talent makeover—courtesy of its vibrant independent sector—is continuing, despite a purported lack of support from radio stations and retail chains.

Indie acts have been particularly active on the touring front recently. "It's an exciting period," says Jack Ross, VP of Toronto-based concert booker the Agency Group.

"Billy Talent has been to Europe three times this year. Sarah Harmer just did 10 days in Ireland and a show in London, and Kathleen Edwards worked a lot in Europe this year."

Hawksley Workman and the Weakerthans recently embarked on separate Canadian tours and sold more than 11,000 tickets each, according to booker Rob Zifarelli of the Paquin Entertainment Agency, which has offices in Toronto and Winnipeg.

"Even [punk-styled rockers] Warsawpack are bringing numbers out in Canadian markets where they haven't played before," Ross adds.

A number of freshman Canadian acts are also now fixtures on Canada's live circuit. These include such alternative-styled bands as Broken Social Scene, the Constantines and the Stars; rockers Sam Roberts and Alexisonfire;

and singer/songwriters Danny Michel and Martin Tielli.

Many of these acts were developed by small labels nurturing grassroots alternative and punk-rock genres. These include such independently distributed labels as Mint, Three Gut, Sonic Unyon, Smallman, Grenadine and Teenage USA.

Such major-label-distributed labels as 604 Records, MapleMusic Recordings (both Universal Music Canada), Sonic Records (Warner Music Canada) and Battleaxe (EMI Music Canada) have also played a key role.

*Billboard* reported Aug. 23 that increased independent-label activity was swamping support programs under the Department of Canadian Heritage's Canada Music Fund.

Recording programs from the Foundation to Assist Canadian Talent on Records (FACTOR), offering funding for recordings to Canadian labels and artists, are especially affected.

A record number of applications had been received by FACTOR's July 31 initial funding deadline for its sound recording programs. The 2003/2004 total looks set to outstrip the 1,850 received in the year ended March 31.

"There's tons of product coming from independent labels," Sonic Distribution co-owner Tim Potocic says.



THE WEAKERTHANS: SOLD MORE THAN 11,000 TICKETS ON TOUR

"It's out of control."

Hamilton, Ontario-based Sonic exclusively represents 300 U.S.-based independent labels in Canada and 50 Canadian independent labels.

Despite the current high level of activity, many industry insiders contend that mainstream Canadian retail and commercial Canadian radio do not support Canadian-developed projects.

A decade ago, Canada's major retail chains were hailed as instrumental in providing national breakthroughs for

indie-distributed grassroots acts. Sarah McLachlan, Barenaked Ladies and Sloan were among those who broke through, boosted by substantial exposure on TV channel MuchMusic, CBC-Radio and college radio.

Music industry insiders say that CBC-Radio and college radio in Canada no longer have the impact they once had. They also point out that Canadian commercial radio lacks the formats that could boost airplay.

HMV Canada director of audio Ken Kirkwood praises recent releases by the Weakerthans, the Stars, Dears, Pilate, Moneen and Kathleen Edwards.

However, Kirkwood says, "the greatest challenge that they have faced is finding a [radio] format to receive consistent airplay."

Potocic also says that the bigger music retail stores could better exploit the growing musical movement.

Despite indies' openness to generous terms, including 100% returns, Potocic maintains that "big retailers are

afraid of indie product."

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, agrees that the indie sector offers significant opportunities for major retailers.

He praises the fans of bands like the Constantines. "Many of these acts don't get radio airplay, but we sell tons of their records," he says. "Especially with punk—those fans are loyal."

Zifarelli suggests that such independent rock acts as Workman, the Weakerthans, the Stars and Broken Social Scene represent "a new style of music" in Canada.

"Pop music should go away and die," Zifarelli jokes.

Don Mitchell, music director at alternative rock station CFNY Toronto, agrees that Canadian audiences have grown tired of pop music.

"Rock music is making its comeback," he says. "Many of these bands have found a common medium—not too negative but still in a darker vein."

## Ferro

Continued from page 16

Milan-based husband-and-wife team Alberto Salerno and Mara Majonchi manage Ferro.

The 23-year-old artist explains that "Centoundici"—which translates as "111"—refers to key numbers in his life, "starting with what I used to weigh in kilos [245 pounds]. Prospective record labels invariably told me, 'Kid, you gotta lose weight.' I have done it, and it hasn't been easy!"

Ferro says his unique musical style, which mixes Italian pop and contemporary R&B, initially puzzled A&R scouts.

"I don't think people were ready for that," he says. "[But] my first album did well in France. It could be that they're more receptive to that type of music, having a more ethnically diverse population [than Italy]."

Giannini says EMI will use singles to drive sales of "Centoundici" in Italy.

The first single was the danceable "Xverso," released Sept. 25. It picked up substantial airplay and entered the FIMI sales chart Oct. 9 at No. 5.

"EMI tells us that the second single is going to be the pull for the Christ-

mas market," says Nando Posa, music buyer for French retail chain FNAC's Milan flagship store.

"Christmas will be crowded with releases and too many compilations, but this album could do well," Posa says. "EMI is putting a lot into it."

Both Ferro and his label consider that they have already broken the mold as far as overseas markets are concerned.

"Italian music abroad tends to get labeled as melodic pop, and our colleagues in other territories invariably ask us whether we have anything like that," Giannini says. "It's kind of fun to be able to offer something different."

## ARIA

Continued from page 16

tripled from the week before. "It went off like a rocket," HMV Australia managing director Stuart Fraser says.

In addition to her album success, Goodrem has had four chart-topping singles in Australia so far this year. "She's struck a chord with people in a way that no other artist has in a very long time," Sony Music chairman/CEO Denis Handlin says.

Goodrem collected the honors for seven of the 10 categories in which she was nominated. They include best female artist, single of the year ("Born

to Try") and best album by a new artist.

Universal rock band Powderfinger won in the best group category. The act's "Vulture Street" was named best album and rock album and climbed the chart to No. 4 in the ARIA chart dated Nov. 1.

The same chart saw veteran singer John Farnham enter at No. 2 with "One Voice: The Greatest Hits" (BMG). Farnham was inducted into the ARIA Hall of Fame at the awards show. He also performed his best-known song, "You're the Voice."

Farnham's 2002 set, "The Last Time," re-entered at No. 31 in the same week. BMG Australia managing director Ed St. John says the ARIA appearance was a keystone in the marketing of the hits set.

Other albums appearing in the charts following the ARIA broadcast included "Up All Night" by indie folk trio the Waifs (Jarrah). It re-entered the Nov. 1 chart at No. 13 after winning the best independent release and best blues and roots categories.

"They were one of the highlights of the telecast," Fraser says. "It looks like some new fans have discovered them."

The ratings indicate that the telecast drew a 55.3% share in the 16- to 39-year-old demographic.

ARIA CEO Stephen Peach says the awards gained a greater media profile than in the past. "We've re-established credibility with the ARIA brand name," Peach says. As a result, he says, other corporations are keen to create strategic partnerships with ARIA.

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# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**Music shipments in France fell 13.5%** in value to 1.1 billion euros (\$1.28 billion) during the first nine months of 2003, according to labels body SNEP. The decline was 8.9% in unit terms. Singles fell 21% in volume terms during the period, to 23 million units. Albums were down 8% to 75 million units. Music video titles on DVD or tape bucked the trend, up 76% in unit terms. Another upbeat note came from shipments of jazz product, up 23% in unit terms, due largely to the success of Norah Jones' album "Come Away With Me" (Blue Note). **JAMES MARTIN**

**Authors body Svenska Musikförläggareföreningen (SMFF)** has launched the inaugural Swedish Music Publishers Awards. The awards honor Swedish composers and form part of SMFF's 75th anniversary celebration. SMFF managing director Carl Lindencrona says nominations for the awards came from the association's members. The winners were chosen by a jury from SMFF's board of directors. The 2003 awards were handed out to composers in six categories Oct. 27 at a gala dinner in Stockholm. The lyricist/composer of the year award went to Jocke Berg of BMG-signed band Kent. A special lifetime achievement award was given to ABBA founders Björn Ulvaeus and Benny Andersson. "The music publishers wanted to honor successful composers and lyricists, putting the authors in focus because artists get the attention when the songs are performed while the songwriterwriters are often forgotten," Lindencrona says. **JEFFREY DE HART**



MAZZA

**Italy's state-owned RAI Television** has pulled out of broadcasting the Italian Music Awards, scheduled for Nov. 28. "RAI's decision to go back on their promise to broadcast the Italian Music Awards is a very serious development," says Enzo Mazza, director general of national labels body FIMI, which organizes the awards. Mazza says FIMI will now "rethink the format of the show." Mazza claims that RAI's decision "is clearly connected" to the trade group's announcement that it would not send artists to next year's Sanremo Festival (Billboard Bulletin, July 3). FIMI took that decision because of what it described as the failure of RAI and the festival's organizers to reimburse record labels for expenses from previous years. RAI representatives were unavailable for comment. **MARK WORDEN**

**Two high-profile Virgin Megastores Japan outlets** will close Jan. 12. Virgin Entertainment Group's former local trading partner, department store chain Marui, acquired VEG's 50% stake in the 29-strong Japanese music retail chain April 24. A Marui spokesman says the two outlets are Virgin's flagship store in Tokyo's Shinjuku district and one in the Tenjin district in the southwestern Japanese city of Fukuoka. Marui says it decided to close the Shinjuku store because of a general rethinking of its presence in Shinjuku. The Tenjin store is being shuttered because of a disagreement over terms with the local landlord. The Shinjuku closure means Virgin's store in Tokyo's Ikebukuro district will be the chain's only large-scale store in the Japanese capital. **STEVE McCLURE**

**French independent labels body the UPFI** and independent labels collecting society SPPF have struck downloading agreements with two national e-tailers. The pacts are with Virgin Stores France's virgin-mega.fr Web site and Universal Music France's online subscription service E-compil. "Hundreds of labels and hundreds of thousands of songs are covered by this accord," SPPF/UPFI GM Jerome Roger says. Roger says the SPPF is currently in negotiations with U.K.-based digital music service provider OD2, whose French clients already include portal wanadoo.fr and retail chain FNAC. **JAMES MARTIN**

**Gerd Gebhardt has been elected** to a new two-year term as chairman of Germany's main record industry bodies BPW, the International Federation of the Phonographic Industry Germany and Phono Academy. Gebhardt, former president of Warner Music Germany, was first appointed to helm the three organizations in 2001. That was the first time the three were unified under one leader. BPW handles domestic issues. IFPI represents the German industry's international activities and oversees political and anti-piracy action. The Phono Academy organizes the annual Echo Awards. BPW members have also decided to lower certification eligibility to reflect recent sales declines in Germany. Albums will now be certified gold for shipments of 100,000 units, compared with 150,000 previously. Platinum certification will mark shipments of 200,000, down from 300,000 previously. **WOLFGANG SPAHR**

# Thumbs Up For Pro-Music

*International Digital Piracy Initiative Gains Strength*

BY JULIANA KORANTENG

LONDON—Support from consumers and business for Pro-music, the international music-industry initiative against digital piracy, has been growing significantly since its launch six months ago.

"We are very pleased with Pro-music's progress," says Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, which operates Pro-music.

"It is achieving what we set out to do, and I hope more of the IFPI national [affiliates] will take it on board."

## CHANGES IN WEB TRAFFIC

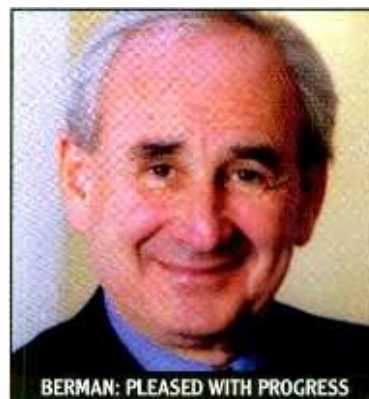
Curiosity drove several thousand visits per day to the site, an IFPI spokesman suggests. That dipped to an average of 500 unique visits per day during June but has since increased.

Traffic in October dipped to 1,100 hits per day from 1,400 in September.

Some 6,200 unique users from the U.S. visited the pro-music.org site in October, up from 5,300 the previous month. The same period saw the number of unique visitors from the U.K. jump to 4,500 from 2,500. The numbers from France rose to 1,140 from 968.

The most-visited section to date has been the home page, followed by one offering links to legitimate music sites, then the area debunking myths about free peer-to-peer music.

Pro-music Web is intended to inform consumers and industry opinion-formers about online piracy and the decline caused by



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P2P file sharing.

At its launch, it had the backing of several music organizations, including the International Federation of Musicians, retail organization GERA-Europe, the International Organisation of Performing Artists, the International Music Managers Forum and international independent labels group Impala.

Support for Pro-music was strengthened in September when the International Confederation of Music Publishers, the umbrella organiza-

tion for publishers and songwriters, joined its ranks. ICMP represents 30 international, regional and national authors' associations.

The publishers' presence is "a vital piece of a very large puzzle as we try to get as wide a swath as possible of the music industry on the same page," Berman says.

## EDUCATION-FOCUSED

Paris-based ICMP CEO Jenny Vacher says the organization had waited to ensure Pro-music was education-focused—as opposed to following the more litigious line taken by the Recording Industry Assn. of America in the U.S.—before joining.

"We support the fight against piracy," she says, "but you have to distinguish between those that benefit commercially and those that don't quite understand the damage [unauthorized] free digital music can cause."

ICMP chairman Ralph Peer, U.S.-based CEO of publisher Peermusic, says he sees Pro-music as an opportunity to reach venture capitalists and advertisers whose dollars fund the P2P networks that enable illegal file swapping.

The record labels, songwriters and publishers are all hurt by these P2P systems, Peer says. "But where we've really lost is the perception among consumers that the cost to us is zero. That is perhaps the greatest damage for us."

Local-language editions of the Pro-music site are also being introduced. The German version (pro-music.org.de) went live in August, and a French-language edition is scheduled for early next year.

# Ketchup Case

*Continued from page 65*

"Aserejé." No court date has yet been set for the case.

Shaketown Music co-founder Manuel "Queco" Ruiz wrote and produced "Aserejé." Sony/ATV/BMI published the song internationally, but the current action does not cover publishing royalties.

Illan claims Shaketown has so far not received any payments from Sony Spain for overseas sales of the single or its parent album.

"Thanks to Sony, 'Aserejé' was a worldwide hit," Sony Music Spain president José María Cámara says. "We have all the receipts for the expenses of our 'Aserejé' marketing campaigns."

Sony has deposited 2 million euros (\$2.36 million) with the Madrid court to show good faith, Cámara says. That sum would roughly equate to Shaketown's share of the sale of some 5 million singles, he adds.

Shaketown has "chosen the courts as the forum to resolve the dispute they say exists," Cámara says, "and that is where we shall show that we have done things properly."

Cámara declines to elaborate.

Illan is a successful musician/composer who has worked in executive roles for several Spanish record labels.

He formed Shaketown in 2001 with three partners, including Ruiz. The company struck a global distribution and marketing deal for the Las Ketchup single and album in April 2002.

"Our problems started in September 2002, by which time 'Aserejé' was already a worldwide hit," Illan says.

Shaketown has received about 80,000 euros (\$94,400) from Sony to

date, Illan says, adding that that corresponds to sales of 230,000 units in Spain. The company does not yet know how much is due from international sales.

Illan says Sony released some 200 compilation CDs around the world featuring local Sony artists, with "Aserejé" as the "sales motor." Permission for the track's inclusion was never requested, he claims. Illan also says that Shaketown was not credited on the inlays of the compilations.

Shaketown will honor a contract with Sony Spain to deliver five Las Ketchup albums, despite the imminent court action. A second album is due next spring.

Pilar, Lola and Lucía Tomate, the three sisters who make up Las Ketchup, are reportedly unconcerned about the legal situation.

"The two parties must resolve their fight between themselves," says the act's manager, Tivo. "The girls just sing—that's all."



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# Hatfield Dies At 63

## Righteous Brother Leaves Lasting Legacy

BY WES ORSHOSKI

Eight months after being inducted into the Rock and Roll Hall of Fame, blue-eyed-soul icon Bobby Hatfield, one-half of the Righteous Brothers, died Nov. 5, apparently of natural causes.

Hatfield, 63, was discovered in a hotel room in Kalamazoo, Mich. He and Bill Medley, the other half of the famed duo, were to perform in Kalamazoo that night on the Western Michigan University campus.

With such classics as "Unchained Melody," "(You're My) Soul and Inspiration" and "You've Lost That Lovin' Feelin'," the Righteous Brothers

established themselves as the kings of blue-eyed soul in the 1960s, racking up a slew of hits. Inspired by the R&B singers of the 1950s, the pair left an indelible mark on rock and soul.

When he inducted the act into the Rock Hall in March, Billy Joel expressed shock that the duo had not already been inducted. He said, "I can't think of any two singers who performed that kind of music with that much power."

Born in Beaver Dam, Wis., Hatfield relocated at a young age to Orange

County, Calif. He eventually abandoned a potential career in baseball to pursue a life in music.

The group took shape in 1962 as the Paramours. One year and a name change later, the Righteous Brothers debuted on the pop charts with the Moonglow Records single "Little Latin Lupe Lu," which peaked at No. 49 on the Hot 100.

The next year brought one of the group's greatest songs, "You've Lost That Lovin' Feeling," one of three hits produced by Phil Spector. The song spent two weeks at the pinnacle of the Hot 100. In 1966, "(You're My) Soul and Inspiration" spent three weeks at the top of the chart.

After Medley left to pursue a solo career in 1968, Hatfield carried on, replacing him with Jimmy Walker of the Knickerbockers. Medley returned for a short while in 1974.

Hatfield and Medley enjoyed a resurgence in the 1990s, after "Unchained Melody" was prominently featured in the blockbuster film "Ghost." After peaking at No. 4 in 1965, "Unchained Melody" again scaled the Hot 100 in 1990, peaking at No. 13. A rerecorded version yielded a Grammy Award nomination.



KEVIN MAZUR/WIREIMAGE.COM

BOBBY HATFIELD

# Manager O'Rourke Dies From Stroke

BY PAUL SEXTON

The Oct. 29 death of Steve O'Rourke, 63, in Miami of a stroke deprives the British music industry of one of its weightiest managerial presences.

O'Rourke had been manager of Pink Floyd since 1968, and although the venerable rock act has not made a studio album since 1994's "The Division Bell," O'Rourke had continued to oversee its affairs through Pink Floyd Ltd. at the London-based Emka Productions.

He also managed individual members David Gilmour, Nick Mason and Rick Wright. Floyd has spent its entire U.K. recording career at EMI Records.

O'Rourke was a low-profile manager, rarely quoted or photographed. But EMI Group chairman Eric Nicoli remembers him as being resolute in defending the interests of his artists.

"Steve was clever but not a smartass, tough but fair, funny but serious and important but not self-important," he says. "I admired and respected him and was always inspired by his company."

After the departure of Pink Floyd member Syd Barrett, O'Rourke assumed the managerial reins of the group while he was working as an accountant at bookers the Bryan Morrison Agency. Floyd's original managers, Andrew King and Peter Jenner

of Blackhill Enterprises, had opted to guide Barrett's ultimately short-lived solo career.

When O'Rourke took over, Floyd was a relatively new act, with the 1967 hit singles "Arnold Layne" and "See Emily Play" to its credit. He steered the group toward its lasting status as one of the most revered and biggest-selling album rock acts in the world, with such landmark albums as "The Dark Side of the Moon" and "The Wall."

He also steadied the ship during the turbulent times that followed Roger Waters' acrimonious departure from Floyd in 1983.

In 1997, O'Rourke became a trustee of independent charity the Music Sound Foundation, which EMI launched at the outset of its centenary year for the promotion of musical education. The board of trustees is chaired by Nicoli, who in June collected the Specialist Schools Trust's Sponsor of the Year award for the MSF.

O'Rourke was credited as executive producer of a number of Floyd albums, including "Delicate Sound of Thunder" and "Pulse," and of the 1982 film "Pink Floyd—The Wall" starring Bob Geldof.

"His death was untimely and tragic," Nicoli says. "He was a giant of our industry and a giant of a family man. We all loved him."

# BMG Latin

Continued from page 10

plan by year-end. He has already appointed Paola Kaminsky to the newly created position of VP of marketing for the U.S. label. Adrian Posse remains VP of A&R.

Steinkamp says he will also analyze the roster, which currently leans overwhelmingly toward pop, to ensure that BMG U.S. Latin is in synch with the marketplace.

Plans call for beefing up the regional Mexican roster and working closely in developing and marketing acts from other BMG labels, like Jive and Arista.

Priorities include Diego Torres, signed to BMG Argentina, Brazilian Alexandre Pires—who was originally with BMG Brazil but is now on BMG U.S. Latin—and Ana Victoria, whose debut album, in English, will be released by Arista next year.

Although Steinkamp praised BMG's operations in Argentina, Brazil, Mexico and Chile, he hopes to see an improvement in the label's performance.

"The music industry in general will have a hard two years," Steinkamp says. "But in Latin America, we have extreme forms of piracy, very volatile markets, and we're still suffering from deals that are pulling the companies down."

Steinkamp says he will examine artist deals that are no longer eco-

nomically viable for the label during in the next six weeks.

"If people think the 'B' in BMG stands for 'bank,' then they are very wrong," he says. "These artists are not welcome any longer."

Steinkamp is also looking to increase revenue by signing better-rounded deals where BMG has an income share from areas that may include touring and merchandising.

Such deals especially make sense in Latin America, where—unlike Europe—acts can easily cross over from country to country because there is no language barrier.

Latin executives at other majors, while not willing to speak on the record, doubt the other companies will follow BMG's lead.

# Radio Play

Continued from page 10

where music companies must pay thousands of dollars just to talk with radio programmers from increasingly consolidated companies."

Adelstein's speech comes on the heels of a Nov. 3 letter from Sen. John McCain, R-Ariz., to FCC chairman Michael Powell.

McCain asked Powell if current FCC payola rules need to be updated. He also requested that the chairman look into what Adelstein referred to as "paid-for journalism" at some TV stations.

"Unfortunately, it seems the pay-for-play mentality is also taking on other forms," Adelstein said. "We've been hearing more and more about broadcast news programs that sell segments which appear to be part of their regular news coverage."

McCain, the chairman of the Senate Commerce Committee, held a hearing in April at which the payola issue was a major topic.

According to sources, the DOJ is continuing with interviews.

Pay-for-play was also an issue at an Oct. 22 FCC town meeting in Charlotte, N.C. Local musicians complained it was impossible to garner hometown airplay.

"It's been 40 years since enactment of the payola statutes," Adelstein said. "It's time for the FCC to probe whether

our rules adequately deter potentially new forms of payola.

In his letter to Powell, McCain wrote: "In light of this apparent emergence of novel means of profiting from broadcast air time in ways that appear not fully disclosed to the public, I am writing to inquire whether you believe the commission's rules on sponsorship identification and 'payola' are adequate."

# Nemo

Continued from page 10

record," says Steve Mullen, spokesman for the Richmond, Va.-based Circuit City chain. "The word 'overjoyed' has come up over and over again."

Chain representatives and Disney/Pixar attribute the success of the title to its appeal to both adults and kids and to the large-scale marketing campaign that backed the title.

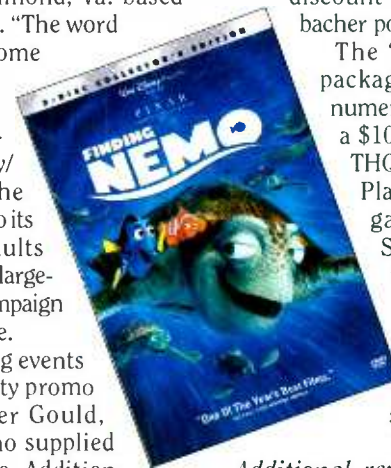
Major marketing events include a seven-city promo tour by Alexander Gould, the 9-year-old who supplied the voice of Nemo. Additionally, more than 45,000 5-foot-

tall standup displays were distributed to retailers.

Various chains offered special deals. At Wal-Mart, consumers receive an exclusive "Finding Nemo" CD-ROM with purchase. At Target, consumers who buy the title get a \$1.50 discount on Orville Redenbacher popcorn.

The "Finding Nemo" package itself contains numerous offers, such as a \$10 mail-in rebate on THQ's "Finding Nemo" PlayStation 2 videogame, a hardcover Scholastic storybook for \$1 shipping and handling and \$2 off a "Finding Nemo" Read-Along CD and storybook.

Additional reporting by Steve Traiman in Orlando, Fla.



# Wembley

Continued from page 12

rently under construction.

A boulevard with shops, restaurants, bars and leisure facilities will be built. And the nearby Wembley Park tube station will also be rebuilt, providing better access to the venue.

"What we want is a more flexible venue with better facilities to make a better experience for our customers," says Peter Tudor, Wembley (London) Ltd. sales and marketing director.

One primary change for the venue is the reorientation of the arena's entrance, with its original architecture

restored, looking out onto the new Arena Square.

The arena was built 70 years ago as a swimming pool/sports arena but has been extensively used in the past three decades to host entertainment shows.

Wembley (London) Ltd. claims the 11,500-seater is Europe's most successful arena in terms of attendance and usage (130 shows per year). It is hoped that the refurbishing will encourage more promoters to use the facilities.

Inside the hall, renovations will include new elevators and escalators, improved and enlarged restaurant and hospitality areas, an enlarged box office, new and larger backstage and dressing room facilities, greatly improved access for people with disabilities, new heating and ventilation systems, increased

standing capacity at Wembley to 5,000 and improved acoustics and seating.

Tudor says the company plans to host more events and "maintain prices at a good level" for the rental of the venue once the work is completed.

To undertake the reconstruction, the arena will close in January 2005 for six to nine months, according to Tudor. He adds that most of the work will take place during the winter, a traditionally quiet period.

If all goes according to plan, the venue should be able to reopen at the same time the new National Stadium opens, during the last quarter of 2005.

Wembley (London) Ltd. insists that no layoffs are envisaged throughout the refurbishment period or once the arena reopens.



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<p><b>CHINGY, HOLIDAE</b> IN LUDACRIS, STAND UP  <b>G UNIT, STUNT 101</b>  <b>MONICA, KNOCK KNOCK</b>  <b>OUTKAST, THE WAY YOU MOVE</b>  <b>ASHANTI, RAIN ON ME</b>  <b>RAH OIGGA, PARTY &amp; ...</b>  <b>BOW WOW, MY BABY</b>  <b>NICK CANNON, GIGOLO</b>  <b>JA RULE, CLAP BACK</b>  <b>LIL JON &amp; THE EAST SIDE BOYZ, GET LOW</b>  <b>BEYONCE, BABY BOY</b>  <b>AVANT, READ YOUR MIND</b>  <b>JAGGED EDGE, WALKED OUTTA HEAVEN</b>  <b>MARQUES HOUSTON, CLUBBIN'</b>  <b>JOE, MORE &amp; MORE</b>  <b>LOON, DOWN FOR ME</b>  <b>PHARRELL, BROTHIN'</b>  <b>NELLY, P. DIDDY &amp; MURPHY LEE, SHAKE YA TAILFEATHER</b>  <b>YOUNGBLOODZ, DAMN</b>  <b>ELEPHANT MAN, PON DE RIVER</b>  <b>PITCH BLACK, IT'S ALL REAL</b>  <b>BIG TYMERS, GANGSTA GIRL</b>  <b>YOUNG GUNZ, CAN'T STOP, WON'T STOP</b>  <b>MURPHY LEE, WAT DA HOOK GON BE</b>  <b>OUTKAST, HEY YA</b>  <b>B2K, WHAT A GIRL WANTS</b>  <b>SEAN PAUL, I'M STILL IN LOVE WITH YOU</b>  <b>R. KELLY, STEP IN THE NAME OF LOVE</b>  <b>DWELE, FIND A WAY</b>  <b>BLAQUE, I'M GOOD</b>  <b>JAHEIM, BACK TIGHT</b>  <b>YING YANG TWINS, NAGGIN'</b>  <b>BAD BOY'S DA' BAND, BAD BOY THIS, BAD BOY THAT</b>  <b>FABOLOUS, MAKE U MINE</b>  <b>DRIFT, DON'T CALL ME</b>  <b>BENZINO &amp; THE UNTOUCHABLES</b>  <b>MVA, FALLEN</b>  <b>P. DIDDY, LENNY KRAVITZ, SHOW ME YOUR SOUL</b>  <b>KINORED THE FAMILY SO, FAR AWAY</b></p>	<p><b>BROOKS &amp; DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL</b>  <b>MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS</b>  <b>REBA MCBRIDE, I'M GONNA TAKE THAT MOUNTAIN</b>  <b>KEITH URBAN, WHO WOULDN'T WANNA BE ME</b>  <b>SHERYL CROW, THE FIRST CUT IS THE DEEPEST</b>  <b>ROBIN ELA &amp; THE CC S, MAN OVER</b>  <b>BILLY CURRINGTON, WALK A LITTLE STRAIGHTER</b>  <b>NICKEL CREEK, SMOOTHIE SONG</b>  <b>PAT GREEN, WAVE ON WAVE</b>  <b>GARY ALLAN, TOUGH LITTLE BOYS</b>  <b>RASCAL FLATTS, I MELT</b>  <b>TOBY KEITH, I LOVE THIS BAR</b>  <b>CLINT BLACK, SPEND MY TIME</b>  <b>MONTGOMERY GENTRY, HELL YEAH</b>  <b>TRACE ADKINS, HOT MAMA</b>  <b>JUNE CARTER CASH, KEEP ON THE SUNNY SIDE</b>  <b>SHANIA TWAIN, FOREVER AND FOR ALWAYS</b>  <b>SARA EVANS, PERFECT</b>  <b>ALAN JACKSON &amp; JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE</b>  <b>CHRIS CAGLE, CHICKS DIG IT</b>  <b>WILLIE NELSON &amp; NORAH JONES, WURLITZER PRIZE (LIVE)</b>  <b>KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS</b>  <b>TERRI CLARK, I WANNA DO IT ALL</b>  <b>RICK TREVIÑO, IN MY DREAMS</b>  <b>BROOKS &amp; DUNN, RED DIRT ROAD</b>  <b>RECKLESS KELLY, NOBODY'S GIRL</b>  <b>SHANIA TWAIN, FOREVER AND FOR ALWAYS</b>  <b>JOSH TURNER, LONG BLACK TRAIN</b>  <b>BRAD PAISLEY, CELEBRITY</b>  <b>TIM MCGRAW, REAL GOOD MAN</b>  <b>MARK WILLIS, AND THE CROWD GOES WILD</b>  <b>TOBY KEITH, BEER FOR MY HORSES</b>  <b>LONESTAR, WALKING IN MEMPHIS</b>  <b>TRAVIS TRITT, LONESOME, ON'RY AND MEAN</b>  <b>BRAD PAISLEY, LITTLE MOMENTS</b>  <b>KID ROCK, PICTURE</b>  <b>JOSH TURNER, LONG BLACK TRAIN</b>  <b>BRAD PAISLEY, CELEBRITY</b>  <b>PATTY LOVELESS, LOVIN' ALL NIGHT</b>  <b>MARTY STUART/MERLE HAGGARD, FARMER'S BLUES</b>  <b>CRAIG MORGAN, EVERY FRIDAY AFTERNOON</b>  <b>OWIGHT YOAKAM, THE BACK OF YOUR HAND</b></p>	<p><b>BLINK-182, FEELING THIS</b>  <b>G UNIT, STUNT 101</b>  <b>BRITNEY SPEARS, ME AGAINST THE MUSIC</b>  <b>KEITH URBAN, WHO WOULDN'T WANNA BE ME</b>  <b>P.O.D., WILL YOU</b>  <b>BEYONCE, BABY BOY</b>  <b>HILARY DUFF, SO YESTERDAY</b>  <b>LINKIN PARK, NUMB</b>  <b>LUDACRIS, STAND UP</b>  <b>PINK, TROUBLE</b>  <b>RASCAL FLATTS, THE VOICE WITHIN</b>  <b>MICHELLE BRANCH, BREATHE</b>  <b>MARON 5, HARDER TO BREATHE</b>  <b>ELEPHANT MAN, PON DE RIVER</b>  <b>HOWIE DAY, PERFECT TIME OF DAY</b>  <b>FEFF DOBSON, TAKE ME AWAY</b>  <b>PUDDLE OF MUDD, AWAY FROM ME</b>  <b>CHINGY, HOLIDAE IN</b>  <b>BAD BOY'S DA' BAND, BAD BOY THIS, BAD BOY THAT</b>  <b>OUTKAST, THE WAY YOU MOVE</b>  <b>MURPHY LEE, WAT DA HOOK GON BE</b>  <b>TRAPT, HEADSTRONG</b>  <b>ASHANTI, RAIN ON ME</b>  <b>YOUNGBLOODZ, DAMN</b>  <b>ENRIQUE IGLESIAS, ADDICTED</b>  <b>R. KELLY, STEP IN THE NAME OF LOVE</b>  <b>STACE ORRICO, THERE'S GOTTA BEI MORE TO LIFE</b>  <b>JOHN MAYER, BIGGER THAN MY BODY</b>  <b>WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</b>  <b>JUSTIN TIMBERLAKE, I'M LOVIN IT</b>  <b>3 DOORS DOWN, HERE WITHOUT YOU</b>  <b>SIMPLE PLAN, PERFECT</b>  <b>LIMP BIZKIT, BEHIND BLUE EYES</b>  <b>LIZ PHAIR, WHY CAN'T I</b>  <b>P. DIDDY, LENNY KRAM, SHOW ME YOUR SOUL</b>  <b>LIMP BIZKIT, EAT YOU ALIVE</b>  <b>BUBBA SPARKXX, DELIVERANCE</b>  <b>OBIE TRICE, GOT SOME TEETH</b>  <b>FOUNTAINS OF WAYNE, STACY'S MOM</b>  <b>OWIGHT YOAKAM, SIGNALS OVER THE AIR</b></p>	<p><b>MARON 5, HARDER TO BREATHE</b>  <b>JASON MRAZ, YOU AND I BOTH</b>  <b>JOHN MAYER, BIGGER THAN MY BODY</b>  <b>3 DOORS DOWN, HERE WITHOUT YOU</b>  <b>BEYONCE, BABY BOY</b>  <b>FOUNTAINS OF WAYNE, STACY'S MOM</b>  <b>SARAH McLACHLAN, FALLEN</b>  <b>BRITNEY SPEARS, ME AGAINST THE MUSIC</b>  <b>PINK, TROUBLE</b>  <b>OUTKAST, HEY YA</b>  <b>DARKNESS, I BELIEVE IN A THING CALLED LOVE</b>  <b>SEAL, WAITING FOR YOU</b>  <b>BARENAKED LADIES, ANOTHER POSTCARD (CHIMP'S)</b>  <b>OIDD, WHITE FLAG</b>  <b>NICKELBACK, SOMEDAY</b>  <b>SHERYL CROW, THE FIRST CUT IS THE DEEPEST</b>  <b>STING, SEND YOUR LOVE</b>  <b>MATCHBOX TWENTY, BRIGHT LIGHTS</b>  <b>LIMP BIZKIT, BEHIND BLUE EYES</b>  <b>HOWIE DAY, PERFECT TIME OF DAY</b>  <b>SANTANA, WHY DON'T YOU &amp; I</b>  <b>DAVE MATTHEWS, GRAVE DIGGER</b>  <b>SCHOOL OF ROCK, SCHOOL OF ROCK</b>  <b>EVANESCENCE, BRING ME TO LIFE</b>  <b>ROBERT RANDOLPH, I NEED MORE LOVE</b>  <b>GAVIN DEGRAW, FOLLOW THROUGH</b>  <b>JEWEL, STAND</b>  <b>BLACK EYED PEAS, WHERE IS THE LOVE</b>  <b>FUEL, FALLS ON ME</b>  <b>LIZ PHAIR, WHY CAN'T I</b>  <b>R.E.M., BAD DAY</b>  <b>MANDY MOORE, HAVE A LITTLE FAITH IN ME</b>  <b>DAMIEN RICE, VOLCANO</b>  <b>NO DOUBT, UNDERNEATH IT ALL</b>  <b>KID ROCK, PICTURE</b>  <b>RED HOT CHILI PEPPERS, BY THE WAY</b>  <b>KELLY CLARKSON, MISS INDEPENDENT</b>  <b>PINK, DON'T LET ME GET ME</b>  <b>JASON MRAZ, THE REMEDY I'LL WON'T WORRY</b>  <b>THALIA, BABY I'M IN LOVE</b></p>

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<p><b>DASHBOARD CONFESSIONAL, HANDS DOWN</b>  <b>THREE DAYS GRACE, I HATE! EVERYTHING ABOUT YOU</b>  <b>STROKES, 1251</b>  <b>JET, ARE YOU GOING TO BE MY GIRL</b>  <b>SWITCHFOOT, MEANT TO LIVE</b>  <b>A PERFECT CIRCLE, WEAK AND POWERLESS</b>  <b>3 DOORS DOWN, HERE WITHOUT YOU</b>  <b>STAINED, SO FAR AWAY</b>  <b>LINKIN PARK, FAINT</b>  <b>THURSDAY, SIGNALS OVER THE AIR</b>  <b>EVANESCENCE, GOING UNDER</b>  <b>WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</b>  <b>NICKELBACK, SOMEDAY</b>  <b>GODSMACK, SERENITY</b>  <b>SOMETHING CORPORATE, SPACE</b>  <b>AUDIOSLAVE, SHOW ME HOW TO LIVE</b>  <b>BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS</b>  <b>SIMPLE PLAN, PERFECT</b>  <b>ALL-AMERICAN REJECTS, TIME STANDS STILL</b>  <b>SMILE EMPTY SOUL, BOTTOM OF A BOTTLE</b>  <b>CHEVELLE, CLOSURE</b>  <b>YELLOWCARD, WAY AWAY</b>  <b>FOUNTAINS OF WAYNE, STACY'S MOM</b>  <b>STORY OF THE YEAR, UNTIL THE DAY I DIE</b>  <b>JANE'S ADDICTION, TRUE NATURE</b>  <b>RANCID, FALL BACK DOWN</b>  <b>FUEL, FALLS ON ME</b>  <b>SMILE EMPTY SOUL, NOWHERE KIDS</b>  <b>HOT HOT HEAT, TALK TO ME, DANCE WITH ME</b>  <b>OUTKAST, HEY YA</b></p>	<p><b>BILLY CURRINGTON, WALK A LITTLE STRAIGHTER</b>  <b>TOBY KEITH, I LOVE THIS BAR</b>  <b>KEITH URBAN, WHO WOULDN'T WANNA BE ME</b>  <b>PAT GREEN, WAVE ON WAVE</b>  <b>MONTGOMERY GENTRY, HELL YEAH</b>  <b>CLINT BLACK, SPEND MY TIME</b>  <b>MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS</b>  <b>CHRIS CAGLE, CHICKS DIG IT</b>  <b>REBA MCBRIDE, I'M GONNA TAKE THAT MOUNTAIN</b>  <b>SHERIE AUGUST, STREETS OF HEAVEN</b>  <b>JIMMY WAYNE, I LOVE YOU THIS MUCH</b>  <b>SARA EVANS, PERFECT</b>  <b>TIM MCGRAW, REAL GOOD MAN</b>  <b>RODNEY ATKINS, HONESTY</b>  <b>BLUE COUNTRY, TOUGH LITTLE GIRLS</b>  <b>CROSS CANADIAN RAGWEE, CONSTANTLY</b>  <b>BRIAN MCCORMAN, YOU'RE IN MY HEAD</b>  <b>ALAN JACKSON &amp; JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE</b>  <b>JOSH TURNER, LONG BLACK TRAIN</b>  <b>BUDDY JEWELL, SWEET SOUTHERN COMFORT</b>  <b>SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE</b>  <b>RICK TREVIÑO, IN MY DREAMS</b>  <b>BROOKS &amp; DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL</b>  <b>BILLY DEAN, I'M IN LOVE WITH YOU</b>  <b>TRACE ADKINS, HOT MAMA</b>  <b>DIKERS BENTLEY, WHAT WAS I THINKIN'</b>  <b>TOBY KEITH, BEER FOR MY HORSES</b>  <b>CRAIG MORGAN, EVERY FRIDAY AFTERNOON</b>  <b>BILLY RAY CYRUS, BACK TO MEMPHIS</b>  <b>MEMARIE, LEAVE ME ALONE</b></p>	<p><b>CHINGY, HOLIDAE IN</b>  <b>LUDACRIS, STAND UP</b>  <b>LINKIN PARK, NUMB</b>  <b>BEYONCE, BABY BOY</b>  <b>OUTKAST, THE WAY YOU MOVE</b>  <b>WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</b>  <b>BLINK-182, FEELING THIS</b>  <b>JET, ARE YOU GOING TO BE MY GIRL</b>  <b>COLDPLAY, MOSES</b>  <b>ELEPHANT MAN, PON DE RIVER</b>  <b>R. KELLY, STEP IN THE NAME OF LOVE</b>  <b>THREE DAYS GRACE, I HATE! EVERYTHING ABOUT YOU</b>  <b>G UNIT, STUNT 101</b>  <b>JOHN MAYER, BIGGER THAN MY BODY</b>  <b>PUDDLE OF MUDD, AWAY FROM ME</b>  <b>PETE YORN, CRYSTAL VILLAGE</b>  <b>HOWIE DAY, PERFECT TIME OF DAY</b>  <b>MARON 5, HARDER TO BREATHE</b>  <b>SOMETHING CORPORATE, SPACE</b>  <b>STROKES, 1251</b>  <b>FAM-LAY, ROCK N' ROLL</b>  <b>P.O.D., WILL YOU</b>  <b>FEFF DOBSON, TAKE ME AWAY</b>  <b>TRAPT, HEADSTRONG</b>  <b>BABY BASH, SUGA SUGA</b>  <b>OSVAD BANNER, CAOLILAC ON 22 S</b>  <b>OUTKAST, HEY YA</b>  <b>MURPHY LEE, WAT DA HOOK GON BE</b>  <b>A PERFECT CIRCLE, WEAK AND POWERLESS</b></p>	<p><b>THREE DAYS GRACE, JUST LIKE YOU</b>  <b>OUTKAST, HEY YA</b>  <b>BILLY TALENT, TRY HONESTY</b>  <b>FINGER ELEVEN, ONE THING</b>  <b>LINKIN PARK, NUMB</b>  <b>SAM ROBERTS, HARD ROAD</b>  <b>HILARY DUFF, SO YESTERDAY</b>  <b>OBIE TRICE, GOT SOME TEETH</b>  <b>BLACK EYED PEAS, SHUT UP</b>  <b>STROKES, 1251</b>  <b>PINK, TROUBLE</b>  <b>BLINK-182, FEELING THIS</b>  <b>CHINGY, HOLIDAE IN</b>  <b>BEYONCE, BABY BOY</b>  <b>NICKELBACK, SOMEDAY</b>  <b>THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</b>  <b>BRITNEY SPEARS, ME AGAINST THE MUSIC</b>  <b>FEFF DOBSON, BYE BYE BOYFRIEND</b>  <b>LUDACRIS, STAND UP</b>  <b>3 DOORS DOWN, HERE WITHOUT YOU</b>  <b>EVANESCENCE, GOING UNDER</b>  <b>SIMPLE PLAN, PERFECT</b>  <b>CHRISTINA AGUILERA, THE VOICE WITHIN</b>  <b>50 CENT, P.I.M.P.</b>  <b>A PERFECT CIRCLE, WEAK AND POWERLESS</b>  <b>ATARIAS, THE BOYS OF SUMMER</b>  <b>PUDDLE OF MUDD, AWAY FROM ME</b>  <b>HAWKLEY WORKMAN, ANGER AS BEAUTY</b>  <b>SWOLLEN MEMBERS, WATCH THIS</b>  <b>ENRIQUE IGLESIAS, ESCAPE</b></p>

### THE CLIP LIST

 <p>Continuous programming          404 Washington Ave., Miami Beach, FL 33139</p>	 <p>Continuous programming          Hawley Crescent, London NW1 8TT</p>	 <p>Continuous programming          1111 Lincoln Rd., Miami Beach, FL 33139</p>	 <p>VIVA, Continuous programming          Im Media Park 2, 50670 Koin, Germany</p>
<p><b>CHAYANNE, UN SIGLO SIN TI</b>  <b>GLORIA ESTEFAN, HOY</b>  <b>RICARDO ARJONA, MINUTOS</b>  <b>JUANES, FOTOGRAFIA</b>  <b>LA OBEJA DE VAN GOGH, ROSAS</b>  <b>JUANES, LA PAGA</b>  <b>ANDRES CEPEDA, CANCION ROTA</b>  <b>CABAS, LA CAERONA</b>  <b>THALIA, I WANT YOU</b>  <b>EROS RAMAZZOTTI, UNA EMOCION PARA SIEMPRE</b>  <b>RICKY MARTIN, TAL VEZ</b>  <b>CRISTIAN, NO HACER FALTA</b>  <b>SORAYA, SOLO POR TI</b>  <b>CHRISTINA AGUILERA, CAN'T HOLD US DOWN</b>  <b>OBIE BERMUDEZ, ANTES</b>  <b>JUSTIN TIMBERLAKE, SENORITA</b>  <b>NATALIA LAFORCADE, EN EL 2000</b>  <b>JORGE CORREA, TERESOT</b>  <b>RICKY MARTIN, JALEO</b>  <b>DAVID BISBAL, LLORARE LAS PENAS</b>  <b>TIZIANO FERRO, PERVERSO</b></p>	<p><b>BRITNEY SPEARS, ME AGAINST THE MUSIC</b>  <b>DIDO, WHITE FLAG</b>  <b>BLACK EYED PEAS, WHERE IS THE LOVE?</b>  <b>50 CENT, P.I.M.P.</b>  <b>CHRISTINA AGUILERA, CAN'T HOLD US DOWN</b>  <b>BLINK-182, FEELING THIS</b>  <b>SUGABABES, HOLE IN THE HEAD</b>  <b>BEYONCE, BABY BOY</b>  <b>THE DARKNESS, I BELIEVE IN A THING CALLED LOVE</b>  <b>OUTKAST, HEY YA!</b>  <b>ENRIQUE IGLESIAS, ADDICTED</b>  <b>K.A.S.T.A., 123</b>  <b>ROBBIE WILLIAMS, SEXED UP</b>  <b>PINK, TROUBLE</b>  <b>THE RASMUS, IN THE SHADOWS</b>  <b>KYLIE MINOGUE, SLOW</b>  <b>BLU CANTRELL, BREATHE</b>  <b>LIMP BIZKIT, BEHIND BLUE EYES</b>  <b>TEXAS, CARNIVAL GIRL</b>  <b>LINKIN PARK, NUMB</b></p>	<p><b>BEYONCE, BABY BOY</b>  <b>TRAVIS, RE OFFENDER</b>  <b>VICEROD, ALGO CONTIGO</b>  <b>ELO TORO, JAJERO</b>  <b>THE MARS VOLTA, INERTIA</b>  <b>BRITNEY SPEARS, ME AGAINST THE MUSIC</b>  <b>CARAJÓ, IRONIA</b>  <b>AGUA DE LA MISERIA, SPINETTA</b>  <b>SEAN PAUL, GET BUSY</b>  <b>MIRANDA, TU JUEGO</b>  <b>GUSTAVO CERATI, ARTEFACTO</b>  <b>THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</b>  <b>PINK, TROUBLE</b>  <b>CAUPECU MACHU, CUADROS DENTRO DE CUADROS</b>  <b>LA LEY MAS ALLA</b>  <b>CABEZONES, GLOBO</b>  <b>OIDD, WHITE FLAG</b>  <b>OUTKAST, HEY YA!</b>  <b>KYLIE MINOGUE, SLOW</b>  <b>BLINK-182, FEELING THIS</b></p>	<p><b>ALEXANDER, FREE LIKE THE WIND</b>  <b>BLACK EYED PEAS, WHERE IS THE LOVE?</b>  <b>DIDO, WHITE FLAG</b>  <b>JEANNETTE, ROCKIN ON HEAVENS FLOOR</b>  <b>BEYONCE, BABY BOY</b>  <b>PINK, TROUBLE</b>  <b>EKO FRESH, ICH BIN JUNG UND BRÄUCHE DAS GELD</b>  <b>SOHNE MANNHEIMS, MEIN NAME IST MENSCH</b>  <b>NATURAL, WHAT IS</b>  <b>BROOKLYN BOUNCE, XXX - WE WANT MORE</b></p>

# Gershon 'Preys' On Rock Lifestyle

Gina Gershon wants people to know the reality of being an independent artist in the entertainment business. She is hoping that her new six-part documentary series, "Prey for Gina Gershon," will open viewers' eyes to what it is like to juggle acting, singing and producing on a low budget. The series will premiere on the Independent Film Channel (IFC) in 2004.

and I'd never toured before. I learned so much that I haven't even processed it yet."

In addition to the soundtrack's songs, Gershon performed sever-

**Tuned In: The Tube™**  
 By Carla Hay  
 chay@billboard.com



Gershon stars as the leader of a struggling rock band in the MAC Releasing feature film "Prey for Rock & Roll," which opened Oct. 3 in U.S. theaters. In September, she went on her first concert tour (with a band that included members of *Girls Against Boys*) and did a one-month trek of U.S. clubs.

al of her original songs on the tour, and she is planning more concert dates.

Gershon was in the unusual situation of promoting "Prey for Rock & Roll" and the film's Hybrid Recordings soundtrack while doing her club tour. "Prey for Gina Gershon" documents that experience.

Some of Gershon's tour experiences that are sure to make the documentary include a bomb threat that halted the San Francisco show and being joined onstage by *Lenny Kravitz* (an old friend of Gershon's) at Joe's Pub in New York.

"Everyone thought that doing a [concert] tour would be an unusual way to promote the movie," Gershon tells *Billboard*. "Different companies approached us about doing a reality-TV show, and at first

"We had our 'Spinal Tap' moments," Gershon says wryly. "At Pianos in New York, I started the show only to look back and realize the drummer wasn't there. Then his amp went out and my mic went out. The only thing to do when that happens is laugh about it."



GERSHON: 'WE HAD OUR "SPINAL TAP" MOMENTS'

**IN BRIEF:** Rave and Hype TV are two new, commercial-free music-video channels that are scheduled for a 2004 debut.

Rave will have a variety of music videos and concert performances. The Jericho, N.Y.-based channel will be offered by February 2004 as part of the new Voom high-definition satellite service, which Rainbow

I had no interest in doing it. But we said yes to IFC because they're so supportive of independent art."

DBS, Cablevision's satellite division, launched in October.

IFC director of development and production **Debbie DeMontreaux** says, "Gina Gershon is an indie icon, and we felt this series would expand the IFC brand. We were pitched this documentary even before the tour started."

Hype TV, which is expected to debut by the end of next year, will be a New York-based hip-hop premium-cable channel. Hype TV is headed by founder **Peter Griffin** (former CEO of hip-hop Web site hook.com) and president **Tracy Lawrence**, a former senior VP/GM at Fox Family Channel.

Gershon will produce and narrate the TV series. She is also one of the producers of "Prey for Rock & Roll." "This whole year has been my 'Why not?' year," Gershon says. "I'd never produced a movie before, I'd never made a soundtrack before

Meanwhile, sources say that **Les Garland** (a former executive at MTV and the Box) is developing a new music-video channel called the Tube, which is aimed at baby boomers. A 2004 launch is planned.





## OutKast Back In No. 1 Spot

In lieu of a new champion, a former chart-topper, **OutKast's** double-length album, regains the No. 1 post on The Billboard 200.

With 142,000 copies for the week, just 500 copies ahead of runner-up **Rod Stewart** (down 33.5%), "Speakerboxxx/The



Love Below" becomes the fifth album in 2003 to stage a return to the top of that page after a previous stint at No. 1.

The soundtrack from **Eminem's** "8 Mile," which had ruled for two weeks in 2002, set the stage when it returned to No. 1 in the very first *Billboard* of 2003. Since then, albums by **Dixie Chicks**, **Norah Jones** and **50 Cent** also realized

encores at No. 1, with 50 reclaiming the summit twice after his initial two-week run.

OutKast's coup further illustrates that the album has become increasingly entrenched in the top 10 (Over the Counter, *Billboard*, Nov. 1), as sales decline by a mere 2.6% from the prior week.

Stewart misses his first No. 1 since 1978 by the width of a

## Over the Counter™

By Geoff Mayfield  
gmayfield@billboard.com



needle. In fact, there have only been two weeks in Nielsen SoundScan's 12-year history that the gap at the top has been smaller than this. In the issue dated April 5, 1997, **Aerosmith** had a pad of less than 200 copies over the "Space Jam" soundtrack, and in 2001, **Eminem's** group **D12** edged **Alicia Keys** by roughly 300 units.

This week, the distance between Stewart's standards album and last week's No. 1, by "American Idol" first runner-up **Clay Aiken** (No. 3, down 37%), is even slimmer than the space between the top two albums. In a photo finish that was too close to predict, BMG Distribution was destined for the winner's circle, because each of those three contenders are in its portfolio (see story, page 10).

**ANOTHER SUPER TUESDAY:** Music retailers had predicted that it would be tough to beat the 2002 week that the aforementioned "8 Mile" soundtrack hit stores (*Billboard*, Oct. 25). They knew what they were talking about, but a bustling Nov. 4 should restore momentum on next issue's sales charts.

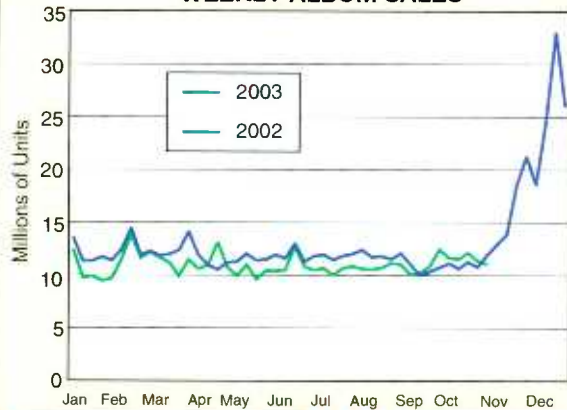
Thus, for the first time in eight weeks, volume from the tracking period that determines this issue's charts is down 7.7% from the same frame of the prior year. With that hiccup, year-to-date album sales are down 6.21% from 2002, compared with a 6.18% deficit a week earlier. Even so, we're still

(Continued on page 76)

## Market Watch

A Weekly National Music Sales Report

### WEEKLY ALBUM SALES



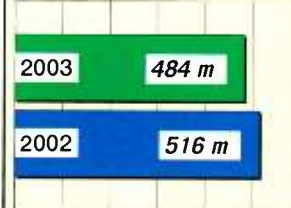
### ALBUM SALES

This Week	11,040,000	This Week 2002	11,962,000
Last Week	11,385,000	Change	< 7.7%
Change	< 3.0%		

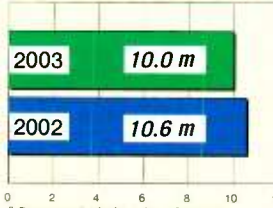
### SINGLES SALES\*

This Week	174,000	This Week 2002	181,000
Last Week	170,000	Change	< 3.9%
Change	< 2.4%		

### YEAR-TO-DATE ALBUM SALES (millions)



### YEAR-TO-DATE SINGLES SALES\* (millions)



\* Does not include sales of tracks available only as digital downloads

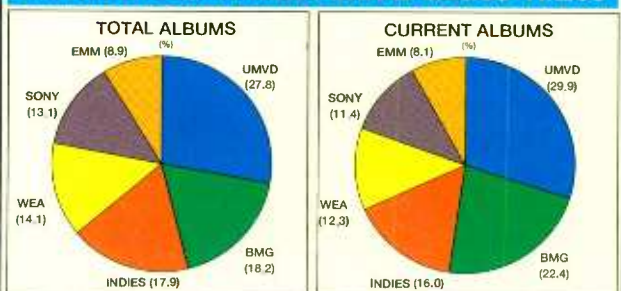
### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	Change
Total	526,231,000	493,608,000	(< 6.2%)
Albums	515,655,000	483,604,000	(< 6.2%)
Singles	10,576,000	10,004,000	(< 5.4%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	Change
CD	489,217,000	467,296,000	(< 4.5%)
Cassette	25,122,000	14,821,000	(< 41.0%)
Other	1,316,000	1,487,000	(> 13.0%)

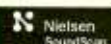
### DISTRIBUTORS' MARKET SHARE 9/29/03-11/2/03



	UMVD	BMG	INDIES	WEA	SONY	EMM
Total Albums	27.8%	18.2%	17.9%	14.1%	13.1%	8.9%
Current Albums	29.9%	22.4%	16.0%	12.3%	11.4%	8.1%
Total Singles	25.7%	16.5%	25.6%	11.4%	14.5%	6.3%

For week ending 11/2/03. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



## Billy Ray's High Five

Country acts continue to have an increased presence on the Top Christian Albums chart, as **Billy Ray Cyrus** opens at a high No. 5 with "The Other Side" (Word-Curb/Warner Bros.). It's the second-highest debut for a country artist in the history of this survey, topped only by the No. 1 debut of **LeAnn Rimes'** "You Light Up My Life—Inspirational Songs" the issue of Sept. 27, 1997.

Cyrus joins a chart already inhabited by **Randy Travis**, who slips 16-17 with "Rise and Shine" (Word-Curb/Warner Bros.). Country artists **Cristy Lane** and the **Oak Ridge Boys** have appeared on the Christian tally this year, and **Dolly Parton** is poised to debut with "For God and Country," a collection of patriotic songs that includes some religious material.

Other country artists who have shown up on the Christian chart include **Anne Murray**, **Vince Gill** and **Charlie Daniels**.

It works the other way, too. Christian act **Bill & Gloria Gaither** is about to release a pair of bluegrass albums that will be eligible to chart on Top Country Albums and Top Bluegrass Albums.

**HE NOSE THE FACTS:** With the holidays approaching, it's no surprise that **Burl Ives** returns to the Top Country Catalog Albums chart with "Rudolph the Red-Nosed Reindeer," which re-enters at No. 19. The late Ives is one of three artists on the Catalog tally who first charted on another *Billboard* chart before Top Country Albums was introduced in 1964.

**Johnny Cash** made his chart debut in 1958 with "The Fabulous Johnny Cash," and **Patsy Cline** first appeared on the album

## Chart Beat™

By Fred Bronson  
fbronson@billboard.com



chart in 1962 with "Patsy Cline Showcase."

Ives made his chart debut in 1962 with "The Versatile Years." Like Cline, he was produced by **Owen Bradley** for the Decca label.

**'IN' WITH THE NEW:** **Chingy** is two for two on the Rhythmic Top 40 list, as "Hollidae In" (Disturbing Tha Peace/Capitol) glides 2-1. His first chart title, "Right Thurr," started a seven-week reign on this chart in July.

Chingy is the first male artist to achieve pole position on Rhythmic Top 40 with his first two hits since **Usher** did so with "You Make Me Wanna..." in 1997 and "Nice & Slow" in 1998.

**'AWAY' THEY GO:** **Uncle Kracker Featuring Dobie Gray** is dethroned after a record 23-week run at No. 1 on the Adult Contemporary chart with "Drift Away" (Lava). Taking over the top spot is **Shania Twain**, who earns her third AC No. 1 with "Forever and for Always" (Mercury).

It's Twain's first turn at No. 1 since 1998, when "From This Moment On" spent a lone week heading the list. Twain is the first Canadian artist to dominate the AC chart since August 2002, when **Celine Dion** completed what was then a record-setting 21-week reign with "A New Day Has Come."

"Forever" is the sixth AC title to advance to No. 1 in 2003. That makes this year's turnover rate only slightly faster than last year's, when **Phil Collins'** "Can't Stop Loving You" became the sixth No. 1 of 2002 the week of Nov. 30.



# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				<b>NUMBER 1</b>		3 Weeks At Number 1		49	45	36	8	<b>SEAL</b>		Seal IV	3
1	4	4	1	<b>OUTKAST</b> <sup>3</sup>		Speakerboxxx/The Love Below	1	50	47	49	6	<b>ANTHONY HAMILTON</b>		Comin' From Where I'm From	33
2	2	—	7	<b>ROD STEWART</b>		As Time Goes By ... The Great American Songbook Vol. II	2	51	82	69	21	<b>LUTHER VANDROSS</b> <sup>▲</sup>		Dance With My Father	1
3	1	1	1	<b>CLAY AIKEN</b>		Measure Of A Man	1	52	48	45	4	<b>SOUNDTRACK</b>		Kill Bill Vol. 1	45
4	—	—	1	<b>THE STROKES</b>		Room On Fire	4	53	44	30	4	<b>2PAC</b>		Nu-Mixx Klazics	15
5	5	2	4	<b>LUDACRIS</b>		Chicken*N*Beer	1	54	59	56	19	<b>BLACK EYED PEAS</b> <sup>●</sup>		Elephunk	26
6	—	—	1	<b>GERALD LEVERT</b>		Stroke Of Genius	6	55	38	17	3	<b>JONNY LANG</b>		Long Time Coming	17
7	3	—	7	<b>EAGLES</b>		The Very Best Of	3	56	51	44	10	<b>YOUNGBLOODZ</b>		Drankin' Patnaz	5
8	—	—	1	<b>R.E.M.</b>		In Time 1988-2003: The Best Of R.E.M.	8	57	50	51	30	<b>MATCHBOX TWENTY</b> <sup>▲</sup>		More Than You Think You Are	6
9	7	6	1	<b>DIDO</b>		Life For Rent	4	58	53	88	5	<b>MANNHEIM STEAMROLLER</b>		Halloween	53
10	—	—	1	<b>3 DOORS DOWN</b> <sup>▲</sup> <sup>2</sup>		Away From The Sun	8	59	42	33	5	<b>MARTINA MCBRIDE</b>		Martina	7
11	19	8	5	<b>STING</b>		Sacred Love	3	60	55	47	18	<b>ASHANTI</b> <sup>▲</sup>		Chapter II	1
12	11	9	10	<b>HILARY DUFF</b> <sup>▲</sup>		Metamorphosis	1	61	54	52	7	<b>YING YANG TWINS</b>		Me & My Brother	11
13	12	15	16	<b>CHINGY</b> <sup>▲</sup>		Jackpot	2	62	49	37	7	<b>A PERFECT CIRCLE</b> <sup>●</sup>		Thirteenth Step	2
14	13	12	6	<b>NICKELBACK</b> <sup>▲</sup>		The Long Road	6	63	62	68	15	<b>VARIOUS ARTISTS</b> <sup>▲</sup>		Now 13	2
15	8	3	3	<b>JAGGED EDGE</b>		Hard	3	64	57	50	28	<b>SOUNDTRACK</b> <sup>▲</sup>		The Lizzie McGuire Movie	6
16	—	—	1	<b>R.E.M.</b>		In Time 1988-2003: The Best Of R.E.M. (Limited Edition)	16	65	60	64	30	<b>SHANIA TWAIN</b>		Up!	1
17	17	11	6	<b>R. KELLY</b>		The R. In R&B Collection: Volume One	4	66	63	75	12	<b>SOUNDTRACK</b>		The Cheetah Girls (EP)	63
18	20	16	19	<b>BEYONCE</b> <sup>▲</sup> <sup>2</sup>		Dangerously In Love	1	67	58	43	6	<b>ROB ZOMBIE</b>		Past, Present & Future	11
19	9	5	3	<b>BARBRA STREISAND</b>		The Movie Album	5	68	97	—	2	<b>SOUNDTRACK</b>		Disney Presents: Brother Bear	68
20	16	10	6	<b>DAVE MATTHEWS</b> <sup>▲</sup>		Some Devil	2	69	64	59	84	<b>MERCYME</b> <sup>▲</sup>		Almost There	37
21	23	14	6	<b>LIMP BIZKIT</b>		Results May Vary	3	70	56	62	50	<b>AUDIOSLAVE</b> <sup>▲</sup>		Audioslave	7
22	—	—	1	<b>LUTHER VANDROSS</b>		Luther Vandross Live: Radio City Music Hall 2003	22	71	77	81	53	<b>RASCAL FLATTS</b> <sup>▲</sup>		Melt	5
23	22	13	8	<b>JOHN MAYER</b> <sup>▲</sup>		Heavier Things	1	72	61	46	7	<b>ERYKAH BADU</b> <sup>●</sup>		World Wide Underground (EP)	3
24	6	—	2	<b>LOON</b>		Loon	6	73	72	77	41	<b>TRAPT</b> <sup>●</sup>		Trapt	42
25	25	25	12	<b>ALAN JACKSON</b> <sup>▲</sup>		Greatest Hits Volume II And Some Other Stuff	1	74	52	54	24	<b>STAIN'D</b> <sup>▲</sup>		14 Shades Of Grey	1
26	30	28	53	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> <sup>▲</sup>		Kings Of Crunk	14	75	81	60	53	<b>CHRISTINA AGUILERA</b> <sup>▲</sup> <sup>3</sup>		Stripped	2
27	28	22	35	<b>EVANESCENCE</b> <sup>▲</sup> <sup>3</sup>		Fallen	3	76	71	63	51	<b>SEAN PAUL</b> <sup>▲</sup> <sup>2</sup>		Dutty Rock	9
28	21	7	4	<b>ELVIS PRESLEY</b>		Elvis: 2nd To None	3	77	66	82	11	<b>BOW WOW</b> <sup>●</sup>		Bow Wow: Unleashed	3
29	26	19	7	<b>DMX</b>		Grand Champ	1	78	69	58	57	<b>GOOD CHARLOTTE</b> <sup>▲</sup> <sup>2</sup>		The Young And The Hopeless	7
30	—	—	1	<b>HATEBREED</b>		The Rise Of Brutality	30	79	75	80	48	<b>SIMPLE PLAN</b> <sup>▲</sup>		No Pads, No Helmets...Just Balls	36
31	34	29	32	<b>LINKIN PARK</b> <sup>▲</sup> <sup>3</sup>		Meteora	1	80	76	71	31	<b>THE WHITE STRIPES</b> <sup>▲</sup>		Elephant	6
32	27	20	6	<b>OBIE TRICE</b>		Cheers	5	81	24	—	2	<b>SOMETHING CORPORATE</b>		North	24
33	37	39	15	<b>MICHAEL MCDONALD</b>		Motown	33	82	73	55	16	<b>SOUNDTRACK</b> <sup>▲</sup>		Bad Boys II	1
34	36	31	85	<b>NORAH JONES</b> <sup>▲</sup> <sup>8</sup>		Come Away With Me	1	83	83	78	25	<b>MAROONS</b> <sup>●</sup>		Songs About Jane	47
35	29	23	5	<b>BETTE MIDLER</b>		Bette Midler Sings The Rosemary Clooney Songbook	14	84	78	65	4	<b>VARIOUS ARTISTS</b>		WOW Hits 2004	51
36	18	—	2	<b>MARQUES HOUSTON</b>		MH	18	85	67	74	11	<b>JESSICA SIMPSON</b>		In This Skin	10
37	10	—	2	<b>BARENAKED LADIES</b>		Everything To Everyone	10	86	88	85	6	<b>BABY BASH</b>		Tha Smokin' Nephew	48
38	35	24	4	<b>VARIOUS ARTISTS</b>		Totally Hits 2003	13	87	87	57	10	<b>MARY J. BLIGE</b> <sup>▲</sup>		Love & Life	1
39	—	—	1	<b>HARRY CONNICK, JR.</b>		Harry For The Holidays	39	88	101	105	22	<b>LONESTAR</b> <sup>●</sup>		From There To Here: Greatest Hits	7
40	39	34	19	<b>50 CENT</b> <sup>▲</sup> <sup>5</sup>		Get Rich Or Die Tryin'	1	89	79	73	7	<b>BUBBA SPARXXX</b>		Deliverance	10
41	31	21	5	<b>BAD BOY'S DA BAND</b>		Too Hot For T.V.	2	90	96	89	7	<b>ARETHA FRANKLIN</b>		So Damn Happy	33
42	40	35	62	<b>COLDPLAY</b> <sup>▲</sup> <sup>2</sup>		A Rush Of Blood To The Head	5	91	93	94	11	<b>T.I.</b>		Trap Muzik	4
43	14	—	2	<b>MANDY MOORE</b>		Coverage	14	92	74	61	5	<b>GARY ALLAN</b>		See If I Care	17
44	32	—	2	<b>VAN MORRISON</b>		What's Wrong With This Picture?	32	93	104	99	37	<b>R. KELLY</b> <sup>▲</sup> <sup>2</sup>		Chocolate Factory	1
45	65	76	67	<b>TOBY KEITH</b> <sup>▲</sup> <sup>3</sup>		Unleashed	1	94	70	66	42	<b>JOHNNY CASH</b> <sup>●</sup>		American IV: The Man Comes Around	22
46	41	32	6	<b>MURPHY LEE</b>		Da Skool Boy Presents Murphy's Law	8	95	105	101	19	<b>MICHELLE BRANCH</b> <sup>●</sup>		Hotel Paper	2
47	43	27	3	<b>SIMON &amp; GARFUNKEL</b>		The Essential Simon & Garfunkel	27	96	106	115	49	<b>TIM MCGRAW</b> <sup>▲</sup> <sup>2</sup>		Tim McGraw And The Dancehall Doctors	2
48	46	95	54	<b>ROD STEWART</b> <sup>▲</sup>		It Had To Be You ... The Great American Songbook	4	97	85	42	4	<b>SEVENDUST</b>		Seasons	14
				<b>3 DOORS DOWN</b> <sup>▲</sup> <sup>2</sup>		Away From The Sun	8	98	124	72	3	<b>VARIOUS ARTISTS</b>		American Idol: The Great Holiday Classics	72



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
99	94	87	31	CHER ▲ Geffen/MCA/Warner Bros. 73852/Warner Strategic Marketing (18.98 CD)	The Very Best Of Cher	4	150	141	127	33	JASON MRAZ ● Elektra 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55
100	89	48	4	STATIC-X Warner Bros. 48427 (18.98 CD)	Shadow Zone	20	151	115	41	3	TRAVIS Independent/Epic 90672/Sony Music (12.98 EQ CD)	12 Memories	41
101	100	84	52	JUSTIN TIMBERLAKE ▲ <sup>3</sup> Jive 41823/Zomba (12.98/18.98)	Justified	2	152	136	119	42	SOUNDTRACK ▲ <sup>2</sup> Epic 87018/Sony Music (18.98 EQ CD)	Chicago	2
102	80	26	3	MARIAH CAREY Columbia 87154/Sony Music (18.98 EQ CD)	The Remixes	26	153	142	38	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR Reprise 73922/Warner Bros. (25.98 CD/DVD)	Live And Swingin': The Ultimate Rat Pack Collection	38
103	113	104	80	KENNY CHESNEY ▲ <sup>3</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	154	146	134	12	LYNYRD SKYNYRD ● MCA/UTV 000284/UMG (12.98 CD)	Thyrtty: 30th Anniversary Collection (Limited Edition)	16
104	118	103	12	DASHBOARD CONFSSIONAL ● Vagrant 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2	155	137	133	8	CECE WINANS PureSprings Gospel/INO 90361/Sony Music (11.98 EQ/18.98)	Throne Room	32
105	108	93	29	KELLY CLARKSON ▲ RCA 68159/RMG (18.98 CD)	Thankful	1	156	68	—	2	MARK WILLS Mercury 001012/UMG (8.98/14.98)	And The Crowd Goes Wild	68
106	112	107	56	KEITH URBAN ▲ Capitol (Nashville) 32936 (10.98/18.98)	Golden Road	11	157	99	40	3	MUSHROOMHEAD Filthy Hands/Universal 001036/UMRG (14.98 CD)	XIII	40
107	84	79	6	FUEL Epic 86392/Sony Music (18.98 CD)	Natural Selection	15	158	161	158	21	THE BEACH BOYS ● Capitol 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
108	110	96	12	KIDZ BOP KIDS Razor & TIE 89074 (11.98/18.98)	Kidz Bop 4	14	159	170	183	52	MONTGOMERY GENTRY ● Columbia (Nashville) 86520/Sony Music (11.98 EQ/17.98)	My Town	26
109	156	—	1	VARIOUS ARTISTS EMI/Universal/Sony Music/Zomba 83098/Capitol (19.98 CD)	Now That's What I Call Christmas! 2: The Signature Collection	109	160	173	130	3	JOSH TURNER MCA Nashville 000574/UMGN (12.98 CD) [M]	Long Black Train	130
110	111	117	32	STACIE ORRICO Forefront 32589/Virgin (12.98/18.98) [M]	Stacie Orrico	59	161	171	156	8	JOHNNY CASH Legacy/CD/Columbia (Nashville) 86290/Sony Music (17.98 EQ/24.98)	The Essential Johnny Cash	102
111	95	83	11	VARIOUS ARTISTS ● Star Trak 512957/Arista (11.98/18.98)	The Neptunes Present... Clones	1	162	187	193	15	BRAD PAISLEY Arista Nashville 50605/RLG (12.98/18.98)	Mud On The Tires	8
112	164	92	3	WILL DOWNING GRP 000523/IVG (14.98 CD)	Emotions	92	163	123	102	5	SOUNDTRACK Atlantic 83984/AG (18.98 CD)	School Of Rock	95
113	116	108	16	PAT GREEN Republic 000562/Universal South (10.98/17.98)	Wave On Wave	10	164	154	124	14	SOUNDTRACK Hollywood 162404 (13.98 CD)	Freaky Friday	19
114	117	113	22	TRAIN ● Columbia 86583/Sony Music (18.98 EQ CD)	My Private Nation	6	165	165	154	53	ELVIS PRESLEY ▲ <sup>3</sup> RCA 68079/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1
115	120	123	19	FOUNTAINS OF WAYNE S-Curve 90875 (18.98 CD) [M]	Welcome Interstate Managers	115	166	138	116	5	BONNIE RAITT Capitol 90491 (18.98 CD)	The Best Of Bonnie Raitt On Capitol 1989-2003	47
116	119	120	4	JET Elektra 62892/EEG (12.98 CD)	Get Born	79	167	183	157	9	DWELE Virgin 80919 (19.98 CD) [M]	Subject	108
117	92	91	6	VARIOUS ARTISTS Warner Bros. (Nashville)/BMG/Curb/Sony Music 73955/Warner Strategic Marketing (18.98 CD)	Totally Country Vol. 3	37	168	181	189	24	CHRIS CAGLE Capitol (Nashville) 40516 (11.98/18.98)	Chris Cagle	15
118	122	110	5	LYLE LOVETT Curb 0011627/lost Highway (18.98 CD)	My Baby Don't Tolerate	63	169	185	176	39	THE ALL-AMERICAN REJECTS ● Doghouse/DreamWorks 450407/Interscope (18.98 CD) [M]	The All-American Rejects	25
119	98	53	4	VARIOUS ARTISTS Roadrunner 6183277/DJMG (18.98 CD)	MTV2 Headbangers Ball	34	170	167	145	35	FABOLOUS ▲ Desert Storm/Elektra 627917/EEG (12.98/18.98)	Street Dreams	3
120	134	170	16	BROOKS & DUNN ● Arista Nashville 67070/RLG (12.98/18.98)	Red Dirt Road	4	171	199	185	17	TRACE ADKINS Capitol (Nashville) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9
121	150	184	4	THREE DAYS GRACE Jive 53479/Zomba (12.98 CD) [M]	Three Days Grace	121	172	157	141	5	GRUPO MONTEZ DE DURANGO Disa 724088 (13.98 CD)	De Durango A Chicago	88
122	163	161	74	AVRIL LAVIGNE ▲ <sup>6</sup> Arista 14740 (17.98 CD)	Let Go	2	173	125	—	48	ROD STEWART ● Warner Bros. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
123	127	131	32	SWITCHFOOT Columbia 71083/Red Ink (9.98 CD)	The Beautiful Letdown	85	174	158	147	5	VARIOUS ARTISTS Capitol (Nashville) 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	80
124	109	—	2	A.B. QUINTANILLA III & KUMBIA KINGS EMI Latin 93490 (21.98 CD/DVD)	La Historia	109	175	153	—	20	ANNIE LENNOX ● J 52350/RMG (18.98 CD)	Bare	4
125	102	67	3	VARIOUS ARTISTS Sugar Hill 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	67	176	159	106	4	RZA Wu-Records 84652/Sanctuary (18.98 CD)	Birth Of A Prince	49
126	129	132	8	CALVIN RICHARDSON Hollywood 162351 (18.98 CD)	2:35 PM	65	177	168	148	11	DIERKS BENTLEY Capitol (Nashville) 39814 (12.98/18.98)	Dierks Bentley	26
127	RE-ENTRY	2	2	TOM JONES Decca/UTV 001421/UMG (14.98 CD)	Reloaded: Greatest Hits	127	178	148	86	7	THURSDAY Victory/Island 0002397/DJMG (15.98 CD)	War All The Time	7
128	131	111	10	WARREN ZEVON Artemis 51156 (18.98 CD)	The Wind	12	179	155	118	4	ALABAMA RCA (Nashville) 54371/RLG (14.98 CD)	The American Farewell Tour	64
129	145	162	20	MONICA ● J 200317/RMG (12.98/18.98)	After The Storm	1	180	RE-ENTRY	21	21	JEWEL ● Atlantic 83638/AG (18.98 CD)	0304	2
130	151	112	4	KENNY CHESNEY BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	112	181	166	144	14	YO-YO MA Sony Classical 89935/Sony Music (18.98 EQ CD)	Obrigado Brazil	58
131	NEW	1	1	BILLY RAY CYRUS Word-Curb 86274/Warner Bros. (18.98 CD)	The Other Side	131	182	182	135	7	STEVE MILLER BAND Capitol 90509 (18.98 CD)	Young Hearts: Complete Greatest Hits	37
132	33	—	2	RUSH Anthem/Atlantic 83672/AG (27.98 CD)	Rush In Rio	33	183	175	139	5	ENIGMA Virgin 91929 (18.98 CD)	Voyageur	94
133	130	128	30	GODSMACK ▲ Republic/Universal 067854/UMRG (12.98/18.98)	Faceless	1	184	RE-ENTRY	25	25	MICHAEL JACKSON Epic 85250/Sony Music (18.98 EQ CD)	Greatest Hits: HIStory -- Volume 1	85
134	152	168	102	KID ROCK ▲ <sup>4</sup> Lava 834827/AG (12.98/18.98)	Cocky	3	185	200	164	42	VARIOUS ARTISTS ▲ EMI/Special Markets 63201/Time Life (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
135	NEW	1	1	MARCO ANTONIO SOLIS Fonovisa 350950/UG (17.98 CD/DVD)	La Historia Continua...	135	186	189	173	19	SMILE EMPTY SOUL ThruBack/Lava 83639/AG (12.98 CD) [M]	Smile Empty Soul	94
136	126	90	6	EMMYLOU HARRIS NonEsuch 79805/AG (18.98 CD)	Stumble Into Grace	58	187	RE-ENTRY	70	70	NELLY ▲ <sup>6</sup> FD Reel/Universal 0177477/UMRG (12.98/18.98)	Nellyville	1
137	103	70	8	SOUNDTRACK Music World/Columbia 90286/Sony Music (18.98 EQ CD)	The Fighting Temptations	19	188	133	191	32	CELINE DION ▲ <sup>2</sup> Epic 87185/Sony Music (12.98 EQ/18.98)	One Heart	2
138	NEW	1	1	LUIS FONSI Universal Latino 001403 (17.98 CD/DVD) [M]	Abrazar La Vida	138	189	184	142	35	THE ATARIS ● Columbia 861847/Sony Music (18.98 EQ CD)	So Long, Astoria	24
139	149	137	76	EMINEM ▲ <sup>8</sup> Web/Aftermath 4532907/Interscope (12.98/19.98)	The Eminem Show	1	190	177	166	26	JACK JOHNSON ● Jack Johnson/Universal 0750127/UMRG (18.98 CD)	On And On	3
140	90	—	2	SMOKIE NORFUL EMI Gospel 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	90	191	NEW	1	1	JIM BRICKMAN Windham Hill 52696/AAL (18.98 CD)	Peace	191
141	114	100	5	LUIS MIGUEL Warner Latina 60873 (18.98 CD)	33	43	192	RE-ENTRY	22	22	DAVID BANNER SRC/Universal 0003127/UMRG (12.98/18.98)	Mississippi: The Album	9
142	140	125	15	YELLOWCARD Capitol 39644 (12.98 CD)	Ocean Avenue	99	193	NEW	1	1	VARIOUS ARTISTS Walt Disney 861022 (19.98 CD)	Disney-Pixar: Finding Nemo: Ocean Favorites	193
143	139	146	99	JOSH GROBAN ▲ <sup>3</sup> 143/Reprise 48154/Warner Bros. (18.98 CD) [M]	Josh Groban	8	194	180	121	4	HOWIE DAY Epic 886017/Sony Music (12.98 EQ CD)	Stop All The World Now	46
144	128	167	6	JOSS STONE S-Curve 42234 (19.98 CD) [M]	The Soul Sessions (EP)	128	195	179	178	21	JUANES ● Surco 017592/Universal Latino (18.98 CD) [M]	Un Dia Normal	110
145	132	109	4	MICHAEL W. SMITH Reunion 10080 (18.98 CD)	The Second Decade: 1993-2003	38	196	192	163	22	METALLICA ▲ <sup>2</sup> Elektra 626537/EEG (18.98 CD)	St. Anger	1
146	107	122	15	MYA ● A&M 000734/Interscope (18.98 CD)	Moodring	3	197	143	160	3	VARIOUS ARTISTS Red Star Def Jamaica 0011957/DJMG (14.98 CD)	Red Star Sounds Presents Def Jamaica	143
147	86	—	2	THE SHINS Sub Pop 706257 (15.98 CD)	Chutes Too Narrow	86	198	135	—	2	R. KELLY Jive 53709/Zomba (19.98 DVD/CD)	The R. In R&B: The Video Collection	135
148	147	138	54	SANTANA ▲ <sup>2</sup> Arista 14737 (12.98/18.98)	Shaman	1	199	RE-ENTRY	19	19	GEORGE STRAIT ● MCA Nashville 000114/UMGN (12.98/18.98)	Honkytonkville	5
149	162	149	33	KEM Motown 067516/UMRG (8.98/12.98) [M]	Kemistry	90	200	RE-ENTRY	41	41	UNCLE KRACKER ● Lava 835427/AG (12.98/18.98)	No Stranger To Shame	43

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. 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.



THIS WEEK		LAST WEEK		SALES DATA AND INTERNET SALES REPORTS COMPILED BY		Nielsen SoundScan		BILLBOARD 200 RANK	
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title			
1	2	NUMBER 1		ROD STEWART J 55710*/RMG		As Time Goes By ... The Great American Songbook Vol. II		2	
2	1			THE STROKES RCA 5497*/RMG		Room On Fire		4	
3	3			CLAY AIKEN RCA 54638/RMG		Measure Of A Man		3	
4	4			R.E.M. WARNER BROS. 48381		In Time 1988-2003: The Best Of R.E.M.		8	
5	4			BARBRA STREISAND COLUMBIA 89018/SONY MUSIC		The Movie Album		19	
6	1			EAGLES WARNER STRATEGIC MARKETING 73971		The Very Best Of		7	
7	5			BETTE MIDLER COLUMBIA 90350/SONY MUSIC		Bette Midler Sings The Rosemary Clooney Songbook		35	
8	5			R.E.M. WARNER BROS. 48550		In Time 1988-2003: The Best Of R.E.M. (Limited Edition)		16	
9	9			SENSES FAIL DRIVE-THRU 000155/MCA [M]		From The Depths Of Dreams (EP)		-	
10	6			DIDO ARISTA 50137		Life For Rent		9	
11	10			THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]		The Room's Too Cold		-	
12	10			ROD STEWART J 20039/RMG		It Had To Be You ... The Great American Songbook		48	
13	14			SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS		Kill Bill Vol. 1		52	
14	8			BARENAKED LADIES REPRISE 48209/WARNER BROS		Everything To Everyone		37	
15	13			OUTKAST A ARISTA 50133*		Speakerboxxx/The Love Below		1	
16	11			STING A&M 001141/INTERSCOPE		Sacred Love		11	
17	17			LITTLE FEAT HOT TOMATO 0208/REDEYE		Kickin' It At The Barn		-	
18	18			HARRY CONNICK, JR. COLUMBIA 90550/SONY MUSIC		Harry For The Holidays		39	
19	20			THE EARLY NOVEMBER DRIVE-THRU 060081/MCA		For All Of This (EP)		-	
20	21			MICHAEL McDONALD MOTOWN 000851/UMRG		Motown		33	
21	18			DAVE MATTHEWS RCA 55167/RMG		Some Devil		20	
22	22			SEAL WARNER BROS. 47947		Seal IV		49	
23	17			JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC		Heavier Things		23	
24	24			VAN MORRISON BLUE NOTE 90167		What's Wrong With This Picture?		44	
25	25			NORAH JONES BLUE NOTE 32088* [M]		Come Away With Me		34	

THIS WEEK		LAST WEEK		SALES DATA COMPILED BY		Nielsen SoundScan		IMPRINT & NUMBER/DISTRIBUTING LABEL	
				TITLE					
1	1	NUMBER 1		KILL BILL VOL. 1		A BAND APART/MAVERICK 48570*/WARNER BROS		3 Weeks At Number 1	
2	2			THE LIZZIE MCGUIRE MOVIE A		WALT DISNEY 860080			
3	3			THE CHEETAH GIRLS (EP)		WALT DISNEY 860126			
4	5			DISNEY PRESENTS: BROTHER BEAR		WALT DISNEY 860127			
5	4			BAD BOYS II A		BAD BOY 000716*/UMRG			
6	6			THE FIGHTING TEMPTATIONS		MUSIC WORLD/COLUMBIA 90286/SONY MUSIC			
7	8			CHICAGO A <sup>2</sup>		EPIC 87018/SONY MUSIC			
8	7			SCHOOL OF ROCK		ATLANTIC 83694/AG			
9	9			FREAKY FRIDAY		HOLLYWOOD 162404			
10	10			2 FAST 2 FURIOUS ●		DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IOJMG			
11	11			MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES		UTV 000704/UME			
12	12			THE LION KING ◆ <sup>3</sup>		WALT DISNEY 860124*			
13	13			HOLES		WALT DISNEY 860092			
14	19			CHARLIE'S ANGELS: FULL THROTTLE ●		COLUMBIA 90132/SONY MUSIC			
15	14			THE MATRIX RELOADED: THE ALBUM ●		WARNER SUNSET/MAVERICK 48411/WARNER BROS			
16	17			O BROTHER, WHERE ART THOU? A <sup>7</sup>		LDS HIGHWAY/MERCURY 170069/IOJMG			
17	16			PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL		WALT DISNEY 860089			
18	18			A WALK TO REMEMBER ●		EPIC 86311/SONY MUSIC			
19	15			LOST IN TRANSLATION		EMPEROR NORTON 7068*			
20	20			LIZZIE MCGUIRE A		BUENA VISTA 860791/WALT DISNEY			
21	22			8 MILE A <sup>4</sup>		SHADY 493508*/INTERSCOPE			
22	21			COYOTE UGLY A <sup>3</sup>		CURB 78703			
23	24			DISNEY'S KIM POSSIBLE		WALT DISNEY 860097			
24	25			SHREK A <sup>2</sup>		DREAMWORKS 450305/INTERSCOPE			
25	23			UNDERWORLD		LAKESHORE 33781			

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)

2Pac 53	Chris Cagle 168	Aretha Franklin 90	Jonny Lang 55	Steve Miller Band 182	Santana 148	Static-X 100	Volume 1 174
3 Doors Down 10	Mariah Carey 102	Fuel 107	Avril Lavigne 122	Monica 129	Seal 49	Rod Stewart 2, 48, 173	Disney-Pixar: Finding Nemo: Ocean Favorites 193
50 Cent 40	Johnny Cash 94, 161	Godsmack 133	Murphy Lee 46	Montgomery Gentry 159	Sean Paul 76	Sting 11	Just Because I'm A Woman: Songs Of Dolly Parton 125
Trace Adkins 171	Cher 99	Good Charlotte 78	Annie Lennox 175	Mandy Moore 43	Sevendust 97	George Strait 199	MTV2 Headbangers Ball 119
Christina Aguilera 75	Kenny Chesney 103, 130	Pat Green 113	Gerald Levert 6	Van Morrison 44	The Shins 147	Barbra Streisand 19	The Neptunes Present... Clones 111
Clay Aiken 3	Chingy 13	Josh Groban 143	Lil Jon & The East Side Boyz 26	Jason Mraz 150	Simon & Garfunkel 47	The Strokes 4	Now 13 63
Alabama 179	Kelly Clarkson 105	Grupo Montez De Durango 172	Linkin Park 31	Mushroomhead 157	Simple Plan 79	Switchfoot 123	Now That's What I Call Christmas! 2: The Signature Collection 109
The All-American Rejects 169	Coldplay 42	Anthony Hamilton 50	Lonestar 88	Mya 146	Frank Sinatra, Dean Martin & Sammy Davis Jr 153	Three Days Grace 121	Red Star Sounds Presents Def Jamaica 197
Gary Altan 92	Harry Connick, Jr. 39	Emmylou Harris 136	Loon 24	Nelly 187	Smile Empty Soul 186	Thursday 178	Train 114
Ashanti 60	Billy Ray Cyrus 131	Ludacris 5	Lynyrd Skynyrd 154	Nickelback 14	Michael W. Smith 145	Justin Timberlake 101	Trapt 73
The Ataris 189	Dashboard Confessional 104	Marques Houston 36	Yo-Yo Ma 181	Smoke Norful 140	Marco Antonio Solis 135	Train 114	Travis 151
Audioslave 70	Howie Day 194	Alan Jackson 25	Mannheim Steamroller 58	OutKast 1	Something Corporate 81	Travis 151	Obie Trice 32
Baby Bash 86	Dido 9	Mannheim Steamroller 184	Maroon 5 83	Brad Paisley 162	SOUNDTRACK	Josh Turner 160	Shania Twain 65
Bad Boy's Da Band 41	Celine Dion 188	Jagged Edge 15	matchbox twenty 57	A Perfect Circle 62	Bad Boys II 82	Shania Twain 65	Uncle Kracker 200
Erykah Badu 72	DMX 29	Jet 116	Dave Matthews 20	Elvis Presley 28, 165	The Cheetah Girls (EP) 66	Keith Urban 106	Keith Urban 106
David Banner 192	Will Downing 112	Jewel 180	John Mayer 23	A.B. Quintanilla III & Kumbia Kings 124	Chicago 152	Luther Vandross 22, 51	Luther Vandross 22, 51
Barenaked Ladies 37	Hilary Duff 12	Jack Johnson 190	Martina McBride 59	Disney Presents: Brother Bear 68	The Fighting Temptations 137	VARIOUS ARTISTS	American Idol: The Great Holiday Classics 98
The Beach Boys 158	Dwele 167	Norah Jones 34	Michael McDonald 33	Freaky Friday 164	Freaky Friday 164	Worship Together: I Could Sing Of Your Love Forever 185	WOW Hits 2004 84
Dierks Bentley 177	Eagles 7	Tom Jones 127	Tim McGraw 96	Kill Bill Vol. 1 52	School Of Rock 163	WOW Hits 2004 84	The White Stripes 80
Beyonce 18	Eminem 139	Juanes 195	MercyMe 69	Lizzie McGuire Movie 64	Bubba Sparxxx 89	Mark Willis 156	Mark Willis 156
Black Eyed Peas 54	Enigma 183	Toby Keith 45	Metallica 196	Kill Bill Vol. 1 52	Staind 74	CeCe Winans 155	CeCe Winans 155
Mary J. Blige 87	Evanescence 27	R. Kelly 17, 93, 198	Bette Midler 35	Underworld		Yellowcard 142	Yellowcard 142
Bow Wow 77	Fabulous 170	Kem 149	Luis Miguel 141			YoungBloodZ 56	YoungBloodZ 56
Michelle Branch 95	Luis Fonsi 138	Kid Rock 134				Warren Zevon 128	Warren Zevon 128
Jim Brickman 191	Fountains Of Wayne 115	Kidz Bop Kids 108				Rob Zombie 67	Rob Zombie 67
Brooks & Dunn 120							

# Over The Counter

Continued from page 73

better off than we were eight weeks ago, when Nielsen SoundScan had album volume trailing the prior year's pace by 8.5%.

The good times should roll again next issue, when **Toby Keith**, who received big exposure at the Country Music Assn. Awards, is expected to start somewhere north of half a million copies. This would beat the career-best sum of 338,000 that he rolled in the summer of 2002, when his last studio album hit stores.

While Keith will secure his second No. 1 on The Billboard 200 and his third on Top Country Albums, first-day numbers reported by chains suggest he'll

have plenty of company entering the charts, including **Sarah McLachlan**, who is also poised for a career-high SoundScan week. The Canadian singer/songwriter looks good for a start of 300,000 and might range as high as 325,000.

The 14th U.S. edition from the "Now! That's What I Call Music" series and a hits compilation by **Sheryl Crow** should each beat 200,000, with chart watchers predicting the former will fetch in the neighborhood of 250,000-280,000.

Rapper **Ja Rule** is on course for a start of about 150,000, which would be good for most artists but lighter than any of his four previous opening weeks. Rock band **P.O.D.** is tracking for a second straight 100,000-plus opener.

Spikes from the Nov. 5 broadcast of the CMA awards will pump album volume, too. Other notables on the Nov. 4 release slate included a DVD/CD combo from **Coldplay** and new albums by **Bon Jovi**, **Fabulous**, **Too Short**, **Bob Seger**,

**Ryan Adams**, **Wyclef Jean**, **Robert Plant** and **Peter Dinklage**.

These troops will compete with the 2002 week that saw "8 Mile" hold the chart's lead with 508,500 copies, while top 10 bows by **Justin Timberlake**, **U2**, **Jaheim**, **Dave Matthews Band** and **Nirvana**



combined for 1.1 million units of new business.

**INCOMING:** The new album by the **Strokes** is The Billboard 200's Hot

Shot Debut, but, at the risk of confusing you, **R.E.M.** is the act from the Oct. 28 release batch that sells the most copies.

The **Strokes**' new "Room on Fire" begins at No. 4 on 126,000 copies. The bow fulfills the breakthrough promise of its 2001 sophomore album, which peaked at No. 33 during a 58-week chart run and has sold 912,000 copies to date, according to Nielsen SoundScan.

However, add up the start by **R.E.M.**'s hit collection at No. 8 with the special edition of that title at No. 16, and the band rolls a grand total of 127,000. That combined total is about 1,000 copies more.

In the footsteps of **Nine Inch Nails**' 2002 outing "And All That Could Have Been, Live" and the hits anthologies that **U2** released in 1998 and in 2002, **R.E.M.**'s fan-oriented special issue includes an extra disc of 15 rare and live tracks.

*Billboard* and SoundScan tally

special editions separately from basic albums that spawn them if the augmented version contains more than four additional tracks.

**Gerald LeVert** matches his solo career peak on The Billboard 200, opening at No. 6 (97,000 copies). "Stroke of Genius" also becomes his second No. 1 on Top R&B/Hip-Hop Albums.

**CHRISTMAS IN OCTOBER:** You just finished doling out Halloween candy, yet there are already five Christmas albums on The Billboard 200.

The highest-ranked of the seasonal titles belongs to **Harry Connick Jr.** (No. 39). "Harry for the Holidays" also becomes his seventh No. 1 on Top Jazz Albums, his first since 1999.

A bow by labelmate **Steve Tyrell** follows Connick on the jazz list, signaling the first time Columbia sweeps that chart's top two since the issue dated Jan. 13, 1996, when a pair of **Tony Bennett** sets led.



NOVEMBER 15 2003  
**Billboard**® **TOP POP**® **CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	Title
1	3	2	154	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77978 (12.98/18.98)	<b>NUMBER 1</b> 1 Week At Number 1 Greatest Hits
2	1	—	97	<b>JOHN MAYER</b> ▲ <sup>3</sup> A&R/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
3	2	1	53	<b>JOHNNY CASH</b> ▲ <sup>3</sup> LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
4	4	3	155	<b>THE BEATLES</b> ▲ <sup>8</sup> APPLE 29325/CAPITOL (12.98/18.98)	1
5	5	7	137	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon
6	6	5	111	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits
7	9	8	467	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>6</sup> CAPITOL 30334 (10.98/15.98)	Greatest Hits
8	10	13	158	<b>LINKIN PARK</b> ▲ <sup>8</sup> WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
9	7	6	124	<b>COLDPLAY</b> ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
10	8	9	735	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 54890/410JMG (12.98/18.98)	Legend
11	12	4	467	<b>AC/DC</b> ◆ <sup>19</sup> LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	Back In Black
12	11	14	631	<b>METALLICA</b> ◆ <sup>13</sup> ELEKTRA 61113/EEG (11.98/17.98)	Metallica
13	13	16	162	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits
14	14	19	312	<b>SHANIA TWAIN</b> ◆ <sup>19</sup> MERCURY 536003/UMGN (12.98/18.98)	Come On Over
15	16	12	184	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
16	18	25	211	<b>PHIL COLLINS</b> ▲ <sup>2</sup> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
17	NEW	9		<b>VARIOUS ARTISTS</b> INTEGRITY 14804/TIME LIFE (19.98 CD)	<b>HOT SHOT DEBUT</b> Songs 4 Worship Christmas
18	23	23	37	<b>FRANK SINATRA</b> ● Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
19	17	11	359	<b>JOURNEY</b> ◆ <sup>10</sup> COLUMBIA 44439/SONY MUSIC (11.98 EQ/17.98)	Journey's Greatest Hits
20	RE-ENTRY	24		<b>ELVIS PRESLEY</b> ▲ RCA SPECIAL PRODUCTS 44931 (6.98 CD)	It's Christmas Time
21	19	20	82	<b>BARRY WHITE</b> ▲ MERCURY 522459/410JMG (11.98/18.98)	All Time Greatest Hits
22	46	50	204	<b>MICHAEL JACKSON</b> ◆ <sup>6</sup> EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	<b>GREATEST GAINER</b> \$ Thriller
23	21	27	211	<b>QUEEN</b> ▲ <sup>7</sup> HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
24	22	15	73	<b>DIDO</b> ▲ <sup>4</sup> ARISTA 19025* (12.98/18.98) [M]	No Angel
25	20	21	165	<b>DISTURBED</b> ▲ <sup>3</sup> GRIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
25	24	18	127	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup> COLUMBIA 67060/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits
27	15	10	73	<b>SOUNDTRACK</b> ◆ <sup>10</sup> WALT DISNEY 660724* (18.98 CD)	The Lion King
28	32	28	9	<b>SIMON &amp; GARFUNKEL</b> ● The Best Of Simon & Garfunkel LEGACY/COLUMBIA 66022/SONY MUSIC (18.98 EQ CD)	The Best Of Simon & Garfunkel
29	25	26	336	<b>ABBA</b> ▲ <sup>6</sup> POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
30	44	46	108	<b>3 DOORS DOWN</b> ▲ <sup>6</sup> REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98) [M]	The Better Life
31	30	32	112	<b>MADONNA</b> ◆ <sup>10</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	The Immaculate Collection
32	41	44	143	<b>KID ROCK</b> ◆ <sup>11</sup> TOP DDD/LAVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause
33	39	—	18	<b>BILLY JOEL</b> ▲ COLUMBIA 86005/SONY MUSIC (17.98 EQ/24.98)	The Essential Billy Joel
34	26	33	65	<b>ORIGINAL BROADWAY CAST RECORDING</b> ● Mamma Mia! DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
35	27	24	137	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
36	29	—	47	<b>BEASTIE BOYS</b> ▲ <sup>9</sup> DEF JAM 527351/10JMG (6.98/11.98)	Licensed To Ill
37	34	42	138	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
38	28	29	143	<b>EMINEM</b> ▲ <sup>9</sup> WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
39	43	43	168	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>3</sup> MCA 110813 (12.98/18.98)	Greatest Hits
40	31	—	103	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> Songs 4 Worship - Shout To The Lord INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
41	38	37	163	<b>ENYA</b> ▲ <sup>2</sup> Paint The Sky With Stars - The Best Of Enya REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
42	RE-ENTRY	35		<b>TOBY KEITH</b> ▲ <sup>7</sup> MERCURY 55892/UMRG (11.98/17.98)	Greatest Hits Volume One
43	NEW	17		<b>BILLY IDOL</b> ● CHRYSLER 28812/CAPITOL (16.98 CD)	Greatest Hits
44	37	34	8	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (5.98 EQ/9.98)	Super Hits
45	RE-ENTRY	210		<b>SADE</b> ▲ <sup>4</sup> EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
46	45	47	149	<b>SOUNDTRACK</b> ▲ <sup>7</sup> O Brother, Where Art Thou? LDS HIGHWAY/MERCURY 170659/10JMG (12.98/18.98)	O Brother, Where Art Thou?
47	35	—	290	<b>PATSY CLINE</b> ▲ <sup>9</sup> DECCA/MCA NASHVILLE 006012/UMGN (6.96/11.98)	12 Greatest Hits
48	47	49	97	<b>NICKELBACK</b> ▲ <sup>5</sup> ROADRUNNER 618465/10JMG (12.98/18.98)	Silver Side Up
49	48	—	192	<b>BON JOVI</b> ◆ <sup>12</sup> MERCURY 538089/10JMG (6.98/11.98)	Slippery When Wet
50	RE-ENTRY	202		<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection

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**Billboard**® **TOP HEATSEEKERS**®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title
1	1	1	<b>FOUNTAINS OF WAYNE</b> S. CURVE 90675 (18.98 CD)	<b>NUMBER 1</b> 3 Weeks At Number 1 Welcome Interstate Managers
2	4	8	<b>THREE DAYS GRACE</b> JIVE 53479/ZOMBA (12.98 CD)	<b>GREATEST GAINER</b> \$ Three Days Grace
3	NEW	1	<b>LUIS FONSI</b> UNIVERSAL LATIN 001403 (17.98 CD/DVD)	<b>HOT SHOT DEBUT</b> 🎵 Abrazar La Vida
4	3	4	<b>JOSS STONE</b> S. CURVE 42234 (9.98 CD)	The Soul Sessions (EP)
5	6	2	<b>JOSH TURNER</b> MCA NASHVILLE 000374/UMGN (12.98 CD)	Long Black Train
6	8	3	<b>DWELE</b> VIRGIN 80919* (9.98 CD)	Subject
7	7	7	<b>JUANES</b> ● SURCO 017532/UNIVERSAL LATIN (16.98 CD)	Un Dia Normal
8	9	10	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91088 (17.98 EQ CD)	En Vivo: Juntos Por Ultima Vez
9	12	9	<b>DAMIEN RICE</b> DRIVE-THRU 48507/WARNER BROS. (18.98 CD)	O
10	11	—	<b>SIN BANDERA</b> SONY DISCOS 70633 (16.98 EQ CD)	De Viaje
11	17	17	<b>CASTING CROWNS</b> BEACH STREET 10733/REUNION (18.98 CD)	Casting Crowns
12	10	6	<b>DAVE KOZ</b> CAPITOL 34226 (18.98 CD)	Saxophonic
13	14	22	<b>GAVIN DEGRAW</b> J.20358/RMG (11.98 CD)	Chariot
14	2	—	<b>THE RAPTURE</b> STRUMMER/DFA 001283/UMRG (12.98 CD)	Echoes
15	5	—	<b>BASEMENT JAXX</b> XL 53879/ASTRALWERKS (18.98 CD)	Kish Kash
16	13	5	<b>STORY OF THE YEAR</b> MAVERICK 48438/WARNER BROS. (12.98 CD)	Page Avenue
17	NEW	1	<b>DEVILDRIVER</b> ROADRUNNER 61833/10JMG (18.98 CD)	DevilDriver
18	29	23	<b>RHIAN BENSON</b> DKG 71007/TOP SAIL (12.98 CD)	Gold Coast
19	NEW	1	<b>40 BELOW SUMMER</b> RAZOR & THE 82836 (12.98 CD)	The Mourning After
20	25	29	<b>THE DARKNESS</b> ATLANTIC 60817/AG (12.98 CD)	Permission To Land
21	NEW	1	<b>STEVE TYRELL</b> COLUMBIA 89238/SONY MUSIC (18.98 EQ CD)	This Guy's In Love
22	28	19	<b>ZOEGLIR</b> SPARROW 80666 (18.98 CD)	Different Kind Of Free
23	15	—	<b>BANDA EL RECODO</b> FONOVISA 350885/UG (14.98 CD)	Por Ti
24	19	18	<b>BILLY CURRINGTON</b> MERCURY 000164/UMGN (9.98 CD)	Billy Currington
25	20	13	<b>JOSH KELLEY</b> HOLLYWOOD 162377 (9.98 CD)	For The Ride Home
26	24	14	<b>THE EARLY NOVEMBER</b> DRIVE-THRU/GEFFEN 001480/INTERSCOPE (15.98 CD)	The Room's Too Cold
27	31	32	<b>SHERIE AUSTIN</b> BROKEV BOW 75872 (18.98 CD)	Streets Of Heaven
28	22	26	<b>ALEJANDRO SANZ</b> ○ WARNER LATINA 60516 (18.98 CD)	No Es Lo Mismo
29	30	16	<b>KINGS OF LEON</b> RCA 52334/RMG (12.98 CD)	Youth & Young Manhood
30	26	11	<b>HIEROGLYPHICS</b> HIRO IMPERIUM 230109* (18.98 CD)	Full Circle
31	21	20	<b>BERNIE WILLIAMS</b> GRP 000725/VG (18.98 CD)	The Journey Within
32	34	12	<b>HOT HOT HEAT</b> SUB POP 70599* (12.98 CD)	Make Up The Breakdown
33	NEW	1	<b>M.V.P. (MOST VALUABLE PLAYAS)</b> CASABLANCA 001282/UMRG (14.98 CD)	Stagga Lee Presents M.V.P. (Most Valuable Playas)
34	RE-ENTRY	11	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD)	Surrender To Love
35	NEW	1	<b>HIM</b> JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	Razorblade Romance
36	39	—	<b>BIG NOYD</b> NOYD/LANDSPEED 9223/KOCH (14.98 CD)	Only The Strong
37	NEW	1	<b>KEAK DA SNEAK</b> MDE DDE 104 (18.98 CD)	Counting Other Peoples Money
38	38	36	<b>CHRIS BOTTI</b> COLUMBIA 90535/SONY MUSIC (18.98 EQ CD)	A Thousand Kisses Deep
39	37	35	<b>ROBERT RANDOLPH &amp; THE FAMILY BAND</b> DARE 48472/WARNER BROS. (18.98 CD)	Unclassified
40	47	45	<b>JEREMY CAMP</b> BEC 40456 (16.98 CD)	Stay
41	32	25	<b>CASSANDRA WILSON</b> BLUE NOTE 81880 (18.98 CD)	Glamoured
42	45	46	<b>SENSES FAIL</b> DRIVE-THRU 000155/MCA (8.98 CD)	From The Depths Of Dreams (EP)
43	RE-ENTRY	18	<b>BYRON CAGE</b> GDSPO CENTRIC 70947/ZOMBA (18.98 CD)	Byron Cage
44	50	—	<b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN 91728 (21.98 CD/DVD)	La Historia
45	35	—	<b>VICKIE WINANS</b> VERITY 4321/4ZOMBA (11.98/18.98)	Bringing It All Together
46	49	49	<b>TAKING BACK SUNDAY</b> VICTORY 176 (12.98 CD)	Tell All Your Friends
47	36	24	<b>BILLY TALENT</b> ATLANTIC 83614/AG (12.98 CD)	Billy Talent
48	42	39	<b>LOS BUKIS</b> FONOVISA 350895/UG (14.98 CD)	25 Joyas Musicales
49	RE-ENTRY	9	<b>BIG DADDY WEAVE</b> FERVENT 30040 (18.98 CD)	Fields Of Grace
50	RE-ENTRY	9	<b>PAUL VAN DYK</b> MUTE 9229* (17.98 CD)	Reflections

NOVEMBER 15 2003  
**Billboard**® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title
1	1	1	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ▲ BWE 2370/TVT (13.98/17.98)	<b>NUMBER 1 / GREATEST GAINER</b> 23 Weeks At Number 1 Kings Of Crunk
2	2	2	<b>2PAC</b> DEATH ROW 9530/KOCH (18.98 CD)	Nu-Mixx Klazzics
3	3	6	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 1031 (18.98 CD)	Halloween
4	4	4	<b>YING YANG TWINS</b> COLLIPARK 2480/TVT (17.98 CD)	Me & My Brother
5	5	3	<b>SEVENDUST</b> TVT 5993 (17.98 CD)	Seasons
6	9	7	<b>DASHBOARD CONFSSIONAL</b> ● VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
7	8	5	<b>VARIOUS ARTISTS</b> SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton
8	10	8	<b>WARREN ZEVON</b> ARTEMIS 51156 (18.98 CD)	The Wind
9	6	—	<b>THE SHINS</b> SUB POP 70625* (15.98 CD)	Chutes Too Narrow
10	11	—	<b>DEAD PREZ</b> BOSS UP 9228/LANDSPEED (14.98 CD)	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying
11	12	—	<b>JOE STRUMMER &amp; THE MESCALEROS</b> HELLCAT 80454/EPITAPH (18.98 CD)	Streetcore
12	16	11	<b>DEATH CAB FOR CUTIE</b> BARSUK 32 (16.98 CD)	Transatlanticism
13	14	9	<b>COHEED AND CAMBRIA</b> EQUAL VISION 87 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3
14	18	13	<b>MICHAEL BOLTON</b> PMG 73973 (19.98 CD)	Vintage
15	7	—	<b>ANTI-FLAG</b> FAT WRECK CHORDS 543* (14.98 CD)	The Terror State
16	19	15	<b>SIMPLY RED</b> SIMPLYRED CD001/RED INK (18.98 CD)	Home
17	15	—	<b>TURK</b> LABORATORY/IN THE PAINT 6661/KOCH (18.98 CD)	Raw & Uncut
18	42	49	<b>THE HIT CREW</b> TURN UP THE MUSIC 1338 (12.98 CD)	Drew's Famous: Ultimate Halloween Party Music
19	28	23	<b>SHERIE AUSTIN</b> BROKEV BOW 75872 (18.98 CD) [M]	Streets Of Heaven
20	22	12	<b>HIEROGLYPHICS</b> HIRO IMPERIUM 230109* (18.98 CD) [M]	Full Circle
21	13	—	<b>PAUL WESTERBERG</b> VAGRANT 387 (18.98 CD)	Come Feel Me Tremble
22	25	16	<b>SOUNDTRACK</b> EMPEROR NORTON 7068* (17.98 CD)	Lost In Translation
23	21	18	<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> KOCH 9678 (13.98 CD)	New York City
24	34	14	<b>HOT HOT HEAT</b> SUB POP 70599* (12.98 CD) [M]	Make Up The Breakdown
25	27	17	<b>ATMOSPHERE</b> RHYMESAYERS ENTERTAINMENT/FAT BEATS 86650/EPITAPH (17.98 CD)	Seven's Travels
26	37	26	<b>LOUIE DEVITO</b> ULTRA 1175 (19.98 CD)	Louie DeVito Presents: Ultra.Dance 04
27	35	—	<b>BIG NOYD</b> NOYD/LANDSPEED 9223/KOCH (14.98 CD) [M]	Only The Strong
28	32	19	<b>SAVES THE DAY</b> VAGRANT 001115*/DREAMWORKS (15.98 CD)	In Reverie
29	24	10	<b>RAPHAEL SAADIQ</b> POOKIE 1001 (18.98 CD)	All Hits At The House Of Blues
30	29	22	<b>SILK</b> SILK 12147/LIQUID 8 (16.98 CD)	Silktime
31	47	28	<b>VARIOUS ARTISTS</b> NARM 50009 (1.98 CD)	Get The Blues Vol. 2
32	30	—	<b>MONTELL JORDAN</b> ENTERPRISE 5702/KOCH (18.98 CD)	Life After Def
33	40	31	<b>TAKING BACK SUNDAY</b> VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
34	38	27	<b>NICKEL CREEK</b> ● SUGAR HILL 3941 (18.98 CD)	This Side
35	43	25	<b>PAUL VAN DYK</b> MUTE 9229* (17.98 CD) [M]	Reflections
36	31	—	<b>DELBERT MCCLINTON</b> NEW WEST 5948 (22.98 CD)	Delbert McClinton Live
37	23	—	<b>BRIAN SETZER</b> SURFDODG 44022 (17.98 CD)	Nitro Burnin' Funny Daddy
38	41	34	<b>THE POSTAL SERVICE</b> SUB POP 595 (14.98 CD) [M]	Give Up
39	17	—		



NOVEMBER 15 2003 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	<b>HARRY CONNICK, JR.</b>	COLUMBIA 90550/SONY MUSIC	Harry For The Holidays
2	NEW	1	<b>STEVE TYRELL</b>	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
3	2	4	<b>CASSANDRA WILSON</b>	BLUE NOTE 81860 [M]	Glamoured
4	1	6	<b>ELVIS COSTELLO</b>	DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP	North
5	3	57	<b>DIANA KRALL</b>	VERVE 065109/VG	Live In Paris
6	4	10	<b>AARON NEVILLE</b>	VERVE 065633/VG	Nature Boy: The Standards Album
7	7	23	<b>PAT METHENY</b>	WARNER BROS. 48473	One Quiet Night
8	5	26	<b>BOZ SCAGGS</b>	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
9	8	11	<b>DIANNE REEVES</b>	BLUE NOTE 80252	A Little Moonlight
10	6	22	<b>DAVID SANBORN</b>	VERVE 065978/VG	timeagain
11	13	11	<b>VINCE GUARALDI</b>	BLUEBIRD 53900/A&L	The Charlie Brown Suite & Other Favorites
12	10	10	<b>VARIOUS ARTISTS</b>	VERVE 000885/VG	Verve//Unmixed2
13	9	34	<b>PETER CINCOTTI</b>	CONCORD 2159 [M]	Peter Cincotti
14	14	52	<b>TONY BENNETT &amp; K.D. LANG</b>	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
15	20	31	<b>VARIOUS ARTISTS</b>	CAPITOL 80738	Lady Sings The Blues
16	16	4	<b>THE MANHATTAN TRANSFER</b>	TELARC 83586	Couldn't Be Hotter
17	18	16	<b>HARRY CONNICK, JR.</b>	MARSALIS 613304/ROUNDER	Other Hours: Connick On Piano 1
18	11	7	<b>PONCHO SANCHEZ</b>	CONCORD PICANTE 1031/CONCORD	Out Of Sight
19	12	6	<b>STACEY KENT</b>	CANDID 79197	The Boy Next Door
20	15	3	<b>VARIOUS ARTISTS</b>	UTV 001182/UME	The Original Great American Songbook
21	19	18	<b>VARIOUS ARTISTS</b>	DENON 17241	The Most Relaxing Jazz Music In The Universe
22	NEW	1	<b>REGINA CARTER</b>	VERVE 065554/VG [M]	Paganini: After A Dream
23	22	27	<b>VARIOUS ARTISTS</b>	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
24	21	9	<b>VARIOUS ARTISTS</b>	JAZZ ALLIANCE INTERNATIONAL 83508	Jazz! Here And Now
25	24	8	<b>VARIOUS ARTISTS</b>	CAPITOL 92819	The Definitive American Songbook A - I Vol. 1

NOVEMBER 15 2003 **Billboard** TOP CONTEMPORARY JAZZ

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	88	<b>NORAH JONES</b>	BLUE NOTE 32088 [M]	Come Away With Me
2	2	3	<b>WILL DOWNING</b>	GRP 000529/VG	Emotions
3	3	4	<b>DAVE KOZ</b>	CAPITOL 34226 [M]	Saxophonic
4	4	16	<b>BERNIE WILLIAMS</b>	SRP 000726/VG [M]	The Journey Within
5	6	21	<b>KENNY G</b>	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
6	5	5	<b>CHRIS BOTTI</b>	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
7	7	10	<b>VARIOUS ARTISTS</b>	VERVE 000598/VG	Verve//Remixed2
8	NEW	1	<b>VARIOUS ARTISTS</b>	WNJA 9553	WNJA -- Smooth Jazz Sampler 16
9	8	6	<b>VARIOUS ARTISTS</b>	GRP 000115/VG	A Twist Of Motown
10	12	5	<b>INCOGNITO</b>	NARADA JAZZ 91627/NARADA	Who Needs Love
11	9	5	<b>MARC ANTOINE</b>	RENDEZVOUS 5101	Mediterraneo
12	11	10	<b>RICK BRAUN</b>	WARNER BROS. 48280	Esperanto
13	13	12	<b>PRAFUL</b>	N-CODED 4244/RENDEZVOUS	One Day Deep
14	10	4	<b>GALACTIC</b>	SANCTUARY 84643 [M]	Ruckus
15	18	4	<b>NAJEE</b>	N-CODED 4248/WARLOCK	Embrace
16	19	34	<b>MINDI ABAIR</b>	GRP 065229/VG	It Just Happens That Way
17	14	25	<b>LIZZ WRIGHT</b>	VERVE 589933/VG [M]	Salt
18	15	3	<b>DAVID BENOIT</b>	GRP 000597/VG	Right Here, Right Now
19	22	4	<b>ALEX BUGNON</b>	NARADA 93644	Southern Living
20	17	17	<b>GEORGE BENSON</b>	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
21	20	13	<b>THE JAZZMASTERS</b>	TRIPPIN' N' RHYTHM/HARDCASTLE 90513/V2	The Jazzmasters 4
22	23	4	<b>KEIKO MATSUI</b>	NARADA 93666	White Owl
23	16	19	<b>BRIAN CULBERTSON</b>	WARNER BROS. 48300 [M]	Come On Up
24	25	10	<b>PAMELA WILLIAMS</b>	SHANACHIE 5105	The Perfect Love
25	24	55	<b>VARIOUS ARTISTS</b>	VERVE 589606/VG	Verve//Remixed

NOVEMBER 15 2003 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	<b>ANDREA BOCELLI</b>	PHILIPS 001275/UNIVERSAL CLASSICS GROUP	Sacred Arias: Special Edition
2	NEW	1	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC	Romance Of The Violin
3	3	52	<b>ANDREA BOCELLI</b>	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
4	2	7	<b>RENEE FLEMING</b>	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
5	7	16	<b>LANG LANG</b>	DG 000668/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
6	4	5	<b>CECILIA BARTOLI</b>	DECCA 001097/UNIVERSAL CLASSICS GROUP	The Salieri Album
7	5	4	<b>ANDRE RIEU</b>	DENON 17293	Live In Dublin
8	6	8	<b>HILARY HAHN</b>	DG 000986/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
9	8	44	<b>JANUSZ OLENIWICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b>	2001 CLASSICAL 0729/UMI MUSIC	The Pianist (Soundtrack)
10	9	7	<b>ANNA NETREBKO</b>	DG 000990/UNIVERSAL CLASSICS GROUP	Opera Arias
11	12	19	<b>MARCELO ALVAREZ/SALVATORE LICITRA</b>	SONY CLASSICAL 87957/SONY MUSIC	Duetto
12	10	5	<b>VLADIMIR HOROWITZ</b>	SONY CLASSICAL 93023/SONY MUSIC	Live & Unedited: Historic 1965 Return Concert
13	11	3	<b>BRYN TERFEL</b>	DG 001305/UNIVERSAL CLASSICS GROUP	Bryn Terfel Sings Favorites
14	NEW	1	<b>ERICO TRIO</b>	EMI CLASSICS 82655/ANGEL	Beethoven: Triple Concerto, Piano Trio
15	14	2	<b>MURRAY PERAHIA</b>	SONY CLASSICAL 87326/SONY MUSIC	Murray Perahia Plays Bach

NOVEMBER 15 2003 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	48	<b>JOSH GROBAN</b>	143/REPRISE 48134/WARNER BROS. [M]	Josh Groban
2	2	14	<b>YO-YO MA</b>	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
3	3	22	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 37180/ANGEL	Harem
4	4	6	<b>LUCIANO PAVAROTTI</b>	DECCA 001096/UNIVERSAL CLASSICS GROUP	Ti Adoro
5	6	40	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	5	9	<b>RUSSELL WATSON</b>	DECCA 001178/UNIVERSAL CLASSICS GROUP	Reprise
7	7	7	<b>BOND</b>	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
8	NEW	1	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b>	RAZOR & TIE 82897	The Irish Tenors: We Three Kings
9	8	9	<b>VARIOUS ARTISTS</b>	DECCA 000981/UNIVERSAL CLASSICS GROUP	Pure Classics
10	10	47	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
11	9	102	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 33257/ANGEL	Classics
12	11	5	<b>PLACIDO DOMINGO</b>	EMI LATIN/EMI CLASSICS 57581/ANGEL	Bravo! Domingo: The Best Of Placido Domingo
13	14	35	<b>BOND</b>	MBO/DECCA 470900/UNIVERSAL CLASSICS GROUP [M]	Shine
14	12	8	<b>MICHAEL AMANTE</b>	VICTOR 52739/A&L	Tell Her I Love Her
15	NEW	1	<b>RACHEL'S</b>	QUARTERSTICK 075/TOUCH AND GO	Systems/Layers

NOVEMBER 15 2003 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMAPHONE 1031	Halloween
2	2	4	<b>JIM BRICKMAN</b>	WINDHAM HILL 52899/A&L	Peace
3	3	8	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 53901/A&L	Windham Hill Christmas II
4	4	24	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b>	AMERICAN GRAMAPHONE 1776	American Spirit
5	5	41	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
6	8	7	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 54344/A&L	Prayer: A Windham Hill Collection
7	6	19	<b>DELERIUM</b>	NETTWERK 30306 [M]	Chimera
8	9	18	<b>YANNI</b>	VIRGIN 81516	Ethnicity
9	7	19	<b>JESSE COOK</b>	NARADA WORLD 90797/VIRGIN	Nomad
10	13	3	<b>2002</b>	REAL MUSIC 8820	This Moment Now
11	11	4	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 53017/A&L	State Of Grace II: Turning To Peace
12	10	5	<b>TIM JANIS</b>	TIM JANIS ENSEMBLE 1205	Flowers In October
13	12	3	<b>B-TRIBE</b>	HIGHFIVE OCTAVE 92484	5
14	14	40	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMAPHONE 214	Romantic Melodies
15	NEW	1	<b>JIM BRICKMAN</b>	WINDHAM HILL/VICTOR 11647/A&L	Love Songs & Lullabies

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

NOVEMBER 15 2003 **Billboard** TOP CLASSICAL BUDGET

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
3	SPANISH GUITAR	VARIOUS ARTISTS
4	25 PIANO FAVORITES	VARIOUS ARTISTS
5	CHRISTMAS WITH PAVAROTTI	LUCIANO PAVAROTTI
6	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
7	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
8	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
9	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
10	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
12	RELAXING CLASSICS	VARIOUS ARTISTS
13	ROMANTIC PIANO	VARIOUS ARTISTS
14	BEST OF GERSHWIN	VARIOUS ARTISTS
15	CLASSICAL PIANO	VARIOUS ARTISTS

NOVEMBER 15 2003 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
3	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
4	THE MOST RELAXING PIANO ALBUM IN THE WORLD: EVER!	VARIOUS ARTISTS
5	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS
6	THE UNKNOWN RECORDINGS	FRANCO CORELLI
7	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
8	BABY BACH	VARIOUS ARTISTS
9	THE #1 OPERA ALBUM	DECCA UNIVERSAL CLASSICS GROUP
10	THE VERY BEST OF FRANCO CORELLI	FRANCO CORELLI
11	50 GREATEST CLASSICS	VARIOUS ARTISTS
12	THE VERY BEST OF RELAXING CLASSICS	DECCA UNIVERSAL CLASSICS GROUP
13	FRIGHT NIGHT: MUSIC THAT GOES BUMP IN THE NIGHT	VARIOUS ARTISTS
14	CBS MASTERWORKS/SONY CLASSICAL/SONY MUSIC	VARIOUS ARTISTS
15	MOZART-GREATEST HITS	VARIOUS ARTISTS
16	BEDROOM ADAGIOS	DECCA UNIVERSAL CLASSICS GROUP

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

NOVEMBER 15 2003 **Billboard** TOP KID AUDIO

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
2	KIDZ BOP KIDS	KIDZ BOP 4
3	VARIOUS ARTISTS	DISNEY PIXAR FINDING NEMO: OCEAN FAVORITES
4	VARIOUS ARTISTS	RADIO DISNEY JAMES VOL. 6
5	HILARY DUFF	SANTA CLAUSE LANE
6	LIZZIE MCGUIRE	LIZZIE MCGUIRE
7	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE
8	KIDZ BOP KIDS	KIDZ BOP 3
9	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
10	READ-ALONG	FINDING NEMO
11	KIDZ BOP KIDS	KIDZ BOP CHRISTMAS
12	THE WIGGLES	YUMMY YUMMY
13	THE HIT CREW	Q.J.'S CHOICE KIDS HALLOWEEN PARTY MUSIC
14	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
15	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE LION KING
16	VARIOUS ARTISTS	TODDLER FAVORITES
17	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
18	READ-ALONG	DISNEY'S BROTHER BEAR
19	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
20	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
21	EL CHICHICUILOTE	YO SOY LA BANDA
22	SUPERSTAR KIDZ	SUPERSTAR KIDZ
23	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
24	KIDZ BOP KIDS	KIDZ BOP
25	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5

Children's recordings: original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



Chart Codes: CS (Hot Country Singles); H100 (Max 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

## -A-

**ADICTO** (Right Bank, ASCAP/Enrique Iglesias, ASCAP/EMI April, ASCAP) LT 49  
**AMAZING** (Dudeski, ASCAP) H100 82  
**AMOR AMOR** (Bayahibe, BMI) LT 48  
**AMOR BESAME** (Solmar, SESAC) LT 40  
**AMOR DE LOS DOS** (Peer Int'l, BMI) LT 29  
**AND THE CROWD GOES WILD** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 47  
**ANOTHER POSTCARD (CHIMPS)** (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 88  
**ANYTHING GOES** (Mama Lu, BMI/Off Da Yelzabul, BMI/Singso WW, BMI/STB, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI), WBM, RBH 85  
**ASIGNATURA PENDIENTE** (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 34  
**AVE CAUTIVA** (Seg Son, BMI) LT 8

## -B-

**BABY BOY** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 1; RBH 7  
**BACKTIGHT** (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 56  
**BAD BOY THIS BAD BOY THAT** (Tony Dofat, BMI/Rounder, BMI/Copyright Control) H100 50; RBH 15  
**BE EASY** (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 64  
**BIGGER THAN MY BODY** (Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP), CLM/HL, H100 43  
**THE BOYS OF SUMMER** (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 85  
**BREATHE** (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 57  
**BRIGHT LIGHTS** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 23  
**BUSTED** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 35

## -C-

**CADILLAC ON 22'S** (Crump Tight, ASCAP) RBH 83  
**CALLING ALL ANGELS** (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 35  
**CALLING ALL GIRLS** (Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 88  
**CAN'T HOLD US DOWN** (Tina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI), HL, H100 25  
**CAN'T STOP WON'T STOP** (EMI April, ASCAP/Six Figga, BMI/Scream Gems-EMI, BMI) H100 32; RBH 25  
**CARMELINA** (EMOA, ASCAP/Sony/ATV Discos, ASCAP) LT 30  
**CAUSAME LA MUERTE** (TN Ediciones, BMI/Los Compositores, BMI) LT 27  
**CHANGE CLOTHES** (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 54; RBH 21  
**CHICKS DID IT** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 8; H100 66  
**CLAP BACK** (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Inv, BMI/Ensign, BMI), HL/WBM, H100 47; RBH 17  
**CLUBBIN'** (R.Kelly, BMI/Zomba Songs, BMI/Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 48; RBH 12

## -D-

**COME OVER** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/WBM, SESAC), WBM, RBH 19  
**COMIN' FROM WHERE I'M FROM** (Tappy White's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 73  
**COOL TO BE A FOOL** (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/IGC, BMI) CS 39  
**COWBOYS LIKE US** (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 7; H100 55  
**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 44

## -E-

**DAMN!** (Drugstore, BMI/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI/EMI April, ASCAP) H100 4; RBH 3  
**DANCE WITH MY FATHER** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, RBH 36  
**DANGER** (Rexamillons, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/jajapo, ASCAP/EMI Blackwood, BMI), WBM, RBH 54  
**DAYS OF OUR LIVES** (Songs Of Universal, BMI/You Scream, BMI/Ottomatic Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 46  
**DEJENME SI ESTOY LLORANDO** (Irmaos Vitale, BMI) LT 35  
**DOWN FOR ME** (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Harve Pierre, BMI/Shannon Lawrence, SESAC/Featquo, SESAC/The Writing Factory, ASCAP), HL, RBH 28  
**DO YOU STILL WANT TO BUY ME THAT DRINK** (FRANK) (EMI April, ASCAP/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 59  
**DRIFT AWAY** (Almo, ASCAP), HL, H100 41  
**DRINKIN' BONE** (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 20

## -F-

**EN EL SILENCIO NEGRO DE LA NOCHE** (World Deep, BMI/Sony/ATV Latin, BMI) LT 42  
**EN LOS PURITOS HUESOS** (Edimonsa, ASCAP/Siempre, ASCAP) LT 39  
**EM REALIDAD** (Maximo Aguirre, BMI) LT 47  
**ES DUELO** (Ser Ca, BMI) LT 25  
**ESTOY A PUNTO** (Ser-Ca, BMI) LT 24  
**EVERY FRIDAY AFTERNOON** (Murrach, BMI/Melanie Howard, ASCAP), WBM, CS 34

**Bourdon**, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 75  
**FALLEN** (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Edycrahp, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, RBH 60  
**FALLEN** (Sony/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN) H100 62  
**FIND A WAY** (Modal, ASCAP/916, BMI) H100 94; RBH 42  
**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 92  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI/Salafia, ASCAP/Universal-MCA, ASCAP) CS 51; H100 58  
**FLY** (My Own Chit, BMI/EMI Blackwood, BMI/Warren G, ASCAP/EMI April, ASCAP/Nate Dogg, BMI), HL, RBH 52  
**FORTHENIGHT** (Universal, ASCAP/Tetragrammaton, ASCAP/Soulchild, ASCAP/Nivrac Tyke, ASCAP/EMI April, ASCAP), HL, H100 84; RBH 30  
**FOTOGRAFIA** (Peermusic III, BMI/Camaleon, BMI) LT 9  
**FRONTIN'** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 46; RBH 24

## -G-

**GANGSTA GIRL** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 84  
**GANGSTA NATIONS** (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP/Cherry Lane, ASCAP), CLM, RBH 46  
**GET IT ON THE FLOOR** (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Bearz, ASCAP), HL, RBH 59  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI/EMI Blackwood, BMI) H100 6; RBH 9  
**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 31  
**GIGOLO** (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-NM, ASCAP/Famous, ASCAP), HL/WBM, H100 95; RBH 53  
**GIRL I'M A BAD BOY** (Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Dade Co. Project Music, BMI/Bubo, ASCAP/That's What's Up, ASCAP/New Columbia Pictures, ASCAP/Sony/ATV Tunes, ASCAP/Colpix, BMI/Sony/ATV Songs, BMI), HL, RBH 98  
**GOOD LITTLE GIRLS** (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Furzy, BMI), WBM, CS 37  
**GOT SOME TEETH** (Obie Trice, ASCAP/Eight Mile Style, BMI/Jacoff, ASCAP/Resto World, ASCAP/Universal, ASCAP/Universal-PolyGram International, ASCAP/Bufalo, ASCAP/Bughouse, ASCAP/Unforgettable Music, PRS/Almo, ASCAP), HL/WBM, H100 100; RBH 78

## -H-

**HANDPRINTS ON THE WALL** (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 53  
**HARDER TO BREATHE** (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 18  
**HEAD BUSSA** (Headbust, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 86  
**HEADSTRONG** (WBM, SESAC/Trapism, SESAC), WBM, H100 16  
**HEAVEN** (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 67  
**HEAVEN HELP ME** (Wacissa River, BMI/On The Mantel, BMI/BP, BMI) CS 41  
**HELL YEAH** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 10; H100 64  
**HERE WITHOUT YOU** (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 5  
**HEY YA!** (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 13; RBH 67  
**HOLIDAE IN** (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 3; RBH 2  
**HONESTY (WRITE ME A LIST)** (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 17; H100 77  
**HOTEL** (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI), HL/WBM, RBH 63  
**HOT MAMA** (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 31  
**HOT & WET** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP), HL, H100 70; RBH 29  
**HOY (Estefan, ASCAP) LT 3**  
**HOY EMPIEZA MI TRISTEZA** (Edimusa, ASCAP) LT 20

## -I-

**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) H100 72  
**I CAN'T BE YOUR FRIEND** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 18  
**I CAN'T TAKE YOU ANYWHERE** (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 28  
**I C U (DOIN' IT)** (U Betta Like My Music, ASCAP/Diggy Tunez, ASCAP/Jobete, ASCAP/Libren, ASCAP/Macawrite, ASCAP/Warner-Tamerlane, BMI/Gotta Get Some Music, BMI/T-Girl, ASCAP/Jam One, ASCAP/Royalty Network, ASCAP/Tonk, BMI/Uptown Express, BMI), WBM, RBH 90  
**IF I CAN'T** (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Zomba, ASCAP/Feemstar, ASCAP), WBM, H100 86  
**I LOVE THIS BAR** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 11; H100 26  
**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 30  
**I MELT** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 3; H100 42  
**I'M GONNA TAKE THAT MOUNTAIN** (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 19  
**I'M GOOD** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins II, BMI/Famous, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/Dotted Line, BMI), HL, RBH 96  
**I'M IN LOVE WITH YOU** (Haneli, BMI/Wacissa River, BMI) CS 55  
**I'M STILL IN LOVE WITH YOU** (Sparta Florida,

PRS/Dutty Rock, ASCAP/EMI Blackwood, BMI), HL, RBH 87  
**I NEED A VACATION** (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP), HL, CS 54  
**I NEED YOU NOW** (Smokie's Song, BMI) RBH 55  
**INOCENTE DETI** (BMG Songs, ASCAP/Almo, ASCAP) LT 16  
**INTO YOU** (J. Brasco, ASCAP/Mr. Manatt, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/No Question Ent., ASCAP/Cherry River, BMI/Jobete, ASCAP), CLM/HL, H100 20; RBH 37  
**IT BLOWS MY MIND** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Sugar Chad, ASCAP/EMI April, ASCAP/Raynchaser, BMI/My Own Chit, BMI), HL, RBH 79  
**I THINK YOU'RE BEAUTIFUL** (Mosaic Music, BMI/Hold Jack, BMI) CS 45  
**IT'S FIVE O'CLOCK SOMEWHERE** (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 12  
**IT'S GOIN' DOWN** (Top Quality, BMI/Bonecrusher, ASCAP/Llivelyn, BMI) RBH 95  
**IT'S MY LIFE** (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 27  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP, BMI/Mike Curb, BMI), HL/WBM, CS 24  
**I WISH** (Still Working For The Man, BMI/Tommy Lee James, BMI/IGC, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 23  
**I WISH I WASN'T** (EMI April, ASCAP/Flyte Tyne, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, RBH 48  
**IZ U** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP) RBH 51

## -J-

**JUST A DOG** (Ottanowear, BMI/EMI Blackwood, BMI) RBH 80

## -K-

**KNOCK KNOCK** (Mass Confusion, ASCAP/WB, ASCAP/Ye World Music, ASCAP/ABC-Dunhill, BMI/EMI April, ASCAP/DreamWorks Songs, ASCAP/Craigman, ASCAP), WBM, H100 80; RBH 26

## -L-

**LAGRIMAS DE CRISTAL** (Zomba, ASCAP) LT 12  
**LA PAGA** (Peermusic III, BMI/Camaleon, BMI) LT 10  
**LEAN LOW** (Drugstore, ASCAP/Not-Neb, ASCAP/Memph Hitz Muzik, BMI/Street Top, ASCAP) RBH 97  
**LIGHT UP A\*\* ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 89  
**LITTLE MOMENTS** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 25  
**LONG BLACK TRAIN** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 29  
**LOVE ANGEL** (Zomba Songs, BMI/R.Kelly, BMI) RBH 66  
**LOVE CALLS** (Kem, BMI) RBH 33  
**LOVE YOU MORE** (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 90; RBH 34  
**LOW** (Whorgamusica, ASCAP/EMI April, ASCAP), HL, H100 79

## -M-

**MAS QUE TU AMIGO** (Crisma, SESAC) LT 17  
**ME AGAINST THE MUSIC** (Zomba Songs, BMI/Britney Spears, BMI/Songs Of Peer, ASCAP/Marchininth, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morningside, ASCAP/T. Youngdell's Art, ASCAP), WBM, H100 38  
**ME CAUSE DE MORIR POR TU AMOR** (Zomba Golden Sands, ASCAP) LT 21  
**ME, MYSELF AND I** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Music World, ASCAP/Tuff Jew, ASCAP/Dale Sons, ASCAP/Black Owned Musik, ASCAP), HL, H100 78; RBH 41  
**ME QUIERO CASAR** (Mexican, ASCAP) LT 44  
**MI CUCU** (Sid Sim, BMI/Flatown, BMI) LT 33  
**MIENTES TAN BIEN** (Sony/ATV Discos, ASCAP) LT 4  
**MI GENTE** (Iron Tigga, BMI/Ozomatli, ASCAP/DHG, BMI/Linksker, BMI/Universal-Musica Unica, BMI/King Of Bling, BMI) LT 39  
**MI LIBERTAD** (Universal Musica, ASCAP) LT 28  
**MILKSHAKE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raynchaser, BMI/Careers-BMG, BMI/Issy & Nemo Tunes, ASCAP), HL, H100 36; RBH 22  
**A MILLION WAYS** (Zomba, ASCAP/563, ASCAP), WBM, RBH 70  
**MIRAME, MIRATE** (Copyright Control) LT 41  
**MORE & MORE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 27  
**MY BABY** (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzic, ASCAP/Shack Suga, ASCAP) RBH 44  
**MY LAST NAME** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 44  
**MY NAME** (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 94

## -N-

**NAGGIN'** (ColliPark, BMI/Da Crippler, BMI/EWC, BMI/EMI Blackwood, BMI) H100 87; RBH 61  
**NEVA EVA** (Swole, ASCAP) RBH 74  
**NO ES LO MISMO** (Gazul, ASCAP/WB, ASCAP) LT 14  
**NO HACE FALTA** (F.R.P.P., BMI/Estefan, ASCAP) LT 19  
**NO L.O.V.E.** (WB, ASCAP/Divine Mill, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/Sony/ATV Tunes, ASCAP/Teoral, ASCAP/Feedmybabeez, ASCAP/Coverboy, ASCAP/EMI Hastings Catalog, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Bee Mo Easy, ASCO), HL/WBM, RBH 91  
**NOMAS POR TU CULPA** (EMI Blackwood, BMI) LT 7  
**NO REGRETS YET** (Make Me Smile, ASCAP/Right Bank, ASCAP/Brand New Sky, ASCAP) CS 60  
**NUMB** (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 60

## -O-

**OFFICIALLY MISSING YOU** (Aurelius, ASCAP/Famous, ASCAP/Irving Lorenzo, ASCAP), HL, H100 98; RBH 47  
**ONE MORE CHANCE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 45

**ON YOUR WAY HOME** (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI) CS 52  
**OOH!** (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, H100 89; RBH 43

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI) CS 50  
**PARA MORIR IGUALES** (Peer Int'l, BMI) LT 26  
**PARTY & BULLSH\*T** 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 75  
**PARTY TO DAMASCUS** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 68; RBH 38  
**PASS THAT DUTCH** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 29; RBH 20  
**PERFECT** (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 32  
**PERFECT** (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 59  
**P.L.M.P.** (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 37; RBH 32  
**PLAYBOYS OF THE SOUTHWESTERN WORLD** (Murrach, BMI/VanWarmer, ASCAP), WBM, CS 27  
**PON DE RIVER, PON DE BANK** (EMI Blackwood, BMI/Tafari, ASCAP) H100 90; RBH 50  
**PUP YOUR DRINKS DOWN** (Feeelis, ASCAP/Dead Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl Hayes, ASCAP/EMI April, ASCAP) RBH 100

## -Q-

**QUE TE RUEQUE QUIEN TE QUIERA** (LGA, BMI) LT 15  
**QUIEN TE DIJO ES?** (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 13  
**QUIERO PERDERME EN TU CUERPO** (Kike Santander, BMI/Ensign, BMI) LT 6  
**QUITEMONOS LA ROPA** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Seep, BMI/Disco, ASCAP) LT 46

## -R-

**RAIN ON ME** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Inv, BMI/Colgens-EMI, ASCAP/Irving Lorenzo, ASCAP), HL/WBM, H100 8; RBH 4  
**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 34; RBH 10  
**REAL GOOD MAN** (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 16; H100 73  
**REMEMBER WHEN** (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 35  
**RIE Y LLORA** (Sir George, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) LT 32  
**RIGHT THURR** (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 15; RBH 13  
**ROC YA BODY "MIC CHECK 1,2"** (Robert Cliviles, ASCAP/Dontana, ASCAP/Mighty One, SESAC) H100 83  
**ROSAS** (Sony/ATV Discos, ASCAP) LT 11  
**RUNNIN' (DYING TO LIVE)** (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP/Universal, ASCAP), HL, H100 39; RBH 18  
**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 36

## -S-

**SALT SHAKER** (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) H100 92; RBH 49  
**SAW HOW I FEEL** (DKG, BMI/EMI Blackwood, BMI) RBH 72  
**SELL A LOT OF BEER** (Sony/ATV Tree, BMI/Mr. Bubba, BMI), HL, CS 56  
**SENONRITA** (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 91  
**SHAKE THAT MONKEY** (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, RBH 68  
**SHAKE YA TAILFEATHER** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP/Hitco South, ASCAP), HL/WBM, H100 14; RBH 40  
**SHE'S NOT JUST A PRETTY FACE** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 26  
**SHOW ME HOW TO LIVE** (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 81  
**SI NO ME AMAS** (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 37  
**SLOW JAMZ** (Nappy Roots, BMI/Freddy Mac, BMI) RBH 65  
**SO FAR AWAY** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpjup, ASCAP/WB, ASCAP), WBM, H100 24  
**SOLO POR TI** (Yami, BMI) LT 18  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 22  
**SO YESTERDAY** (BMG-Careers, BMI/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/Shahasa, BMI/Graham Edwards Songs, ASCAP), HL, H100 53  
**SPEND MY TIME** (Blackened, BMI), WBM, CS 40  
**STACY'S MO** (Monkey Demon, BMI/Vaguely Familiar, ASCAP) H100 21  
**STAND UP** (Ludacris, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, H100 2; RBH 1  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 12; RBH 5  
**STILL FRAME** (WBM, SESAC/Trapism, SESAC), WBM, H100 76  
**STILL ON MY BRAIN** (Tennman Tunes, ASCAP/Zomba, ASCAP/First Avenue, ASCAP/BMG, PRS/BMG Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Demis Hot Songs, ASCAP), HL, RBH 99  
**STREETS OF HEAVEN** (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 21  
**STUNT 101** (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL/WBM, H100 28; RBH 14  
**SUGA SUGA** (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI/Songs Of Universal, BMI) H100 11; RBH 81  
**SUMMERTIME** (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 58  
**SUPA STAR** (Not Listed) RBH 71  
**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The

Bone, ASCAP), HL/WBM, CS 38

## -T-

**TAKE ME AWAY** (Sony/ATV Canada, SOCAN/Jay & James, SOCAN) H100 96  
**TE LLEVARE AL CIELO** (Tulum, ASCAP/EMI April, ASCAP) LT 23  
**TE NECESITO** (Karen, BMI/Elyon, BMI) LT 1  
**TENNESSEE RIVER RUN** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM, CS 57  
**TE RETO A QUE ME OLVIDES** (Arpa, BMI) LT 43  
**TEXAS PLATES** (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 42  
**THAT'S A WOMAN** (Sony/ATV Cross Keys, ASCAP/Joelin' For You, ASCAP/Universal, ASCAP/Memphisto, ASCAP), HL, CS 8  
**THERE GOES MY LIFE** (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 15; H100 65  
**(THERE'S GOTTA BE) MORE TO LIFE** (Diesel Liesal, BMI/Warner-Tamerlane, BMI/Slowguy Songs, ASCAP/Songtower, ASCAP/WB, ASCAP/Little Mix 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 40  
**THIS IS HOW WE DO** (Money Mack, BMI) H100 97; RBH 69  
**THIS ONE'S FOR THE GIRLS** (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, CS 6; H100 56  
**THOIA THOING** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 45; RBH 16  
**THROUGH THE WIRE** (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Nerobup, BMI/EMI April, ASCAP), WBM, RBH 82  
**THUG LUV** (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 93  
**TITTER EN TUS MANOS** (Marfre, BMI) LT 36  
**TOUCHED A DREAM** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 62  
**TOUGH LITTLE BOYS** (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 5; H100 51

## -U-

**U GOT THAT LOVE (CALL IT A NIGHT)** (Divided, BMI/Universal-Songs Of PolyGram, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM



# Keith Raises 'Bar' With Fast Climb To No. 1

**Toby Keith's** neoclassic blue-collar honky-tonk rant "I Love This Bar" tops Hot Country Singles & Tracks in only 12 weeks to become the Oklahoma's 12th chart-topper and his third-fastest climb to the summit.

Two of Keith's titles had quicker leaps to No. 1, including "Who's That Man," which took 11 weeks in 1994, and the reactionary "Courtesy of the Red, White and Blue (The Angry American)," which needed only nine weeks in 2002.

Keith first topped this chart in 1993 with his debut single, "Should've Been a Cowboy." He is likely to hold "Bar" at No. 1 next issue because of the track's relatively quick ascent and Keith's ubiquitous presence at the Nov. 5 Country Music Assn. Awards (see story, page 9). "Bar" introduces Keith's "Shock'n Y'all" set, which is expected to arrive at No. 1 on both The Billboard 200 and Top Country Albums (see Over the Counter, page 73).

Elsewhere on the chart, **Montgomery Gentry** collects a fifth top 10 with "Hell Yeah" (13-10).

Since the duo first appeared on Country Singles & Tracks in February 1999, its dozen charting singles have met peak-and-valley success, with five

of its last 10 entries falling shy of the top 20. That said, all four of its previous top 10 singles reached the top five.

Best-known for its gritty, rowdy material, the pair has achieved its highest chart positions with more formulaic fare, including a near miss at No. 1 when "She Couldn't Change Me" stopped at No. 2 in 2001.

## SinglesMinded™

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**OUTKAST IN:** OutKast makes a double dent on The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks. "The Way You Move" climbs 10-7 on the former and holds at No. 8 on the latter with Greatest Gainer/Sales honors on both charts, while "Hey Ya!" is up 15-13 on the Hot 100 and debuts at No. 67 on the R&B list.

"Hey Ya!" is up 14.5 million listeners and earns Greatest Gainer/Airplay stripes on the Hot 100, making OutKast the first lead act to grab the Greatest Gainer tag for both sales and airplay with two different songs in the same week since those honors

were instituted in 1985.

**R. Kelly** is the only other act to accomplish this two-song sweep, but he was a featured artist on airplay gainer "Satisfy You" by **Puff Daddy** when his "If I Could Turn Back the Hands of Time" was the sales gainer in the Oct. 16, 1999, issue.

**TOP OF MIND:** With the increasing popularity of hip-hop titles in the top 10 of Hot R&B/Hip-Hop Singles & Tracks, it has become more noticeable when a traditional R&B act enters that realm unaided by a verse from a featured rapper. For **Avant**, whose "Read Your Mind" moves 14-10 on the chart, this marks the fifth time since his 2000 debut that he has taken a ballad into the top 10 without relying on a hip-hop act to broaden his audience base.

Since that time, Avant has posted more top 10 R&B ballads than any other male or male-fronted act. That includes contemporary crooners **Ginuwine** and **Jagged Edge**, who each have scored five top 10 titles during this period, but each had assists by rappers on one of their five: Ginuwine with **P. Diddy** and Jagged Edge with **Nelly**.

**ENCORES:** After a two-week hiatus, **Staind's** "So Far Away" returns to the No. 1 spot on the Modern Rock chart for a seventh week—the longest run thus far in 2003. "Away" is the first song to have a second run atop this chart since 2000, when **Papa Roach's**

"Last Resort" spent seven non-consecutive weeks at No. 1.

And there is another returnee, this time at the top of the Mainstream Top 40 chart, as **3 Doors Down's** "Here Without You" reclaims the

crown from the song that bounced it out one week ago, **Beyoncé Featuring Sean Paul's** "Baby Boy." **Black Eyed Peas'** "Where Is the Love?" is the only other song on that chart this year to have two stays at No. 1.

HitPredictor™		DATA PROVIDED BY	
MAINSTREAM TOP 40		RHYTHMIC TOP 40	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ JESSICA SIMPSON With You COLUMBIA 69.2		★ MYA Fallen INTERSCOPE 75.4	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	LINKIN PARK Numb WARNER BROS 88.3	1	ASHANTI Rain On Me IDJMG 76.2
2	DASHBOARD CONFESSIOAL Hands Down INTERSCOPE 80.0	2	BEYONCE KNOWLES Me, Myself And I COLUMBIA 76.0
3	MICHELLE BRANCH Breathe WARNER BROS 79.5	3	R KELLY Step In The Name Of Love (Remix) JIVE 73.8
4	CHRISTINA AGUILERA The Voice Within RCA/RMG 79.3	4	NELLY Iz U UMRG 72.7
5	COLDPLAY Clocks CAPITOL 76.0	5	SEAN PAUL I'm Still In Love With You VP/ATLANTIC 68.0
6	LIZ PHAIR Why Can't I CAPITOL 74.2	6	WYCLEF JEAN Party To Damascus J/RMG 68.0
7	NICK LACHEY This I Swear UMRG 72.0	7	DMX Get It On The Floor IDJMG 65.0
ADULT TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		★ NICKELBACK Figured You Out ROADRUNNER/IDJMG 67.4	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		★ THE OFFSPRING Hit That COLUMBIA 66.0	
1	CHRISTINA AGUILERA The Voice Within RCA/RMG 75.5	1	REVIS Seven EPIC 85.4
2	MICHAEL McDONALD Ain't No Mountain High Enough UMRG 75.4	2	AUDIOSLAVE I Am The Highway EPIC 79.4
3	STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 72.6	3	CHEVELLE Closure EPIC 75.0
4	HOWIE DAY Perfect Time Of The Day EPIC 72.3	4	KID ROCK Feel Like Making Love ATLANTIC 68.0
5	JASON MRAZ You And I Both ELEKTRA/VEG 72.0	5	SMILE EMPTY SOUL Nowhere Kids LAVA 66.4
6	TRAIN When I Look To The Sky COLUMBIA 68.8	6	311 Behind The Grey Sky VOLCANO/JIVE 65.9

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the 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.

NOVEMBER 15 2003		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	14	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
2	1	11	Baby Boy BEYONCE FEAT. SEAN PAUL (COLUMBIA)
3	4	18	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
4	6	7	Stacy's Mom FOUNTAINS OF WAYNE (IS-CURVE/EMG) ☆
5	7	11	Headstrong TRAPT (WARNER BROS.) ☆
6	3	20	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
7	5	16	Harder To Breathe MARDONIS (COTYNE/J/RMG)
8	14	5	Hey Ya! OUTKAST (ARISTA)
9	12	7	Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
10	8	17	Can't Hold Us Down CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG) ☆
11	10	14	(There's Gotta Be) More To Life STACIE ORRICO (FOREFRONT/VIRGIN) ☆
12	9	24	Where Is The Love? BLACK EYED PEAS (A&M/INTERSCOPE)
13	11	4	Me Against The Music BRITNEY SPEARS FEAT. MYADONNA (JIVE)
14	13	9	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)
15	15	10	So Yesterday HILARY DUFF (BUENA VISTA/HOLLYWOOD)
16	17	9	Why Can't I LIZ PHAIR (CAPITOL) ☆
17	26	2	It's My Life NO DOUBT (INTERSCOPE)
18	19	8	Bright Lights MATCHBOX TWENTY (ATLANTIC)
19	23	4	Perfect SIMPLE PLAN (LAVA) ☆
20	29	5	Someday NICKELBACK (ROADRUNNER/IDJMG)

NOVEMBER 15 2003		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	11	Holiday In CHINGY (DISTURBING THE PEACE/CAPITOL) 1 WK At No. 1
2	4	14	Stand Up LUDACRIS FEAT. SHAWNINA (DEF JAM SOUTH/IDJMG)
3	1	14	Baby Boy BEYONCE FEAT. SEAN PAUL (COLUMBIA) ☆
4	5	1	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)
5	3	3	Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
6	6	6	Damn! YOUNGBLOODZ FEAT. LIL JON (50 SO DEF/ARISTA)
7	7	7	The Way You Move OUTKAST FEAT. SLEEPY BROWN (ARISTA)
8	10	10	Pass That Dutch MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)
9	8	8	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
10	15	4	Hey Ya! OUTKAST (ARISTA)
11	12	11	Wat Da Hook Gon Be MURPHY LEE FEAT. JERMAINE DUJRI (FD REEL/UMRG)
12	9	17	Can't Stop, Won't Stop YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)
13	13	10	Rain On Me ASHANTI (MURDER INC./DEF JAM/IDJMG) ☆
14	11	28	Right Thurr CHINGY (DISTURBING THE PEACE/CAPITOL)
15	18	6	Party To Damascus WYCLEF JEAN FEAT. MISSY ELLIOTT (VYLEF/J/RMG) ☆
16	14	21	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	17	11	If I Can't 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	20	4	Runnin' (Dying To Live) TUPAC FEAT. THE NOTORIOUS B.I.G. (JAMAR/INTERSCOPE)
19	26	3	Milkshake KELIS (STAR TRAK/ARISTA)
20	16	20	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)

NOVEMBER 15 2003		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	22	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) 6 Wks At No. 1
2	2	14	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
3	3	14	Bright Lights MATCHBOX TWENTY (ATLANTIC) ☆
4	7	17	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)
5	4	13	Bigger Than My Body JOHN MAYER (AWARE/COLUMBIA)
6	5	31	Calling All Angels TRAIN (COLUMBIA)
7	8	40	Unwell MATCHBOX TWENTY (ATLANTIC) ☆
8	6	27	Heaven LIVE (RADIOACTIVE/GEFFEN) ☆
9	10	9	Fallen SARAH MCLACHLAN (ARISTA) ☆
10	9	25	Why Can't I LIZ PHAIR (CAPITOL) ☆
11	13	7	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
12	12	38	The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/VEG) ☆
13	11	31	Amazing JOSH KELLEY (HOLLYWOOD)
14	15	9	Another Postcard (Chimps) BARENAKED LADIES (REPRISE)
15	14	42	Drift Away UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA) ☆
16	16	8	Someday NICKELBACK (ROADRUNNER/IDJMG) ☆
17	21	3	It's My Life NO DOUBT (INTERSCOPE) ☆
18	19	5	Breathe MICHELLE BRANCH (MAYERICK/WARNER BROS.) ☆
19	17	25	Are You Happy Now? MICHELLE BRANCH (MAYERICK/WARNER BROS.) ☆
20	24	3	When I Look To The Sky TRAIN (COLUMBIA) ☆

NOVEMBER 15 2003		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	28	Forever And For Always SHANIA TWAIN (MERCURY/IDJMG) 1 WK At No. 1
2	1	35	Drift Away UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA) ☆
3	3	48	Unwell MATCHBOX TWENTY (ATLANTIC)
4	4	18	Calling All Angels TRAIN (COLUMBIA)
5	9	15	Sunrise SIMPLY RED (SIMPLYRED.COM/RED INK)
6	6	27	Big Yellow Taxi COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)
7	7	29	Have You Ever Been In Love CELINE DION (EPIC)
8	5	26	I Can Only Imagine MERCYME (INO CURB) ☆
9	8	22	Dance With My Father LUTHER VANDROSS (J/RMG)
10	10	8	Look Through My Eyes PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
11	12	31	If You're Not The One DANIEL BENOIGFIELD (ISLAND/IDJMG)
12	13	24	Hole In The World EAGLES (EPC/3RD STREET)
13	11	58	The Game Of Love SANTANA FEAT. MICHELLE BRANCH (ARISTA)
14	14	64	Don't Know Why NORAH JONES (BLUE NOTE/VIRGIN)
15	15	89	Can't Stop Loving You PHIL COLLINS (ATLANTIC)
16	17	3	You Raise Me Up JOSH GROBAN (143/REPRISE)
17	16	14	Peace (Where The Heart Is) JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&J)
18	21	10	White Flag DIDD (ARISTA)
19	19	1	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE)
20	18	5	Stand By Your Side CELINE DION (EPIC)

NOVEMBER 15 2003		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	21	So Far Away STAIN'D (FURY/ELEKTRA/VEG) 7 Wks At No. 1
2	1	14	Weak And Powerless A PERFECT CIRCLE (VIRGIN) ☆
3	5	7	Numb LINKIN PARK (WARNER BROS.) ☆
4	3	16	Still Frame TRAPT (WARNER BROS.) ☆
5	8	5	Feeling This BLINK-182 (GEFFEN)
6	4	15	(I Hate) Everything About You THREE DAYS GRACE (JIVE) ☆
7	10	4	Away From Me PUDDLE OF MUDD (FLAWLESS/GEFFEN)
8	6	27	Faint LINKIN PARK (WARNER BROS.) ☆
9	9	14	The Hardest Button To Button THE WHITE STRIPES (THIRD MAN/VZ)
10	7	14	Someday NICKELBACK (ROADRUNNER/IDJMG) ☆
11	15	15	Meant To Live SWITCHFOOT (RED INK/COLUMBIA)
12	14	10	Are You Going To Be My Girl JET (ELEKTRA/VEG)
13	13	6	Will You P.O.D. (ATLANTIC) ☆
14	11	21	Show Me How To Live AUDIOSLAVE (INTERSCOPE/EPIC) ☆
15	16	9	12:51 THE STROKES (RCA/RMG) ☆
16	12	21	Going Under EVANESCENCE (WIND-UP) ☆
17	20	3	Out Of Control HOBBSTANK (ISLAND/IDJMG)
18	18	37	Seven Nation Army THE WHITE STRIPES (THIRD MAN/VZ)
19	26	2	All In The Suit That You Wear STONE TEMPLE PILOTS (ATLANTIC)
20	17	18	Serenity GODSMACK (REPUBLIC/UNIVERSAL/UMRG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 58 rhythmic top 40, 87 adult top 40, 90 adult contemporary 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 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.



# Pink

Continued from page 3

Due Nov. 11 on Arista, "Try This" features numerous collaborations with Tim Armstrong, frontman with punk torchbearers Rancid. Electro-raunch queen Peaches also does a guest turn.

Conventional wisdom would argue that a better way exists to maintain and build on a mainstream, top 40-driven career than working with a punk rocker and a dance artist known mostly for X-rated jams.

Pink, 24, acknowledges that her collaborations are commercially risky, but she says she must keep having fun and following her muse wherever it leads.

## THE PARTY CONTINUES

Judging from the performance of her prior album, "Missundaztood," Pink clearly would seem to be on to something.

The 2001 release cemented Pink's status as a star and featured surprising collaborations with 4 Non Blondes singer Linda Perry and Aerosmith's Steven Tyler.

Led by the dancey, Perry-penned "Get the Party Started" and the rock track "Just Like a Pill," "Missundaztood" has sold nearly 5 million copies in the U.S., according to Nielsen SoundScan. That's more than twice the sales of Pink's 2000 debut, "Can't Take Me Home."

If Pink gained an inch of credibility among fickle rock fans with "Missundaztood," she gains a yard with "Try This."

But whether she and Arista can achieve similar success with the 14-song album is a question still awaiting an answer. A limited number of early copies will be shipped with a bonus DVD, which should help sales. But the album needs a stronger showing at radio to cement it at the top of the charts.

One thing is certain: Pink rocks out on a slew of Armstrong collaborations. She co-wrote seven tracks with Armstrong and three with Perry. They all boast a slew of slick hooks.

As she did with Perry, Pink slyly mixes Armstrong's musical personality with her pop-loving sensibilities. In addition to co-writing, he also contributes as vocalist, guitarist and producer.

That blend yields first single "Trouble," which is propelled by Armstrong's frayed, Rancid-esque guitar work. It also produced the erotic "Oh My God," which features a pair of raps from Peaches, and the breezy, anthemic, horn-sprinkled midtempo "Walk Away."

On another Armstrong collaboration, the raucous "Unwind," Pink even references Janis Joplin—whose vocal delivery she increasingly recalls—by mentioning Joplin's drink of choice, Southern Comfort.

The disc still includes plenty of pop, such as the sweet, soulful ballad "Catch Me While I'm Sleeping" (co-written with Perry) and the sparse, acoustic "Love Song."

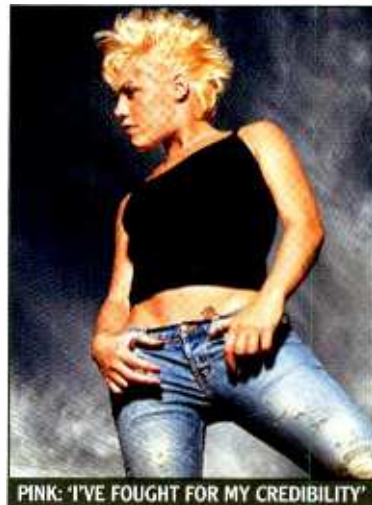
## WORKING RADIO

As with "Missundaztood," Arista expects to work the album for at least one year, VP of marketing

Adam Lowenberg says.

The label is considering issuing four or five tracks as singles; next up is "God Is a DJ." After appearing at a handful of radio-station holiday festivals, Pink will tour heavily throughout 2004, he adds.

After beginning the project with



PINK: 'I'VE FOUGHT FOR MY CREDIBILITY'

Perry, whom she calls "her safe place," she met and instantly clicked with Armstrong at a video shoot for his Rancid side project, Transplants.

Pink ended up joining Transplants on the road while the band opened a string of dates for Foo Fighters. She wrote and recorded with Armstrong and Transplants/Blink-182 drummer Travis Barker using a Pro Tools setup on the band's tour bus.

She thanks fate for Armstrong's infusion of "new blood and new life force" into the project.

"It sounds hokey pokey, but I believe that the universe protects

me," she says.

"I'm not into all that shit, but I believe from experience that things have always fallen into my path that I'm supposed to have, or I have the instinct to go find them," she adds.

Besides, she says, when it comes to songwriters, "I like the underdog. It's too easy and too damn expensive to go with those fuckin' heavy hitters. They're proven. I don't like proven. I don't like knowing."

## TAKING CONTROL

While her collaboration with Armstrong may shock fans, the union is not as odd as it may seem, she says.

Alongside pop, hip-hop and gospel, punk is another genre she fell in love with as a teen. The singer, born Alecia Moore, even notes that L.A. punk legends Bad Religion got her through eighth grade.

"I used to listen to [the band's 1993 album] 'Recipe for Hate' on repeat, over and over. I would wear my sweatshirt with my hood up and wire my Walkman down the back of my pants and just airdrum my way through the entire day."

Like so many pop newcomers, Pink was carefully coached on her debut. "I was just happy to not be working at McDonald's anymore, to be honest with you," she says.

But as that album broke, and as the public began to latch on to her quirky, faux-punk personality, she began to assert herself and take control of her career.

Her decision to seek out and write with Perry resulted in an album that was more representative of her

musical vision.

"'Missundaztood' gave me a sense of freedom and purpose," she says. "It allowed me to exorcise a lot of my demons. The world has become my therapist. And it helped me to feel better about being an outcast, knowing that there's so many other people that share my pain."

Executives at Arista, she says, thought she was "psycho" for going after Perry, whose career as an artist had stalled years before. If they were biting their nails when they learned about Armstrong, they were doing it silently, she says.

While she states proudly, "I've fought for my credibility in this pop world," she admits that for her, "pop" is not a dirty word, despite her forays into rock.

"I was never the popular kid, God dammit, but I am now," she adds with a laugh.

"I hate what it's come to represent—this manufactured machine where we're all just puppets, and we're all just the same, and we're all bullshit, when it's really not the case.

"In some cases it is, and that of course is what fed the monster. But, you know, everybody's different."

So what can we expect next? "Sometimes I want to make a really shitty record and get dropped and go start a band—a death-metal opera. GWAR meets 'Phantom,'" she says, smiling.

"But then other times, I want to be on the radio. I want to be driving down the street and hearing my shit. I'm a walking conflict. I'm a member of PETA, and I have leather boots on my feet!"

# Singles Slump

Continued from page 9

Despite the success of the "American Idol" songs, there still appears to be a widespread belief among labels that physical singles cannibalize album sales. That's because many singles are still released after songs are no longer played on radio, or they are cut from retail as soon as a song starts to get popular with radio, merchants say.

What makes it even more irritating to merchants is that many songs

worked to radio are now available as digital downloads. "If they are making them available digitally, why not give customers [in stores] what they want?" Ward asks.

But the head of sales for a major label says that now that singles are available by download, "let the consumer download them . . . The [physical] single is going down for the third time; it is doomed."

Gus Joanides, owner of Sound City in Queens, N.Y., says, "The labels killed the single. How can you save it? That's like trying to revive the dead."

Since the single looks like it will be resurrected through digital downloads,

some label executives ask, "Why put out physical singles?" They believe brick-and-mortar merchants should start offering digital singles.

"You need singles for the other 97% of the market that don't have iPods," counters Mike Dreese, CEO of Newbury Comics. "The same way the labels were asking five years ago 'Why do we need retail?' when Forrester was forecasting a \$10 billion download business by now."

Trans World Entertainment is offering digital singles from its Web site, but that does not stop it from pleading with labels to release more physical singles.

According to Vinnie Birbiglia, director of special events at the chain, the company has put a sign up in all of the chain's singles departments, directing customers to fye.com for songs not available. "Our sign says, 'We have all the hits.'"

Since putting up that sign, the chain has seen an increase in the amount of downloads it is selling, he says.

Labels counter that retailers haven't done a good job of selling the singles that are available. One major-label distribution executive says, "Go back to retail and ask them what they have done to market singles."

Despite the fact that the effort to revitalize the single looks like it is in trouble, Dreese says, "The singles business should be jump-started."

He says labels need to challenge their business models. If the labels can't make money on singles, they should license them to a third party that doesn't care about the charts. "I'll bet you that company could find a way to make money," he says. Or maybe the labels should sell singles one way or give retailers the right to make burnable singles, he says.

"There is still a lot of consumer demand left on the table. The labels should let the market work," he says.

# Chart Debate

Continued from page 9

to that data," says Geoff Mayfield, *Billboard* director of charts. "It is obvious that at some point, we will need to factor those transactions into The *Billboard* Hot 100 and some of our other singles charts, as they will restore the voice of the consumer that has been lost since labels have practically abandoned the retail-available single."

Currently, digital tracks differ from digital singles, which Nielsen SoundScan includes as part of the Hot 100 Singles Sales chart.

To be considered a digital single, a song or multiple songs must be purchased as one paid transaction, matching the physical single counterpart and identified with the UPC code issued by the record label.

As with tangible singles, sales totals for different versions or mixes of a song are combined, as long as all versions have a label-provided UPC code.

A digital track is defined as a song purchased individually or as part of a bundle of songs.

In the case of albums, digital albums sold on a bundled basis are counted toward The *Billboard* 200.

But if all the songs from an album are purchased individually, those sales are counted as digital

track sales, not as an album sale.

A lack of standardization in catalog numbers for digital tracks at the distributor and e-tailer levels is hindering the effort to aggregate different download versions of the same song, which makes it difficult to integrate download sales with other data streams in the short run.

But that situation is expected to be resolved soon, as Nielsen SoundScan is developing a song-based chart that includes the various download versions of songs.

With more individual tracks being sold without a corresponding physical component, there is a growing feeling that tracked sales should be counted toward the Hot 100 and

other singles charts that include sales.

A head of sales at one major label says: "Right now, when we go to radio with a song, that's when it becomes a single. Maybe we should change the term to 'a song.'"

At this point, radio airplay—not sales—is driving the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts. The inclusion of digital track sales into the mix could have a meaningful impact on chart positions.

## GRAY AREAS

But some see potential gray issues in including download sales in the *Billboard* charts.

"Anything that is selling for a respectable amount of money you should



# Clear Channel

Continued from page 9

are nowhere to be found among the CCE ranks. Some have been fired. Others retired, resigned or are no longer under contract. At least two are actively competing with CCE.

Sillerman departed after selling SFX to Clear Channel for more than \$4 billion. His point man in the rollout, SFX CEO Mike Ferrel, is not in the CCE fold. Neither is Jack Boyle (who joined from Cellar Door), Tim Orchard (Entertainment Group), Steve Schankman (Contemporary Productions), Louis Messina (PACE Concerts), Mitch Slater (Delsener Slater Presents), Rodney Eckerman (PACE), Irv Zuckerman (Contemporary Productions), Gregg Perloff and Sherry Wasserman (Bill Graham Presents) and Steve Sybesma (Sunshine Productions).

This attrition has not gone unnoticed.

"We're starting to see the founders of some of the regional companies that Bob Sillerman and SFX bought emerging out of their contracts and non-competes," observes John Scher, co-CEO of Metropolitan Talent, a multifaceted entertainment company.

Some, like the retired Boyle and axed former CCE co-CEOs Zuckerman and Eckerman, have disappeared from the industry map. Messina and Perloff (with Wasserman) are competing with CCE, the former as a regional and country music promoter for AEG Live and the latter through his new San Francisco-based concert-promotion company, Another Planet.

Leaving CCE was "just the right move for me," says Perloff, now mired in lawsuits with his former employer (*Billboard*, Aug. 16). "I wish them well. I believe there is plenty of business for many companies."

## MORE EXECS STAYING ON

CCE's Lucas says any talk of a mass exodus of executives from the company is inaccurate.

"I think what is going on here is an effort on some people's part to suggest we're having problems," Lucas tells *Billboard*. "The fact is, if there were problems, why would all these people be signing new contracts with us?"

The re-up movement at CCE is not over, Lucas says. "There will be another wave of contracts [signed] over the next six to 12 months."

Still, with so many top-flight personalities no longer with the company, some question whether CCE got what it paid for.

"What Sillerman did made sense: He consolidated the industry," Schankman says. "But the \$4.4 billion [that Clear Channel paid] is



LUUKKO: ARTIST HAS ULTIMATE CONTROL



PERLOFF: HAPPY TO COMPETE

somewhat more than the value of all those companies."

A recent report by financial services firm William Blair & Co. suggested that CCE parent company Clear Channel Communications might be well-served by selling its entertainment division (*Billboard*, Oct. 25).

At the time, CCC president/COO Mark Mays expressed support for CCE, telling *Billboard*, "Clear Channel Entertainment is our fastest-growing division and has tremendous prospects moving into the future."

Some in the industry say the control of a nationwide web of amphitheatres was the primary component in Sillerman's consolidation moves.

"In a corporate sense, they were looking for the real estate more than the names," says Jon Stoll, president of independent promoter Fantasma Productions. He believes the value of the relationships was overrated to begin with.

"With a few exceptions, past relationships don't mean shit today," Stoll says. "Some managers and artists absolutely remain loyal, but the business has changed drastically in that regard."

## WHO ARE THEY NOW?

Even with the departures, CCE has no lack of personnel assets. Some of the most prominent figures in the concert business remain aboard the CCE ship, including chairman/CEO Brian Becker and music division co-CEOs Don Law and Lucas.

Other top execs at CCE include COO Dominic Roncace, touring president Arthur Fogel, CFO Charlie Mierswa, national sales and marketing president Bruce Eskowitz, chief marketing officer/executive VP of booking Mark Campana, executive VP of national booking/Midwest director Rick Franks and

executive VP Patrick Leahy.

Additionally, CCE has reorganized North American operations around a series of regional honchos. They are Lee Smith (West executive VP/director), Brian Murphy (West executive VP), Michael Belkin (Midwest executive VP), Bob Roux (South executive VP/director), Wilson Howard (South executive VP), Wilson Rogers (South executive VP/GM), Neil Jacobsen (Northeast executive VP/director), Jim Glancy (Northeast executive VP) and Shane Bourbanis (Canada executive VP).

Well-known names that are not part of the upper-management team but that are still important in booking talent and promoting shows include touring VPs Bruce Kapp, Brad Wavra and Jane Holman and such senior VPs as Jim Koplik (Connecticut), Peter Conlon (Atlanta), Dave Marsden (Boston), Larry Magid (Philadelphia), Danny Zelisko (Phoenix) and Al DeZon (West). It appears that all will stay with CCE for the foreseeable future.

In some ways, CCE has gone with a youth movement of its own, with up-and-comers of a few years ago taking on much larger roles. Among them are VPs like Charlie Walker, Rich Levy, Brian O'Connell, Jeff Wills, Rick Mueller, Cameron Smith and Geoff Gordon, who handle such roles as concert promotion, marketing, sponsorships and talent buying.

"These younger guys [are] the future of our company," Lucas says. "We're very glad these people are with us."

Some observers believe a reshuffling of the CCE executive deck was inevitable, given the fiercely independent nature of the promoters Sillerman initially acquired and all of the egos involved.

"When Sillerman first consolidated all the promoters, it was only natural there would be a fallout at some point," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of facility-management firm Global Spectrum. "You can't have everybody in charge."

Lucas says it took time to organize the division of responsibility at CCE. "Don and I have been at the helm for about a year-and-a-half now, and the first six months of that was really about getting to know and understand all the aspects of the business from a national perspective," he says.

CCE, with \$1.1 billion in reported grosses last year, continues to dominate the business. But AEG Live, with reported grosses of \$146 million in 2002, has been cutting into its market share with such national tours this year as the Eagles and Fleetwood Mac.

Others providing national competition are House of Blues Concerts (\$165 million in 2002), Nederlander (\$52 million) and Jack Utsick Presents/Worldwide Entertainment (\$45 million).

At the same time, a host of established regional independent promoters—including Beaver in New Orleans; Jam in Chicago; Fantasma in West



SCHER: NEW PLAYERS ARE EMERGING



STOLL: RELATIONSHIPS FADE

Palm Beach, Fla.; MassConcerts in Massachusetts; I.M.P. in Washington, D.C.; and United Concerts in Salt Lake City—are thriving in their respective markets, and new independent promoters are entering the fray.

"We're seeing some independent promoters who are major players, if not the dominant players, in their region," Scher observes. "We're also seeing the emergence of somewhat younger promoters."

Perloff agrees. "I think the industry looks forward to having independents and will seize the opportunity to work with quality companies. There are a lot of good, young promoters out there making tremendous inroads."

The growing competition is good

news for venues, which can expect more tours and creative deals, and for artists, who can hope for better guarantees and more marketing support.

"This is all a very healthy situation," Luukko says. "The artist has the ultimate control, and when artists go on tour, somebody is going to promote them and put them in buildings and amphitheatres."

Luukko says the new independent companies are often more willing to go into smaller markets that may be under the corporate-promoter radar, a point Lucas acknowledges.

"We have a good appetite for business, but we would be foolish to think we could do it all," Lucas says.

He adds that a competitive marketplace makes everyone perform better. "Everybody has a check. The key is, what can we do that's better? We're the only company with such a huge infrastructure of marketing, production, booking and promotion people."

That said, CCE is, in many ways, still a reflection of the many regional promoter offices Sillerman acquired. "We're still really all these little businesses out there, with a lot of the same people, plus some new ones."

Most, if not all, of these people appear to have the authority to sign off on deals. "There are independents within our company, whether it's D.C., Nashville, Indianapolis, Detroit or Cleveland," Lucas says. "They don't call Don or me up every time they need to make a decision. They all have a very free hand in how they run their business."

And right now, according to Lucas, CCE's business is pretty good. "I read with humor an article where some of our competition said we haven't had a profitable quarter in some time," Lucas says. "The fact of the matter is, we just had our highest third quarter ever. We're up year-over-year."

## Merger

Continued from page 3

creative recording business," BMG chairman/CEO Rolf Schmidt-Holtz says.

The new structure will mean layoffs at both companies. Details of those will be decided "over the next months," he adds.

The Sony and Bertelsmann announcement, a non-binding pact, comes as EMI is gearing up to make a reported \$1.6 billion cash and stock bid for Time Warner's Warner Music Group.

But regulatory approval and control/valuation issues remain major hurdles to any unions between the world's largest music companies, analysts and label executives say.

EMI, Time Warner and Sony officials declined to comment, while others offered varied reactions to the pending deal.

Jim Guerinot, manager of Columbia act the Offspring, says he is unsure of what the long-term impact of the merger will be, but in the short term it will most likely be "business as usual."

"I've seen the memos from [Sony and BMG], and I don't think they tell the whole story," says Terry McBride, CEO of Vancouver-based Nettwerk Management, whose clients include Arista/BMG recording artists Dido, Avril Lavigne and Sarah McLachlan.

"Of course [Sony and BMG] are going to say they're not going to make big changes, but I have a hard time believing that," he says.

Rep. David Dreier, R-Calif., chairman of the House Rules Committee, said in a statement that "bringing the creative cores of BMG and Sony together in a stronger music business appears to be a sensible response" to the industry's challenges.

Bertelsmann chairman/CEO Gunter Thielen says the focus re-

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# Retail

Continued from page 3

"It is impossible, I think, in a normal American market to just sell new CDs and make money," says Paul Epstein, co-owner of two Twist & Shout stores in Denver. "That is a sad, sobering fact."

The indies also have become more creative in their music buying, with various coalitions working together to stock titles not commonly available at retail.

Pricing also is a key issue for the indie stores, but few view breaks such as those offered by Universal Music Group's JumpStart program as the ultimate answer to generally sagging business.

## STOCKING CREATIVELY

Small chain operators and mom-and-pop owners continue to look beyond the majors to independent labels for product to drive their sales.

"You're seeing a lot more indie records sell a ton in our stores," says Don VanCleave, president of the 70-member Coalition of Independent Music Stores (CIMS).

"[The owners have] kind of shrugged their shoulders on worrying about the games at the majors, and they're focusing on some of these indie titles that have a big potential to sell," he says.

Epstein adds: "Independent music is really the answer. We carry every independent label . . . If you can transcend the industry bullshit, you can get to the core of the fact that people like music."

The independent coalitions—CIMS, the 96-store Music Monitor Network (MMN) and the 23-store Alliance of Independent Media Stores (AIMS)—have been hunting product unavailable at retail and, along with the 22-store

Boston-based chain Newbury Comics, have been buying such titles as a group.

"I don't think we've had anything that's exclusive, but we've made it easy for artists and management and labels to run special products through us," says AIMS president Eric Levin, who also owns Criminal Records in Atlanta.

He cites the example of the Jayhawks' self-marketed album "Live From the Women's Club," which an AIMS member saw being sold at a merchandise booth. "VanCleave went after it—he went right to the management," Levin says.

Natalie Merchant's self-released "The House Carpenter's Daughter" (*Billboard*, Nov. 8), the Eels' "Electro Shock Blues Show" and Jason Mraz's live album also have been acquired by the coalitions and Newbury for their stores.

"The gigantic, slogging [chain retailers] are not equipped to deal nimbly with the market that way," Epstein notes, "and they don't see the point, because it's not going to make gigantic inroads in their bottom line. They're not going to sell tons of them. But for us, it draws enough interest into our store."

## DVDS, GAMES AND BEYOND

Most dealers have witnessed large increases in such non-music products as DVD and videogames.

"The smartest thing I ever did—and I've not done a lot of smart things—was, about two years ago, I moved all of our DVD product to the front of the store, says John Timmons, owner of the single-store Ear X-tacy in Louisville, Ky.

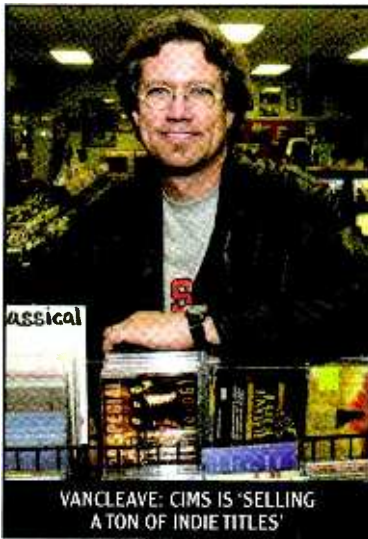
"It's the first thing you see when you walk in the door. We carry music and movies, and that business has been really booming for us," he adds.

Dilyn Radakovitz, who operates four Dimples Records stores in the Sacramento, Calif., area, says the reason her

stores are doing well has nothing to do with CDs.

Radakovitz has seen huge increases in sales of games and DVDs.

"We just remodeled the stores and put in game departments," she says. "We put all these shelf-extender units above our CD racks and put all the rock DVDs up there. Then we organized all



our VHS and DVDs on the walls and went heavier into used [titles]."

Epstein attributes his sales gains to "DVDs, games, lifestyle items, candy, Red Bull, incense, shirts, [comics artist Todd] McFarland toys—all that crap.

"We've gotten into that in a big, big way, and it's become a greater and greater percentage."

Like Twist & Shout, other stores have followed the Newbury Comics model and jumped into unrelated but lucrative product lines.

"A lot of independent stores got into a lot of non-music items," says Terry Currier, owner of the three-store Music Millennium web in Portland, Ore. "That's where they're seeing [results]."

"We jumped into candy this fall," Currier adds. "It's all retro candy that I'm digging out. People are coming back and buying it. It's silly to be able to look at your top sellers for the week and go, 'Oh, man, we sold 17 licorice pipes last week.' That's not why I got in the business. . . . But we're having to do that, and that's where I think we're starting to see our increased business."

Levin and other AIMS retailers are also stocking small Orange-brand practice amplifiers.

"There was a great price point, great margin—100% markup," Levin says. "That's unheard of in our business. [People said,] 'Eric, we don't sell amps.' Well, of course you don't sell amps. Nobody else does, either. Put this little bad boy on your counter. Some dude who's going to do an in-store is going to go, 'Hey, that's cute. I'll take that.' I've sold a bunch."

VanCleave says his CIMS colleagues are delving ever more deeply into the universe of ancillary products.

"Part of our convention [in August] this year in New York was a day at the New York Gift Show," he recalls. "We took people up and down the aisles. Some of them had never been to a gift show, and some of them were very, very experienced shoppers, and we showed people how to shop a gift show. A lot of our folks wrote up tons of orders."

Rand Foster, who owns Fingerprints Records in Long Beach, Calif., says, "Anybody who's not looking at these other products is making a mistake. I think it's a key part of survival."

## JUMPSTART REACTION

Small chain operators and mom-and-pop owners have grudgingly welcomed UMG's decision to slash the cost of front-line releases.

They applaud the major's JumpStart program as a plus for their clientele, but

most still are gnashing their teeth about the terms of the program, and no one sees it as a panacea.

"I had multiple second thoughts [about JumpStart], but there was no option, there really wasn't," says Joe Nardone, VP of the 11-store Gallery of Sound chain based in Wilkes-Barre, Pa., and VP of the MMN coalition.

"Customers just want lower prices," Nardone adds. "They don't care how you get there. I hate to say it, but you had to make the deal with the devil here to get to that point."

Ear X-tacy's Timmons says of JumpStart, "It's a help and a hindrance. It's a help in that I'm able to sell CDs at a lower price to my customers. The hindrance is that percentage agreement that we've all—nod-nod, wink-wink—agreed to. I can't guarantee any amount of floor space to anybody in my store."

"It's been a pain in the ass, but ultimately selling music at a lower price to the consumer is going to be good."

Few see any value in the program for indie accounts that do not buy direct from Universal Music & Video Distribution but instead utilize one-stops, which charge more per unit than the majors.

VanCleave says, "If you're not a direct account, and you're a one-stop guy, you're making a buck a disc. Why even bother carrying it? You can't do it. You can't survive."

Steve Wiley, whose Hoodlums Records in Tempe, Ariz., is a one-stop account, says, "It's pretty damn nice to see those prices there. [But] we've given UMVD all sorts of hell about this, and they've tried to do everything they could to respond to our concerns."

Fingerprints' Foster takes a darker view.

"It's very difficult for me to see an upside," he says. "They reduced the sale price, but being a one-stop account, it's just killing us on margin."

## Continued from preceding page

mains on the music.

"We have always maintained our commitment to music, even in difficult times," he tells *Billboard*. "Over the past two years, BMG underwent restructuring and a very successful realignment to focus on the heart of its business: the creation of music."

## REGULATORY LANDSCAPE

On a combined basis, the proposed Sony BMG would have 25% global market share and 28% market share in the U.S. A merged EMI-WMG would have an estimated 24% market share both globally and in the U.S.

The disclosure of two likely merger deals, however, complicates the regulatory landscape. U.S. and EU regulators would have to approve the merger of Sony BMG—and theoretically EMI and WMG.

Antitrust hawks in the EU have been loathe to greenlight previous consolidation attempts. Since 2000, they have scuttled deals between EMI and WMG and EMI and BMG.

Their concerns have centered on the number of players in the industry as much as market-share issues. As a result, some analysts doubt that more than one merger will get past regulators.

"I don't know how two deals will get through," Sanford C. Bernstein & Co. analyst Michael Nathanson says.

In that respect, some see the Sony and Bertelsmann announcement as a move to beat EMI and Time Warner to the punch by getting to the regulators first.

Analysts say they expect news of a Sony BMG combination to put that deal on the fast track. EMI has lined up close to \$1 billion in debt financing from a consortium of banks for the cash portion of the offer, sources say.

"I think EMI/Warner gets done real soon because of the BMG/Sony announcement," Nathanson says.

Unlike some previous music merger proposals that have gone before regulators, the joint venture between Sony, BMG—and the potential deal between Warner, EMI—would only include their recorded music businesses.

The joint venture between Sony and BMG excludes music publishing and manufacturing/distribution.

WMG's manufacturing and distribution have already been sold to Cinnram, and the company is said to be shopping its publishing unit, so neither are likely to complicate a deal.

Also, a private equity play for WMG would have a better chance in clearing regulatory approval, analysts suggest.

An investor group comprising

Vivendi Universal vice chairman Edgar Bronfman Jr., billionaire media investor Haim Saban and private equity groups, including Thomas Lee, also are talking with Time Warner.

Time Warner would likely retain a minority interest in the range of 20%-30% in the merged companies, with EMI owning the remainder.

EMI chairman Eric Nicoli and Jeff Bewkes, chairman of Time Warner's entertainment and network division, are believed to have held meetings Nov. 6 about the proposed merger.

Meanwhile, EU competition authorities in Brussels already have been contacted, Schmidt-Holtz says. He does not expect a final decision on the merger for some months.

## NO SLAM DUNK

BMG COO Michael Smellie says he is unsure how regulators will react. "It's certainly not a slam dunk," he says.

However, BMG executives maintain that the deal fits the context of the current business climate.

"Undoubtedly the market is different," Smellie says. "We're doing this deal because we felt that the alternative was to dramatically scale back our creative resources, which would have meant cutting back artist rosters and recording opportunities—particular-

ly in small niche genres and in smaller countries.

"That was not something we felt was good for the company," he says.

Thielen estimates Sony/BMG would generate annual revenue of 5 billion euros (\$5.73 billion) at current values.

As for cost savings from the merger—which sources estimate would exceed \$300 million—Smellie says they would come from areas like sales and marketing, administration and royalty accounting.

Smellie declined to say whether labels would be merged as well.

Nonetheless, consolidation in the sales and marketing staffs at the distribution level as well as cost savings in other areas will take place, Smellie says.

The combined company is also likely to use only one manufacturing and distribution business for music.

Smellie says that manufacturing and distribution will be able to drive better prices on the basis of a much higher volume.

"We think the big value-adds and the big profits are to be made out of the creative end, not the services end," Smellie says.

Other specifics are still to be worked out, he says.

Thielen says the mutual process of due diligence and other exchanges of information will take

two months to complete.

Smellie says that the some of the thornier points of negotiation, including share holding, governance, management and valuation—which hampered merger talks with WMG earlier this year—have largely been settled.

"There clearly are some details to be worked out, but all of the key business points are agreed," he says.

He expects a binding agreement to be in place by December.

Schmidt-Holtz would serve as chairman of the board of the new joint venture.

Andrew Lack, chairman/CEO of Sony Music Entertainment, would be CEO.

The newly formed joint venture would include senior executives from both music groups. Smellie and Sony Music Entertainment CFO Kevin Kelleher will fill the same roles in Sony BMG.

Schmidt-Holtz would head the joint venture's integration, audit and compensation committees.

The new company's board would be evenly split between Sony and Bertelsmann representatives.

*Additional reporting by Ed Christman, Carla Hay and Wes Orshoski in New York; Bill Holland in Washington, D.C.; Wolfgang Spahr in Berlin; and Tom Ferguson in London.*



# 'We Need To Keep The Excitement Up So People Buy And Rent DVDs'

BY JILL KIPNIS

As one of the leaders in the worldwide launch of the DVD format, Benjamin S. Feingold had a central role in changing the home-video industry.

He is not, however, one to rest on past achievements. Feingold, who is president/CEO of Columbia TriStar Home Entertainment and also president of business and operations for Columbia TriStar Motion Picture Group, has his eye on introducing high-definition (HD) DVDs to consumers in the next few years.

Columbia TriStar has already endorsed the Blu-ray format, one of several competing HD technologies that have been proposed to international standards body the DVD Forum.

In addition to his work (along with Sony, Toshiba and Warner Home Video) on the 1997 introduction of DVD, Feingold helped to pioneer Columbia TriStar's direct-to-sell-through strategy for such live-action adult films as "Jerry Maguire," "My Best Friend's Wedding," "Air Force One" and "As Good as It Gets." That policy increased Columbia TriStar's North American sell-through annual gross sales to \$800 million from \$150 million during the past five years.

Feingold also has overseen the opening of Columbia TriStar subsidiaries in Korea, Brazil, Mexico and Ireland and worked to increase the company's video acquisitions to enhance its offerings beyond projects from Columbia Pictures, TriStar Pictures, Screen Gems and Sony Pictures Classics. Recent acquisitions include "Arlington Road" and "Dogma."

Under his guidance, Columbia TriStar set the current first-day video sales record last year, when "Spider-Man" moved 7 million combined VHS and DVD units.

"Ben's brilliance is he doesn't need credit for everything he does, which allows him to get more done," says Reed Hastings, CEO of online rental service Netflix. "He was pivotal in getting DVD going but let others have the credit."

**Q: What are the most pressing issues that the home-video industry faces right now?**

**A:** I think the biggest concern is online piracy. There are a lot of illegal downloads of movies, but watching downloaded movies on a computer as they are is not terribly attractive. We need to keep the excitement level up so people buy and rent DVDs. The concern is to not have happen to us what happened to the music business, which is that a generation was lost to online piracy.

**Q: Is Columbia TriStar already taking steps to battle piracy?**

**A:** We certainly are. The value proposition for buying or renting a movie is superior to anything you can get legally or illegally online. The presentation of DVDs, together with the value-added features, is a good value proposition for the consumer. The second thing is we are really looking forward to launching high-definition DVD in two or three years. This will significantly raise the bar in terms of the quality of the offering to the consumer.

Our strategy is to keep raising the bar so the proposition to the consumer is great, together with great marketing campaigns and enormous availability of our movies.

**Q: Why have you chosen to endorse a specific HD technology?**

**A:** Sony, Columbia TriStar and I personally have been very involved in Blu-ray for a number of years. There are many reasons. In terms of the bandwidth, it is five times what we are going to get on DVD. That creates the ability for us to have unbelievable, stunning picture quality, but also gives us a lot more bandwidth for interactive features. Compared to the other high-definition formats, Blu-ray has the most bandwidth.

By moving to Blu-ray, we will also have a new manufacturing process. We are seeing online piracy and also physical piracy in Asia and places in Europe. By having new discs and having HD at some point supplant DVD, maybe a lot of that pirate capacity will be obsolete.



## The Last Word



### A Q&A With Benjamin S. Feingold

#### Benjamin S. Feingold: Career Highlights

2000: Appointed president of business and operations for Columbia TriStar Motion Picture Group

Co-recipient of the Video Software Dealers Assn.'s Person of the Year Award  
1994: Named president/CEO of Columbia TriStar Home Entertainment

1989: Appointed Sony Pictures Entertainment senior VP of corporate development

1982: Received his JD from the Hastings College of Law, University of California, and joined the New York law firm Kaye Scholer Fierman Hays & Handler as a corporate securities and mergers and acquisitions associate  
1979: Graduated from the London School of Economics with a master's degree in economics

1978: Graduated magna cum laude from Brandeis University with a bachelor's degree in history

**Q: Are innovative marketing campaigns for DVDs going to be more important going forward?**

**A:** They are and they aren't. I've never been one to believe in overhyping a particular product. Two of my best-selling catalog titles are "Black Hawk Down" and "Snatch." That's not because

of marketing campaigns. It's because the movies are so strong, they've achieved near-cult status.

Clearly in the case of "Spider-Man," it's great to make an exciting campaign—to have it release the day after Halloween, to have stores open on Halloween night, to have big campaigns. What's right for a particular product may not be right for another one.

**Q: Will video-on-demand services impact video sales in the near future?**

**A:** I believe that video on demand has [been] and will continue to be one of the most overhyped categories relative to physical media. When people go to a store, they are ready to buy. The only decision is what to buy. When people are at their homes, they've made a decision to be home. The only decision is what they do with their time.

I can't be more blunt about it. I think that video on demand will be a part of the business, but it is a niche business that will not replace the core business, which is physical prerecorded media.

**Q: When will VHS be phased out from Columbia TriStar's inventory?**

**A:** We will continue to supply VHS so long as there is consumer demand. The critical issue is not so much consumer demand but the limited shelf space at retail. Clearly, retail would rather devote space to a growing format than a declining format. Circuit City and Best Buy are completely out of the category.

**Q: Does Columbia TriStar take issue with mass merchants loss-leadering DVD products?**

**A:** The retail price is outside of our control. I personally think the suggested retail price points or the MAP [minimum advertised price] price points are almost perfect. A MAP price point of \$19.95 on a new-release DVD is within the basic price parameters of American consumers. For some reason, our customers like to compete with price. There is not much I can do about it other than to enforce strict MAP policies, as we have and will continue to do, and strengthen them.

**Q: What are Columbia TriStar's key releases this fourth quarter?**

**A:** I think our No. 1 title will probably be "Bad Boys II." Our research indicates it has the No. 1 intent to purchase in December, including "Pirates of the Caribbean" [Buena Vista Home Entertainment], even though its box office [value] is roughly half.

"Bad Boys II" is 100% in the sweet spot of the DVD consumer. It's male, it's fun, it's ugly, it's action, it's loud. We expect "Bad Boys II" to overindex its box office pound for pound as a DVD title.

"Charlie's Angels: Full Throttle" will have a great result, as will the indie movie "Whale Rider" and the documentary "Winged Migration." "Finding Nemo" [Buena Vista] will probably be No. 1 this fourth quarter. "The Matrix Reloaded" [Warner Home Video] may be No. 2.

**Q: Will fourth-quarter performance be better than last year?**

**A:** I think that this fourth quarter will be bigger than last fourth quarter. I think catalog will perform significantly better than the prior year. I also think that there are a lot more R-rated movies this year that are in the DVD sales sweet spot. That seems to be what is working more than family. Having said that, "Nemo" will probably be the No. 1 movie, even though it's not R-rated.

There's a little bit for everybody this fourth quarter. I think "Pirates" and "X2" [Twentieth Century Fox Home Entertainment] will do well. "Terminator 3: Rise of the Machines" [WHV] is going to do great because it is a phenomenal movie and a great DVD. I think the business will be up but spread across many different titles, which is more healthy than last year.



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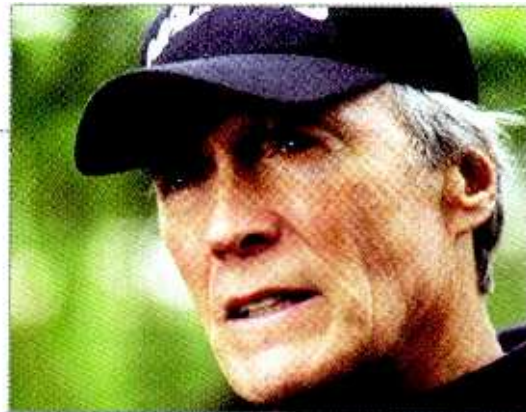
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**OPENING KEYNOTE**

**CLINT EASTWOOD**

Memorable scores and successful soundtracks are hallmarks of Clint Eastwood's films as a director, actor, producer and composer. His latest film **"Mystic River"** is no exception. The Academy Award-winner discusses his lifelong interest in music and how he approaches the use of music in his films.



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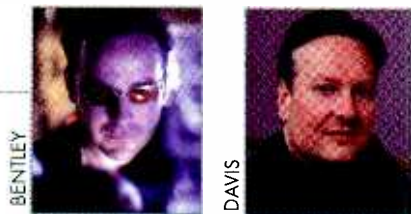
**ROBERT RODRIGUEZ**

The filmmaker discusses how he made the creative leap from writer/director/editor to composer on films like **"Once Upon A Time in Mexico"** and **"Spy Kids 3-D: Game Over."**

**ANATOMY OF A FRANCHISE**  
**"THE MATRIX" DECONSTRUCTED**

The creative team behind the "Matrix" franchise will share how they married music to the film elements.

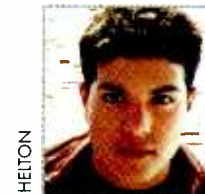
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**CHRISTINE RUSSELL**  
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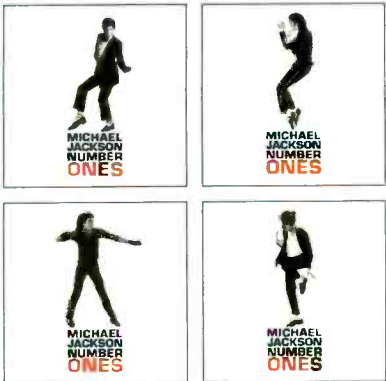
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