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Latin Music
Special Report
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • NOVEMBER 8, 2003

HOT SPOTS



51 Rod Rockets Upward

The last mod rocker scores his biggest week ever on the *Billboard* charts with a new set of American standards.



15 Clef Notes

Wyclef Jean is a rebel with a cause on his Clef/J Records debut, "The Preacher's Son."



35 Merchant's Marketing

The success of Natalie Merchant's "The House Carpenter's Daughter" is credited to a clever one-way sales approach.

Digital Biz Reaches Two Frontiers



ROSE: 'THERE IS A BIG RACE FOR EUROPE'

Apple To Enter Europe, But Faces Tough 'Slog'

BY JULIANA KORANTENG

LONDON—Apple Computer's success with its digital download store in the U.S. is irrefutably sweet, but the European market could prove to be bitter fruit.

Apple's plans to take a bite out of the still nascent European sector will strongly depend on its capacity to deal with the region's complex
(Continued on page 50)

Digital Singles Nearing Eclipse Of Hard Copies

BY BRIAN GARRITY and GEOFF MAYFIELD

NEW YORK—Digital tracks are outselling physical singles by a growing margin, a sign that consumers are increasingly embracing the brave new world of Internet downloading.

Digital download sales outpaced physical singles 857,000 to 170,000, according to Nielsen SoundScan figures for the week ending Oct. 26.
(Continued on page 50)



QUARTARARO: HAPPY THAT CONSUMERS SEE MUSIC'S VALUE

McLachlan: A Reflection Of Her Life

After Hiatus, Artist Basks in 'Afterglow'

BY JILL KIPNIS

LOS ANGELES—Six years is a long time between studio albums—but sometimes life gets in the way.

Canadian pop powerhouse Sarah McLachlan actually spent about 2 1/2 years working on her latest disc, "Afterglow," the follow-up to her 1997 breakthrough album, "Surfacing." But its release—it arrives Nov. 4 on Arista—was sidetracked while the artist dealt with the death of her mother and gave birth to her first child.
(Continued on page 61)



PHOTO: KAREN HILL

Industry Ad \$\$\$\$ Still Ebb

BY ED CHRISTMAN

NEW YORK—While label executives say they are beginning to spend more on consumer advertising, they have yet to match spending with expectations, according to new data.

In 2002, consumer advertising by the music industry dropped by 25%, far outpacing the 10.7% decline in album sales. This year, the 6.7% ad-spend decline through July is more in line with the 8.4% drop in album sales.

The industry spent \$266.5 million from January through July this year and spent \$288.2 million during the same period last year, according to Nielsen Monitor-Plus.

But those numbers may climb,
(Continued on page 48)

VICOR IN STORES 11-18-03

EX HONOR A LA VERDAD

COLLECTOR'S EDITION INCLUDES DVD

FEATURES BY TONY TOUCH TEGO CALDERON EDDIE DEE

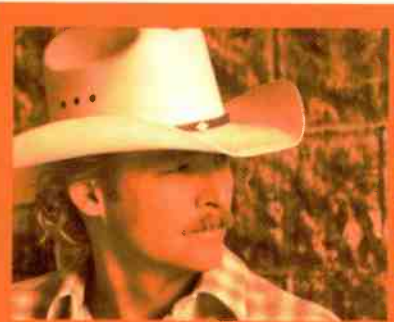
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We Congratulate our 2003 CMA Nominees



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Alan Jackson



Johnny Cash



Kenny Chesney



George Strait



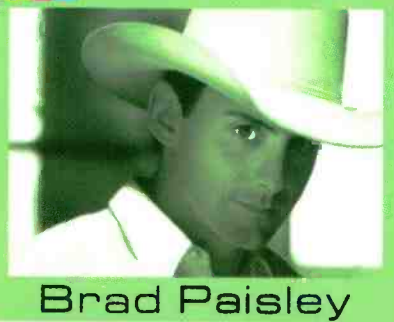
Rascal Flatts



Darryl Worley



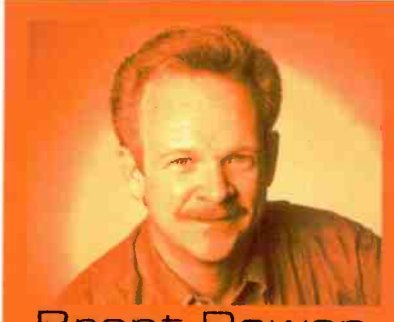
Diamond Rio



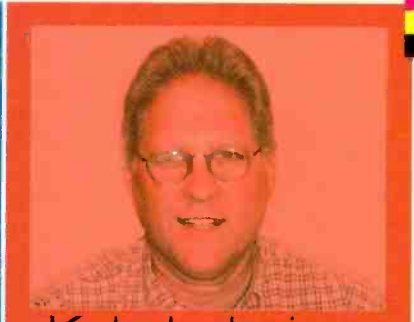
Brad Paisley



Terri Clark



Brent Rowan



Kyle Lehning



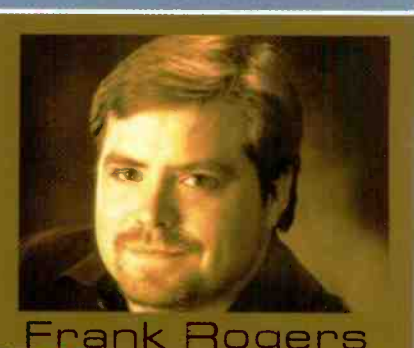
Kim Williams



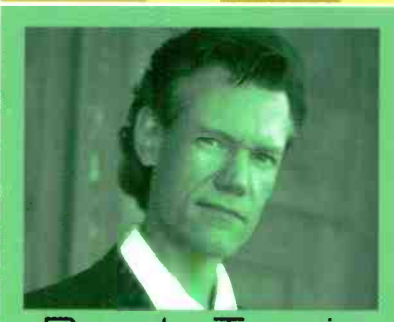
Sons of the Desert



Bellamy Brothers



Frank Rogers



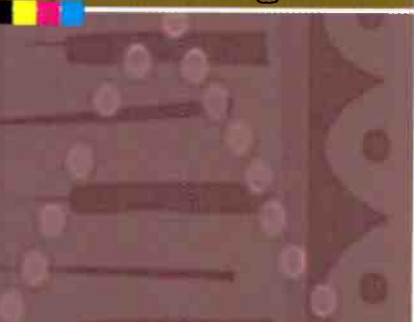
Randy Travis



Nitty Gritty Dirt Band



Paul Franklin



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not pictured: Rick Rubin

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Unpublished
No. 1 on this week's unpublished charts

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NORAH JONES	Come Away With Me
KID AUDIO	
SOUNDTRACK	The Cheetah Girls (EP)
NEW AGE	
MANNHEIM STEAMROLLER	Halloween

Top of the News

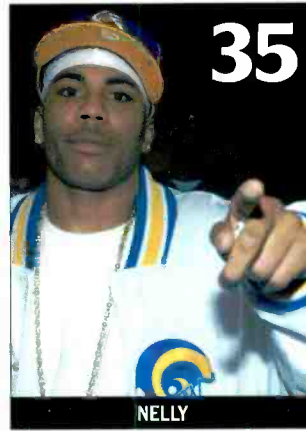
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6 Retailers remove Stones products from shelves to protest Best Buy exclusive deal.

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18 The Classical Score: From Beethoven to Tchaikovsky, RCA Red Seal releases a slate of classical sets.
19 Movies & Music: RZA scores music and contributes tracks to Quentin Tarantino's "Kill Bill Vol. 1" movie.
20 Touring: Walter Latham pairs music and comedy on the Crown Royal Comedy Soul Festival.
22 R&B: Glory Records' Natalie Esposito promotes up-and-coming soul artists her own way.

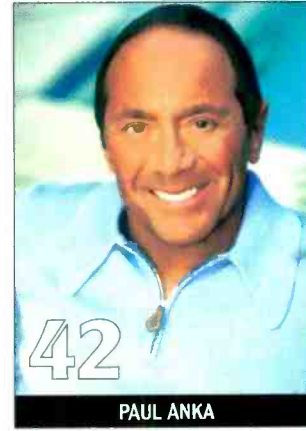


JESSICA SIMPSON



NELLY

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PAUL ANKA

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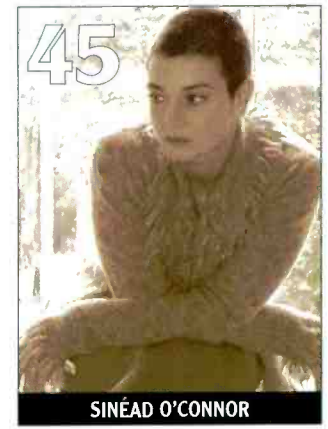
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SINÉAD O'CONNOR

QUOTE OF THE WEEK

6 I certainly don't meet with local clients or listeners that say, "Wow, what's wrong with radio these days?"

WES McSHAY, CLEAR CHANNEL RADIO
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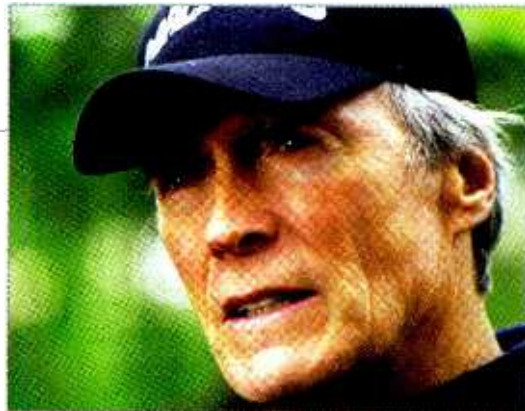
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OPENING KEYNOTE

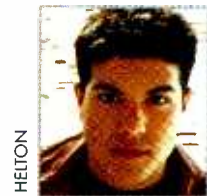
CLINT EASTWOOD

Memorable scores and successful soundtracks are hallmarks of Clint Eastwood's films as a director, actor and producer. The director-producer-composer of **"Mystic River"** discusses his lifelong interest in music and how he approaches the use of music in his films.

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producer/director

STEVEN WINOGRADSKY
The Winogradsky Company

CRAIG ZADAN
Storyline Entertainment

MORE TO BE ANNOUNCED!



VANGUARD SESSION

Rebel with a Score:

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 FILM

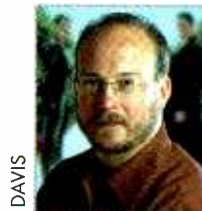
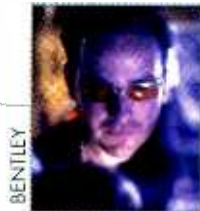
Hear from the creative team behind the music of **"The Matrix Reloaded"**

JASON BENTLEY, MUSIC SUPERVISOR

DANE A. DAVIS, SOUND DESIGNER/SUPERVISING SOUND EDITOR

DON DAVIS, COMPOSER

ZACH STAENBERG, EDITOR



THE BILLBOARD Q&A

A one-on-one interview with Emmy winner and multiple Oscar and Grammy nominee

JAMES NEWTON HOWARD



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Graden says intuition can trump research when marketing to teens



Upfront

TOP OF THE NEWS



Cher's long goodbye tour yields TV shows, record deal and \$145 million

Hooters Music On Tap

Restaurant Chain Signs Deal With Trio UC3

BY GAIL MITCHELL

Restaurant chain Hooters is preparing its entrée into the music industry.

Hooters will produce and promote the R&B/hip-hop female trio UC3 in partnership with Billboard Star Productions (not affiliated with *Billboard* magazine or its sister companies).

The UC3 venture will include merchandising, retail distribution and performances around the country.

Hooters will introduce UC3—billed as the “original Hooters girl group”—during a Nov. 18 showcase at its Manhattan venue on 56th and Broadway.

The group will perform several songs—including first single “It’s a Party”—and premiere the single’s video.

“Twenty-eight percent of our customers are female,” says Mike McNeil, VP of marketing for Hooters of America. “We think this will be a great way to reach the female audience and make Hooters cool.”

McNeil notes that specific details regarding promotional tie-ins with UC3 are “a work in progress.”

But fashion merchandising is one area being explored.

Also being discussed is a national/international, Hooters-sponsored tour that would commence next spring or summer.

Rob Faw, who manages UC3 and is

a co-owner of 2-year-old, Tampa Bay, Fla.-based Billboard Star Productions, says U.K. promoters have already approached the group about doing a tour of schools and malls.

McNeil adds, “Hooters does a lot of sports events, so having the girls perform at those makes a lot of sense.”

UC3 (a play on the phrase “you see three”) is a songwriting trio comprising Tracy Williams, Cristal Bermudez and Kristy Scott. The three range in age from 17½ to 21 and are from Tampa Bay.

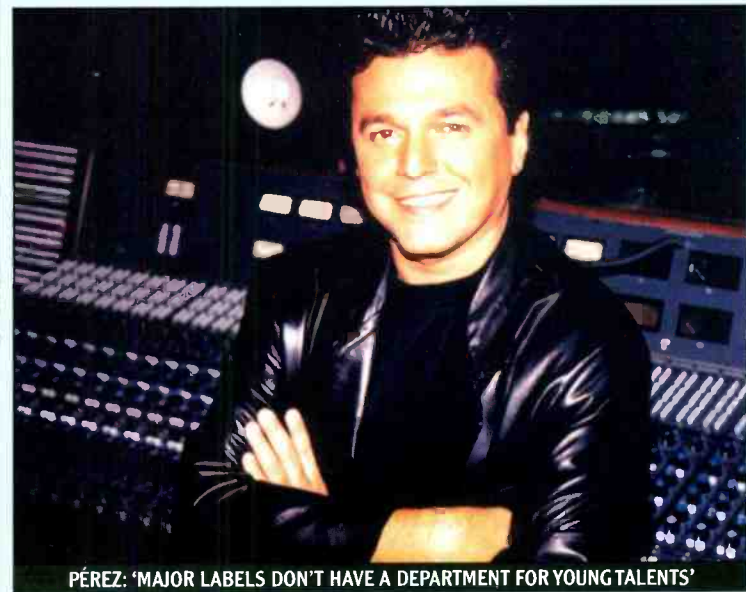
Williams is a former member of the group PYT, signed to Epic in the late '90s. Faw worked as a consultant to Williams during her PYT tenure.

Before its formal affiliation with Hooters, UC3 performed in July at the chain’s annual swimsuit competition in Las Vegas and again in October at its 20th anniversary reunion in Clearwater Beach.

“We introduced ourselves to the Hooters [executives],” Faw says. “One thing led to (Continued on page 61)



Hooters will produce and promote UC3.



PÉREZ: ‘MAJOR LABELS DON’T HAVE A DEPARTMENT FOR YOUNG TALENTS’

Latin Producers Launch Labels

BY LEILA COBO

To exercise greater artistic control over acts they sign and develop, a growing number of prominent Latin producers have launched their own record labels.

The new companies often are linked with major record companies looking to diversify their A&R efforts.

The trend reflects the mainstream music industry, where joint ventures are par for the course.

It is also the result of an increasingly segmented U.S. Latin market, where expertise is needed in specific subgenres.

Although observers say major

labels may be less willing to pony up big cash for such ventures in this economy, the trend continues.

The most recent big-name producer to jump on the bandwagon is veteran Roberto Livi (*Billboard*, Oct. 11), who has written and produced for dozens of acts, including Julio Iglesias, Rafael, Rocío Durcal and Cristian.

In forming Megamusica Records, Livi joins the ranks of fellow producers Rudy Pérez, who last year launched RPE as a joint-venture project with Univision Music Group; Omar Alfanno, whose label, Alfanno Music, is a joint venture with Universal Music Latino;

(Continued on page 62)

RIAA Urges Parental Filters For Online Content

BY BILL HOLLAND

WASHINGTON, D.C.—In an effort to update its “Parental Advisory” labeling program, the Recording Industry Assn. of America is asking online music companies to implement “effective parental-control filters to provide parents more information and control over what their children can download.”

The trade group is providing companies with guidelines for how to best label digital-music product in the same

vein as the Parental Advisory stickers on physical CDs. RIAA chairman/CEO Mitch Bainwol announced the move at a public Federal Trade Commission workshop on media violence and children Oct. 29 here.

Bainwol said the RIAA’s guidelines “will reinforce the importance of consistent descriptors across all services” and should “help parents draw a distinction between the pirate peer-to-peer networks and legitimate online music services.”



BAINWOL: GUIDELINES WILL HELP PARENTS

Jonathan Potter, executive director of the Digital Media Assn.—which represents such companies as Amazon.com, Apple and Microsoft—supports the move. Potter suggested per-track advisory designations.

A recent FTC survey showed that kids can acquire inappropriate material easier at record stores than at movie theaters or game outlets.

In fact, the survey found that 83% of 13- to 16-year-olds were able to purchase stickered recordings.

National Assn. of Recording Merchandisers executive director Jim Donio explained that the high number reflects the varying policies of member stores for handling the parental-advisory program. He also said NARM has not received complaints from parents about how stores handle sales of stickered product.

At the conference, Rep. Joe Baca, D-Calif., announced that he is creating a congressional caucus focusing on protecting children from media violence and sexual content.

Long-Running Cher Farewell Tour A Stellar Send-Off

Pop Icon Grosses \$145M From Trek's 200 North American Shows

BY RAY WADDELL

Her Farewell tour may have been a long goodbye, but parting has been a sweet sorrow for Cher, who will rank among the top touring acts for the second consecutive year.

With 200 concerts that grossed \$145 million and drew 2.2 million people, an Emmy Award-winning TV special and a new record deal with Warner Bros., Cher continues to break down barriers.

"This is the biggest tour in history by a female artist," says Brad Wavra, VP of touring for Clear Channel Entertainment, producer of the tour. "She crushed any other female [touring] artist."

Numbers back the claim—a testament to Cher's stamina and box-

office clout. Top female touring artists Tina Turner (\$108 million in 2000), Madonna (\$74 million, 2001), Janet Jackson (\$41 million, 2001) and Britney Spears (\$43.7 million, 2002) did not scale such financial heights as Cher's.

The success of the tour even caught Cher's handlers off guard.

"No question that everyone is surprised at how well it's done," says Lindsay Scott, who co-manages Cher with Roger Davies. "It's sort of like 'Rocky Horror Picture Show'—not stylistically, but in that it's taking on a cult status. People keep coming back."

The North American trek—which was to conclude Halloween night for 25,000 people at the Sky Tent in Toronto—was marked by repeat



CHER: BIGGEST TOUR FOR FEMALE ACT

plays, multi-night stands, tour extensions and financial successes in markets of all sizes, from New York to Billings, Mont.

With a total of about \$70 million in box office for the year, Cher will rank among the elite of touring acts in 2003. She finished second behind Paul McCartney last year, according to numbers reported to Billboard Boxscore (*Billboard*, Dec. 28, 2002).

Cher's relentless road work has also helped keep her current platinum release, "The Very Best of Cher," camped out on The Billboard 200 chart for 30 weeks. There was also an Emmy-winning NBC TV special that drew 17 million viewers. A two-hour A&E Biography special is on tap for Nov. 9.

Scott says ticket and album sales have enjoyed a synergistic relationship. "One has fed off the other. They both remind everybody of all these wonderful songs."

The response to the tour also indirectly led to Cher signing to Warner Bros. America after a stint on Warner Bros. U.K. That deal ended with her "Living Proof" release in 2001.

Scott says Warner chairman/CEO Tom Whalley came to a Cher show and observed the response. He thought that "if she comes with the right record, it could do very well. So she's a Warner Bros. America recording artist now, a new deal."

REPEAT ENGAGEMENT

Even concert industry veterans are impressed by what the tour has accomplished.

"We started out with two shows in June of 2002. She came back in (Continued on page 63)



GRADEN: 'IT'S DIFFICULT FOR TEENS TO ARTICULATE WHAT THEY WANT'

©2003 R. Michael Zitz

For Marketers, Teens Are Moving Target

BY SUSANNE AULT

SANTA MONICA, CALIF.—With at least \$150 billion in spending power, the teen market represents the Holy Grail to many brand executives.

Yet reaching the fickle 12 to 20 crowd through ever-increasing media channels remains an elusive art.

Even more daunting is keeping pace with teen tastes.

"I like Floetry this week. Last week, it was India.Arie," said Amanda Patterson, a Santa Monica High School senior who was among a panel of teens at the inaugural What Teens Want conference held here.

"Next week it will probably be something else," she added.

Speakers at the Oct. 27-28 conference provided numerous theories on deciphering what teens want and how to deliver it. The event was co-sponsored by *Billboard* and sister publications Adweek, Brandweek, Mediaweek

and The Hollywood Reporter.

"It's very difficult for teens to articulate exactly what they want," said keynote speaker Brian Graden, MTV/VH1 president of entertainment. "They are at the age where they're figuring it out."

Tactics like conducting focus groups at high schools and studying TV ratings are useful in understanding teens, Graden said. But he admitted, "Sometimes with research, you totally take it in and then throw it out and forget you ever saw it. [We] can figure it out through our intuition."

Balancing research against gut instinct in developing teen-friendly products and campaigns was a common thread throughout the event.

Bruce Wilkinson—VP of media, agency and cable at Claritas, a New York-based marketing firm owned by *Billboard* parent VNU—showed tools that predict teen preferences based on (Continued on page 61)

Retail Reacts To Stones Deal

BY ED CHRISTMAN and LARRY LeBLANC

The backlash against the Rolling Stones at Canadian retail regarding the band's exclusive deal with Best Buy has spilled over the border into the U.S.

Some U.S. retailers are protesting the move, saying they feel left out of the loop.

For example, 24-unit Newbury Comics in Brighton, Mass., is pulling the Stones' deep catalog—about 32 titles—from its stores.

"Obviously, retail isn't important to them," CEO Mike Dreese wrote in an e-mail to employees. "So much for good will in deep-stocking an artist just because you thought their stuff was important to someone."

Newbury Comics is keeping about 10 of its best-selling Stones titles in stores but is raising their prices to \$18.99 from \$15.99.

In Albany, N.Y., Trans World Entertainment executive VP Fred Fox says his chain will pull Stones catalog from its 940 units, trimming the 72 titles that Trans World stocks to about five albums and returning the product.

"If the Rolling Stones elect to market their new product exclusively with someone because they are more important to them," Fox says, "I would have to step back and question why I would offer the slower-turning, older catalog pieces when I am not afforded the opportunity to sell the newer pieces, which are in higher demand."

And Circuit City, Best Buy's main

competitor, is pulling a Rolling Stones catalog promotion it had planned to run in November and December.

"We are disappointed with the Rolling Stones' exclusive arrangement with a single retailer," Circuit City spokesman Jim Babb says. "We feel the arrangement not only damages other retailers who have supported the band for years, [but] it also damages the band because this product will be available to the public in far fewer outlets."

Meanwhile, members of the Coalition of Independent Music Stores are displaying mixed reactions, president Don VanCleave says.

"Some are pulling [Rolling Stones inventory], and some are yawning," he says. "Some say, 'Who cares? Those are (Continued on page 63)

Lions Gate Will Absorb Artisan

BY JILL KIPNIS

LOS ANGELES—The just-announced merger between Lions Gate Entertainment and Artisan Entertainment, the two largest independent studios, will significantly boost the new company's collective home entertainment operations.

Under the terms of the deal, New York-based Artisan will merge into Lions Gate (based in Vancouver and Marina del Rey, Calif.) for \$160 million in cash and the assumption of Artisan's debt—an additional \$50 million to \$60 million.

The deal is expected to be finalized by year's end.

Lions Gate will gain a library of 6,700-plus Artisan titles developed through original productions; acquisitions from

Republic Pictures, Vestron and Carolco; and production and distribution deals with Marvel Entertainment and Showtime Networks.



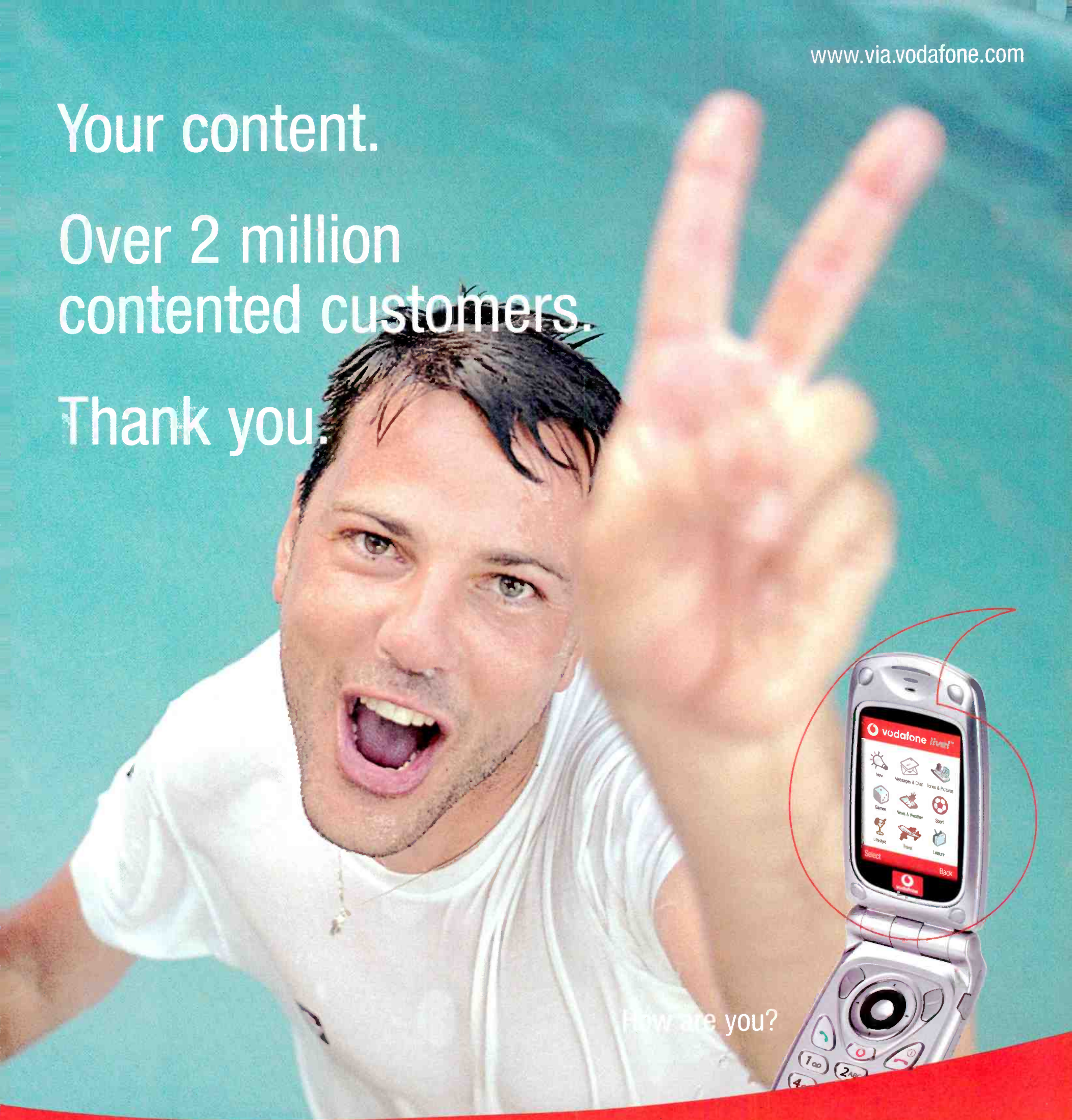
FELTHEIMER: MERGER A SUPERB FIT

The catalog contains the films "The Blair Witch Project," "Terminator 2," "Dirty Dancing," "Reservoir Dogs" and "Basic Instinct."

By itself, Lions Gate controls a library of about 2,000 titles. Among them are "Monster's Ball," "O," "American Psycho," "Gods and Monsters" and "Affliction."

Lions Gate's more extensive theatrical release schedule is expected to breathe new life into Artisan's catalog-driven home video arm. Lions Gate is heading into the Christmas season with several critically acclaimed films, such as "Girl With a Pearl Earring," the (Continued on page 63)

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'Blues' Is Red Hot

But Some Acts Doubt Effect Of PBS Series Will Last

BY CHRIS MORRIS
and WES ORSHOSKI

America has experienced a heightening of its blues consciousness.

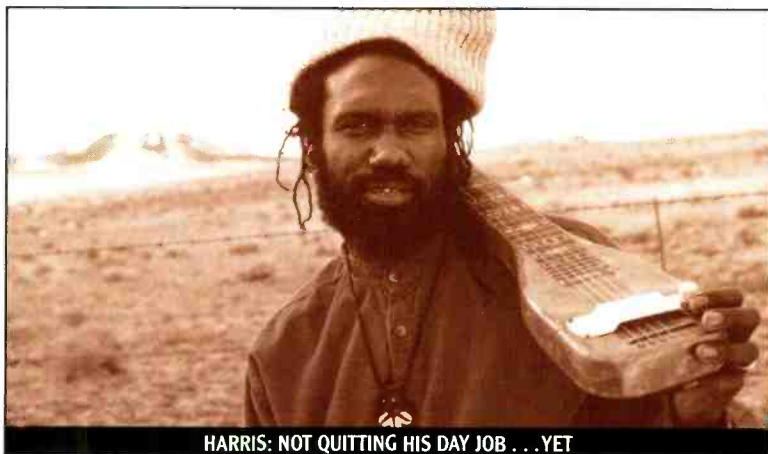
The plethora of releases tied to PBS series "Martin Scorsese Presents the Blues" has been a hit with consumers.

Retailers are reporting big across-the-board increases in the blues category since the seven "Blues" shows aired in late September and early October (*Billboard*, Sept. 6).

But most artists featured in the series have reaped no immediate sales dividends, and the ultimate payoff for their participation remains a question mark.

"I'm not feeling anything [from the series]," says Greg Preston, who manages singer Bobby Rush and runs Rush's label, Deep Rush Records. "There was nothing tangible."

Not surprisingly, Scorsese-branded



product tied to the series—released by Sony Legacy and Universal Music Enterprises—has taken the lion's share of sales. Other albums by performers on the series failed to register on the sales barometer.

In this week's *Billboard* Top Blues

Albums chart, titles related to the "Blues" occupy five of the chart's 15 top positions, with "Martin Scorsese Presents the Blues" at No. 1. Of the 45 best-selling blues albums tracked by Nielsen SoundScan this week, 19 are

(Continued on page 62)

Licensing An Issue For TV DVDs

BY JILL KIPNIS

LOS ANGELES—TV series on DVD continue to be hot items at retail. But the prohibitive cost of clearing music licenses is changing, and in some cases halting, the process of releasing these projects.

The issue was a major point of discussion at the TV DVD Conference held here Oct. 22 at the Wyndham Bel Age Hotel.

Numerous executives cited music clearances as the single largest obstacle the TV-to-DVD industry faces. Given the growing customer demand for TV series on DVD, studios are trying to determine how to

rectify the problem.

Sales of TV series on DVD are expected to top \$1 billion this year, according to Video Store magazine research. These projects accounted for 10% of total consumer DVD spending in 2002 for a total of \$870 million. In 2001, the figure was \$300 million.

One solution to the music-clearance problem is to obtain clearances prior to the show's TV air date.

"Producers would have to increase their expenditures to do this," says Peter Staddon, senior VP of marketing for Twentieth Century Fox Home Entertainment. "But they would ultimately see the benefits later."

Clearing music upfront is only an option for contemporary TV shows, however. For older programs or those created before DVD technology was available, some studios are only clearing the music rights to particular episodes in a set or are replacing all of a show's original tracks with new music.

On Buena Vista Home Entertainment's first-season release of "Felicity," for example, the original music is only on the first and last episodes. The second-season release of "Dawson's Creek" (Dec. 16, Columbia TriStar Home Entertainment) includes all new music.

(Continued on page 62)

Trama Takes Brazil To The World

BY MICHAEL PAOLETTA

Since opening its doors in 1998, São Paulo, Brazil-based Trama has become that country's largest independent record label. The multi-faceted entertainment company looks to cap its fifth year by opening a U.S. office.

Label co-founders João Marcelo Boscoli and André Szajman view Trama as more than a record label. To them, it is a media group, encompassing DVD, the Internet, film and TV.

Early next year, Trama—which has offices in England, Germany,

(Continued on page 63)



From left, Trama co-founders André Szajman and João Marcelo Boscoli, Trama recording artist Fernanda Porto and Brazilian fashion designer Carlos Miele.

NEWSLINE

THE WEEK IN BRIEF

More than half of those that the Recording Industry Assn. of America contacted last month regarding unauthorized music file sharing have indicated they want to settle out of court. The RIAA sent 204 notification letters to egregious file sharers who made an average of 1,000 music files available for download without authorization. As of Oct. 30, 124 responded to the RIAA saying they wanted to resolve the claims without a lawsuit. The RIAA filed 80 lawsuits Oct. 30 against non-responders in a variety of jurisdictions across the country. The RIAA says the response shows "a clear indication that the plan to notify illegal file sharers in advance and provide them an opportunity to work out a settlement before legal action, is working." **BILL HOLLAND**

Sony Corp.'s expected worldwide staff cuts of 20,000 will affect a wide swath of the company's operations, a spokesman confirmed yesterday. "It's certainly group-wide," he said of the reductions, which will last through spring 2006. "It will involve electronics [and] manufacturing and encompass our content companies, as well." The spokesman notes that 7,000 of the job cuts will occur in Japan. **STEVE McCLURE**

Business mogul Sean "P. Diddy" Combs has vowed to investigate allegations that his Sean John clothing company has knowingly exploited factory workers. On Oct. 28, National Labor Committee director Charlie Kernaghan accused Sean John of employee abuse (charging such practices as low pay and poor working conditions) at Southeast Textiles, the Choloma, Honduras, factory that makes Sean John clothing. Later that day, Combs responded to the charges by saying, "If I had any knowledge of this [alleged abuse], we would've done the investigation that we're doing now [sooner]." Combs added that if any proof of wrongdoing was found, Sean John would terminate its relationship with the factory. **CARLA HAY**

The Senate agreed to an amendment Oct. 29 that would devote \$5 million in the U.S. Department of State budget to international anti-piracy programs. The amendment to the annual foreign aid appropriations bill was sponsored by Sens. George Allen, R-Va., Patrick Leahy, D-Vt., and Joseph Biden, D-Del. It would require the State Department to expand international training and enforcement programs to protect intellectual property. The inclusion of these funds follows the formation last week of a bipartisan Congressional International Anti-Piracy Caucus. Sen. Lamar Smith, R-Tenn., has joined that caucus. **BILL HOLLAND**

David Bowie and his wife, Iman, have inked a deal with fashion designer Tommy Hilfiger for the rock icon and supermodel to appear in their first ad campaign together. The campaign will be for the new H Hilfiger line, to be launched in spring 2004. The ad campaign with Bowie and Iman will debut in American men's and women's magazines in April 2004. The Tommy Hilfiger company describes the new H Hilfiger collection as "sophisticated, sexy and refined" and that it will be a high-end "gold standard among Hilfiger's diverse product offerings." **CARLA HAY**

Wembley Arena, one of London's largest indoor concert venues, is to undergo massive refurbishment. The 11,500-capacity venue will be closed for a "minimal amount of time" to execute the 20 million pound (\$33 million) overhaul, sources say. Wembley Arena is part of a wider conference, exhibition and entertainment complex. The whole area, which includes Wembley Stadium, is being revamped to coincide with the building of a new stadium. **EMMANUEL LEGRAND**

Citing "a likelihood of confusion," the U.S. District Court for Middle Tennessee granted the Country Music Assn. a preliminary injunction to prohibit the Christian Country Music Assn. from using the acronym CCMA. The annual CMA Awards are Nov. 5, and the CCMA show is Nov. 6. CCMA doesn't have to pull materials already in the marketplace but will have to use a disclaimer during its awards show stating they are not affiliated with CMA. CMA executive director Ed Benson says they began writing letters to CCMA CEO Gene Higgins in 1994 asking him to cease using the initials CCMA. "We are trying to protect the 45-year plus equity we have in using the CMA logo and CMA Awards," Benson says. "Sometimes you have to file a lawsuit to prevent somebody from using a confusingly similar mark or identity." CCMA can continue to use the name Christian Country Music Assn., but will have to halt using the CCMA acronym. Higgins was surprised at the ruling, saying, "We've used that acronym [for] 12 years. It's like someone taking your baby away from you." At press time, Higgins hadn't decided whether or not to appeal. **DEBORAH EVANS PRICE**

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A Halloween Horror Story

By most accounts, Senate Judiciary Committee chairman Orrin G. Hatch, R-Utah, is considered a friend of the music industry.

After all, he was the one who suggested that people who illegally download music should have their computers blown up. Wow, did that cause a stir.

Overstatement, however, is apparently only one of the senator's shortcomings. He also seems to have a strange habit of seeing demons where none exist. While it may be easy to dismiss such foibles in ordinary folks, it's downright scary in someone of such power and influence.

At issue are the senator's comments in a speech last month on illegal file sharing before the National Press Club in Washington, D.C. During his lengthy discourse, Hatch managed to drag the peer-to-peer issue into an even more foreboding political swamp.

Call this Halloween horror story "The Attack of the Trial Lawyers."

"Today, I'm going to fast forward to what might come next" in the file-sharing controversy, he told the crowd. "The more I think about artists and technology, the more I am concerned that the music

industry's lawsuits against consumers may very well lead to a litigation explosion that could seriously damage the country's high-tech industry."

Huh? How could that happen? Well, the senator's reasoning went like this:

Because the Recording Industry Assn. of America is suing and winning monetary damages against large numbers of illegal downloaders, those people, in

Sen. Orrin Hatch seems to have a strange habit of seeing demons where none exist.

turn, will want to seek redress against the file-sharing companies.

"They will take their cases to creative trial lawyers," Hatch warned.

Horror of horrors! What would this alien invasion spawn?

"At first, the lawsuits will be against the companies that own and operate the Internet sites. Those companies will quickly go bankrupt . . . either by losing those lawsuits outright or sinking under

the cost of defending themselves," he said.

Then the voracious trial lawyers will search for other deep pockets: How about the creators of the software, the Internet service providers, the companies that manufacture, sell and distribute computers, routers and peripheral equipment? We're talking Microsoft, Verizon and Intel, he warns.

Now add oversimplification to the list. Next, he likens the current file-sharing situation to the asbestos and tobacco industries, which, of course, have been ravaged by hordes of trial lawyers for products that Hatch said "everyone knows [are] dangerous."

As the senator must know, the fight to rein in trial lawyers and cap punitive damages is one of the longest-running and most intractable political fights in the history of both state and local government. The last thing the music industry needs is to be pulled into that tar pit. Yet Hatch seems to suggest that this could be one logical outcome of the RIAA's legal campaign.

With friends like this, who needs enemies? Don't take us there, senator; tell us it's safe to turn out the lights.

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, 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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Even Mariel's new bikini couldn't keep Carl from wondering how the hell he was going to maintain audience share in today's increasingly fragmented media landscape.



From fragmentation to consolidation, the only thing that's certain in entertainment today is *change*. As industry leaders speed into uncharted waters, new complexities require re-thinking the old ways. And thinking up the new. It's why, more than ever, the industry needs fuel for thought. The keener insights and business intelligence that help ignite opportunity. The one source, the *only* source, they find it? *The Hollywood Reporter*.

THE *Hollywood* **REPORTER**

Fuel for thought

Ring Tones, Text Messaging Are Poised To Grow As Avenues For Commerce

Mobile Market Can Keep Industry Going

Despite the gloom cloaking much of the U.S. record industry, the acceleration of the mobile-music market offers a revenue channel and strong cause for optimism for labels, artists and managers alike.

Progressive record companies are seeing evidence of this, as mobile consumers demand that their music be delivered to their phones or mobile devices.

Already, mobile ring-tone sales outpace singles sales in the U.K. and Europe and are growing rapidly in North America.

In the European Union markets, it is a \$1.6 billion business, and it is expected to reach \$2.6 billion in 2005.

Ring tones will increasingly become downloads of original sound recordings, not simply monophonic or the popular polyphonic productions.

The craft now required for mobile music also offers an interesting new production channel for the creative communities of songwriters and artists.

Rapper 50 Cent earned the Mobile Entertainment Forum's first U.S. "gold" ring-tone certification with his hit "In Da Club,"

which has now spawned more than 500,000 paid-for mobile downloads, setting a new volume record in the burgeoning mobile-music business.

How long will it be before mobile-music customers will be able to get the weekly *Billboard*

Further evidence of the innovative link between mobile and music retailing can be seen in the huge success of interactive TV text voting across all phone carriers during the "American Idol" and "Nashville Star" TV series.

This has prompted mobile-text messaging and short-code commerce that now allows record labels to engage customers personally, drive them to retail and build loyalty.

Using premium-rate, cross-caller text-messaging technology, the innovative Seattle-based Mobiliss company uses SMS-based short-code marketing techniques to leverage existing marketing and distribution, creating incremental revenue streams for labels.

Labels already are looking at technology that would allow music consumers to buy a CD at retail and peel a sticker with a one-time short-claim code off the CD case.

Buyers then would text the short-claim code on their mobile and receive premium text and content from the artist as well as a sweepstake entry for a backstage event prize . . . on their phone.

The premium content and contest entry would only be activated by buying the CD at retail. The mobile user is charged \$2.49 for

the premium content—in effect, an upsell on the retail CD and an additional bounty for the consumer. These versatile mobile

properties are starting to influence purchase decisions closest to the retail point of sale.

MTV music and channel content to mobile users.

MTV Networks chairman/CEO Tom Freston has said that MTV is seriously considering a move into the fast-expanding online music business by offering downloads of songs on its Web sites. The mobile application of this strategy is here and ready to go.

There are other clear signs that this avenue is directly benefiting artists and labels.

Robbie Williams has become the first major recording artist to have his own micro-channel within Vodafone's Live global network—certainly a harbinger of what is to come for distinctive artists and their content assets.

All of the major handset manufacturers—such as Nokia, Siemens, Motorola and Smartphone—are investing huge marketing efforts into getting upgraded, sophisticated handsets into consumers' hands this Christmas and in becoming more closely involved with the music industry.

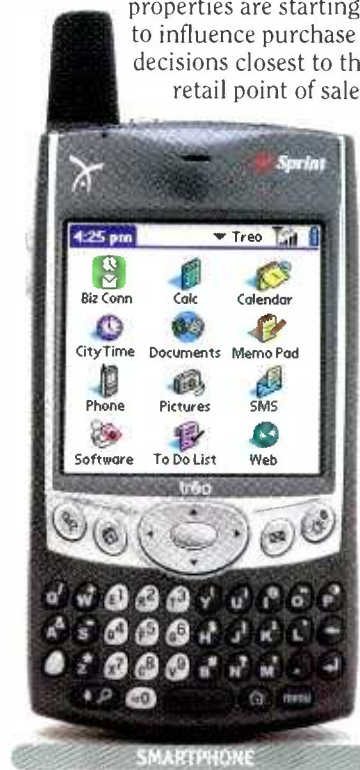
These signs all underpin the imperative that every record-label and A&R executive must now address, namely: R U Connected?

Ralph Simon is chairman of the Mobile Entertainment Forum—Americas.



top five singles sent to their mobile phone or device at a viable premium charge or using short-code commerce?

Significant developments in so-called short-code commerce already can link labels' sales and music retailers directly with the mobile-music consumer. That will allow customers to take their mobile phone or device into retailers for discounts on CDs, catalog albums or CD singles purchases and simply show a mobile-delivered bar code to the retail check-out register.



In another pivotal deal, MTV recently announced a \$75 million pact with handset-maker Motorola to deliver exclusive

Letters

Staff Cutbacks Unveil A Less Productive Business

Your Oct. 25 article "UMG to Trim Global Staff by 800" underscores another problem facing the music industry today: the total commoditization of its employees.

Just as record labels once built artists with careers, a creative, intelligent, loyal and hardworking label neophyte could generally count on building his or her professional career in the industry.

I entered the music business in 1995 with EMI Records. I have seen labels, retailers and distributors transform from workplaces where employees were valued (and most of whom loved their jobs) to corporations at which saving money is more important than fostering an environment where "fun" and "work" can be used in the same sentence.

Indeed, "widespread illegal Internet and physical piracy" (*Billboard*, Oct. 25) has caused a tremendous downturn in sales.

While deep staff cuts along the home entertainment supply chain may help the corporate bean counters produce more favorable-looking spreadsheets, they have created an environment where everyone who remains spends much time pondering, "Will I be next?"

As the music industry collectively explores new business models that make sense, its leaders cannot abandon the idea that happy (and secure) employees will be more productive—especially in entertainment, an industry that thrives on the creativity of its workforce.

This is all part of a delicate balancing act for decision-makers. As companies and labels consolidate, redundancies develop, and layoffs become a painful but necessary business decision. However, layoffs should not be a panacea.

The Oct. 23 issue of *Billboard* Bulletin reported that Warner

Music Group reported an operating loss of \$1 million on revenue of \$958 million, a significant change from the \$22 million in net operating income during the same period last year.

So what should WMG do to help spark a turnaround—lay off 20 \$50,000 per year employees or use its human capital to help solve the problems causing the downturn? I think you know my vote.

David Brinker
Alliance Entertainment
New York

In Defense Of The NYPD

In your Oct. 18 issue, you chose to ridicule the New York City Police Department and the actions of one of its chiefs in reaction to Bruce Springsteen and his song "American Skin (41 Shots)."

You certainly have every right

to express your opinion, but I do have a problem with your blanket statement that New York's "rank-and-file officers" are unable to "pick up on such nuances" that may be present in the song.

Get real.

Have you ever heard this song? Can you tell me how many times Springsteen howls "41 shots"? You call that "nuance"?

Neither I, nor any of NYC's officers, would ever attempt to show Mr. Springsteen how to write a song. Nor would we attempt to show you how to inform the public about 50 Cent's latest chart entry.

I wonder how you and Bruce would fare on a dark, crime-infested street, where an unknown subject does not respond to your direction and takes a dark object out of his pants and points it at you. You have maybe a half-second to react. What do you do? What

does "the Boss" do?

My guess is you'd wish you were back under your laptop and Springsteen back in his mansion writing fiction.

It's a horrible shame that Amadou Diallo had to die. He did not deserve that fate. Neither do the scores of police officers killed each year in the line of duty. Most times, they have virtually no time to react. They must react to the "nuances" in a subject's behavior.

I'd like to think those members of the NYPD who died, along with so many others, while trying to save lives on Sept. 11, 2001, deserve more respect than *Billboard* has chosen to bestow upon them. I think each and every one of them had the ability to understand "nuances."

Daniel O'Connor
Suffolk County, N.Y.

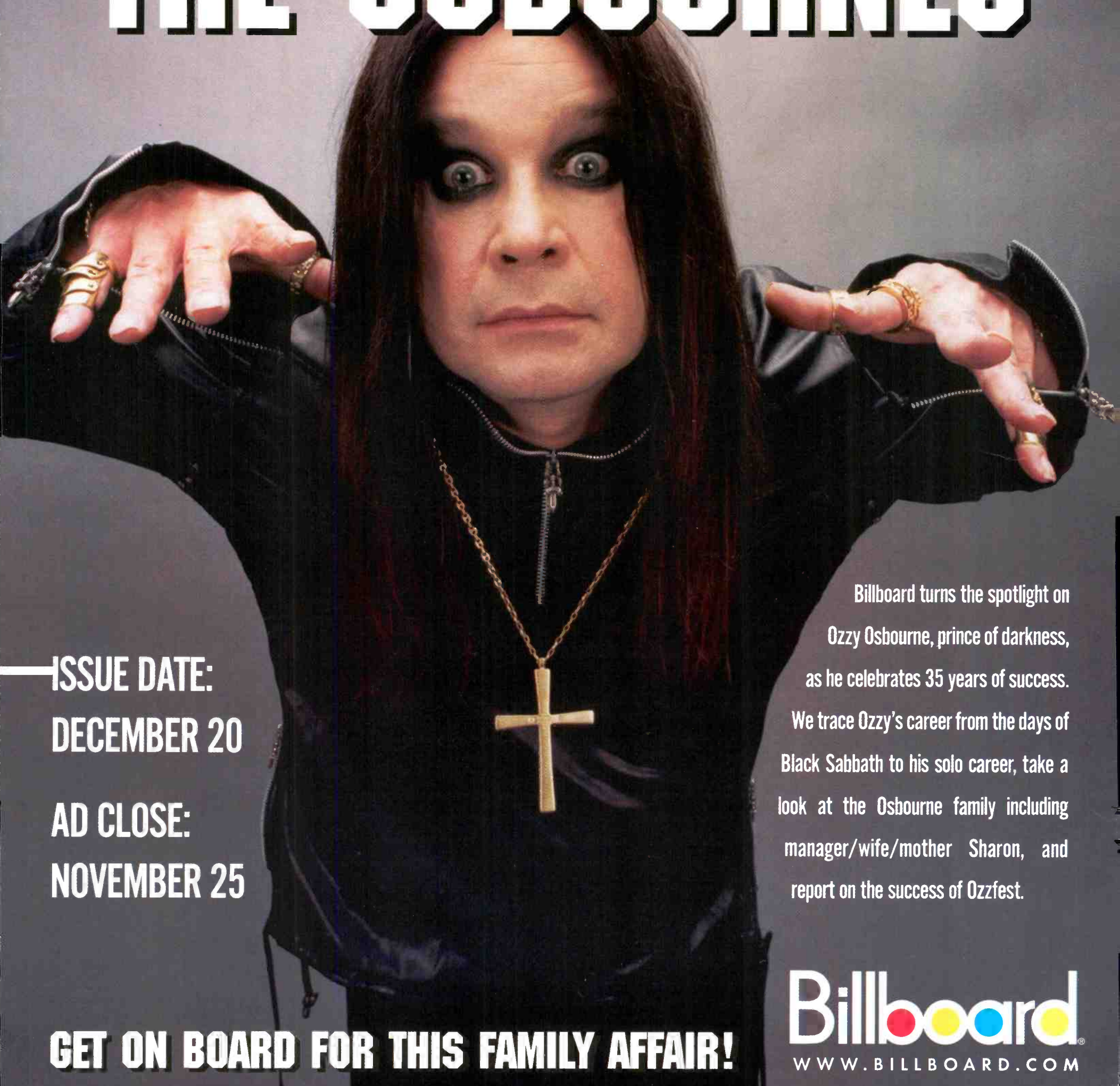
Mr. O'Connor is a Suffolk County police officer.

Dear Ketel One Drinker
At this time of year it can
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Please find below a list of
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Ketel One Citroen

CATCH THE CRAZY TRAIN THE OSBOURNES



ISSUE DATE:
DECEMBER 20
AD CLOSE:
NOVEMBER 25

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.

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

Simpson Reels In Endorsement Offers

She may not know whether Chicken of the Sea is tuna or chicken, or that the plural of mouse isn't mouses, but **Jessica Simpson** knows the way to the bank.

Endorsement and merchandising offers are pouring in for the ditzy blond as a result of "Newlyweds"—her high-rated show on MTV with hubby **Nick Lachey**—and the resulting media flurry, says **Dell Furano**,

company. "We had two tuna fish companies call who are going to send us packages to give to Jessica," Furano says. "So I would be surprised if we don't do a major tuna fish endorsement, but it might not be [for] Chicken of the Sea."

He's evaluating all deals in terms of "credibility, longevity and money," Furano says. "Jessica and [her father/co-manager] **Joe Simpson**

have a good sense of humor, and they're fine playing up her humorous, quirky, naive, beguiling and charming personality, but we're not going to be ridiculous about it."

Additionally, Furano is looking for endorsements that will feature music from Simpson's current Columbia

CEO of Signatures Networks, which handles licensing for Simpson.

"In the last two weeks, the phone has been ringing off the hook," Furano says. Offers fall into three categories: fan appreciation items, such as posters and calendars; health and beauty endorsements for perfume and cosmetics; and newlywed endorsements such as for furniture, jewelry, credit cards and cell phones, which could feature the couple.

Although Furano is sifting through fashion endorsements for Simpson, he says there are no plans for her own clothing company.

"Her own product line would need some longevity to take root and succeed; we're leaning more toward endorsement deals," he says.

Not surprisingly, Simpson will probably get hooked by a tuna fish

album, "In This Skin," in ads. The title leapt from No. 127 to No. 74 on The Billboard 200 last issue and goes to No. 67 this week.

IN MEMORIAM: **Beck, Conor Oberst, Beth Orton** and **Granddaddy** will perform at a memorial concert for **Elliott Smith** Nov. 3 at Los Angeles' Henry Fonda Theater. Also appearing will be **Rilo Kiley, Radar Bros.** and **Future Pigeon**. The concert will be preceded by a screening of the documentary "Strange Parallel," which features Smith.

Funds raised go to the Elliott Smith Foundation for Abused Children. Tickets are \$20.

The 34-year-old Academy Award-nominated Smith killed himself Oct. 21 (*Billboard*, Nov. 1).

DEALS: "American Idol" contestant/Curb Records artist **Kimberley Locke** and jazz singer **Diane Schuur** have signed with Los Angeles-based Stiletto to Entertainment for management. Stiletto's clients include **Barry Manilow**, who produced Schuur's last album . . . **Chris Robinson**, formerly with the **Black Crowes**, is signing with Vector Recordings (*Billboard* Bulletin, Oct. 28) . . . **Rob Shore**, former VP of Sanctuary Music Group, has joined L.L. Business Management as partner and will head the company's New York office (*Billboard* Bulletin, Oct. 28).

The Beat



By Melinda Newman
mnewman@billboard.com



SIMPSON: MAJOR DEALS FOR THE 'NEWLYWED'



JEAN: STAYING FOCUSED ON THE MUSIC

New Label Fits Jean Fine Davis Deal Bows With Singer's 'Preacher's Son'

BY RASHAUN HALL

NEW YORK—After three solo albums and sales of more than 3 million units, Wyclef Jean decided it was time for a musical change in direction and a new label to take that shift home.

"I just wanted to focus on music," Jean says. "I don't have a format to my madness. I'm not the kind of cat that finds out what beats are rocking in the clubs and then finds their producers [to make those beats for me] to put my voice over. If something is getting 100 spins on the radio, I don't want to have to adjust to that sound. I have the Clef sound. It's a very rebel sound. Sometimes, that conflicts with a company. A company is looking for you to do a certain thing, but I did that already."

"Where my head space is at now, and with everything that's going on in the world, all I could do was look up to people like Marvin Gaye, Curtis Mayfield, [Bob] Marley and Jimi Hendrix," he adds. "The music that they did transcended time. So I decided to focus on albums that transcend time and [will] still mean something 200 years from now."

Jean, whose first three albums were released on Columbia, inked an imprint deal with Clive Davis' J Records in 2000 for his Clef Records (*Billboard*, Sept. 30, 2000). The Nov. 4 release of "The Preacher's Son" is his debut for Clef/J Records.

"Clive Davis is someone I've had a relationship with through the years, and my [best] songwriting comes from

(Continued on page 16)

Wyclef Jean

Continued from page 15

working with him," Jean says. "Whenever I get with Clive, he has me focused on my songwriting ability more than any other executive that I've ever been with. He's like, 'Just do the song, because the song will transcend anything.' There were no mixed messages from him. It was just 'Do what you do best—music.'"

Jean's track record with Davis is impressive. The two first worked together on "Maria, Maria," the second single from Santana's "Supernatural." The single spent 10 weeks at No. 1 on The Billboard Hot 100.

Davis and Jean later re-teamed for the title track to Whitney Houston's 1998 album, "My Love Is Your Love." That single peaked at No. 4 on the Hot 100.

"We established a bond and a friendship that was both personally and professionally rewarding," RCA Music Group chairman Clive Davis says. "We've just always connected, and when this opportunity came, it was a no-brainer for me to believe in him and his unique creativity."

Once Jean signed with the label, it didn't take him long to craft songs for "The Preacher's Son."

"Three or four weeks after I signed, I went to Clive and told him I had the album done and ready to play for him," he says. "I had 50 joints; he just had to pick. After that, we got into the creative aspect of what I was trying to say on one record and how we could make another record more of an event. My cousin [producer] Jerry Wonder and I worked on the record, and Clive played a serious role in helping us facilitate a more focused direction, so it wasn't all over the place."

With a list of guest appearances that includes Patti LaBelle, Elephant Man, Santana and Missy Elliott—not to mention the influence of Davis—you could draw comparisons between "The Preacher's Son" and Santana's "Supernatural."

But Jean begs to differ.

"As a songwriter, I always loved to work with artists," he explains. "I'm a songwriter first. So, every time I write a song, I never think of me singing it. I think of me playing the guitar and just vibing. So I always think of who would be perfect for the song."

"In that aspect, all my albums are event albums," he adds. "All of them have mad guests on them. So, I wouldn't really say it was like 'Supernatural,' but in the sense of an event record I could see why people might say that. And any time I'm compared to Carlos Santana is a compliment to me."

To preview the album, Davis hosted

industry listening sessions in New York and Los Angeles.

"You have to be very careful before you play, in effect, every cut from an album, because it's an artificial listening setting whereby you've really got to have the goods," Davis says. "People's attention spans are usually not that long, especially in the early evening after they've spent a day at work. So, you've got to feel that what you're playing is really exceptional."

"I did it because when an artist has had a few albums out, everyone in the industry would have trouble saying that this is a major breakthrough to a whole different level," he adds. "It was for that reason, to show that although this artist is talented and you might have liked him or admired him, his artistry is going to a whole new level. I felt that this album would survive that ultimate test."

With a new label home, Jean also has full confidence in the album.

"You always want a record to do well," Jean says. "I want everyone to pick up 'The Preacher's Son.' I don't give a fuck if you get it from cyborg-net, or bootleggers in Newark or if you physically go and pick it up in a store; it's one of them joints that you need to put on right before you go to sleep."

"Instead of putting on the TV in that last hour before you go to sleep, put on 'The Preacher's Son,' because that shit is a mini-movie in itself."

homefront

Billboard Information Group events & happenings

Eastwood Confirmed As Keynote For Film & TV Music Conference



Actor/director/producer Clint Eastwood has been confirmed as keynote speaker for The Hollywood Reporter/Billboard Film & TV Music Conference, which will take place November 19-20 at the Renaissance Hollywood Hotel in Los Angeles. The event, presented by Volvo, will examine the role of music in film and television.

Academy Award-winning Eastwood, a lifelong music fan, has composed the music for nine of his own films, including "Mystic River," "The Bridges of Madison County," and "Unforgiven." His documentary "Piano Blues" recently premiered on PBS as part of Martin Scorsese's "The Blues" series. Bob Dowling, publisher of *The Hollywood Reporter* will conduct the one-on-one interview for this keynote, sponsored by ASCAP.

Other conference highlights will include director/producer/composer Robert Rodriguez, who in a vanguard session titled "Rebel With A Score" will discuss his work with such films as "Spy Kids," "Desperado" and "Once Upon a Time in Mexico." In a one-on-one Billboard Q&A interview, *Billboard's* West Coast bureau chief Melinda Newman will get up-close and personal with composer James Newton Howard, who is an Emmy winner and multiple Oscar and Grammy nominee.

Also confirmed for a session titled "Anatomy of a Film" are music supervisor Jason Bentley, composer Don Davis, sound editor Dane Davis and film editor Zach Staenberg. As the creative team behind the music of "The Matrix Reloaded" and "The Matrix Revolutions," the group will explore their collaboration on these films.

THE REPORTER **Billboard**
FILM & TV
MUSIC CONFERENCE

presented by **VOLVO**

Neil Meron and Craig Zadan, executive producers of the Oscar-winning film "Chicago," will participate in "The Return of the Musical" panel. Joining Meron and Zadan will be Academy Award-winning producer/director Irwin Winkler and actor/composer Michael McKean of "This Is Spinal Tap" fame.

In a session titled "The Indie Perspective," Joel C. High, head of music and soundtracks at Lion's Gate, Joe Augustine of Hybrid Recordings, Marc Ferrari of Master Source and Tracy McKnight of Commotion Records will participate in a discussion of music use in low-budget film projects. A panel for aspiring songwriters and composers, titled "Pitching Music for Film," will be moderated by Hollywood attorney Steven Winogradsky of the Winogradsky Co. and will include panelists Adam Taylor of Associated Production Music and Bob Knight of publisher Music Sales Corp.

This year's conference also will include a bonus track, sponsored by Creative License, on music use in advertising, coordinated by *The Hollywood Reporter* and *Billboard's* sister publication *SHOOT*. Additional sessions and participants will be announced.

For more information, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For registration contact Kelly Peppers at 646-654-4643.

UPCOMING EVENTS

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Mescaleros Piece Together Strummer's Swan Song

BY WES ORSHOSKI

When an undiagnosed congenital heart defect claimed Joe Strummer's life last December, legions of music fans were left not only stunned but feeling as though the life had been sucker-punched out of them as well.

To these people, Strummer was not just a singer, but a hero of gigantic proportion.

Considering how hard the 50-year-old ex-Clash frontman's passing hit strangers, it must have been even more difficult for his family, friends and former bandmates.

But his widow, Lucinda, would have none of that. At her insistence, literally two weeks after Strummer's death, Martin Slattery and Scott Shields—of the Mescaleros, the band Strummer played with during his last five years—were back in the studio piecing together the album they and Strummer were working on when he died.

The fruits of their and others' efforts were delivered Oct. 21 with "Streetcore" (Hellcat/Epitaph), Strummer's third album with the Mescaleros.

While Slattery and Shields were certain there would be a posthumously issued Strummer album, exactly what it would include was a bit

of a mystery at first.

A handful of tracks was captured at two previous sessions, the second of which was wrapped just days before Strummer's death. But the band was probably going to have to augment those with an instrumental and a few live tracks, Slattery figured.

Thankfully, he says, noted producer Rick Rubin had cut a pair of sparse acoustic tunes while Strummer was sitting in on the 2002 sessions for Johnny Cash's last studio set, "American IV: When the Man Comes Around."

And it's those tracks—a cover of Bob Marley's "Redemption Song" and the Cash tribute "Long Shadow"—that give "Streetcore" its expected poignancy and bittersweet bent.

A heart-tugger for sure, "Long Shadow" finds Strummer singing of facing your demons, of climbing the mountain, of casting a long shadow on the ground over a "Ring of Fire"-recalling steam-train rhythm. Although written for Cash, it's a fitting, cosmic epitaph for both.

"I've told people that I thought it was the best song that he ever wrote—and I'm sure that's gonna open the floodgates," says Hellcat chief Chris LaSalle, who was with Strummer the night he finished the track. "But I remember

seeing that look on his face [that night], like, how proud *he* was of it."

TIGHTER, MORE FOCUSED

While the sometimes sprawling songs on his previous Mescaleros set, 2001's "Global a Go-Go," were often a product of a spontaneous outpouring of inspiration, "Streetcore" was meant to follow a more straightforward, mainstream-leaning approach.



STRUMMER: ONE LAST ENCORE

And in their tighter, leaner arrangements, many of the songs that make up the balance of "Streetcore" showcase that direction.

"It was more into the kind of Brill Building [approach]," Slattery says. "Really kind of getting stuck into—and making it work over—a three- to four-minute period, as opposed to a 20-minute period."

STAYING THE COURSE

Over the course of the band's final tour last year, and during its two studio stints for "Streetcore," it appeared as though the unit's future was bright. Strummer was feeling more fulfilled than ever before.

"He started saying things like, 'This is the fuckin' best shit I've ever been involved with,'" Slattery says. "And Joe doesn't just say those things."

In fact, when Strummer's former Clash bandmates Mick Jones and Paul Simonon approached Lucinda about backing her husband on the tracks he left behind—thus igniting the reunion Clash fans have wanted for two decades—she declined.

"She's really kept his mentality with regards to the record; it would have been very easy for her to accept an offer from [ex-Eurythmic] Dave Stewart to help, or

Rick or Mick and Paul," Slattery says. "But she was quite strong about Scott and I carrying on as much as possible and not bringing in the history."

In terms of cohesiveness, Lucinda—who also even made a few key mixing calls—seemed to make the right decision, as Slattery and Shields arranged, wrote and produced the Mescaleros' work equally with Strummer.

A few of the tracks on "Streetcore" were born out of late-night jams. On the last night the band was together, it cut "Midnight Jam" as Strummer cheered it on, jumping up and down, shouting, "Fuckin' great!"

Strummer was to add vocals after the band's break for the Christmas holidays, but he died Dec. 27. Instead of leaving it as an instrumental, Slattery slathered dialogue from Strummer's BBC radio program over the music.

Reflecting on his time with Strummer, Slattery says the singer always instilled a sense of invincibility in those around him.

"Whether you were going around the world, or just walking about Soho, when you were with him, you felt like you were in a gang," the multi-instrumentalist says. "He was into the tribal thing, the posse; he was really into that, and it felt great being a part of it."



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BMG Classics Gives RCA Red Seal A Fine Tuning



HARNONCOURT: RELEASES A PAIR OF NEW ALBUMS ON RCA RED SEAL

RCA Red Seal—which for quite some time has been the least active of the classical majors—has been revving its engines.

First out of the gate Oct. 7 was an **Ensemble Modern** recording of several works by American original **Steve Reich**, including “City Life,” “New York Counterpoint,” “Eight Lines” (octet) and “Violin Phase.”

On Oct. 21, the label released two discs by noted conductor **Nikolaus Harnoncourt**, one of RCA Red Seal’s new signings. The first Harnoncourt discs are the Bruckner Ninth Symphony and **Smetana’s** tone poem “Ma Vlast,” both with the **Vienna Philharmonic**. The Bruckner title includes a

Super Audio CD performance of the symphony and a workshop concert in which Harnoncourt discusses his performance choices for the work’s last, unfinished movement.

The label follows its frontline releases with several budget-priced boxes on Nov. 4. These titles feature some of the best-known recordings from the RCA vaults, including the complete

Beethoven symphonies conducted by **Arturo Toscanini** and **Yuri Temirkanov’s** survey of the complete **Tchaikovsky** symphonies with the **Royal Philharmonic Orchestra**.

After several name and organizational changes during the past few years (including the appointments of **Stefan Piendl** as senior VP/COO and **Gilbert Hetherwick** as VP/GM), the BMG classical division—whose mainstay imprint is RCA Red Seal—has reverted back to the name BMG Classics. Could these transformations signal a rededication to the classical market?

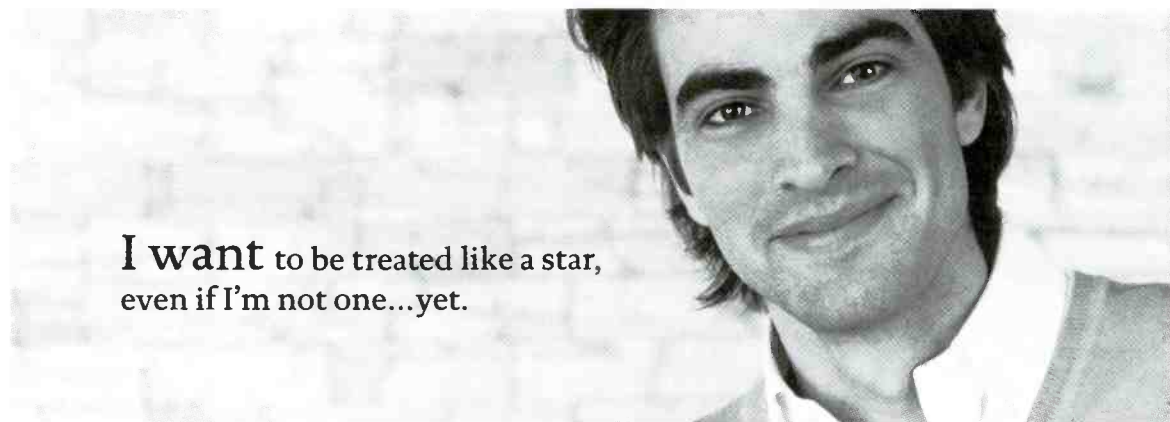
“Absolutely,” Hetherwick affirms. “And our commitment now is completely to core classical music—all crossover is now in the hands of our sister company, Arista Associated Labels, under the direction of **David Weyner**.”

With the signing of Harnoncourt

as well as the continued roster presence of such artists as violinist **Nicolaj Znaider** and mezzo-soprano **Vesselina Kasarova**, Hetherwick estimates that Red Seal will release no more than 15-20 front-end titles per year.

On the reissues front, the label will begin bundling CDs with DVDs in spring 2004 as well as launch a new mid-line series, “RCA Red Seal Classic

Classical Score
By Anastasia Tsioulcas
atsioulcas@billboard.com



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RZA Writes Music For Another Medium, Tarantino's 'Kill Bill'

When screenwriter/director **Quentin Tarantino** chose rapper **RZA** to write music for his current movie, "Kill Bill Vol. 1," it may not have seemed like an obvious choice for a director who generally packs his film soundtracks with retro pop music and relatively obscure artists.

RZA—who is also a member and producer of **Wu-Tang Clan**—tells *Billboard*, "Quentin says that I produce my albums like movies. So he wanted to bring that technique to 'Kill Bill Vol. 1.' I like using a lot of sound effects."

The movie's soundtrack—released Sept. 23 on A Band Apart/Maverick/Warner Music Group Soundtracks—features two RZA songs: "Ode to Oren Ishii" and "Crane/White Lightning," a collaboration with **Charles Bernstein**. RZA also scored some of the music for the film, which opened Oct. 10 in U.S. theaters and debuted at No. 1 during its opening week.



RZA: MIXING VIOLENCE AND BEAUTY

The rapper performed at the "Kill Bill Vol. 1" after-party for the film's New York premiere, which was held Oct. 7.

"Kill Bill Vol. 1"—a Miramax Films action picture—stars **Uma Thurman** as a former assassin who must battle other assassins while on a mission to get revenge on her former boss named **Bill**. **Lucy Liu** co-stars in the movie as **Oren Ishii**, the title character in RZA's soundtrack song.

On the song, RZA raps a biography about the character. "What's cool about the song," he notes, "is that it's rapping with no drums; just an orchestra. The **Oren Ishii** character is very violent but beautiful, and I think that music—rap with an orchestra—matches that contrast."

For "Crane/White Lightning," RZA says, "That was for a scene in the movie that was supposed to have a **Metallica** song. But that didn't work out, so Quentin told me he wanted a

song with a great buildup."

Other songs on the album include **Nancy Sinatra's** "Bang Bang (My Baby Shot Me Down)," **Santa Esmeralda's** 10-minute cover version of the **Animals'** "Don't Let Me Be Misunderstood," **Isaac Hayes'** "Run Fay Run" and **Tomoyasu Hotei's** "Battle Without Honor or Humanity," which is the dramatic instrumental music heard in commercials for "Kill Bill Vol. 1."

"Since Quentin wrote the first page of the script," RZA comments, "he knew he wanted 'Bang Bang (My Baby Shot Me Down)' in the movie."

The rapper says of his teaming with Tarantino: "I first met him a few years ago. He gave me the script to 'Kill Bill,' and at first he didn't know at which capacity I'd be involved. At one point he wanted to bring me in as producer for the soundtrack, but as time went on he decided to produce it."

Tarantino and A Band Apart co-founder **Lawrence Bender** were the soundtrack's executive producers.

RZA says, "The first day we got into the nitty gritty of working together, he told me, 'I spent all week listening to Wu-Tang Clan, and I honestly admit I trust you.' I think he wanted me to add the kind of flavor to the soundtrack that people wouldn't expect."

"When we were working on the movie's music," RZA continues, "Quentin would come in with his vinyl record collection and play music that he thought would be inspiring."

Maverick GM **Daniel Savage** says that although the "Kill Bill Vol. 1" album isn't the type of soundtrack to yield hit singles, it was nevertheless marketed aggressively.

Savage notes, "We did a lot of street marketing, and the soundtrack had high visibility at the New York and L.A. premieres. We also had soundtrack listening parties at clubs

Movies & Music

By **Carla Hay**
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in the top 20 [U.S.] markets."

In addition, the record label struck deals to have the soundtrack get in-store play at such retail chains as Puma, Diesel and Urban Outfitters. A national contest at Puma included giveaways of the album.

Maverick serviced the soundtrack to college radio, and the label hired independent firm **Filter Marketing** to do targeted street and online campaigns.

RZA says, "The opportunity to do this soundtrack's music really opened my mind up to a lot of other things. When I was mixing my current album [*"Birth of a Prince,"* released Oct. 7 on Sanctuary Records], that was even affected by the movie-making technique."

RZA also believes that more filmmakers should take a chance on hip-hop artists doing film scores.

"Any good film score knows how to characterize the music with the characters. Hip-hop producers and artists have the musical talent. Rap is all about storytelling, just like the movies."

Although music for the soundtrack to "Kill Bill Vol. 2" has yet to be decided, the album is set for release Feb. 3, 2004, on the same record label as its predecessor. Miramax will release the second film Feb. 20 in U.S. theaters.

Classical

Continued from page 18

conductor's arrival in a more whimsical way with a limited-edition **Vänskä** bobble-arm doll available to live-concert attendees.

The Centennial CD Collection is available through the orchestra's Web site, minnesotaorchestra.org.

ANOTHER 100 CANDLES: Boston's **Jordan Hall**—the crown jewel of New

England Conservatory—is also celebrating its centennial.

One of the most acoustically perfect venues in the U.S. (if not the world), **Jordan Hall** first opened its doors Oct. 20, 1903. Since then it has hosted the Boston premieres of such world-renowned artists as the **Budapest String Quartet**, **Arthur Rubinstein**, **Pablo Casals**, **Marian Anderson**, **Yo-Yo Ma** and **Renée Fleming**.

Let's hope the next 100 years bring more recordings from **Jordan Hall**, so that non-Bostonians can get a taste of the space's glorious, inimitable sound.

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Latham Adds Music To Comedy Fest

BY SUSANNE AULT

LOS ANGELES—After rolling out the Crown Royal Kings of Comedy tour to sold-out arenas, creator Walter Latham hopes the laughs extend all the way to the bank this year.

Like Kings of Comedy, the Crown Royal Comedy Soul Festival road trip stars stand-up comics. But it has added musicians for the first time.

Earth, Wind & Fire and the Isley Brothers are sharing the bill with such comedians as Bruce Bruce, Earthquake and Rickey Smiley.

Spanning 20 major-market dates, the Comedy Soul Festival kicks off Nov. 13 at the Philips Arena in Atlanta and wraps Dec. 28 at the Oakland Arena in Oakland, Calif. Tickets range from \$35 and \$75.

The 1999 arena run of Kings of Comedy—which spawned the Spike Lee-directed film “The Original Kings of Comedy”—attracted about 10,000 people per arena show, according to Latham, CEO of Latham Entertainment.

Combined with its 1998 theater incarnation, the two editions collectively grossed \$37 million, he adds.

Latham says the Comedy Soul Festival is following that successful path. “All indications are that it will be a sellout across the board,” he says.

Latham’s company produces films (like “Kings of Comedy”) along with tours, including the Queens of Comedy series.

Latham says that the company’s core African-American fan base tends to be late ticket buyers. So when 10,000 tickets sold across the 20 dates during the first day of its Oct. 3 on-sale, “you have something that’s hot,” he says.

Even with those positive indicators, though, he’s happy to keep the Comedy Soul Festival limited to 20 dates.

There are plans in 2004 to release a filmed version, similar to “Kings of Comedy,” likely as a DVD or TV special. “You need to keep it short and sweet,” Latham says. “You don’t [want to] kill your second wave of opportunity.”

But Kings of Comedy and the Comedy Soul Festival are not carbon copies. While Earth, Wind & Fire and the Isley Brothers are established acts—on par with Kings stars Steve Harvey, Cedric the Entertainer and Bernie Mac—Comedy Soul’s comics are up-and-comers in the stand-up world.

Ronald Isley of the Isley Brothers had his doubts about the Comedy Soul lineup.

“We’re friends with Steve Harvey and Bernie Mac, but some of these comedians that Walter is using are new comedians,” Isley says.

But Latham says the current Comedy Soul Festival acts are just as big as Cedric the Entertainer was when he was first on tour with the Kings of Comedy.

Verdine White of Earth, Wind & Fire points out that “musicians and come-

dians have a lot in common—they both entertain people.”

Confidence in the Comedy Soul concept led Latham to “go on the line and guarantee Crown Royal [the title sponsor] 70% overall attendance,” he says.

Rob Warren, VP of marketing at Diageo-North American Whisky, which distributes Crown Royal, is equally sure that the festival will be a success.

After Crown Royal kicked off its partnership with Latham Entertainment on Kings of Comedy, Warren recalls telling Latham, “We like this relationship with you. You deliver the biggest comedy programming events we’ve ever seen. When you’re ready to go back on the road with a product, call us.”

In exchange for the sponsorship, Crown Royal is primarily covering the tour’s marketing expenses. It is advertising the tour with visual displays inside Crown Royal retailers and by sending e-mails to the 750,000 registered members of its Web-based benefits club, Society of Crown.

Already, Crown Royal has paced with Latham Entertainment to launch a second installment of the

Comedy Soul Festival tour at a time to be determined. A different mix of performers will likely be featured.

Warren admits it is tough to detect a direct link between exposure to Kings of Comedy shows and spiked product sales. But he nevertheless sees a financial upside in hooking up with Latham’s tour endeavors.

“We have done post-event research [through the Web site and at show venues], and [attendees] show strong affinity for Crown Royal. They recollect that Crown Royal was the sponsor. That’s why we are back again [with Latham],” Warren says.

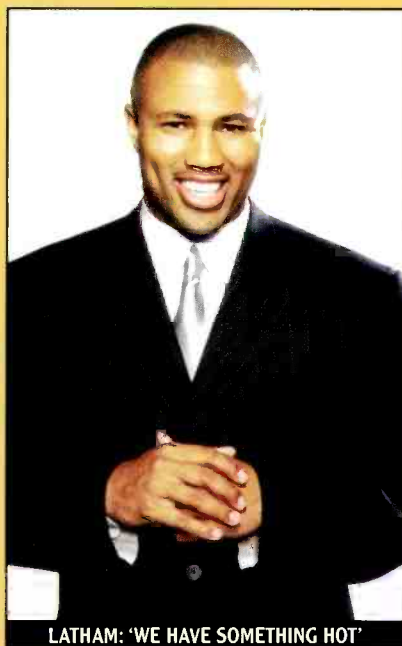
“Bringing in legendary musical groups to the tour should broaden the consumer base for Crown Royal products. Crown Royal has a very good African-American following,” he says, adding that acts like Earth, Wind & Fire and the Isley Brothers appeal to all groups of people.

Bryan Blaum, GM of the Compaq Center in Houston, reports that the Nov. 15 show there should near its capacity of 10,600. He agrees that the Comedy Soul Festival “takes Kings of Comedy to a new level. It appeals to a broader audience.”

Other venue managers report slow ticket sales but believe that Latham’s track record should deliver packed houses come showtime.

“I trust [Latham’s] instincts very much,” says Peter Patton, GM of the Gund Arena in Cleveland, which hosts the concert Nov. 22.

A month out from the date Patton says, “Sales are low, but I’m still optimistic [it] will have a strong finish.”



LATHAM: ‘WE HAVE SOMETHING HOT’

Clear Channel Out; I.M.P. In At D.C.-Area Shed

BY RAY WADDELL

A pair of Washington, D.C., promoters has taken over the venerable Merriweather Post Pavilion in a rare case of an independent replacing a corporate promoter at a shed.

Seth Hurwitz and Rich Heinecke, principal partners in I.M.P. and owners of the 9:30 Club in Washington, D.C., have signed an exclusive contract to book and operate the 15,000-capacity amphitheater in Columbia, Md. The deal starts in 2004 (Billboard Bulletin, Oct. 13).

The contract was signed with the Rouse Co., which owns the pavilion. Merriweather opened it in 1967 as the cultural hub of the planned town of Columbia, halfway between D.C. and Baltimore.

I.M.P. has a history in the venue, having promoted shows there from 1998 to 2002 through an agreement with then-leaseholder Nederlander.

That contract transferred to Clear Channel Entertainment (CCE) through its SFX acquisition, with CCE promoting shows at Merriweather exclusively in 2003.

Seventy-five miles from Columbia, CCE owns and operates the Washington, D.C. market’s other shed, the \$25

million, 25,000-capacity Nissan Pavilion in Bristow, Va. Cellar Door Concerts opened the venue in 1995. SFX acquired Cellar Door in 1998.

Some contend that CCE consciously steered the premier D.C. outdoor shows to its own venue. Nissan hosted 28 concerts in 2003; Merriweather hosted 19.

The CCE camp obviously sees things differently. Last year, the Merriweather’s schedule—booked by CCE—included Kenny Chesney, a two-day jazz fest, Brooks & Dunn, the Dead, Neil Young, Jimmy Buffett, Blue Man Group, Jackson Browne, Iron Maiden, Mariah Carey, 311, Radiohead, Tori Amos, the Liquid Sprite tour and Crosby, Stills & Nash.

“We’ll let that schedule stand on its own legs,” says G. Wilson Rogers, CCE senior VP/GM for the South region. Rogers oversees the company’s efforts in the region, including Nissan Pavilion.

Still, on the surface, Billboard Boxscore numbers indicate that the CCE shed vastly outperformed Merriweather.

Nissan reported 27 shows that drew 417,198 and grossed \$13.8 million. Merriweather reported 11 shows that grossed slightly less than \$3 million and drew 96,906.

“We’re looking forward to having

[I.M.P.] as partners at the facility,” says Wayne Christmann, senior VP for Columbia Management and managing agent of the Rouse Co. for the Merriweather property.

Hurwitz says Merriweather had long been the premier place to play outdoors in the market, “so much so that Clear Channel wanted to control another amphitheater in the D.C. market when they had one already [in Nissan Pavilion].”

“But in this case it wasn’t as simple as just buying it,” Hurwitz continues. “They had a landlord to deal with, and that’s why their usual strategy didn’t work.”



HURWITZ: I.M.P. WILL BOOK MERRIWEATHER

“They didn’t fool the landlord, the acts or the public,” Hurwitz adds. “There are two ways to deal with competition: You either try to control the situation, or you do a better job. I plan on doing the latter.”

Hurwitz says he talked with managers and agents that had offers in for Nissan, and they had no idea the Merriweather was still open.

“For [CCE] to pretend this place didn’t exist or to try and do some sort of planned obsolescence strategy, I think people were pretty insulted that Clear Channel thought everyone would buy their version of the world,” Hurwitz says.

Rogers takes the high road when discussing the shift at Merriweather.

“The Rouse Co. issued a [request for proposals], we responded and we’re disappointed that our response wasn’t taken,” he says.

CHANGES AFOOT

Christmann says the Rouse Co. is planning a multi-phase, multimillion-dollar capital improvement project for Merriweather.

Long-term plans may involve making it a year-round facility as opposed to a seasonal one.

Christmann hinted the venue

may become enclosed.

“We’re looking at maintaining an entertainment facility within the [area] that Merriweather exists,” says Christmann, referring to the 60-plus-acre commercial/residential area that is home to the venue.

Meanwhile, Hurwitz plans on being active but selective at Merriweather.

With extremely deep pockets, an unmatched network of sheds and the lion’s share of the outdoor concert business, CCE is fierce competition.

And with 10,000 lucrative reserved seats at Nissan, as opposed to 5,200 at Merriweather, the former offers a substantially higher gross potential in most cases.

Hurwitz says he won’t get into a bidding war to attract acts to Merriweather but says it is the best fit for many bands.

The D.C. shed situation is one that agents are clearly interested in.

“I will play for the right promoter, on the right day in the right building,” says Marty Diamond, president of Little Big Man Booking, agency for such acts as Avril Lavigne, Jason Mraz and Coldplay.

I.M.P. will promote the Dec. 14-15 Simon & Garfunkel shows at MCI Center in D.C., both of which are sold out.

NOVEMBER 8
2003

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BRUCE SPRINGSTEEN & THE E STREET BAND	Shea Stadium, Flushing, N.Y. Oct. 1, 3-4	\$10,858,610 \$75/\$55	147,892 161,000 three shows	New York Mets, Radio City Entertainment
SIMON & GARFUNKEL, THE EVERLY BROTHERS	United Center, Chicago Oct. 24-25	\$3,741,050 \$250/\$50	34,220 two sellouts	Jam Productions
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 18-19	\$3,193,346 \$205/\$125/\$79.50/\$59.50	31,011 two sellouts	Clear Channel Entertainment, Palace Sports & Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Oct. 22-26	\$2,768,628 \$225/\$175/\$127.50/\$87.50	20,403 five sellouts	Concerts West
BRUCE SPRINGSTEEN & THE E STREET BAND	INVESCO Field at Mile High, Denver Sept. 25	\$2,442,072 \$75/\$55	35,679 37,500	House of Blues Concerts
CHER, TOMMY DRAKE	Allstate Arena, Rosemont, Ill. Oct. 12-13	\$1,772,922 \$79.75/\$37.75	25,830 26,000 two shows	Clear Channel Entertainment
SHANIA TWAIN, JAMES OTTO	FleetCenter, Boston Oct. 7	\$1,175,490 \$80/\$45	17,352 sellout	OCESA Presents, Frank Productions
SHANIA TWAIN, JAMES OTTO	MCI Center, Washington, D.C. Oct. 17	\$1,129,301 \$83/\$28	16,672 16,969	Clear Channel Entertainment
SHANIA TWAIN, JAMES OTTO	Pepsi Arena, Albany, N.Y. Oct. 11	\$1,055,175 \$80/\$45	15,554 sellout	Frank Productions, in-house
SHANIA TWAIN, JAMES OTTO	United Center, Chicago Oct. 22	\$1,034,380 \$80/\$65/\$45	14,567 16,951	Jam Productions
SHANIA TWAIN, JAMES OTTO	Continental Airlines Arena, East Rutherford, N.J. Oct. 8	\$1,024,590 \$80/\$45	17,393 19,003	OCESA Presents, Frank Productions
FLEETWOOD MAC	FleetCenter, Boston Sept. 24	\$1,020,897 \$125/\$75/\$49.50	13,100 14,609	Concerts West, in-house
AEROSMITH & KISS, SALIVA	White River Amphitheatre, Auburn, Wash. Oct. 12	\$1,001,234 \$119/\$49	14,949 19,770	Clear Channel Entertainment
MANÁ	Allstate Arena, Rosemont, Ill. Oct. 9-10	\$993,142 \$63.50/\$26	20,126 24,318 two shows	OCESA Presents
AEROSMITH & KISS, SALIVA	Coors Amphitheatre, Chula Vista, Calif. Oct. 16	\$930,714 \$115/\$85/\$60.50/\$45	12,140 15,000	House of Blues Concerts
SHANIA TWAIN, JAMES OTTO	Madison Square Garden, New York Oct. 14	\$871,760 \$80/\$45	15,706 19,018	OCESA Presents, Frank Productions
SHANIA TWAIN, JAMES OTTO	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Oct. 12	\$830,905 \$83/\$68/\$48	14,682 17,751	Metropolitan Talent Presents
LUCIANO PAVAROTTI	Sovereign Bank Arena, Trenton, N.J. Oct. 27	\$706,101 \$500/\$250/\$150/\$50	6,912 7,950	Manex Entertainment
R. KELLY	New Orleans Arena, New Orleans Oct. 26	\$665,645 \$71/\$31	14,076 sellout	Atlanta Worldwide Touring
R.E.M., PETE YORN	Philips Arena, Atlanta Oct. 11	\$620,838 \$67/\$47	9,988 12,788	Clear Channel Entertainment
KZLA COUNTRY BASH: LEANN RIMES, KID ROCK, LONESTAR, JO DEE MESSINA, TRICK PONY & OTHERS	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 11	\$610,561 \$75/\$27	16,022 16,151	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Sleep Train Amphitheatre, Marysville, Calif. Oct. 14	\$600,356 \$125/\$45	17,667 18,500	Clear Channel Entertainment
RED HOT CHILI PEPPERS, FLAMING LIPS, MIKE WATT	The Forum, Inglewood, Calif. Oct. 11	\$535,502 \$39.50	14,305 15,054	Clear Channel Entertainment, Goldenvoice, Nederlander Organization
BUZZFEST: STAIN'D, FUEL, TRAPT, EVE 6, ALIEN ANT FARM	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 11	\$524,127 \$77/\$32	16,916 17,047	Clear Channel Entertainment
106.7 LITE FM'S ONE NIGHT WITH LITE: ROD STEWART, SEAL, SIMPLY RED, SARAH McLACHLAN	The Theatre at Madison Square Garden, New York Oct. 15	\$517,535 \$250/\$65	5,390 5,605	Clear Channel Entertainment
CHER, TOMMY DRAKE	Norfolk Scope, Norfolk, Va. Oct. 15	\$490,467 \$82.75/\$57.75	8,152 8,446	Clear Channel Entertainment, in-house
JAMES TAYLOR	Mandalay Bay Events Center, Las Vegas Oct. 11	\$435,950 \$85/\$35	6,930 8,521	Clear Channel Entertainment, in-house
JAMES TAYLOR	Coors Amphitheatre, Chula Vista, Calif. Oct. 17	\$397,000 \$52/\$42/\$28.50	8,710 9,368	House of Blues Concerts
MANÁ	Patriot Center, Fairfax, Va. Oct. 12	\$391,156 \$61/\$31	7,563 sellout	OCESA Presents
RED HOT CHILI PEPPERS, FLAMING LIPS, MIKE WATT	Coors Amphitheatre, Chula Vista, Calif. Oct. 14	\$389,446 \$48/\$38	9,768 10,000	House of Blues Concerts
RED HOT CHILI PEPPERS, FLAMING LIPS, MIKE WATT	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 12	\$388,103 \$45.50/\$33.50	9,572 16,244	Clear Channel Entertainment, Goldenvoice
ALAN JACKSON, JOE NICHOLS	Mississippi Coliseum, Jackson, Miss. Oct. 26	\$299,535 \$45/\$37.50	6,827 sellout	Beaver Productions, Outback Concerts
GOOD CHARLOTTE, SOMETHING CORPORATE, MEST	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Oct. 17	\$267,325 \$50/\$25	10,934 13,580	Clear Channel Entertainment
GOOD CHARLOTTE, SOMETHING CORPORATE, MEST	Roseland Ballroom, New York Oct. 14-16	\$242,337 \$50/\$28.50	8,951 10,485 three shows	Clear Channel Entertainment
MICHAEL W. SMITH, MERCYME	Allen County War Memorial Coliseum, Fort Wayne, Ind. Oct. 18	\$236,780 \$35/\$30/\$25/\$15	9,086 sellout	Trinity Communication Group

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MCI Center's Paul Joins Azoff's Co.

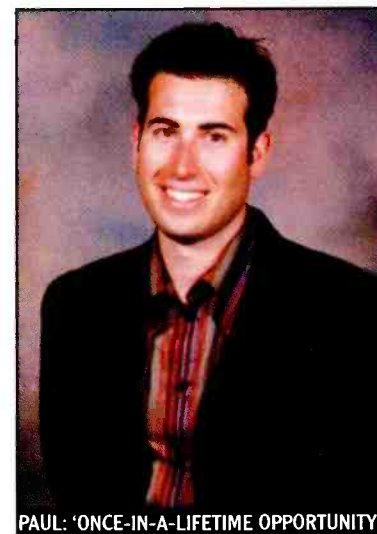
MCI Center entertainment booker **Jared Paul** will be joining Azoffmusic Management. Paul will work closely with mega-manager **Irving Azoff** at the company's Los Angeles headquarters as a personal manager.

Paul previously served as director of entertainment for Washington Sports and Entertainment, owner and operator of the MCI Center in Washington, D.C.

Additionally, Paul will oversee a new division of the company that will develop strategic joint ventures to manage artists with other managers.

Calling the move a "once-in-a-lifetime opportunity," Paul says he is looking forward to working with Azoff, one of the legends in the business, as well as exercising his creativity.

"That will be a change for someone who in the past had to rely on other people to bring me shows," Paul says. "I will be working hand in hand with Irving and his roster of acts, involved in all aspects of artists' careers."



PAUL: 'ONCE-IN-A-LIFETIME OPPORTUNITY'

Azoff says Paul's background in touring gives him a "head start there, but I think he'll be a great fit as a manager in all areas of the business."

Prior to his job at MCI Center, Paul worked with promoters **Jack Boyle** and the late **Dave Williams** booking concerts for the Washington, D.C., office of Cellar Door Concerts. His last day at MCI Center is Nov. 3.

PLAYING TAG: The Nashville office of the Agency Group, headed by **Paul Lohr**, is aggressively signing acts. Roster additions during the past month include **Clarence "Gatemouth" Brown**, **Hot Club of Cowtown**, **Third World**, bluegrass vocalist **Ronnie Bowman**, **Scott**

Miller & the Commonwealth, **Daybreak**, the **Gibson Brothers**, **Adrienne Young**, **Vienna Tang** and the **Avett Brothers**.

In other Nashville agency news, **Sammy Kershaw** and **Mark Farner** have signed with the **Bobby Roberts Co.**, and **Cowboy Crush** has signed with **Buddy Lee Attractions**.

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



TOURS AND SUCH: Orange County, Calif., rock band **Lit** has announced a string of West Coast tour dates beginning Nov. 16 at the **Sub Ballroom** in Moscow, Idaho. The band has been in the studio for the past several months recording its 2004 release, tentatively titled "Weapons of Mass Distortion."

Gillette Passion Venus Presents **Martina McBride's** the Joy of Christmas tour will begin Nov. 28 at the **Erie (Pa.) Civic Center**. It wraps Dec. 22 at the **Ford Center** in Oklahoma City. **Ron Baird** at Creative Artists Agency books **McBride**.

Seattle rockers **Vendetta Red** begin their first headlining tour Nov. 11 at the **Bluebird** in Denver. **S.T.U.N** and **Armor for Sleep** are supporting. **Paolo Palazzo** with CAA is **Vendetta Red's** booking agent.

HIGH LIFE: Clear Channel Entertainment's **Rich Levy**, VP of booking for national sales and marketing, says the **Miller Pure Night Out** tour was a big winner this year.

"We brought such artists as **Snoop Dogg**, **Ludacris**, **Chingy**, **Evan Dando**, **Rhett Miller**, **Glen Phillips** from **Toad the Wet Sprocket**, **Trapt**, **Seether**, **Smile Empty Soul**, **Busta Rhymes**, **Cypress Hill**, etc., to 1,000-capacity venues in Los Angeles, San Francisco and Chicago," he wrote in an e-mail.

Tickets were priced between \$5 and \$7, including service charges and facility fees.

"The difference between these shows and [other, similar sponsored small-venue tours] was that the public could actually purchase tickets to them," Levy said. "The events were [for those aged] 18 and over, as opposed to 21 and over. They were not given to a particular radio station. Far less intrusive. Far more about bringing value to the consumer, which I am trying to make my m.o."

Glory Celebrates New Soul Generation

BY GAIL MITCHELL

The next generation of soul artists. That is the niche being mined by Glory Records.

The New York-based label's entrée into the market is "Neo-Soul United," released Sept. 2. The 12-track compilation is distributed by Select-O-Hits. It celebrates what Glory founder and classic soul music lover Natalie Esposito calls the "rich diversity and amazing quality of the new generation of soul artists."

Esposito began researching the underground soul realm a year ago. Comprising songs marinated in funk, gospel, hip-hop, jazz and ragtime, the collection features performances by such up-and-comers as Lizz Fields, Michael Bohannon, Kelli Sae, Ellis Hall, Cee Cee Michaela and Cooly's Hot Box.

Several of the acts, including Fields, Sae (a vocalist with Incognito) and Cooly's, also have solo albums in current release on other labels. Hall is signed to Ray Charles' Crossover label with a first single, "Gotta Get the Money." The single cracked the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart at No. 98 in the Oct. 25 issue.



ESPOSITO: OPEN-MINDED APPROACH

Dedicated to building steady sales, Glory scored a coup when Carlos Adams, product manager for urban music for Virgin Megastores

USA, selected its album to be part of a high-profile, 60-day national campaign (September-November), alongside projects by Dwele and Obie Trice, plus a 2Pac reissue. The campaign includes price-and-positioning, a listening station and a Vibe magazine ad.

Virgin corporate policy does not permit staffers to comment on store campaigns. But to gauge the building buzz on "Neo-Soul United," it can be noted that the track "Build a Fire" by Bohannon claimed the No. 2 most-rated/-played position on the AOL/Netscape/Spinner top 25 chart for the week ending Oct. 26. (Spinner.com provides music broadcasting content to AOL and Netscape.)

Another track, Lasonya Gunter's "Endlessly," finished at No. 10 for the same week. Six songs from the compilation are in rotation on spinner.com.

In addition to spinner.com, other alternative routs have been pressed into service. These include DMX Music (a music supplier of in-store play for Gap and other large chains), XM satellite radio and leading community/college radio stations.

"The way I am going after accounts

is unusual," Esposito says. "Instead of spreading the product to as many accounts as possible in the hope of having a big first week, I am placing the product at a few select accounts in the top markets. A steady sales pattern is very important to me, more so than a big first week with a massive drop afterward."

"So far the word-of-mouth has been the biggest force behind the continuous interest for the project. That is very encouraging to me."

"Neo-Soul United" was released at the end of October in France (through Nocturne). It will be available in November in Germany (Zomba) and Japan (Manhattan Records).

Initially a one-woman show, Glory Records' staff now includes consultant John Costanza and newly named co-president Teddy Esposito. Natalie's husband was formerly director of sales at Giant Step, early home of

Motown artist Donnie.

"My sales projections are very conservative," says Esposito, who has worked in the restaurant and finance industries. "And my overhead is low, so the current climate doesn't really affect me."

A special one-hour show devoted to "Neo-Soul United" aired at the end of October on Paris' top urban radio station, Generations FM. And according to Costanza, a couple of video directors "who believe in the project," have offered to do a low-budget video, but nothing is concrete yet.

In the meantime, Esposito is looking for corporate sponsors to underwrite a national tour.

"Not having a background in the music industry keeps me very open-minded," she says. "If I can make my investment back and help launch the careers of a few artists, I'll be very satisfied."

Artist Factory Production Up

Company Inks First Major Artist-Development Deal With Aezra

The Artist Factory has pacted with Aezra Records to work in tandem with the latter's R&B singer/songwriter Crea.

The deal is Atlanta-based Artist Factory's first major long-term artist-development project since opening its doors earlier this year (*Billboard*, May 10). Last week, Artist Factory founder Hiram Hicks announced that the company is now overseeing all managerial duties for Jermaine Dupri the artist.

Phoenix-based Aezra Records was established in 1999. Eric Cheroske is label president. He helps a pop/rock roster that includes veteran acts the Toadies and Robin Trower, as well as newcomers Chomsky and John Price.

Crea is the first artist signed to the label's R&B roster. Urban/pop songwriter/stylist Billy Miles has

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



mas With Angie Stone" ... Speaking of Christmas, Whitney Houston unveils her first collection of yuletide songs with "One Wish—The Holiday Album." The Nov. 18 Arista release features daughter Bobbi Kristina Brown on "Little Drummer Boy." Joining the mix of traditional songs are several new compositions, including the title track by Gordon Chambers and Barry Eastmond.

Looking ahead to the new year, George Benson returns with "Irreplaceable" in February. The 10-song GRP Records project was co-written/produced by Joshua Thompson. The album finds Benson collaborating with various singers (Joe, Lisa Fischer and Chyna) and players (bassist Richard Bona, beat programmer Ali Jackson). His most recent GRP release was the 2000 album "Absolute Benson."

MusiQ's third Def Soul set, "Soulstar," is now due Dec. 9; 112's Bad Boy/Def Jam set, "Hot and Wet," is set for Nov. 18.

JAMM FOR CHARITY: Sheila E., original members of the Time and the Revolution With Wendy & Lisa are among the confirmed performers for the Family Jamm! The Dec. 13 Los Angeles Forum event benefits the Lil' Angel Bunny Foundation, which helps abused and abandoned children by promoting self-confidence through music and the arts. Officers include Sheila E. and Lynn Mabry.

since been added to the lineup.

Aezra executive VP of A&R Gary Katz (formerly with Warner Bros.) signed Crea to the label. She makes her solo debut with "Mystory" in first-quarter 2004. Her first single is "U Lied."

URBAN VILLAGE II: Jan. 26, 2004, has been designated Urban Day at MIDEM 2004 (Jan. 25-29 in Cannes, France). MIDEM will also hold its second annual Urban Music Village. Once again, the focus will be on rap, hip-hop, R&B and gospel music.

On tap are a brand-new urban lounge featuring various acts, a series of concerts and a special urban-themed conference. Last year's inaugural event attracted such performers as Wyclef Jean and labels, publishers and artist-management firms representing the U.S., the U.K., France, South Korea, New Zealand and the Netherlands. For details, contact Francine Chin at 212-370-7493.

MUSICAL BITS: Angie Stone will host American Urban Radio Networks' annual holiday special, "It's Christ-



CREA: WILL SOON TELL 'MYSTORY'

NOVEMBER 8, 2003		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	STAND UP DISTURBING THE PEACE/DEF JAM SOUTHD/JMG	Ludacris Featuring Shawna
2	3	HOLIDAE IN DISTURBING THE PEACE/CAPITOL	Chingy Featuring Ludacris & Snoop Dogg
3	2	DAMN! SO SO DEFARISTA	YoungBloodZ Featuring Lil Jon
4	4	GET LOW BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
5	6	THE WAY YOU MOVE ARISTA	OutKast Featuring Sleepy Brown
6	5	RIGHT THURR DISTURBING THE PEACE/CAPITOL	Chingy
7	10	WAT DA HOOK GON BE FD REE/UNIVERSAL/UMRG	Murphy Lee Featuring Jermaine Dupri
8	7	CAN'T STOP WON'T STOP RDC-A-FELLA/DEF JAM/IDJMG	Young Gunz
9	9	PASS THAT DUTCH THE GOLD MIND/ELEKTRA/EEG	Missy Elliott
10	8	SHAKE YA TAILFEATHER BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee
11	11	SUGA SUGA UNIVERSAL/UMRG	Baby Bash Featuring Frankie J
12	14	RUNNIN' (DYING TO LIVE) AMARUNTERSCOPE	Tupac Featuring The Notorious B.I.G.
13	15	BAD BOY THIS BAD BOY THAT BAD BOY/UMRG	Bad Boy's Da Band
14	12	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	50 Cent
15	21	STUNT 101 G-UNIT/SHADY/INTERSCOPE	G-Unit
16	16	CLAP BACK MURDER INC./DEF JAM/IDJMG	Ja Rule
17	13	INTO YOU DESERT STORM/ELEKTRA/EEG	Fabulous Featuring Tamia Or Ashanti
18	18	PARTY TO DAMASCUS YCLEF/JRMG	Wyclef Jean Featuring Missy Elliott
19	25	DOWN FOR ME BAD BOY/UMRG	Loon Featuring Mario Winans
20	20	FLY D P G	213
21	24	NAGGIN COLLIPARK/TVT	Ying Yang Twins
22	22	24'S GRAND HUSTLE/ATLANTIC	T.I.
23	23	PON DE RIVER, PON DE BANK VP/ATLANTIC	Elephant Man
24	19	IF I CAN'T SHADY/AFTERMATH/INTERSCOPE	50 Cent
25	17	GOT SOME TEETH SHADY/INTERSCOPE	Obie Trice

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 96 R&B/Hip-Hop and 58 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video availability © 2003, VNU Business Media, Inc. All rights reserved.

NOVEMBER 8 2003

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores 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	2	1	3	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 000930*/JQJMG (11.98 CD)	NUMBER 1 2 Weeks At Number 1 Chicken*N*Beer	1	50	51	54	14	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/11.98) [M]	I Need You Now	26
2	NEW	1	1	LOON	BAD BOY 000892*/UMRG (11.98 CD)	HOT SHOT DEBUT Loon	2	51	60	51	5	CASH KOLA	WONDERBOY/NUMILLENNIUM 8001/KOCH (17.98 CD)	Life In General	51
3	3	2	6	OUTKAST	ARISTA 50133* (12.98 CD)	Speakerboxxx/The Love Below	1	52	47	40	25	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DREAMWORKS 45049/INTERSCOPE (12.98/18.98)	Body Kiss	1
4	1	—	2	JAGGED EDGE	COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	1	53	48	48	5	BABY BASH	UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	32
5	NEW	1	1	MARQUES HOUSTON	TUG/ELEKTRA 62935/EEG (11.98 CD)	MH	5	54	NEW	1	1	MONTELL JORDAN	ENTERPRISE 5702/KOCH (18.98 CD)	Life After Def	54
6	4	4	6	R. KELLY	JIVE 55077/ZOMBA (11.98 CD)	The R. In R&B Collection: Volume One	2	55	25	—	2	MARIAH CAREY	COLUMBIA 87154/SONY MUSIC (18.98 EQ CD)	The Remixes	25
7	5	3	4	BAD BOY'S DA BAND	BAD BOY 001118*/UMRG (18.98 CD)	Too Hot For T.V.	1	56	41	35	15	SOUNDTRACK	BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1
8	7	8	5	ANTHONY HAMILTON	SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	6	57	52	37	23	DAVID BANNER	SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1
9	8	7	15	CHINGY	DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	58	43	—	2	MESHELL NDEGEOCELLO	MAVERICK 49547*/WARNER BROS. (11.98 CD)	Comfort Woman	43
10	6	6	6	DMX	RUFF RYDE/DEF JAM 063369*/JQJMG (12.98/19.98)	Grand Champ	1	59	55	55	51	JAHEIM	DIVINE MILL 48214/WARNER BROS. (11.98 CD)	Still Ghetto	3
11	13	9	6	YING YANG TWINS	COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	4	60	54	57	14	MYA	A&M 000734/INTERSCOPE (18.98 CD)	Moodring	2
12	12	10	9	YOUNGBLOODZ	SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1	61	46	45	3	RHIAN BENSON	OKG 71007/TOP SAIL (12.98 CD) [M]	Gold Coast	45
13	11	13	11	BEYONCE	COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	62	50	44	5	YAHZARAH	THREE KEYS 22256 (12.98 CD)	Blackstar	44
14	16	16	5	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	63	53	—	2	GANGSTA BOO	YORKTOWN 300/RTE (11.98 CD)	Enquiring Minds II: The Soap Opera	53
15	19	17	11	CALVIN RICHARDSON	HOLLYWOOD 162351 (11.98 CD)	2:35 PM	8	64	40	—	2	RAPHAEL SAADIQ	POOKIE 1001 (11.98 CD)	All Hits At The House Of Blues	40
16	10	5	11	2PAC	DEATH ROW 9530*/KOCH (11.98 CD)	Nu-Mixx Klazzics	5	65	49	43	11	VARIOUS ARTISTS	CRIMINAL BACKGROUND/ROC-A-FELLA 006971*/JQJMG (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	1
17	14	11	5	OBIE TRICE	SHADY 001105*/INTERSCOPE (11.98 CD)	Cheers	3	66	68	36	9	NAPPY ROOTS	ATLANTIC 83646*/AG (11.98/18.98)	Wooden Leather	9
18	17	14	6	ARETHA FRANKLIN	ARISTA 50174 (11.98 CD)	So Damn Happy	11	67	58	64	12	JAVIER	CAPITOL 39843* (12.98/18.98)	Javier	18
19	15	12	6	ERYKAH BADU	MOTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	2	68	63	56	10	DO OR DIE	J PRINCE 42029/RAP-A-LOT 4 LIFE (18.98 CD)	Pimpin Ain't Dead	17
20	20	18	10	T.I.	GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	2	69	NEW	1	1	TRAGEDY KHADAFI	25 TO LIFE 1006*/SOLID (14.98 CD)	Still Reportin...	70
21	18	15	5	MURPHY LEE	FD REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	5	70	72	80	3	JOSS STONE	S CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	21
22	NEW	1	1	TURK	LABORATORY/IN THE PAINT 8661/KOCH (11.98 CD)	Raw & Uncut	22	71	62	52	7	CECE WINANS	PURESPRINGS GOSPEL/NO 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21
23	9	—	2	WILL DOWNING	GRP 000529/VG (14.98 CD)	Emotions	9	72	73	61	18	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	2
24	NEW	1	1	SMOKIE NORFUL	EMI GOSPEL 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	24	73	56	46	7	E-40	SICK WID IT/JIVE 41857/ZOMBA (11.98 CD)	Breakin News	4
25	22	23	23	DWELE	VIRGIN 80919* (9.98 CD) [M]	Subject	2	74	65	49	12	TYRONE DAVIS	FUTURE 1005 (10.98/18.98)	Come To Daddy	42
26	27	28	37	R. KELLY	JIVE 41812/ZOMBA (11.98 CD)	Chocolate Factory	1	75	61	60	18	BLACK EYED PEAS	A&M 000699/INTERSCOPE (11.98 CD)	Elephunk	23
27	28	25	35	KEM	MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14	76	59	59	31	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M]	Surrender To Love	29
28	23	24	18	ASHANTI	MURDER INC./DEF JAM 000143*/JQJMG (12.98/18.98)	Chapter II	1	77	64	63	34	FABOLOUS	DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
29	21	21	10	MARY J. BLIGE	GEFFEN 000956*/INTERSCOPE (12.98/18.98)	Love & Life	1	78	69	66	75	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
30	26	22	3	DIRTY	INFINITY/J PRINCE 42030/RAP-A-LOT 4 LIFE (18.98 CD)	Love Us Or Hate Us	22	79	85	70	3	KALVIN BISHOP	NUMILLENNIUM/BRIESIA 13001/MOKAH (11.98 CD)	Do What I Gotta Do	70
31	NEW	1	1	R. KELLY	JIVE 53709/ZOMBA (11.98 DVD/CD)	The R. In R&B: The Video Collection	31	80	71	47	3	BLACK MOON	DUCK DOWN 2005* (17.98 CD)	Total Eclipse	47
32	NEW	1	1	DEAD PREZ	BOSS UP 9228/LANDSPEED (14.98 CD)	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying	32	81	82	78	7	DAVID BANNER	SRC/UNIVERSAL 000576/UMRG (12.98 CD)	Mississippi: The Screwed & Chopped Album	50
33	32	32	38	50 CENT	SHADY/AFTERMATH 49354*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	82	76	74	8	GARY L. WYATT	HR 9198/WEW (11.98 CD)	I Do Love You	63
34	29	31	21	LUTHER VANDROSS	J 51885/RMG (12.98/18.98)	Dance With My Father	1	83	NEW	1	1	NATALIE WILSON & SOP	GOSPEL CENTRIC 70053/ZOMBA (12.98/18.98)	The Good Life	83
35	24	19	7	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14	84	70	72	13	JS	DREAMWORKS 450332/INTERSCOPE (9.98 CD)	Ice Cream	11
36	34	33	10	BOW WOW	COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	85	67	67	29	GINUWINE	EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1
37	36	41	13	MICHAEL McDONALD	MOTOWN 000651/UMRG (11.98 CD)	Motown	31	86	79	65	19	VARIOUS ARTISTS	VP/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	14
38	39	38	20	MONICA	J 20031*/RMG (12.98/18.98)	Ater The Storm	2	87	84	71	50	DOTTIE PEOPLES	ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	49
39	35	29	6	BUBBA SPARXXX	BEAT CLUB 001147*/INTERSCOPE (12.98 CD)	Deliverance	9	88	66	68	51	JUSTIN TIMBERLAKE	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
40	33	26	11	VARIOUS ARTISTS	STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	89	78	76	9	FRAYSER BOY	HYPNOTIZE MINDS 3606*/STREET LEVEL (17.98 CD) [M]	Gone On That Bay	23
41	30	—	2	VARIOUS ARTISTS	RED STAR/DEF JAMAICA 001195*/JQJMG (14.98 CD)	Red Star Sounds Presents Def Jamaica	30	90	74	62	6	VARIOUS ARTISTS	DEF JAM 001196*/JQJMG (15.98 CD)	Def Jam Recordings Presents Music Inspired By Scarface	32
42	42	34	10	JUELZ SANTANA	ROC-A-FELLA/DEF JAM 000142*/JQJMG (12.98/18.98)	From Me To U	3	91	80	73	13	LSG	ELEKTRA 62851/EEG (11.98 CD)	LSG2	3
43	37	27	6	SHEEK LOUCH	D-BLOCK/UNIVERSAL 001042*/UMRG (11.98/18.98)	Walk Witt Me	3	92	77	69	20	JOE BUDDEN	DEF JAM 000505*/JQJMG (10.98/18.98)	Joe Budden	2
44	45	39	30	SEAN PAUL	VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4	93	NEW	2	2	BIRMINGHAM J	KOTTAGE BOY 3903 (9.98/13.98)	Da Neighborhood Superstars	93
45	NEW	1	1	BIG NOYD	NOYD/LANDSPEED 9223/KOCH (14.98 CD) [M]	Only The Strong	45	94	99	87	5	BERNIE WILLIAMS	GRP 000725/VG (11.98 CD) [M]	The Journey Within	72
46	44	42	56	FLOETRY	DREAMWORKS 45031/INTERSCOPE (17.98 CD)	Floetic	4	95	NEW	4	4	SOUNDTRACK	RAPROCK/PYRAMID 691015/ARK 21 (11.98 CD)	A Hip Hop Story: Tha Movie	69
47	38	30	5	SILK	SILK 12147/LIQUID 8 (16.98 CD)	Silktime	30	96	89	89	71	NELLY	FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
48	31	20	3	RZA	WU RECORDS 84652/SANCTUARY (11.98 CD)	Birth Of A Prince	20	97	87	53	3	HIROGLYPHICS	HIERO IMPERIUM 230109* (11.98 CD) [M]	Full Circle	53
49	57	50	6	VICKIE WINANS	VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	1	98	NEW	1	1	KEAK DA SNEAK	MDE DDE 104 (11.98 CD)	Counting Other Peoples Money	98
								99	NEW	1	1	KOOL G RAP	GLD 101*/BLAZE THE WORLD (16.98 CD)	Click Of Respect	99
								100	91	95	31	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/JQJMG (12.98 CD)	Diplomatic Immunity	1

NOVEMBER 8 2003

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	4	SADE	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	NUMBER 1 4 Weeks At Number 1 The Best Of Sade	399	13	22	13	DONNIE MCCLURKIN	VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	141
2	15	2PAC	AMARU/JIVE 41638/ZOMBA (11.98/17.98)	Me Against The World	372	14	13	12	BONE THUGS-N-HARMONY	RUTHLESS EPIC 89443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	294	
3	4	MICHAEL JACKSON	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	272	15	12	13	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	141	
4	5	2PAC	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	394	16	—	—	JAY-Z	ROC-A-FELLA/DEF JAM 586396*/JQJMG (12.98/18.98)	The Blueprint	54	
5	3	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/JQJMG (12.98/18.98)	Legend	364	17	17	17	PRINCE	WARNER BROS. 74272 (11.98 CD)	The Very Best Of Prince	11	
6	1	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (15.98/24.98)	Greatest Hits	253	18	7	17	EARTH, WIND & FIRE	LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)	Best Of Hits	10	
7	6	JAY-Z	FREEZE/ROC-A-FELLA 50040*/CAPITOL (10.98/17.98)	Reasonable Doubt	301	19	16	16	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	280	
8	14	THE NOTORIOUS B.I.G.	BAD BOY 273011*/UMRG (19.98/24.98)	Life After Death	302	20	25	20	R. KELLY	JIVE 41625*/ZOMBA (11.98/18.98)	R. 108		
9	8	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	140	21	—	—	DR. DRE	AFTERMATH 490488*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	186	
10	11	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	136	22	20	20	DR. DRE	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	328	
11	9	THE NOTORIOUS B.I.G.	BAD BOY 273000*/UMRG (11.98/18.98)	Ready To Die	415	23	—	—	MARY J. BLIGE	MCA 111156* (12.98/18.98)	My Life	194	
12	10	BARRY WHITE	MERCURY 522459/JQJMG (11.98/18.98)	All Time Greatest Hits	261	24	24	24	SADE	EPIC 85185/SONY MUSIC (12.98 EQ/18.98)	Lovers Rock	80	
							25	19	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	120	

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). 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 (Or). 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 list. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows

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

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

Behind The Curtain At Source Awards

While there was plenty of entertainment onstage at this year's Source Awards, there was also plenty of activity backstage.

Independent album of the year nominee **Baby D** talked up "The Shining," his forthcoming major-label debut on Epic.

"On my album, I'm just trying to introduce people to the South the way I see it," the Atlanta native said.

"I'm not knocking no other Southern artist, but I feel like they haven't really brought the people into the South and showed what we do."

Due Feb. 17, 2004, the album is the follow-up to "Li'l Chopper Toy" (Big Oomp).

Source Youth Foundation Image Award recipient **Crazy Legs** announced that he and the rest of the **Rock Steady Crew** recently inked an endorsement deal with Fila; a Rock Steady sneaker is on the way. According to the famous break dancer, a percentage of the proceeds will benefit various community programs.

Ghostface Killah was also pro-

Murphy Lee looks to follow in the entrepreneurial footsteps of fellow **St. Lunatic Nelly**. Murphy Lee says he plans on launching Red Hot Rippers, a line of spicy potato chips, in the near future.

HERE & THERE: In other Source Awards news, The Source Entertainment (parent company of The Source magazine) and MELEE

Beats & Rhymes
By Rashaun Hall
rhall@billboard.com



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	11	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	26	26	21	Jimmy Mathis	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	51	32	15	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/DJMG)
2	2	4	Read Your Mind	AVANT (GEPFEN)	27	11	20	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)	52	60	15	I Can	NAS (LIL WILLY/COLUMBIA/SUM)
3	—	1	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	28	15	15	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (GEPFEN)	53	40	12	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)
4	4	7	The Way You Move/Hey Ya!	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	29	39	7	Knock Knock	MONICA (J/RMG)	54	51	6	Anything Goes	CNN, WAYNE WONDER & LEXUS (RED STAR/DEF JAM/ATLANTIC)
5	3	9	Calling All Girls	ATL (NOONTIME/EPIC/SUM)	30	18	26	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	55	—	21	Girlfriend	B2K (T.U.G./EPIC/SUM)
6	7	8	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL)	31	29	4	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)	56	—	13	GhettoMusick	OUTKAST (ARISTA)
7	5	31	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	32	67	2	F**k It (I Don't Want You Back)	EAMON (JIVE)	57	30	2	Baby Boy	BEYONCE (COLUMBIA)
8	16	4	Wat Da Hook Gon Be	MURPHY LEE (FO' REEL/UNIVERSAL/UMRG)	33	25	27	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	58	73	3	Fortnight	MUSIQ (DEF SOUL/DJMG)
9	31	3	Clap Back/The Crown	JARULE (MURDER INC./DEF JAM/UMG)	34	—	25	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	59	—	2	Head Bussa	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)
10	14	10	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	35	20	5	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (CYCLEF/J/RMG)	60	50	22	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)
11	17	2	This Is How We Do	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	36	47	4	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/UMG)	61	46	13	Danger	ERIKAH BADU (MOTOWN/UMRG)
12	8	14	Damn!	YOUNGBLOODZ FEAT. LIL JON (ISO SD DEF/ARISTA)	37	—	1	Look Ya	POP SHOP (ISOGETTA)	62	58	14	I'm Glad	JENNIFER LOPEZ (EPIC)
13	42	23	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	38	45	5	Party & Bullsh*t 2003	RAH DIGGA (FLIPMODE/J/RMG)	63	—	1	Summertime	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)
14	6	16	Thoa Thong	R KELLY (JIVE)	39	33	33	Through The Rain	MARIAH CAREY (MONARC/SILAND/UMRG)	64	—	4	Put Your Drinks Down	DRAG ON (RUFF RYDERS/VIRGIN)
15	9	15	Officially Missing You	TAMIA (ELEKTRA/VEEG)	40	—	29	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	65	—	1	Stand Up In It	THEODIS EALEY (IRGAMI)
16	12	12	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)	41	34	4	Get It On The Floor	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/UMG)	66	—	1	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)
17	24	4	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	42	—	14	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)	67	—	11	Hell Yeah	GINUWINE FEAT. BABY (EPIC/SUM)
18	—	1	Make U Mine	FABOLOUS FEAT. M.I.L. SHOREY (DESERT STORM/ELEKTRA/VEEG)	43	28	2	Thug Lov	LIL KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)	68	—	16	Crazy In Love	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)
19	37	9	Milkshake	KELIS (STAR TRAK/ARISTA)	44	—	14	Naggin	YING YANG TWINS (COLLIPARK/TVT)	69	43	4	Lean Low	YOUNGBLOODZ FEAT. BACKBONE (ISO SD DEF/ARISTA)
20	—	1	I C U (Do In' It)	A TRIBE CALLED QUEST & ERYKAH BADU (VIOLATOR/JIVE)	45	—	15	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	70	—	36	Gots Ta Be	B2K (T.U.G./EPIC/SUM)
21	13	—	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	46	27	4	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/DJMG)	71	44	5	The Ownerz	GANG STARR (VIRGIN)
22	10	—	Step In The Name Of Love	R KELLY (JIVE)	47	—	1	Champion Sound	JAYLIL (STONE THROW/FAT BEATS)	72	—	1	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
23	22	—	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)	48	—	3	Honk Your Horn	DANI STEVENSON (UNIVERSAL/UMRG)	73	38	10	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMG)
24	21	—	Didn't You Know	THA' RAYNE (DIVINE MILL/ARISTA)	49	63	2	Comin' From Where I'm From	ANTHONY HAMILTON (ISO SD DEF/ARISTA)	74	71	4	Let Me See U Bounce	BIZ MARKIE FEAT. ELEPHANT MAN (TOMMY BOY)
25	—	—	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	50	—	8	Made You Look	NAS (LIL WILLY/COLUMBIA/SUM)	75	57	41	Throw Up	RACKET CITY (447/LANSDPEED)

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BABY D: SHINES LIGHT ON THE SOUTH

moting his forthcoming set. The **Wu-Tang Clan** member also known as **Tony Starks** will make his Def Jam debut in February with "Pretty Tony."

"I'm all about trying to make good music, entertain and feed my babies," Ghostface said backstage. "That's what Tony is all about."

Derryty/Universal recording artist

Entertainment, in conjunction with DreamWorks Records, released "The Best of the Source Awards Vol. 1, Hip-Hop History (1994-1999)" Oct. 28.

Hosted by The Source co-founder/rapper **Raymond "Benzino" Scott**, the 90-minute DVD/VHS compilation features exclusive footage from past Source Awards shows.

Another DVD that streeted Oct. 28 is "Inside Hip Hop" on Image Entertainment. The **Fatman Scoop**-hosted video spotlights how hip-hop executives like **Damon Dash**, **Steve Rifkind**, **Lyor Cohen**, **Paul Rosenberg** and others became successful in the business.

A few months ago, my colleague **Rhonda Baraka** wrote about "Beef," a new documentary focusing on hip-hop battles from QD3 Entertainment and Image Entertainment (*Words & Deeds*, *Billboard*, June 14). Fans of the direct-to-video film can now get its aural companion from MSC Music Entertainment.

Released Oct. 21, the "Beef" soundtrack features new music from **Tech N9ne**, **Jayo Felony** and **Poverty** as well as classic tracks by **Ice Cube** and **N.W.A.** The set's lead single, "Let's Go (It's a Movement)," features **Warren G.**, **KRS-One** and **Lil' Ai**.

Lastly, as I reported exclusively last week in *Billboard Bulletin*, **Daz Dillinger** has signed with **Jermaine Durpri's** So So Def label. The Los Angeles-based rapper is in the studio working on his upcoming album, tentatively titled "So So Gangsta." Due next spring, the album's expected guest appearances include **Snoop Dogg**, **Nate Dogg**, **Warren G.** and **Soopafly**.

Latin Music

A BILLBOARD SPECIAL REPORT

Latin Touring Heats Up

Venues, Promoters Get Wise To Growing Population

BY SUSANNE AULT

LOS ANGELES—The Maná 2003 tour is geared up to be not only the hottest Spanish-language tour in the U.S. this fall but a sure-fire concert success by any genre's standards.

"They're playing venues [of] between 10,000 and 30,000 seats. We expect all the shows to sell out," says Allison Winkler, booking agent at Creative Artists Agency, which represents Maná, Enrique Iglesias and Alejandro Sanz, among other major Latin acts. "This is a big tour in general—it's not specific to English or Spanish. They'll sell more tickets [on this 20-city tour] than many Anglo bands at any level."

During the past few years, tour organizers say they have started perceiving Spanish-language acts as potential mainstream U.S. stars instead of simply niche, regional players.

Joining the Latin concert schedule this fall is the LoMcXimo de la Musica tour, which marks the first major title sponsorship of a Spanish-language tour by McDonald's. Next year will usher in Sanz and Iglesias' largest U.S. tours yet.

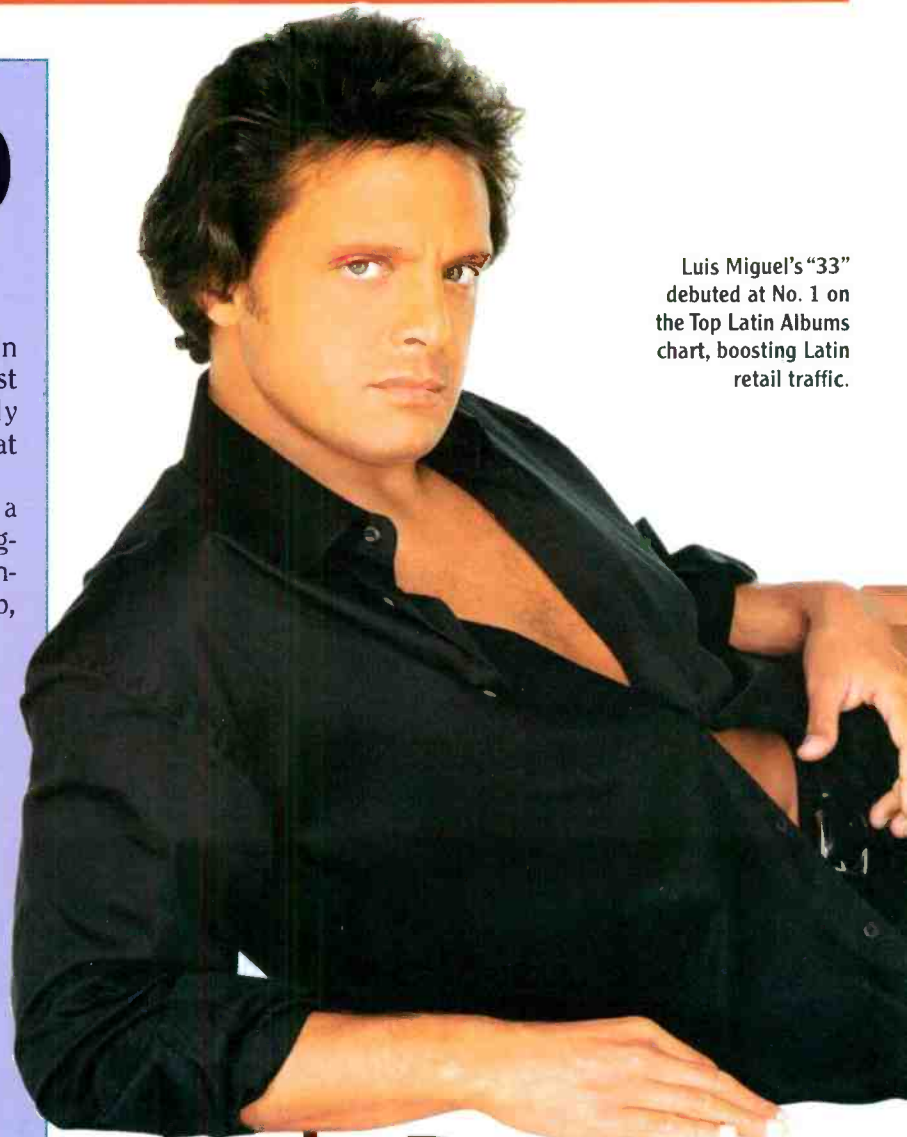
"While [Latin] music has been popular for

years, the Hispanic population is growing in the U.S. So the Latin [concert] scene is just getting more pronounced," says Emily Simonitsch, senior VP of special markets at House of Blues Concerts.

The growth of the U.S. Latin population is a major reason why these tours have risen in significance. Hispanics have edged ahead of African-Americans as the nation's largest ethnic group, according to the U.S. Census Bureau. Cities with large Latin communities include Los Angeles, New York and Miami, and in the past couple of years, Atlanta, Las Vegas and Raleigh, N.C.

Venue managers, promoters and agents are catering to this expanding audience. New major buildings, such as Los Angeles' Kodak Theatre and Las Vegas' Caesars Palace Colosseum, hosted Latin artists for the first time in 2003. Pepe Aguilar sold out two of his three Aug. 22-24 Kodak shows, and Alejandro Fernandez sold out his Sept. 15 Vegas Date.

The strategy behind the revamped
(Continued on page 3)



Luis Miguel's "33" debuted at No. 1 on the Top Latin Albums chart, boosting Latin retail traffic.



MANÁ IS AMONG THE LATIN ACTS HEADLINING MAJOR POP VENUES

Latin Retailers Ahead Of Curve

Innovative Practices Keep Stores Healthy

BY LEILA COBO

Latin music retailers have been one of the few bright spots in an otherwise difficult music retailing landscape.

Buoyed by strong new albums by artists such as Luis Miguel, Grupo Montez De Durango and Juanes, as well as creative marketing, sales in many Latin outlets have increased in recent months. In some cases, they are slightly higher than they were one year ago.

In fact, some chains, including Ritmo Latino and Latin Music Warehouse, have opened new stores during the past year and plan to expand further.

For example, Los Angeles-based Latin Music Warehouse, an inde-

pendent chain owned by Antonio Prajin, has opened eight new stores this year on the West Coast. By year's end, a total of 20 locations should be open, according to his son, George Prajin.

George Prajin, president of the family-owned Z Records, also helps his father run the retail operation.

"The big guys are getting out [of the business], so there's openings for the little guys," says Prajin, referring to the closure of many Tu Música stores.

The father/son duo has taken advantage of the opportunity. When the closures of Tu Música outlets were imminent, the Prajins contacted the respective landlords about opening Latin Music Warehouse outlets in the same locations.

(Continued on page LM-4)



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Touring

Continued from page LM-1

Forum in Los Angeles (under new SMG management since this summer) is to book more Latin acts (*Billboard*, Sept. 27).

Also, in February of this year, the Gwinnett Center opened in the Atlanta suburb of Duluth. It aims to invest heavily in Latin programming.

"[Atlanta] is one of the fastest-growing Hispanic communities in the country," says Preston Williams, Gwinnett's GM, who immediately rebooked Latin band Los Temerarios after a recent, well-attended show at the arena.

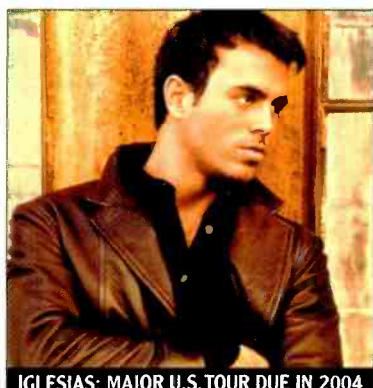
Los Angeles' Universal Amphitheatre and New York's Madison Square Garden continue to book many of the country's Spanish-language shows. The two respectively devote 30% and 20% of their annual bookings to Latin shows.

Clear Channel Entertainment noticed the Latin growth and partnered with Mexican media company Televisa in 2002 to advance the promotion of Latin shows in the U.S. The company then reorganized its Latin division to ramp up its national promotion of Spanish-language shows.

"We're using Clear Channel billboards to promote these shows. That was not traditionally done," says Jason

Garner, VP of booking at Vivelo A CCE/Televisa Co. regarding promotion of such tours as Maná and Luis Miguel. "We are using the tremendous tools that we have to help these acts grow and bring them into new markets."

He continues that "via our involvement with radio, we're trying to expose Anglo stations to Latin acts.



IGLESIAS: MAJOR U.S. TOUR DUE IN 2004

We're trying to show [Anglo] programmers that [their likely sizeable] Latin audience is listening to Maná."

That rise in commitment to Spanish-language acts has led to smarter, more effective U.S. touring, he says.

"House of Blues, Clear Channel and AEG—all three of these [major concert-promotion companies] and some of the larger independents have taken a strong, proactive approach to these

bands and implementing the same business acumen that they have toward the Anglo community over the last 30 years," says Darryl Eaton, a booking agent at CAA. "Over the course of the last few years, many of these Latin bands have had the opportunity to work with much more professional organizations, which has resulted in better marketing, increased exposure and greater ticket sales."

A perfect example of this improved support, CAA's Winkler says, is the current coordination for Sanz's 2004 tour. At an estimated 20 shows running April-May, the road trip will be double the size of the singer's last U.S. tour. A not-yet-announced sponsor has been attached. The event supports Sanz's September release, "No Es Lo Mismo."

This is rare diligence projected toward a Latin artist about to tour the U.S., Winkler says. "Everything was very strategically planned between us, the manager, the label, the agency, the publicist and the sponsor—it's a true team effort."

Another illustration of increased recognition of the U.S. Latin audience is McDonald's LoMcXimo tour, Vivelo's Garner says. Starring edgy rock en español bands, including Molotov and El Gran Silencio, the outing plays the Verizon Wireless Theater in Houston Nov. 13, the Hammerstein Ballroom in New York Nov. 14, the James L. Knight

Center in Miami Nov. 15 and Universal Amphitheater in Los Angeles Nov. 23.

"It is just an incredible display of a brand taking the time to understand a target demo and going after it 150%," Garner says.

More sponsorship of Spanish-language acts is on the way, he says, explaining that "you're starting to see corporate America being much more interested as Latin acts play more established venues—venues that the Rolling Stones and U2 play. It makes it easier for Anglo sponsors to understand [Latin] business," says Garner.

INDIES WORRIED

One side effect of major touring organizations advancing their support of Latin acts is that some independent Latin promoters feel threatened.

"Some promoters are worried about Clear Channel taking over," says Anthony Lopez, the attorney for indie Latin promoter Marcus Bros.

But business for the company, which specializes in Latin acts with smaller, more regional followings than that of Maná or Sanz, has nevertheless increased with CCE around, he says.

Thanks to pressing interest to satisfy the rising Latin U.S. population, performing-arts centers have become more welcoming to regional Latin artists, he explains.

Pepe Aguilar was the first Mexican

regional act to perform alongside the L.A. Philharmonic at the Hollywood Bowl in 2002, in addition to being the first Latin act at the Kodak in August. Marcus Bros. was behind both shows.

"We've been able to open markets that were closed to us before," Lopez says.

Also, Aguilar will play the Hammerstein Ballroom in New York Nov. 8.

On top of the pumped-up popularity of both national Latin acts like Maná and such regional Latin artists as Aguilar, there is also an entirely new strain of Latin music taking hold in the U.S.

Reggaeton, a mix of hip-hop, reggae and salsa, is a rising Latin-flavored genre in the U.S. The Garden's first Reggaeton Summerfest drew a healthy 14,000 people in its first installment in September. Its production company, NuLife Entertainment, is planning to roll out annual editions of the show.

Regarding the Reggaeton Summerfest headliner, the bilingual Calderón, NuLife CEO Alex Pena says, "His music has increased [in popularity] so much [in the U.S.] that he has gained interviews on urban radio Anglo stations in New York."

The key factor fueling Reggaeton—and Latin music in general in the U.S.—"is that Latinos are now the largest minority—that helps," Pena says. "This is appealing to the masses. This is something that could be huge."

molotov

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Retailers

Continued from page LM-1

"Even though the market is diminished, there's still a market there," George Prajin adds. Bigger retailers, he says, "look at it like everything has to have three zeroes behind it. But we're happy with two."

The Prajins' operation benefits from their owning a distributorship, Prajin One-Stop Distributors, and the Z Records label. George Prajin says that control over retail allows him to better position and develop his new acts.

In addition, he adds, "we're expanding our retail base, not necessarily our music base. We're bringing stuff into our stores that Latin music stores usually don't have, like DVDs, videogames and videogame consoles."

He is not alone in this strategy.

Ritmo Latino, the country's biggest Latin-themed retail chain, has constantly grown, thanks to a series of marketing and placement strategies.

Chief among them has been entirely eliminating cassettes from stores to increase room for DVDs, sales of which have exponentially increased in the Latin market.

To boost traffic, Ritmo Latino has also expanded its book section, which is now in 25 stores. Several stores fea-

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

This year alone, Ritmo Latino has opened two new stores, bringing the total number nationwide to 45. Before year's end, there are plans to open new outlets in Dallas—a new market for Ritmo Latino—and in Hollywood, Fla. The chain has been known to launch



LAZO: 'SALES ARE UP'

aggressive cost-cutting campaigns to get clients into its new stores.

In addition, Ritmo Latino's landmark downtown Los Angeles store on South Broadway reopened in September in a bigger locale a few blocks away from its original location.

"We're generating enough sales to expand," says Ritmo Latino president and founder David Massry, who

says sales have risen 3% from the previous year.

OFFER SOMETHING UNIQUE

Offering something unique seems to be the imperative mandate for retailers who aim to thrive in the current environment.

In Miami, Hinsul Lazo, owner of HL Distributors, has put all his energy of late into his 2-year-old Miami-based retail store, El Museo del Disco. Although he says his distribution operation is dead, his retail operation is very much alive.

Lazo's store now stocks more than 25,000 titles, and sales have risen approximately 30% from last year, according to him.

"Sales are up because of the way I market [the store]," Lazo says. "I advertise that I have the best store in the country. Everybody does that, but nobody else can back it up."

Although the majority of Latinos in Miami continue to be Cuban, Lazo recognized several years ago that the population was shifting and that there were significant numbers of Colombians, Brazilians, Argentines and Chileans in the mix, among others. His store aims to serve all those clients' needs. Further, he stocks an artist's entire catalog, unless an album is out of print.

"I'm the king of imports," Lazo says. (Continued on page LM-5)

Biz Tries To Boost Online Activity

BY JOHN LANNERT

As the U.S. Latin record business lurches forward, industry executives are eyeballing e-commerce opportunities to juice sales, even though online tallies of CDs have so far been anemic.

Sources say that in the past year, for example, univision.com, the most-visited Hispanic Web site in the U.S., has generated sales of less than 100,000 units. Another source notes that megaretailer amazon.com has sold small amounts of Latin product.

What will crimp online sales in the near term, vendors and marketers say, is Latinos' lack of credit cards, as well as their unfamiliarity with shopping online.

Among Latin households with annual income between \$30,000 to \$50,000, 58% hold credit cards, compared to 78% for Anglo families, according to a recent study by the Pew Hispanic Center and the Kaiser Family Foundation.

Another study, by the UCLA Center for Communication Policy, found Latinos in all age groups use the Internet less than non-Latinos.

"The credit card has been an issue [since Univision's online division was established in 2000]," says Colin MacLean, director of e-commerce at Univision Online. The reluctance of credit card companies to issue plastic to Latino consumers has forced Univision to seek payment through cash or money orders.

But MacLean is quick to point out that the rapid growth in credit card usage among Latinos during the next 18 months is expected to reach "a critical mass level high enough where that should be a secondary concern, not a primary concern as it is now."

Phil Newmark, president of Newmark Communications—a media placement company that is aggressively marketing projects involving Latin artists—also believes that business will pick up, especially among younger Latinos accustomed to stateside credit practices.

A key factor for a Web site to successfully market its product, Newmark adds, lies in its ability to attract active buyers.

"The reason that you want to market on the Internet is ease of purchase—you don't have to go get in your car, drive somewhere and worry about where you are going to park," Newmark says. "But you do have to tell people where to go and give them instructions on how to get to a Web site, as you would have to do to find a retail store. That means buying advertising in traditional media. You have to make that commercial a call-to-action spot."

Univision has considerable weaponry to reel users to its Web site, which attracts an estimated 8 million viewers per month. In the site's arsenal is an array of media placement locales,

including Univision, the mammoth U.S. Spanish-language TV network; cable channels Galavision and Telefuturo; and soon, an entire network of radio stations that formerly made up Hispanic Broadcasting Corp.

"Music is the No. 2 content area at univision.com, second only to TV and entertainment," MacLean says. "We've worked with the labels equally. They're looking for promotion, and we're looking for content or something that can draw an audience and then have inventory [surround [that audience so] that we can sell music

"Music is the No. 2 content area at univision.com, second only to TV and entertainment."

—COLIN MACLEAN,
UNIVISION ONLINE

or non-music-related stuff."

MacLean further notes that Univision aggressively tries to educate its users. "When you come to our site, you can find articles on how to shop online and about credit card security," he says. "There are all kinds of helpful hints on the issues that surround a new online shopper."

TO INCREASE VOLUME

Such traditional Hispanic vendors as Ritmo Latino, the largest indie Latin retailer in the U.S., have fewer avenues of exposure for their Web sites than Univision. And what they do have is distinctly low-tech, such as T-shirts, signs and newspaper ads.

Ritmo Latino president David Massry acknowledges that sales at ritmo-latino.com "have been slow." Massry figures that volume would increase if the labels became more active in promoting and marketing their artists on his Web site. He says sales would rise if the labels were to provide a value-enhanced element to their CDs.

Massry estimates that 50% of his online sales are by regional Mexican artists, with the majority of the balance being pop acts. About 30% of his sales come from buyers who do not live near one of the 37 Ritmo Latino stores located around the U.S. Massry prices his online product at or slightly below prices in his stores.

One CD that sold well, Massry notes, was "Tortilla Party," which contained taped segments from a popular but rather risqué New York radio show called "El Bacilón de la Mañana."

"People wanted to have the CD," Massry says, "but they didn't want to be seen buying it in the store." The \$9.99

(Continued on page LM-5)

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Retailers

Continued from page LM-1

"You want a record, you don't have to order it. I have it."

Like the Prajins, Lazo benefits from owning his one-stop and having it located next door to his store. If a client wants an album and he doesn't have it in stock, he simply goes to the warehouse and gets it.

Although Museo del Disco, which operates out of a single location, is 7,000 square feet of space, it only stocks music; there are no videogames or arcades.

Lazo is also hoping to expand his online operation. Sales at museodeldisco.com jumped 57% from last year, and he plans to step up promotion for the site. Among other initiatives, prospective buyers will be able to hear every song on each featured disc.

But sales of Latin music are not only prospering at specialty outlets.

The Latin sections of Tower Records stores nationwide, and particularly in markets like Dallas and Fresno, Calif., have seen sales increases for the past two to three months, according to Tower's national Latin market coordinator, Monica Ricardez.

Part of the growth can be attributed to the loss of competition. But in addi-

tion, Ricardez attributes her sales spikes, among other things, to a more effective method of supplying product. Tower now works with a centralized purchasing system that ensures all stores have major releases.

"We've been more brainy in how we do our negotiations and how we market to the consumer," Ricardez says. "We've tried to increase our presence

"We've been more brainy in how we market to the consumer."

—MONICA RICARDEZ,
TOWER RECORDS

out there in the main consumer base, specifically for Latin. At the moment, we're looking for different media in which to advertise, and we're trying to focus titles according to the genre and the market."

In addition, Ricardez says, Tower has increased its bilingual signage and is physically stocking more Latin music in its stores. And like other retailers, it has also revved up its special events.

"We're trying to do a lot of in-stores, whether small, low-key or big," Ricardez says.

Online

Continued from page LM-4

online price tag, which was \$4 cheaper than in the stores, probably helped spike sales as well.

John Echevarría, president of Universal Music Latino, U.S. and Puerto Rico, praises the music-driven Web sites and says that his label—the largest distributor of Spanish-language product in the U.S.—is planning to develop a department dedicated to e-commerce.

"We are going to be very active in both the old and new online markets," Echevarría says. "In the old online market, there is a huge potential that we know exists for online physical product sales. And in the new one, we know that sooner or later, our kids are going to be legally downloading."

Potential download sales as they pertain to sales of physical CDs is an unknown factor in Univision's game plan. A subscription streaming service and a download service are expected to be on the site within three to six months.

For the moment, however, MacLean observes that current online CD sales might not be impressive, but the monthly growth rates has not been less than 200%. He confirms that prices for CDs, whose fulfillment is

provided by Alliance Entertainment Group, fall somewhere between a mass merchandiser and a specialty record retailer. MacLean hastens to underscore that univision.com—unlike his online counterpart—offers a deep catalog and immediate product availability "at a value price."

VALUE PROVIDES SALES

Like Ritmo Latino, Univision sells a lot of product to users who do not live near a retail outlet. Such value-added discs as the enhanced CD of Los Tigres del Norte's "Herencia" provide additional sales for the Web site. Regional Mexican artists are the site's top sellers, followed by pop and rock acts, then tropical artists.

MacLean boosts the visibility of recording talent through e-mail newsletters sent to users that "number in the seven figures." In addition, Univision VP/GM Bruno López oversees an assortment of chat rooms, listening parties, fan clubs, forums and contests devised to keep users coming back.

All online chats with recording stars are taped for subsequent airings on such popular Univision TV programs as "¡Despierta América!" and "El Gordo y la Flaca." A recent chat with Ricky Martin drew 5,000 users.

Another online feature is "Nuevas Caras," which exposes new acts to the users.

"We're around to help anybody who has a decent artist," López says.

As for advertising, MacLean notes that record club Columbia House—itsself an increasingly robust online vendor—has been a solid client. The labels have spent little money on advertising, but that is increasing. MacLean stresses that a label's exposure on the site will not be affected by the level of its ad spending.

MacLean is equally sanguine about the future of online CD sales. He says the increased usage by Latinos of credit cards and computers—Univision has a long-term deal with Gateway to boost computer sales—along with Univision's improving methods of marketing to its users, are positive indicators that the best is yet to come.

"The success story is just starting," MacLean declares. "We'd love to tell our consumers that there is added value to the products that they'll get, and they can sign up ahead of time and get insight on the artists and be involved in the chat sessions."

"Our ability to let people speak among themselves in the forums, to allow our entertainment editors to continually write great stories on the artists and to have that all connected to our sales opportunity is something that we've seen tremendous value in," he continues, "and we're going to keep moving in that direction."

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NOVEMBER 8 2003 Billboard **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
				NUMBER 1		4 Weeks At Number 1
1	1	2	12	HOY G.ESTEFAN, E.ESTEFAN JR., S.KRYS (G.MARCO)	Gloria Estefan WARNER LATINA	1
2	2	1	8	TE NECESITO L.MIGUEL (J.L.GUERRA)	Luis Miguel WARNER LATINA	1
3	3	3	18	ANTES S.KRYS, J.SOMEILLAN (O.BERMUDEZ)	Obie Bermudez EMI LATIN	1
4	4	4	15	UN SIGLO SIN TI R.L.TOLEDANO (F.D.E.VITA)	Chayanne SONY DISCOS	1
5	5	5	10	NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S.SERNA DEL RIO)	Los Huracanes Del Norte UNIVISION	5
6	6	9	6	MIENTES TAN BIEN SIN BANDERA (L.GARCIA)	Sin Bandera SONY DISCOS	6
7	7	12	7	QUIERO PERDERME EN TU CUERPO K.SANTANDER, B.OSSA (K.SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	7
8	9	6	25	FOTOGRAFIA G.SANTALALLA, JUANES (JUANES)	Juanes With Nelly Furtado SURCO / UNIVERSAL LATINO	1
9	11	14	9	AVE CAUTIVA J.GUILLEN (R.GONZALEZ MORA)	Conjunto Primavera FONOVISA	9
10	10	10	11	NO HACE FALTA E.ESTEFAN JR., R.BARLOW (E.ESTEFAN JR., R.BARLOW, N.TOVARI)	Cristian ARIOLA / BMG LATIN	6
11	13	19	4	ROSAS N.WALKER, LA OREJA DE VAN GOGH (A.MONTERO, X.SAN MARTIN, P.BENEGAS, A.FUENTES, H.GAROE)	La Oreja De Van Gogh SONY DISCOS	11
12	8	7	13	NO ES LO MISMO A.SANZ, I.PEREZ (A.SANZ)	Alejandro Sanz WARNER LATINA	4
				GREATEST GAINER		
13	17	26	5	LA PAGA G.SANTALALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	13
14	21	25	4	LAGRIMAS DE CRISTAL J.L.TERRAZAS (HARRIS)	Grupo Montez De Durango DISA	14
15	16	21	5	QUE TE RUEGUE QUIEN TE QUIERA A.LIZARRAGA, J.LIZARRAGA (O.ALVAREZ)	Banda El Recodo FONOVISA	15
16	27	23	20	HOY EMPIEZA MI TRISTEZA J.L.TERRAZAS (J.SEBASTIAN)	Grupo Montez De Durango DISA	15
17	19	22	4	QUIEN TE DIJO ESO R.PEREZ (L.FONSI, C.BRANTI)	Luis Fonsi UNIVERSAL LATINO	17
18	23	20	9	ME CANSE DE MORIR POR TU AMOR L.E.PAYAN, M.SANCHEZ (M.MASS)	Adan Chalino Sanchez UNIVISION	18
19	12	11	13	ESO DUELE R.MUNOZ R.MARTINEZ (L.PAQUILLA)	Intocable EMI LATIN	5
20	14	13	17	ESTOY A PUNTO BRONCO (O.VILLARREAL)	Bronco: El Gigante De America FONOVISA	7
21	22	31	3	INOCENTE DE TI G.FARIAS (J.GABRIEL)	Juan Gabriel ARIOLA / BMG LATIN	21
22	24	16	7	CAUSAME LA MUERTE LOS TIGRES DEL NORTE (J.MEZA)	Los Tigres Del Norte FONOVISA	16
23	29	36	5	MAS QUE TU AMIGO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	23
24	26	44	3	YA NO ME DUELE R.PEREZ, R.LIVI (R.LIVI, R.PEREZ)	Victoria MEGAMUSIC / UNIVERSAL LATINO	24
25	18	18	15	RIE Y LLORA S.GEORGE (S.GEORGE, F.OSORIO)	Celia Cruz SONY DISCOS	12
26	15	8	11	ASIGNATURA PENDIENTE T.TORRES (R.ARJONA)	Ricky Martin SONY DISCOS	5
27	31	30	8	SOLO POR TI SORAYA (SORAYA)	Soraya EMI LATIN	22
28	28	24	8	UN AMOR PARA LA HISTORIA A.JAEN (Y.HENRIQUEZ)	Gilberto Santa Rosa SONY DISCOS	24
29	30	42	3	TE LLEVARE AL CIELO FHER, A.GONZALEZ (FHER)	Mana WARNER LATINA	29
30	20	17	5	CARMELINA D.ALFANNO, A.CASTRO (D.ALFANNO)	Jorge Correa "Tereso" ALFANNO / UNIVERSAL LATINO	17
31	35	—	3	MI LIBERTAD R.SANCHEZ (P.AZEAL, E.CARRIZO)	Jerry Rivera ARIOLA / BMG LATIN	31
32	37	—	2	AMOR DE LOS DOS P.RAMIREZ (G.PARRA)	Vicente Fernandez With Alejandro Fernandez SONY DISCOS	32
33	34	27	9	PARA MORIR IGUALES N.SERRANO FLORES, E.MORALES (J.A.JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan RCA / BMG LATIN	27
34	25	15	16	QUITEMONOS LA ROPA R.NERIO, J.REYES (ESTEFANO, J.REYES)	Alexandre Pires ARIOLA / BMG LATIN	3
35	33	29	17	DEJENME SI ESTOY LLORANDO I.RODRIGUEZ, F.FEHLICH (A.CURIEL, N.NEO)	Los Angeles De Charly FONOVISA	26
36	36	28	13	EN LOS PURITOS HUESOS F.CAMACHO (T.VILLA)	La Arrolladora Banda El Limon DISA	19
				HOT SHOT DEBUT		
37	NEW	1		SI NO ME AMAS D.WARNER, L.LEVIN (L.FONSI, C.BRANTI)	Ednita Nazario SONY DISCOS	37
38	45	39	3	MI CUCU S.DEGOLLADO, J.G.DEGOLLADO, R.GONZALEZ (S.SIMIEN)	La Onda With Control EMI LATIN	38
39	47	—	2	MI GENTE A.B.QUINTANILLA III (A.B.QUINTANILLA III, LA SIERRA, J.YAMAGUCHI, R.PACHECO, J.PORRE, L.GIRALDO, N.SEROUSSI)	A.B. Quintanilla III & Kumbia Kings Feat. Ozomatli EMI LATIN	39
40	38	49	3	AMOR AMOR R.TAVARE (R.TAVARE)	Roselyn Sanchez Featuring Tego Calderon TRESERRE/ARIOLA / BMG LATIN	38
41	42	41	22	QUE GANAS K.SANTANDER, D.BETANCOURT (R.MONTANER, D.BETANCOURT, J.E.OCHOA)	Ricardo Montaner WARNER LATINA	5
42	48	45	9	TE RETO A QUE ME OLVIDES J.PRECIADO (C.RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN	30
43	NEW	1		MIRAME, MIRATE L.CERON, M.L.ARIAGA (M.L.ARIAGA)	Natalia Lafourcade SONY DISCOS	43
44	NEW	1		TITERE EN TUS MANOS R.AYALA, F.MARTINEZ (F.MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDIE	44
45	39	35	21	SE ME OLVIDO TU NOMBRE E.ESTEFAN JR., A.PENA (E.ESTEFAN JR., A.PENA)	Shalim CRESCENT MOON / SONY DISCOS	2
46	32	33	20	AMOR BESAME A.URIAS, F.GARCIA (A.URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA	29
47	NEW	1		ME QUIERO CASAR S.DEGOLLADO, J.G.DEGOLLADO (R.TOVARI)	Control EMI LATIN	47
48	43	34	4	CUANDO TU NO ESTAS S.GEORGE (S.GEORGE, M.PERFECTO)	Olga Tanon WARNER LATINA	34
49	41	43	20	YA NO ES IGUAL FRANKIE J.J.GALVEZ (F.J.BAUTISTA)	Frankie J SONY DISCOS	11
50	46	37	16	TE METISTE EN MI CAMA PALOMO (F.Y.QUEZADA)	Palomo DISA	23

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	1	1	21	38	SI NO ME AMAS SONY DISCOS	EDNITA NAZARIO
2	3	2	8	22	21	QUE GANAS WARNER LATINA	RICARDO MONTANER
3	2	3	18	23	29	MIRAME, MIRATE SONY DISCOS	NATALIA LAFOURCADE
4	4	4	15	24	22	YA NO ES IGUAL SONY DISCOS	FRANKIE J
5	5	5	10	25	27	YA NO ME DUELE MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
6	6	6	10	26	—	EN EL SILENCIO NEGRO DE LA NOCHE ARIOLA / BMG LATIN	ALEXANDRE PIRES
7	10	10	6	27	24	MINUTOS SONY DISCOS	RICARDO ARJONA
8	7	7	10	28	25	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ
9	8	9	6	29	28	YO LA AMO UNIVISION	PEPE AGUILAR
10	12	12	6	30	35	SE ME OLVIDO TU NOMBRE CRESCENT MOON / SONY DISCOS	SHALIM
11	9	9	12	31	30	LUNA EMOCION PARA SIEMPRE ARIOLA / BMG LATIN	EROS RAMAZZOTTI
12	13	13	7	32	23	RIE Y LLORA SONY DISCOS	CELIA CRUZ
13	14	14	7	33	31	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS
14	11	11	10	34	26	VIVE LA VIDA RPE / UNIVISION	AREA 305
15	20	20	3	35	33	CUANDO TU NO ESTAS WARNER LATINA	OLGA TANON
16	17	17	4	36	36	Y TE VOY A OLVIDAR MEGAMUSIC / UNIVERSAL LATINO	MARCO FLORES
17	16	16	5	37	32	AMOR AMOR TRESERRE/ARIOLA / BMG LATIN	ROSELYN SANCHEZ FEATURING TEGO CALDERON
18	19	19	4	38	39	LA CADERONA EMI LATIN	CABAS
19	15	15	10	39	34	LO SIENTO ARIOLA / BMG LATIN	BELINDA
20	18	18	10	40	—	DEJAME VOLAR WARNER LATINA	JULIO

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	2	1	1	21	33	LA CURA RCC	PENA SUAZO Y SU BANDA GORDA
2	1	2	8	22	22	CUANDO TU NO ESTAS WARNER LATINA	OLGA TANON
3	3	3	18	23	18	VOY A TENER QUE OLVIDARTE SONY DISCOS	ANDY ANDY
4	4	4	15	24	17	COMO NO N.LITTLE FISH	LA SECTA ALLSTAR
5	6	6	10	25	19	TU VOLVERAS UNIVERSAL LATINO	KEVIN CEBALLO
6	9	9	6	26	29	YA NO ME DUELE MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
7	5	5	10	27	23	MASUCAMBA WHITE LION / BMG LATIN	TEGO CALDERON
8	8	8	10	28	38	TE NECESITO WARNER LATINA	LUIS MIGUEL
9	7	7	10	29	24	CUIDALA M.P.	TITO ROJAS
10	11	11	7	30	26	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ
11	20	20	3	31	13	SE ME OLVIDO TU NOMBRE CRESCENT MOON / SONY DISCOS	SHALIM
12	14	14	7	32	27	QUITEMONOS LA ROPA ARIOLA / BMG LATIN	ALEXANDRE PIRES
13	34	34	3	33	—	AMANECE EN TUS BRAZOS UNIVERSAL LATINO	ISMAEL MIRANDA
14	10	10	10	34	31	PEQUENO DETALLE EMI LATIN	COSTA BRAVA
15	28	28	5	35	36	NO ES LO MISMO WARNER LATINA	ALEJANDRO SANZ
16	12	12	7	36	—	LA PAGA SURCO / UNIVERSAL LATINO	JUANES
17	15	15	10	37	35	LA ULTIMA VEZ J&N	JOHNNY VENTURA
18	21	21	4	38	—	DALE DON DALE VI	DDN OMAR
19	30	30	4	39	32	SOLO POR TI EMI LATIN	SORAYA
20	16	16	10	40	40	LA CADERONA EMI LATIN	CABAS

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	1	1	21	18	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE
2	2	2	8	22	21	AVE CAUTIVA FONOVISA	CONJUNTO PRIMAVERA
3	6	6	10	23	22	LAGRIMAS DE CRISTAL DISA	GRUPO MONTEZ DE DURANGO
4	5	5	10	24	25	QUE TE RUEGUE QUIEN TE QUIERA DISA	BANDA EL RECODO
5	9	9	6	25	33	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO
6	3	3	18	26	23	ESO DUELE EMI LATIN	INTOCABLE
7	4	4	15	27	—	ESTOY A PUNTO FONOVISA	BRONCO: EL GIGANTE DE AMERICA
8	7	7	10	28	28	ME CANSE DE MORIR POR TU AMOR UNIVISION	ADAN CHALINO SANCHEZ
9	8	8	10	29	26	CAUSAME LA MUERTE FONOVISA	LOS TIGRES DEL NORTE
10	12	12	6	30	—	PARA MORIR IGUALES RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
11	14	14	4	31	—	DEJENME SI ESTOY LLORANDO FONOVISA	LOS ANGELES DE CHARLY
12	16	16	3	32	32	AMOR DE LOS DOS SONY DISCOS	VICENTE FERNANDEZ WITH ALEJANDRO FERNANDEZ
13	13	13	10	33	30	ACA ENTRE NOS UNIVISION	BANDA EL RECODO
14	15	15	10	34	—	EN LOS PURITOS HUESOS DISA	LA ARROLLADORA BANDA EL LIMON
15	17	17	4	35	36	MI CUCU EMI LATIN	LA ONDA WITH CONTROL
16	19	19	3	36	31	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS
17	20	20	3	37	—	TE RETO A QUE ME OLVIDES RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
18	29	29	1	38	—	TITERE EN TUS MANOS FREDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
19	10	10	10	39	—	AMOR BESAME PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTE
20	24	24	6	40	—	ME QUIERO CASAR EMI LATIN	CONTROL

NOVEMBER 8
2003

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION					
														NEW	NEW	NEW		
				👑 NUMBER 1 / HOT SHOT DEBUT 👑 1 Week At Number 1														
1	NEW	1	1	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (12.98 CD/DVD)	La Historia	1	50	39	33	46	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98 [M])	Historia De Un Idolito Vol. 2	2					
2	1	1	4	LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)		33	51	45	40	79	CHAYANNE SONY DISCOS 64667 (10.98 EQ/16.98 [M])	Grandes Exitos	1					
3	2	2	4	GRUPO MONTEZ DE DURANGO DISA 724088 (13.98 CD)	De Durango A Chicago	2	52	42	34	9	LOS ORIGINALES DE SAN JUAN UNIVISION 310169/UG (14.98 CD)	25 Exitos Originales	18					
4	3	3	75	JUANES SURCD 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	1	53	53	56	24	GRUPO MONTEZ DE DURANGO DISA 724042 (7.98/13.98)	El Sube Y Baja	43					
5	4	—	2	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	54	21	36	4	EL CHICHICUILOTE LIDERES 950542 (13.98 CD)	Yo Soy La Banda	21					
6	NEW	1	1	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6	55	56	48	20	BANDA EL RECODO FONOVISA 350813/UG (14.98 CD) [M]	Nuestra Historia	5					
7	NEW	1	1	BANDA EL RECODO FONOVISA 350885/UG (14.98 CD) [M]	Por Ti	7	56	49	42	18	LOS HURACANES DEL NORTE UNIVISION 310122/UG (14.98 CD) [M]	En El Tiempo	4					
8	5	4	9	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1	57	68	—	9	LUNYTUNES & NORIEGA VI 405429 (14.98 CD) [M]	Mas Flow	11					
9	6	5	8	ALEJANDRO SANZ WARNER LATINA 60516 (18.98 CD) [M]	No Es Lo Mismo	2	58	54	53	41	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	38					
10	9	13	20	AKWID UNIVISION 310155/UG (14.98 CD) [M]	Proyecto Akwid	7	59	41	37	7	SAMURAY DISA 724087 (13.98 CD)	Historia Musical	29					
11	10	8	12	LOS BUKIS FONOVISA 350895/UG (14.98 CD) [M]	25 Joyas Musicales	3	60	48	52	51	SHAKIRA SONY DISCOS 97617 (15.98 EQ CD)	Grandes Exitos	1					
12	7	—	2	LOS RIELEROS DEL NORTE FONOVISA 350879/UG (14.98 CD) [M]	Abriendo Caminos	7	61	44	43	20	DON OMAR VI 450587 (15.98 CD) [M]	The Last Don	2					
13	14	14	17	LOS TIGRES DEL NORTE FONOVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	1	62	52	51	12	OBIE BERMUDEZ EMI LATIN 8467 (14.98 CD)	Confesiones	29					
				💰 GREATEST GAINER 💰														
14	23	41	3	LOS ORIGINALES DE SAN JUAN EMI LATIN 91128 (21.98 CD/DVD) [M]	La Historia	14	63	62	—	2	ANA BARBARA FONOVISA 350846/UG (13.98 CD)	Te Atrapare Bandido	62					
15	13	12	35	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4	64	47	45	14	GRUPO BRYNDIS/LIBERACION DISA 724078 (13.98 CD)	Encuentro Romantico	17					
16	12	11	10	CONJUNTO PRIMAVERA FONOVISA 350875/UG (14.98 CD) [M]	Decide Tu	3	65	NEW	1	JERRY RIVERA ARIOLA 56502/BMG LATIN (15.98 CD)	Canto A Mi Idolito...Frankie Ruiz	65						
17	11	10	13	CELIA CRUZ UNIVERSAL LATINO 000756 (16.98 CD)	Exitos Eternos	2	66	55	55	31	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4					
18	8	6	10	INTOCABLE EMI LATIN 90524 (16.98 CD)	Nuestro Destino Estaba Escrito	1	67	57	57	3	FRANKIE J SONY DISCOS 70484 (16.98 EQ CD)	Frankie J	57					
19	18	18	62	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	68	61	59	19	GRUPO BRYNDIS DISA 726955 (18.98 CD/DVD) [M]	Memorias	4					
20	22	24	51	PANCHO BARRAZA MUSART 2713/BALBOA (6.98/13.98)	Las Romanticas De Pancho Barraza	12	69	51	50	3	LOS TUCANES DE TIJUANA SONY DISCOS 70382 (15.98 EQ CD)	Mis 30 Mejores Canciones	50					
21	NEW	1	1	JUAN GABRIEL ARIOLA 56423/BMG LATIN (17.98 CD)	Inocente De Ti	21	70	63	61	20	PALOMO/CONJUNTO PRIMAVERA DISA 727043 (14.98 CD) [M]	Encuentro De Titanes	12					
22	20	15	4	CRISTIAN ARIOLA 55195/BMG LATIN (17.98 CD) [M]	Amar Es	4	71	66	71	31	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4					
23	17	16	44	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2	72	67	68	20	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40					
24	15	9	14	CELIA CRUZ SONY DISCOS 70620 (15.98 EQ CD)	Regalo Del Alma	1	73	65	—	55	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4					
25	16	7	7	SOUNDTRACK MILAN 36038 (18.98 CD)	Once Upon A Time In Mexico	3	74	NEW	1	PALOMO DISA 724090 (13.98 CD)	Tributo Al Rey Ramon Ayala	74						
26	19	17	5	GRUPO EXTERMINADOR FONOVISA 350969/UG (13.98 CD) [M]	Nuestra Historia	13	75	60	49	9	LUPILLO RIVERA SONY DISCOS 70601 (15.98 EQ CD) [M]	De Bohemia Con...Lupillo Rivera	13					
27	36	26	27	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	14	LATIN POP ALBUMS						TROPICAL ALBUMS			REGIONAL MEXICAN ALBUMS		
28	25	30	6	JAE-P UNIVISION 310168/UG (14.98 CD)	Ni De Aqui Ni De Alla	25	1	A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)			1	CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)			1	GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)		
29	29	27	24	DAVID BISBAL VALE 066990/UNIVERSAL LATINO (13.98 CD) [M]	Corazon Latino	17	2	LUIS MIGUEL 33 (WARNER LATINA)			2	CELIA CRUZ HITS MIX (SONY DISCOS)			2	VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)		
30	24	20	4	FITO OLIVARES UNIVISION 310174/UG (14.98 CD)	30 Exitos Inolvidables	20	3	JUANES UN DIA NORMAL (SURCD/UNIVERSAL LATINO)			3	CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)			3	BANDA EL RECODO POR TI (FONOVISA/UG)		
31	26	21	19	LOS CADETES DE LINARES UNIVISION 310127/UG (14.98 CD) [M]	30 Inolvidables	5	4	SIN BANDERA DE VIAJE (SONY DISCOS)			4	LUNYTUNES & NORIEGA MAS FLOW (VI)			4	AKWID PROYECTO AKWID (UNIVISION/UG)		
32	28	22	10	LOS ACOSTA DISA 726952 (14.98 CD/DVD) [M]	En Vivo Vol. 1	13	5	CHAYANNE SINCERO (SONY DISCOS)			5	JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN)			5	LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)		
33	30	31	5	BRONCO ARIOLA 53874/BMG LATIN (13.98 CD)	La Reconquista	30	6	ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)			6	OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)			6	LOS RIELEROS DEL NORTE ABRIENDO CAMINOS (FONOVISA/UG)		
34	31	29	5	OZOMATLI CONCORD PICANTE 2210/CONCORD (6.98 CD)	Coming Up (EP)	14	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)			7	VARIOUS ARTISTS CONSPIRACION II: LA SECUELA (PINA/UNIVERSAL LATINO)			7	LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)		
35	27	19	25	MARCO ANTONIO SOLIS FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1	8	MANA REVOLUCION DE AMOR (WARNER LATINA)			8	CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)			8	LOS ORIGINALES DE SAN JUAN LA HISTORIA (EMI LATIN)		
36	33	28	19	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7	9	JUAN GABRIEL INOCENTE DE TI (ARIOLA/BMG LATIN)			9	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)			9	CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)		
37	34	35	12	LIMITE UNIVERSAL LATINO 000964 (16.98 CD) [M]	Gracias 1995-2003	9	10	CRISTIAN AMAR ES (ARIOLA/BMG LATIN)			10	HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)			10	INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)		
38	40	39	14	PEPE AGUILAR MUSART 12891/BALBOA (12.98 CD)	Coleccion De Oro	30	11	SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)			11	CELIA CRUZ LA MAS GRANDE HISTORIA...JAMAS CANTADA (LIDERES)			11	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)		
39	37	32	10	CONTROL EMI LATIN 90878 (14.98 CD) [M]	La Historia	9	12	DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)			12	MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)			12	GRUPO EXTERMINADOR NUESTRA HISTORIA (FONOVISA/UG)		
40	32	25	14	BRONCO: EL GIGANTE DE AMERICA FONOVISA 350927/UG (13.98 CD)	Siempre Arriba	1	13	OZOMATLI COMING UP (EP) (CONCORD PICANTE/CONCORD)			13	MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)			13	JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)		
41	35	23	12	POLO URIAS Y SU MAQUINA NORTENA FONOVISA 350948/UG (13.98 CD) [M]	20 Mas...Quinazos!!!	16	14	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)			14	IBRAHIM FERRER MUSIC HERMANOS (WORD/CIRCUIT/SONY DISCOS)			14	JAE-P NI DE AQUI NI DE ALLA (UNIVISION/UG)		
42	59	60	26	CUISILLOS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	16	15	RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)			15	COMPAY SEGUNDO GRACIAS COMPAY: THE DEFINITIVE COLLECTION (WARNER LATINA)			15	FITO OLIVARES 30 EXITOS INOLVIDABLES (UNIVISION/UG)		
43	58	62	18	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	42	16	RICARDO ARJONA SANTO PECADO (SONY DISCOS)			16	INOIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)			16	LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)		
44	NEW	1	1	RICKY MARTIN DISA 724089 (13.98 CD)	Almas Del Silencio	1	17	ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)			17	SALVADOR CON PODER (WORD-CURB/WARNER BROS.)			17	LOS ACOSTA EN VIVO VOL. 1 (DISA)		
45	38	38	23	RICKY MARTIN SONY DISCOS 70439 (17.98 EQ CD)			18	CHAYANNE GRANDES EXITOS (SONY DISCOS)			18	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)			18	BRONCO LA RECONQUISTA (ARIOLA/BMG LATIN)		
				👑 PACESETTER 👑														
46	64	70	48	RICARDO ARJONA SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3	19	SHAKIRA GRANDES EXITOS (SONY DISCOS)			19	TITO ROJAS CANTA EL GALLO (LIDERES)			19	MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)		
47	46	46	24	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Ranchero De	26	20	DON OMAR THE LAST DON (VI)			20	ELVIS CRESPO GREATEST HITS (SONY DISCOS)			20	LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)		
48	50	47	37	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3	LATIN POP ALBUMS						TROPICAL ALBUMS			REGIONAL MEXICAN ALBUMS		
49	43	44	31	ALEXANDRE PIRES ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12	<ul style="list-style-type: none"> ● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △² 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. 						<ul style="list-style-type: none"> ● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △² 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. 			<ul style="list-style-type: none"> ● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △² 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. 		



Anniversary Spotlight

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Armani Conjures 'Night' For Its Second A|X Disc

Armani Exchange knows its customers well. Earlier this year, the fashion retailer, in association with Naked Music/Astralwerks/EMI Music, sold the dance/electronic compilation "A|X Music Series Volume 1" at its various stores.

Now Armani Exchange is launching the second installment in the A|X Music Series. Subtitled "Bring on the Night," the soulful house collection has been superbly beat-mixed by DJ/producer **Frankie Knuckles**.

"Club music is very important for the A|X brand," Armani Exchange senior director of PR/marketing events **Patrick Doddy** says. "Our client [base] is young. They go out all night and still look good in the morning."

Similarly, Emporio Armani has its own compilation series, geared toward an older demographic (*Billboard*, Aug. 16).

Available at all U.S. stores and online, the 11-track "A|X Music Series Volume 2: Bring on the Night" retails for \$12.50.

It spotlights classic tracks like **the Absolute's** "I Believe" and Knuckles' own "The Whistle Song." Also included are two new songs from Knuckles' forthcoming artist album, "A New Reality": "Matter of Time" and "Bac N Da Day" featuring, respectively, **Nicki Richards** and **Jamie Principle**.

According to Doddy, the concept for this second volume—which was produced by Seattle-based Neverstop Music—was born out of the current fascination for all things '80s.

"We wanted this to be a celebration of nightlife—and who better than Frankie Knuckles to capture that?" Doddy says. "Frankie has influenced so many, and he always puts a modern spin on classic house sounds."

This compilation, Doddy notes, is "like a history of house music for our customers."

Knuckles adds, "It offers exposure of my particular style of house music to a younger, fresher audience that, for the most part, may know the roots of house music but never really experienced it.

"With this CD," he continues, they'll be able to take a piece of it home—and, if nothing else, have a reference point."

Furthermore, with the lack of radio airplay and other media

Beat Box™

By Michael Paoletta
mpaoletta@billboard.com



attention on dance music, Knuckles believes fashion houses like Dolce & Gabbana and Armani A|X are great barometers for new trends in fashion and music.



KNUCKLES: CELEBRATING THE NIGHTLIFE

"A|X Music Series Volume 2: Bring on the Night" will figure prominently in Nightclub in the Sky, a series of parties in major cities presented by Armani Exchange and lifestyle magazine Paper. Knuckles will DJ at these events.

At the recent launch party in New York—held in a downtown loft with sweeping views of the city—Knuckles was joined by **Grace Jones**.

The one-of-a-kind Jones treated the crowd to a dazzling performance that spotlighted such classic recordings as "I'm Not Perfect (But I'm Perfect for You)," "Slave to the Rhythm," "My Jamaican Guy" and "Pull Up to the Bumper."

Later in the evening, R&B singer **Maxwell** joined Knuckles in the DJ booth for an impromptu performance. Grabbing a microphone, Maxwell ad-libbed over

Knuckles' rhythmic journey.

When asked if he was working with Knuckles, Maxwell replied, "No, but that doesn't mean we won't. The two of us need to work it."

Knuckles enthusiasts will be happy to know that "A New Reality" is slated for a February 2004 release on Definity Records. In addition to Richards and Principle, the collection features **Eric Kupper**, **CeCe Rogers** and **Will Downing**.

THE DANCE OF LIFE: Tommy Boy chairman **Tom 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** are the founding board members of the Dance Music Hall of Fame.

Silverman was expected to announce the news at a press conference during the Amsterdam Dance Event Oct. 30-Nov. 1.

According to Silverman, the nonprofit organization will recognize the contributions of artists, producers, remixers and DJs who have had a significant impact on the evolution and development of dance music.

Artists and others will become eligible for induction 25 years after their first contribution or record release.

Silverman notes that such inductions will be based on the influence and significance of the nominee's contributions to the development and preservation of dance music.

Each year, the founding board members, along with the Dance Music Hall of Fame board of advisors, will select nominees in the categories of performer, producer, remixer, DJ and record.

Ballots will then be sent to a voting committee of more than 1,000 dance music experts.

At press time, a formal awards ceremony was being scheduled for April or May in New York. At this event, three performers, three records, one producer, one DJ and one remixer will be inducted into the Dance Music Hall of Fame, Silverman says.

With such a wealth of talent and recordings to choose from, it will be interesting to see who gets nominated—and who ultimately wins—in this first round. Stay tuned.

TRACK OF THE WEEK: **Cyndi Lauper's** remake of the **Burt Bacharach & Hal David** chestnut "Walk on By"—particularly in its sublime, peak-hour S.A.F. reconstructions. The track is featured on the artist's collection of classic songs, "At Last," due Nov. 18 from Epic.

NOVEMBER 8 2003
Billboard **HOT DANCE SINGLES SALES**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 6 Weeks At Number 1	
1	1	1	7	RUBBERNECKIN (PAUL OAKENFOLD REMIX)	Elvis Presley
2	2	2	6	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
3	3	3	8	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
4	4	4	21	STUCK (THUNDERPUSS REMIX)	Stacie Orrico
5	7	6	15	OFFICIALLY MISSING YOU (REMIXES)	Tamia
6	6	8	16	HOLLYWOOD (REMIXES)	Madonna
7	5	—	2	STAND (REMIXES)	Jewel
8	8	5	4	THOIA THOING (SILK'S HOUSE REMIX)	R. Kelly
9	9	11	14	I'M GLAD (REMIXES)	Jennifer Lopez
10	10	9	7	PAVEMENT CRACKS (REMIXES)	Annie Lennox
11	11	7	38	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	Mariah Carey
12	12	—	2	WAITING FOR YOU (REMIXES)	Seal
13	13	12	5	TIME OF OUR LIVES/CONNECTED	Paul Van Dyk Featuring Vega 4
14	15	15	16	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
15	NEW	1	1	MANIACAL	Front Line Assembly
16	14	—	2	BABY BOY (REMIXES)	Beyonce
17	16	14	10	GET IT TOGETHER (REMIXES)	Seal
18	NEW	1	1	RELEASE ME	Industry
19	NEW	1	1	WILL I/FLY	Ono
20	17	16	4	HYPNOTISED	Paul Oakenfold
21	20	13	7	ROUND ROUND	Sugababes
22	19	23	54	DIE ANOTHER DAY (REMIXES)	Madonna
23	21	—	2	LONG WAY HOME	ATB
24	22	—	26	NOTHING BUT YOU	Paul Van Dyk Featuring Hemstock & Jennings
25	18	19	31	IF YOU'RE NOT THE ONE (REMIXES)	Daniel Bedingfield

NOVEMBER 8 2003
Billboard **HOT DANCE RADIO AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
			Sales data compiled by Nielsen SoundScan	
			IMPRINT & PROMOTION LABEL	
			NUMBER 1 5 Weeks At Number 1	
1	1	13	JUST THE WAY YOU ARE	Milky
2	3	13	ALONE	Lasgo
3	2	13	SOMETHING HAPPENED ON THE WAY TO HEAVEN	Deborah Cox
4	6	9	I BEGIN TO WONDER	Dannii Minogue
5	4	13	SIMPLY BEING LOVED (SOMNAMBULIST)	BT
6	5	13	NEVER (PAST TENSE)	The Roc Project Featuring Tina Arena
7	7	10	BABY BOY	Beyonce Featuring Sean Paul
8	10	13	IF YOU'RE NOT THE ONE	Daniel Bedingfield
9	8	13	CRAZY IN LOVE	Beyonce Featuring Jay-Z
10	13	5	YOU PROMISED ME (TU ES FOUTU)	In-Grid
11	9	10	BURN FOR YOU	Kreo'
12	14	13	ROCK YOUR BODY	Justin Timberlake
13	21	2	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
14	11	12	SATISFACTION	Benny Benassi Presents The Biz
15	16	13	E	Drunkenmunky
16	18	9	NOTHING BUT YOU	Paul Van Dyk Featuring Hemstock & Jennings
17	20	2	SLOW	Kylie Minogue
18	17	13	NEVER LEAVE YOU - UH OOH, UH OOOH!	Lumidee
19	19	11	WHERE IS THE LOVE?	Black Eyed Peas
20	12	9	MOVE YOUR FEET	Junior Senior
21	23	4	SUNRISE	Simply Red
22	25	2	APPRECIATE ME	Amuka Featuring Sheila Brody
23	22	13	AT THE END	iio
24	24	3	DOVE (I'LL BE LOVING YOU)	Moony
25	NEW	1	HEY YA!	OutKast

NOVEMBER 8 2003
Billboard **TOP ELECTRONIC ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 2 Weeks At Number 1	
1	1	2	MARIAH CAREY	The Remixes
2	NEW	1	BASEMENT JAXX	Kish Kash
3	2	4	ENIGMA	Voyageur
4	3	4	THE CHEMICAL BROTHERS	Singles '93 - '03
5	5	9	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04
6	6	4	PAUL OAKENFOLD	Perfecto Presents... Great Wall
7	7	29	THE POSTAL SERVICE	Give Up
8	4	3	PAUL VAN DYK	Reflections
9	8	9	VARIOUS ARTISTS	Verve//Remixed2
10	9	12	BT	Emotional Technology
11	10	6	BOND	Bond: Remixed
12	NEW	1	KRISTINE W	Fly Again
13	12	17	THE HAPPY BOYS	Trance Party (Volume Three)
14	16	7	STEPHANE POMPOUGNAC	Hotel Costes V.6
15	15	5	PEACHES	Fatherfucker
16	13	3	PRAFUL	One Day Deep
17	11	3	VARIOUS ARTISTS	Fired Up!
18	14	5	BAD BOY BILL	Behind The Decks
19	19	5	KMFDM	WWIII
20	22	28	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
21	18	5	THE RIDDLER	Dance Mix NYC - Vol. 4
22	NEW	1	GEORGE ACOSTA	Miami
23	25	13	DEBORAH COX	Deborah Cox Remixed
24	17	3	MARK FARINA	Air Farina
25	RE-ENTRY	1	VARIOUS ARTISTS	Best Of House Volume Three

● 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *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 Heatsseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 8 2003
Billboard **HOT DANCE CLUB PLAY**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				IMPRINT & NUMBER/PROMOTION LABEL	
				NUMBER 1 1 Week At Number 1	
1	2	4	10	WHAT U DO 2 ME (REMIXES)	Boomkat
2	7	11	6	THIS BEAT IS	Superchumbo
3	5	8	11	A BETTER WORLD	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
4	12	20	5	FLY AGAIN (SCUMFROG MIXES)	Kristine W
5	18	25	4	STAND (REMIXES)	Jewel
6	11	18	6	JUST SO YOU KNOW (REMIXES)	Holly Palmer
7	4	2	10	SEND YOUR LOVE (REMIXES)	Sting
8	1	3	9	LEI LO LAI	The Latin Project
9	13	15	8	BRINGIN' ON THE HEARTBREAK (REMIXES)	Mariah Carey
10	14	17	8	YOU PROMISED ME (TU ES FOUTU)	In-Grid
11	3	5	9	CENTER OF THE SUN	Conjure One
12	16	19	7	THE ONLY THING MISSIN' (REMIXES)	Aretha Franklin
13	9	12	8	FUTURE FUNK	Seth Lawrence
14	6	6	10	SOUL SLOSHING	Venus Hum
15	8	1	12	I LOVE I LOVE	Georgie Porgie
16	20	23	7	ANYTHING (GABRIEL & DRESDEN MIXES)	Lili Haydn
17	24	30	4	I FEEL LOVE	Blue Man Group Featuring Venus Hum
18	27	33	5	ROCK WIT U (AWWWW BABY) [DANCE REMIXES]	Ashanti
19	23	29	5	MY LOVE IS ALWAYS	Saffron Hill
20	32	41	3	BABY BOY (REMIXES)	Beyonce
21	25	28	6	JALEO (ROGER SANCHEZ REMIX)	Ricky Martin
22	30	39	3	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES)	Kelis
23	21	9	11	SHELTER	Ann Nesby
24	10	13	10	LONG WAY HOME	ATB
25	33	36	4	JUST ABOUT HAD ENOUGH	Beat Hustlerz Featuring Thea Austin
				POWER PICK	
26	39	—	2	WAITING FOR YOU (REMIXES)	Seal
27	38	—	2	BELIEVE	Murk (Oscar G. & Ralph Falcon)
28	28	22	12	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)	Smash Mouth
29	17	7	12	GET IT TOGETHER (RAUHOFFER, HAMEL, SUPERCHUMBO, DAVIS MIXES)	Seal
30	22	24	8	HOT IN HERRE (THE REMIXES)	Tiga
31	26	21	12	SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES)	Laura Turner
32	19	14	11	I NEED YOU (REMIXES)	Dave Gahan
33	15	10	14	INTO THE SUN	Weekend Players
34	36	40	4	LOS TANGUEROS	Bajofondotangoclub
35	31	27	10	FREETIME (REMIXES)	Kenna
36	43	—	2	ARE YOU READY FOR LOVE	Elton John
37	40	45	3	I'M WAITING	Aubrey Vs. Johnny Vicious
				HOT SHOT DEBUT	
38	NEW	1	1	NOBODY KNOWS ME (P. RAUHOFFER, ABOVE & BEYOND, MOUNT SIMS MIXES)	Madonna
39	41	44	4	DEEP DARK JUNGLE	Victor Calderone
40	44	—	2	THIS IS MY HOUSE	Peter Rauhofer
41	46	—	2	TIME OF OUR LIVES	Paul Van Dyk Featuring Vega 4
42	42	46	3	ROCKET MAN	Daphne Rubin-Vega
43	37	34	14	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	Amuka Featuring Sheila Brody
44	NEW	1	1	YOU'RE SO BEAUTIFUL	Donna Summer
45	45	42	4	INTUITION	Hall & Oates
46	NEW	1	1	GUAJIRA (ROGER SANCHEZ REMIX)	Emmanuel
47	35	32	10	WURKIN'	Housekeeperz Featuring Ceevox
48	29	16	15	BLINDSIDED (DANCE MIXES)	Lucy Woodward
49	34	26	14	SINNERMAN (FELIX DA HOUSECAT MIX)	Nina Simone
50	NEW	1	1	HYPNOTISED	Paul Oakenfold

● 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: ● CD Single available. ● CD Maxi-Single available. ● Vinyl Maxi-Single available. ● Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Byrd Cooks Up New Food Product Line

BY PHYLLIS STARK

NASHVILLE—After a dozen years as a successful country singer, Tracy Byrd's career is cooking. But he'll soon be serving his fans in a whole new way.

Byrd has teamed with Chicago-based brand-development company Vista Management to launch a line of spices, rubs and marinades bearing his name and likeness. The products, which will be sold under the brand name Tracy Byrd's Tiny Town Products, will be available Nov. 1 in 1,350 Wal-Mart stores.

Byrd will also have a cookbook on the market Nov. 7. "Eat Like a Byrd," published by Nashville-based Interactive Blvd., includes Byrd's favorite recipes, many of which utilize his marinades and seasonings.

The product line's initial launch will include four marinades that can also be used as dipping sauces and six dry seasoning blends. Byrd is donating 5 cents from every bottle sold to Children's Miracle Network.

Vista is already considering such product extensions as barbecues and smokers.

A NATURAL FIT

Recording first for MCA Nashville and now RCA, Byrd has charted nine

titles on the *Billboard* Top Country Albums chart, including the double-platinum "No Ordinary Man," and four gold titles. He has notched 12 top 10 singles in his career. Two of them, "Holdin' Heaven" and last year's "Ten Rounds With Jose Cuervo," hit No. 1.

"I got my [first] record deal when I was 23 years old, and I told my manager then that I wanted a 20-plus-year career," Byrd says. He notes that if he achieves that goal it will be partly "because we had the insight to get ourselves involved in other areas besides music."

Byrd says this product line was a natural for him, because he loves to cook.

"Business opportunities come your way a lot," he says. "Most of the time, they don't make a lot of sense. But in this case, it's the type of venture that can go hand in hand with my music career. Jimmy Dean had a thriving music career when he got involved [with food products] and later became known as 'the sausage king.'"

The foray into food is not Byrd's first product tie-in. He has achieved strong brand-name recognition in the outdoor-products world during the past eight years through numerous endorsements and tour sponsorships

with Mossy Oak Hunting Apparel.

"It's important to spend a lot of time researching where you may have key market value and stay with a brand that fits your demos," Byrd says. "Hopefully, that will also complement your record sales."

"You have to be willing to put in a lot of extra time to help build your name in other ventures," he continues. "But I enjoy this, and I hope my new business ventures will allow me to work a certain number of shows each year while still providing a good living for my family. [I] don't want to go out and work 200 dates a year just to keep a roof over our heads."

According to Byrd, Tiny Town also plans to sponsor his tour in 2004. It has proposed including a bus on the tour that will give out product samples and hold cooking demonstrations.

WILLING TO WORK

Vista Management chief marketing officer Greg Kirrish says that tour sponsorship "creates many opportunities, including bus and truck signage, stage and venue signage, parking lot events and concession sales."

Kirrish, who previously helped Dwight Yoakam develop his own food product line, says Byrd's performance and public appearance schedule also provides great avenues for promotion.

Kirrish says Byrd is willing to put

in the work required to promote the line. Unlike some celebrities who "think that by just putting their name on a product it will jump off the shelf," Byrd is different.

"He's very hands-on and passionate about the brand. Tracy is not just a business figurehead," Kirrish adds. "He's involved with all the details, and he demands high quality. Those characteristics are what's needed for sustained consumer product brand growth."

The cookbook, meanwhile, will be available in bookstores and online retailers, as well as through the Web sites eat-likeabyrd.com and tracybyrd.com, according to Interactive Blvd. president Stephen Linn. There will be a wider push in the spring "gearing up for Memorial Day and summer cooking on the grill," he says.

Linn sees Byrd's success and longevity in the industry as an advantage in marketing and promotions.

"We don't have to introduce him to the market—they already know him, listen to his music and have a relationship with him," Linn explains. "By leveraging his rela-

tionships and draw, we are able to better market the book."

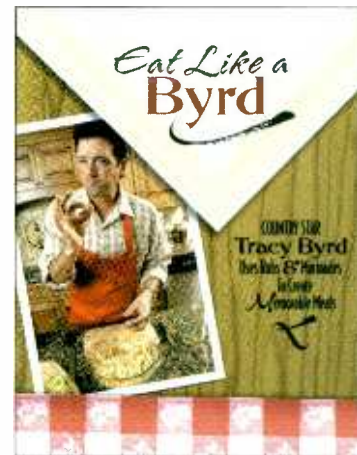
Like Kirrish, Linn has seen Byrd's commitment to the product.

"Cooking and expanding his professional horizons are exciting for Tracy, and he is putting himself into this project," Linn says. "For Tracy, 'Eat Like a Byrd' and the seasonings are not just lending his name and showing up for a photo shoot. He's taking a real part in this. He's already begun talking about the book in national TV appearances. He's committing time for in-store appearances and signings at retailers."

Linn says Byrd is scheduled to be on cooking shows, and he is taking extra time for radio and TV

appearances as he tours. He is also working on contests and promotions for as far out as next spring, when retailers and book stores will have promotional displays set up.

"Tracy is really working to make 'Eat Like a Byrd' and the seasonings successful, and this effort is invaluable to successful promotion," Linn adds. "In a sense, it's a new release, and one he truly believes in. It's just that you can't put this one in your CD player."



Nashville Veterans Partner To Rep Artists

Music business veterans **David Macias** and **Doug Merrick** have teamed up to form Nashville-based Merrick-Macias Management.

Country acts **Suzu Bogguss**, **Hal Ketchum** and **BR549** and jazz artist **Danny Jiosa** are their first clients.

Macias is president of Emergent Music Marketing, a company he launched nearly three years ago that specializes in sales, marketing and distribution (through Sony/RED) for small labels.

He will continue that venture and says he plans to add more Emergent staff soon. Macias previously managed **Rich Robinson** of the



MACIAS: WANTED DIVERSITY



MERRICK: SEASONED ROAD MAN

Black Crowes.

Merrick has been road manager for numerous acts, including **John Hiatt**, **the Gin Blossoms**, **Ricky Skaggs** and **Trace Adkins**. He has also served in a management role for **Sherrie Austin**. Prior to teaming with Macias, Merrick had been managing Ketchum and Jiosa solo.

"My background is so much about the road," Merrick says. Contract clearances, and the interaction of artists, radio, publicists, buyers and promoters on the road are among his specialties.

Macias says he chose management because it seemed like a good idea to diversify.

"There will never

be a digital replacement for a live performance," he says. "Creative people are always going to be the important part of [the equation], and certainly playing a role in helping them to guide their efforts [felt] like something that would be worthwhile."

Merrick says the company's only mandate for signing acts is to "believe in them musically and in their potential in the marketplace."

ON THE ROW: **Deb Haus** is promoted to VP of marketing and artist development at Sony Music Nashville. She was previously VP of artist development.

In other Sony news, the company has signed **Jessi Alexander** to its Columbia imprint. Her debut album, produced by **Gary Nicholson**

and **Mark Wright**, is due next spring. Alexander previously was signed to MCA Nashville but was never launched by that label. She is a Warner/Chappell staff writer.

Nashville Scene
By Phyllis Stark
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MUSIC NEWS: USA Network will launch the second season of its talent search show, "Nashville Star," March 6, 2004. **Nancy O'Dell** of "Access Hollywood" returns as the host, and Sony Music Nashville has again partnered with the show to offer the winner a recording contract.

Sony artist **Charlie Robison**,

who was one of three judges in the show's first season, has bowed out this time, citing a heavy touring schedule and family priorities. He heads to the studio in January with producer **Lloyd Maines** to record his fourth album for Sony, which will be released in the spring.

Meanwhile, Robison's brother **Bruce Robison** and Bruce's wife, **Kelly Willis**, released a seven-song holiday set, "Happy Holidays," Oct. 28 on Bruce's own Boar's Nest Records. It is available at some Texas retailers and at both artists' Web sites. They will perform the songs on a seven-date Christmas tour of Texas venues.

Dixie Chicks will release a live DVD and two-CD set from their Top of the World tour Nov. 25 on Open Wide/Monument/Columbia Records. Both releases are titled "Top of the World."

Actor/director **Tim Robbins** has been tapped to host the "Johnny Cash Memorial Tribute," which will be telecast Nov. 15 on CMT (*Billboard*, Nov. 1).

NOVEMBER 8
2003

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title								PEAK POSITION	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	1	1	12	Sales data compiled by Nielsen SoundScan			NUMBER 1 ALAN JACKSON ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	38	33	37	73	Sales data compiled by Nielsen SoundScan			JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1
2	2	2	4	Sales data compiled by Nielsen SoundScan			MARTINA MCBRIDE RCA 54207/RLG (11.98/18.98)	Martina	1	39	39	31	17	Sales data compiled by Nielsen SoundScan			BUDDY JEWELL COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1
3	4	5	49	Sales data compiled by Nielsen SoundScan			SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD)	Up!	1	40	40	41	17	Sales data compiled by Nielsen SoundScan			TRACY BYRD RCA 67073/RLG (11.98/18.98)	The Truth About Men	5
4	7	9	64	Sales data compiled by Nielsen SoundScan			TOBY KEITH DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	41	46	45	54	Sales data compiled by Nielsen SoundScan			PACESETTER RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
5	1	1	1	Sales data compiled by Nielsen SoundScan			HOT SHOT DEBUT MARK WILLS MERCURY CD1012/UMGN (8.98/14.98)	And The Crowd Goes Wild	5	42	36	32	73	Sales data compiled by Nielsen SoundScan			CLAY WALKER RCA 67068/RLG (11.98/18.98)	A Few Questions	3
6	5	4	51	Sales data compiled by Nielsen SoundScan			JOHNNY CASH AMERICAN 063339*/LOST HIGHWAY (11.98 CD)	American IV: The Man Comes Around	2	43	44	44	11	Sales data compiled by Nielsen SoundScan			SHERRIE AUSTIN BROKEN BOW 75872 (18.98 CD) [H]	Streets Of Heaven	22
7	3	3	4	Sales data compiled by Nielsen SoundScan			GARY ALLAN MCA NASHVILLE 00011/UMGN (11.98/18.98)	See If I Care	2	44	41	40	17	Sales data compiled by Nielsen SoundScan			DELBERT MCCLINTON NEW WEST 6048 (22.98 CD)	Delbert McClinton Live	44
8	8	7	62	Sales data compiled by Nielsen SoundScan			RASCAL FLATTS LYRIC STREET 16503/HOLLYWOOD (12.98/18.98)	Melt	1	45	47	48	18	Sales data compiled by Nielsen SoundScan			JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/MWRN (18.98 CD)	The Very Best Of John Michael Montgomery	11
9	10	10	3	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2	46	47	48	18	Sales data compiled by Nielsen SoundScan			JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	7
10	12	15	21	Sales data compiled by Nielsen SoundScan			LONESTAR BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	47	45	42	14	Sales data compiled by Nielsen SoundScan			JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [H]	Man With A Memory	9
11	6	—	2	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6	48	48	47	63	Sales data compiled by Nielsen SoundScan			NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2
12	17	16	48	Sales data compiled by Nielsen SoundScan			TIM MCGRAW CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	49	42	38	17	Sales data compiled by Nielsen SoundScan			PATTY LOVELESS EPIC 86620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	7
13	13	14	38	Sales data compiled by Nielsen SoundScan			KEITH URBAN CAPITOL 32936 (10.98/18.98)	Golden Road	3	50	51	51	28	Sales data compiled by Nielsen SoundScan			BLAKE SHELTON WARNER BROS. 48237/MWRN (12.98/18.98)	The Dreamer	2
14	11	12	74	Sales data compiled by Nielsen SoundScan			KENNY CHESNEY BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	51	56	53	17	Sales data compiled by Nielsen SoundScan			GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
15	14	17	10	Sales data compiled by Nielsen SoundScan			PAT GREEN REPUBLIC 090562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	2	52	49	46	18	Sales data compiled by Nielsen SoundScan			DARRYL WORLEY DREAMWORKS 006640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1
16	15	11	4	Sales data compiled by Nielsen SoundScan			LYLE LOVETT CURB 001162*/LOST HIGHWAY (18.98 CD)	My Baby Don't Tolerate	7	53	53	55	17	Sales data compiled by Nielsen SoundScan			TOBY KEITH MERCURY 170315/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
17	9	8	3	Sales data compiled by Nielsen SoundScan			EMMYLOU HARRIS NONESUCH 79805/AG (18.98 CD)	Stumble Into Grace	6	54	43	24	17	Sales data compiled by Nielsen SoundScan			ROBERT EARL KEEN AUDIUM 8191/KOCH (18.98 CD) [H]	Farm Fresh Onions	24
18	24	22	15	Sales data compiled by Nielsen SoundScan			GREATEST GAINER BROOKS & DUNN ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	55	57	61	17	Sales data compiled by Nielsen SoundScan			WILLIE NELSON LEGACY COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
19	16	20	3	Sales data compiled by Nielsen SoundScan			KENNY CHESNEY BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	16	56	60	67	17	Sales data compiled by Nielsen SoundScan			LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize	53
20	18	6	4	Sales data compiled by Nielsen SoundScan			ALABAMA RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6	57	52	43	17	Sales data compiled by Nielsen SoundScan			THE MAVERICKS SANCTUARY 84612 (18.98 CD)	The Mavericks	32
21	20	13	4	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS CAPITOL 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11	58	54	50	17	Sales data compiled by Nielsen SoundScan			WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	4
22	22	21	37	Sales data compiled by Nielsen SoundScan			ELVIS PRESLEY RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1	59	59	56	17	Sales data compiled by Nielsen SoundScan			CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [H]	I Love It	16
23	21	19	10	Sales data compiled by Nielsen SoundScan			DIERKS BENTLEY CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	60	50	—	17	Sales data compiled by Nielsen SoundScan			RODNEY ATKINS CURB 78745 (18.98 CD) [H]	Honesty	50
24	25	23	41	Sales data compiled by Nielsen SoundScan			MONTGOMERY GENTRY COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	61	61	58	17	Sales data compiled by Nielsen SoundScan			DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
25	23	18	17	Sales data compiled by Nielsen SoundScan			JOHNNY CASH LEGACY COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	16	62	62	60	17	Sales data compiled by Nielsen SoundScan			GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
26	19	—	2	Sales data compiled by Nielsen SoundScan			JOSH TURNER MCA NASHVILLE 000974/UMGN (12.98 CD) [H]	Long Black Train	19	63	55	52	17	Sales data compiled by Nielsen SoundScan			THE CHIEFTAINS VICTOR 52897/AAL (18.98 CD)	Further Down The Old Plank Road	28
27	27	28	10	Sales data compiled by Nielsen SoundScan			CHRIS CAGLE CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	64	66	62	17	Sales data compiled by Nielsen SoundScan			RODNEY CARRINGTON CAPITOL 36579 (18.98 CD)	Nut Sack	14
28	28	26	18	Sales data compiled by Nielsen SoundScan			BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	65	69	64	17	Sales data compiled by Nielsen SoundScan			ALAN JACKSON ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
29	26	25	16	Sales data compiled by Nielsen SoundScan			TRACE ADKINS CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	66	65	63	17	Sales data compiled by Nielsen SoundScan			FAITH HILL WARNER BROS. 48001/MWRN (12.98/18.98)	Cry	1
30	30	27	10	Sales data compiled by Nielsen SoundScan			GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	1	67	58	54	17	Sales data compiled by Nielsen SoundScan			DWIGHT YOAKAM AUDIUM 8176/KOCH (18.98 CD)	Population: Me	8
31	29	36	17	Sales data compiled by Nielsen SoundScan			ALISON KRAUSS + UNION STATION ROUNDLINE 610515 (19.98 CD)	Live	9	68	67	72	17	Sales data compiled by Nielsen SoundScan			EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDLINE 610526 (18.98 CD)	The Three Pickers	24
32	31	34	10	Sales data compiled by Nielsen SoundScan			SARA EVANS RCA 67074/RLG (12.98/18.98)	Restless	3	69	68	—	17	Sales data compiled by Nielsen SoundScan			ROBERT EARL KEEN SUGAR HILL 1080 (16.98 CD)	The Party Never Ends: Songs You Know From The Times You Can't Remember	68
33	34	39	12	Sales data compiled by Nielsen SoundScan			WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	70	64	57	17	Sales data compiled by Nielsen SoundScan			CLINT BLACK RCA 52551/RLG (18.98 CD)	Ultimate Clint Black	39
34	32	30	9	Sales data compiled by Nielsen SoundScan			JEFF FOXWORTHY WARNER BROS. 73903/RHND (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	71	70	59	17	Sales data compiled by Nielsen SoundScan			JUNE CARTER CASH DUALTONE 01142 (18.98 CD)	Wildwood Flower	33
35	38	29	4	Sales data compiled by Nielsen SoundScan			BILLY CURRINGTON MERCURY 000164/UMGN (9.98 CD) [H]	Billy Currington	17	72	72	66	17	Sales data compiled by Nielsen SoundScan			SOUNDTRACK WARNER BROS. 48424/MWRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
36	35	35	41	Sales data compiled by Nielsen SoundScan			DIXIE CHICKS MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [H]	Wide Open Spaces	300	73	71	71	17	Sales data compiled by Nielsen SoundScan			DOLLY PARTON RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
37	37	33	27	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS MCA NASHVILLE 170297/UMGN (18.98 CD)	Remembering Patsy Cline	8	74	63	49	17	Sales data compiled by Nielsen SoundScan			MERLE HAGGARD HAG 0005/COMPENIA (18.98 CD)	Haggard Like Never Before	40
				Sales data compiled by Nielsen SoundScan						75	73	65	17	Sales data compiled by Nielsen SoundScan			VARIOUS ARTISTS RCA 67064/RLG (11.98/18.98)	I've Always Been Crazy: A Tribute To Waylon Jennings	19

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification for 200,000 units (Platino). ▽ 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 percent-age 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.

NOVEMBER 8
2003

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title						TOTAL CHART WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	1	Sales data compiled by Nielsen SoundScan			NUMBER 1 JOHNNY CASH LEGACY COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	238	13	12	Sales data compiled by Nielsen SoundScan			BROOKS & DUNN ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	319
2	2	Sales data compiled by Nielsen SoundScan			TIM MCGRAW CURB 77978 (12.98/18.98)	Greatest Hits	153	14	16	Sales data compiled by Nielsen SoundScan			SOUNDTRACK CURB 78703 (11.98/17.98)	Coyote Ugly	168
3	3	Sales data compiled by Nielsen SoundScan			MARTINA MCBRIDE RCA 57012/RLG (12.98/18.98)	Greatest Hits	110	15	15	Sales data compiled by Nielsen SoundScan			WILLIE NELSON LEGACY COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	268
4	4	Sales data compiled by Nielsen SoundScan			KENNY CHESNEY BNA 67975/RLG (12.98/18.98)	Greatest Hits	161	16	17	Sales data compiled by Nielsen SoundScan			TOBY KEITH MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	256
5	5	Sales data compiled by Nielsen SoundScan			SHANIA TWAIN MERCURY 536003/UMGN (12.98/18.98)	Come On Over	312	17	14	Sales data compiled by Nielsen SoundScan			JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	271
6	6	Sales data compiled by Nielsen SoundScan			RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	177	18	18	Sales data compiled by Nielsen SoundScan			TOBY KEITH DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	113
7	7	Sales data compiled by Nielsen SoundScan			PATSY CLINE DECCA/MCA NASHVILLE 000012/UMGN (16.98/11.98)	12 Greatest Hits	804	19	19	Sales data compiled by Nielsen SoundScan			HANK WILLIAMS JR. CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	482
8	8	Sales data compiled by Nielsen SoundScan			JOHNNY CASH LEGACY COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	145	20	24	Sales data compiled by Nielsen SoundScan			ANNE MURRAY SBK 31158/CAPITOL (10.98/18.98)	The Best...So Far	31
9	9	Sales data compiled by Nielsen SoundScan			SOUNDTRACK LOST HIGHWAY/MERCURY 170069/UMGN (12.98/18.98)	O Brother, Where Art Thou?	151	21	21	Sales data compiled by Nielsen SoundScan			GARTH BROOKS CAPITOL 97424 (19.98/26.98)	Double Live	215
10	10	Sales data compiled by Nielsen SoundScan			DIXIE CHICKS MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [H]	Wide Open Spaces	300	22	25	Sales data compiled by Nielsen SoundScan			GEORGE JONES LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	139
11	8	Sales data compiled by Nielsen SoundScan			DIXIE CHICKS MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly	217	23	20	Sales data compiled by Nielsen SoundScan			JOHNNY CASH LEGACY COLUMBIA 65555/SONY MUSIC (7.98 EQ/11.98)	Johnny Cash At Folsom Prison	99
12	13	Sales data compiled by Nielsen SoundScan			ALAN JACKSON ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	418	24	23	Sales data compiled by Nielsen SoundScan			THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	157
		Sales data compiled by Nielsen SoundScan						25	—	Sales data compiled by Nielsen SoundScan			HANK WILLIAMS MERCURY 536029/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits	134

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

► MANDY MOORE

Coverage
PRODUCER: John Fields
Epic 90127
RELEASE DATE: Oct. 21
 Mandy Moore seems a world away from her 1999 debut, the chirpy single, "Candy." In the four years since, the poised 19-year-old has become an acclaimed film actress and is well on her way to major-Hollywood-player status. She has wisely gone the mature (yet still fun) route for her latest album, a surprisingly fabulous covers set. Moore readily admits that she was not previously familiar with many of the songs on "Coverage," though she sincerely admires all of them. Who knew Moore could pull off a thrilling cover of Joan Armatrading's "Drop the Pilot"? Or a zippy rendition of Blondie's "One Way or Another"? Her pop pureness shines through on XTC's "Senses Working Overtime," while her voice finds new depths in John Hiatt's "Have a Little Faith in Me."—**KC**

► BARENAKED LADIES

Everything to Everyone
PRODUCER: Ron Aniello
Reprise 48209
RELEASE DATE: Oct. 21
 Though loved for their witty silliness, Barenaked Ladies are a little too goofy for goofiness' sake on their latest album, "Everything to Everyone." Such tracks as the frenetic "Shopping" and polka-inflected "Upside Down" threaten to turn the disc into a novelty effort. There is also an ode to a monkey, "Another Postcard," that seems like a rehash of the group's breakout hit, "One Week," from 1998 album "Stunt." The few serious songs included make more of a lasting impression. "Celebrity," which examines society's favorite obsession, is catchy and clever. With its banjo instrumentation, "For You" is offbeat but rolls out a moving, country-tinged melody nonetheless.—**SA**

★ THE RAPTURE

Echoes
PRODUCER: DFA
Strummer Recordings/DFA/Universal B0001283
RELEASE DATE: Oct. 21
 In the early '80s, New York's club scene was peppered with clubs like Mudd Club, Danceteria and Peppermint Lounge, which had non-existent music policies. In other words, clubgoers would hear a lively mix of disco, punk, funk, rock and new-wave stylings. Today, Brooklyn, N.Y.-based quartet the Rapture joins England's Basement Jaxx in celebrating such musical freedom. In the process, these acts are putting "life" back into "nightlife." Club kids are well aware of the Rapture, as its Happy Mondays-hued 2002 single, "House of Jealous Lovers" (included here), continues to wreck dancefloors.

ESSENTIAL REVIEWS



BASEMENT JAXX

Kish Kash
PRODUCER: Basement Jaxx
XL Recordings/Astralwerks 7243 593878
RELEASE DATE: Oct. 21
 "Kish Kash" is the third studio album from Felix Buxton and Simon Ratcliffe, who record collectively as Basement Jaxx. After spending much time with it, it becomes apparent that the duo was simply warming up on its previous albums ("Remedy" and "Rooty"). And that is really saying something, considering that both remain as deliciously freakalicious as ever. With "Kish Kash," the British duo continues its fine exploration of all things punk and disco. Along the way, some dots are connected, while others are smudged or ignored. Like the B-52's, Basement Jaxx wants nothing more than to dance this (beautiful) mess around. Joining them on their fearless ride is an eclectic group of vocalists, including Meshell Ndegeocello, Siouxsie Sioux and 'N Sync's JC Chasez. Feisty lead single "Lucky Star" features the rapping of 2003 Panasonic Mercury Music Prize winner Dizzee Rascal.—**MP**

The track is one of several choice selections on this, the act's sophomore set, produced by über-hot duo DFA. A track like "Sister Savior" recalls Blondie and Technotronic, while "Olio" revels in melancholic house music à la Larry Heard. Throughout, Luke Jenner's vocals tremble and scorch.—**MP**

R&B/HIP-HOP

► LOON

Loon
PRODUCERS: various
Bad Boy B0000892
RELEASE DATE: Oct. 21
 The pretty-boy rapper is just as much a staple of hip-hop as the thug MC. Following in the former tradition is Bad Boy's Loon. After scoring success with P. Diddy's "I Need a Girl (Part One)" and "I Need a Girl (Part Two)," the Harlem, N.Y., native finds the spotlight with his self-titled debut. Lead single "How You Want That" is an appropriate introduction. Featuring Kelis, the Yogi-produced track, which is both infectious and bass-heavy, serves as a fine backdrop to Loon's sexually charged romp. The rapper shows his softer side with "Down for Me" (featur-

SARAH McLACHLAN

Afterglow
PRODUCER: Pierre Marchand
Arista 82876-50150
RELEASE DATE: Nov. 4
 Much has happened in McLachlan's life since her last studio album, the 6-year-old "Surfacing," which garnered two Grammy Awards and four hit singles. The Canadian singer/songwriter lost her mother to cancer, then gave birth to her first child. So it is not surprising to discover that "Afterglow" is a collection of songs steeped in life, loss and love by a woman whose own life is in transition. Lead



single "Fallen" perfectly (and touchingly) captures this essence. With piano ever in the forefront, McLachlan creates quiet magic in "Answer." Love songs like this come down the pike all too infrequently. One track later, in "Time," McLachlan is questioning matters of the heart and all that they encompass. In transition or *lost* in transition, McLachlan is simply trying to figure it out, attempting to make sense of life. Now, that is sweet surrender.—**MP**

ing Mario Winans), which ironically—or not—is very reminiscent of both versions of "I Need a Girl." Filled with more tales of wild nights and wilder women, the album is a fitting debut from a "bad boy" like Loon.—**RH**

YAHZARAH

Blackstar
PRODUCERS: various
Three Keys Music 79102225624
RELEASE DATE: Sept. 23
 After graduating from backup-singing school under the tuition of Erykah Badu, Anita Baker and Stevie Wonder, Yahzarah began eliciting buzz in her own right with the 2002 indie release "Hear Me" (Keo Music). Half of that set's songs appear on her "second" coming, "Blackstar." Her brand of organic R&B/soul definitely owes a nod to Badu and other neo-soul sisters. Yahzarah takes control on such cuts as the lilting "So Amazing" and the sassy "Feel Me." But she loses her footing when she drifts into hip-hop territory ("One Day"). Regardless, her distinctive girl-woman voice commands attention, whether it is soaring à la Minnie Riperton or rocking out Chaka Khan-style. Racked by ADA.—**GM**



P.O.D.

Payable on Death
PRODUCERS: Howard Benson, P.O.D.
Atlantic 83676
RELEASE DATE: Nov. 4
 San Diego foursome P.O.D. has gained chart action with "Will You," the lead single from its third album, "Payable on Death." While the song is trademark P.O.D., and labels want to play it safe at radio, the tune is hardly groundbreaking. Neither are "Change the World" and "Waiting on Today." So, "Execute the Sounds" is what should go to radio next. The vocal phrasing, melody and lyrics of this far catchier song demonstrate the strong reggae thread that binds the album, which is most prominent on "Freedom Fighters" and "Revolution." The layered vocals and anthemic build of "Find My Way" guarantee an awesome concert moment. "Eternal" closes the album with a soothing fusion rock journey; an acoustic guitar and the muted flutters of an electric guitar are the guides. Such new directions could bring new fans to the fold, while older ones will still think their money was well spent.—**CLT**

DANCE/ELECTRONIC

► KRISTINE W.

Fly Again
PRODUCERS: various
Tommy Boy 1573
RELEASE DATE: Oct. 21
 Shortly after the release of her 2000 sophomore album, "Stronger," Kristine W. was diagnosed with acute myeloid leukemia. Throughout a multitude of tests and treatments, the artist—now in remission—never lost sight of her music. The result is "Fly Again." Working with several producers (including Orange Factory, the Scumfrog and Eran Tabib), W., who penned the bulk of the songs, has crafted a spirited and empowering collection. The title track lead single is ascending the *Billboard* Hot Dance Music/Club Play chart and crossing over to radio; equal parts Pat Benatar and Berlin, it is a winner. Not a winner is "I'll Be Your Light." Though lyrically spot-on, the song gets lost in Miami breakbeats. But this misstep is overshadowed by such gems as "The Wonder of It All," "Save My Soul" and "Bittersweet." A bonus disc, beat-mixed by Chris Cox, includes remixes of various album tracks.—**MP**

COUNTRY

HOT CLUB OF COWTOWN

Continental Stomp
PRODUCER: Lloyd Maines
HighTone 8163
RELEASE DATE: Oct. 28
 Recorded live last spring at Austin's Continental Club, this rollicking retro three-piece is definitely in its element over the course of 13 spirited cuts. Comprising Elana Fremmerman (fiddle, lead vocals), Whit Smith (guitar, lead vocals) and Jake Erwin (bass, vocals), Hot Club of Cowtown kicks things off with the hard-charging instrumental "Diga Diga Doo," featuring some hot Taylor licks. This is followed by a likable version of the Fred Rose classic "Deed I Do" from Fremmerman and a swingin' "Chinatown" with vocals from Smith. The trio takes ownership of the traditional jig "Ida Red," and Spade Cooley's "Crazy 'Cause I Love You" benefits from some spritely fiddle work and vocals from Fremmerman. She also delivers a timeless vocal on "Exactly Like You," and the trio puts its stamp on a roiling "Orange Blossom Special." The bonus studio cut "I Can't Believe You're in Love With Me" is a smooth-as-silk midtempo ballad that could work its magic in any decade.—**RW**

LATIN

► JUAN GABRIEL

Inocente de Ti
PRODUCER: Gustavo Fariás
BMG U.S. Latin 8287656453
RELEASE DATE: Oct. 21
 Mexican icon Juan Gabriel has never been known for subtlety. But even by his standards, his latest studio album is, well, slightly over the top. Is this a bad thing? Not always. If there is anyone who can carry off flamboyance, it is Juan Gabriel. The opening "Inocente de Ti," with its slightly disco-fied beat, is very '70s, but fun. That is, until the final coda, when the song acquires the drama of a Broadway musical number. And so it goes. "Como te Quiero Mi Amor" also has a Broadway feel, and "Amor Profundo" is a mix of retro rock'n'roll and disco strings. But such songs are well-crafted and exuberant. Step slightly over that line, though—the overwrought "Yo Te Recuerdo"—and the result is kitsch.—**LC**

► SIN BANDERA

De Viaje
PRODUCER: Aureo Baqueiro
Sony Discos LAK 70633
RELEASE DATE: Oct. 21
 Mexican duo Sin Bandera made a splash last year with a debut album that blended R&B and Latin pop sensibilities. For its sophomore effort, the group, whose two members hail from Argentina and Mexico (hence the name Sin Bandera—or No Flag), continues down that musical path, with mixed results. Sin Bandera is a tasteful act, and its pared-down, often acoustic arrangements and vocal harmonies are overwhelmingly exquisite, as in "Lloro por Ti." But the songs are not consistently strong enough to pull off the slow, similarly
(Continued on page 34)

CONTRIBUTORS: Susanne Ault, Bradley Bamberger, Keith Caulfield, Leila Cobo, John Diliberto, Gordon Ely, Deborah Evans Price, Rashaun Hall, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, 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 page 33)

tempoed renditions. One after the other, the songs lose steam. But there is fresh respite to be found in tracks like the invigorating "Canción," with its edgy, funky feel, and "Te Esperaré," with its surprising change of vibe and tempo.—**LC**

WORLD

► **SOLAS**
Another Day
 Shanachie 78056
 PRODUCER: Seamus Egan
 RELEASE DATE: Oct. 21

After the electronica-tinged designs of previous album "The Edge of Silence," Solas gets back to basics, which for this Celtic ensemble of virtuosos is anything but basic. Mixing traditional Irish tunes with some well-chosen covers and a handful of originals, Solas manages to be contemporary without being overtly modern. Its music is built on tradition, and even a cover of Dan Fogelberg's "Scarecrow's Dream" sounds as if it came from an emerald isle of the past when sung by Deirdre Scanlan. Whether raving it up ("Bird in the Tree"), trading licks with guest banjoist Bela Fleck ("Carlisle Street Reels") or melting in the electric guitar reverb on founder Seamus Egan's heartrending title track, Solas never strays far from its Celtic roots, yet never sounds like a repertory band.—**JD**

GOSPEL

► **NATALIE WILSON & THE S.O.P. CHORALE**
Good Life
 PRODUCER: Joe "Flip" Wilson
 Gospo Centric 7 575170053
 RELEASE DATE: Oct. 21

Wilson and her 19-voice ensemble return with their first offering since their 2000 debut. While "Good Life" showcases the act's deft knack for instant musical accessibility and state-of-the-heart content (that earlier propelled them into the small elite of new acts to keep a close eye on), it also displays the self-awareness and sure-footedness that only comes with time and experience. The end result confirms the first album's highest promise and more. Wilson wrote 11 of the 13 songs, and she still applies edgy, street-wise sensibilities to funky R&B/gospel: the unstoppably hooky "Free" and "Put Back Joy." A gentler flow emerges on stirring ballads ("No Hatred in Christ" and "Healing Rest"). Confidently holding on to her past as she grows in new directions, Wilson carves a place for herself and S.O.P. as one of gospel's truly important acts.—**GE**

CHRISTIAN

► **BILLY RAY CYRUS**
The Other Side
 PRODUCER: Billy Joe Walker Jr.
 Word/Curb/Warner Bros. WD2-886274
 RELEASE DATE: Oct. 28

Warner Bros.' Christian division, Word, has had tremendous success with Randy Travis' two gospel albums. The eager audience that embraced Travis' efforts will be well-served by this superb new collection of country gospel songs by Cyrus. His strong, warm baritone breathes life into these

faith-filled songs with honest emotion and heartfelt passion. Cyrus penned the title track, a glorious tribute to the riches of heaven. For the other cuts, he relies on some of Nashville's top writers, including Victoria Shaw and Austin Cunningham. "Always Sixteen" celebrates the power of enduring love: "I Need You Now" is a poignant portrait of Jesus Christ. "Face of God," "I Love You This Much" and a soulful cover of "Amazing Grace" are among the other standouts on this appealing record that should interest fans of country and Christian music.—**DEP**

CLASSICAL

★ **GIL SHAHAM**
The Fauré Album
 PRODUCER: Da-Hong Seetoo
 Canary Classics/Artemis Classics 1239
 RELEASE DATE: Oct. 7

A former Deutsche Grammophon wunderkind, violinist Gil Shaham is now one of many classical stars without a major-label affiliation. Yet he shows forward-minded vitality by inaugurating his own, Artemis-distributed Canary Classics imprint with a long-cherished album devoted to the rich, *fin-de-siècle* strains of Gabriel Fauré. Shaham avoids all the Fauré competition in the racks by fashioning a thoughtful program that includes not only the French composer's first Violin Sonata and famous pieces like the "Berceuse" but also many brief rarities and the masterful Piano Trio (in league with pianist Akira Eguchi and cellist Brinton Smith). Beyond the imaginative program, Shaham's bold tone and the full, upfront recording by Da-Hong Seetoo help this album score over such excellent rivals as Isabelle Faust on Harmonia Mundi.—**BB**

VITAL REISSUES

ZZ TOP
Chrome Smoke & BBQ
 REISSUE PRODUCER: James Austin
 ORIGINAL PRODUCER: Bill Ham
 Rhino 78176/73935
 RELEASE DATE: Oct. 21

Hot on the heels of their recent RCA release "Mescalero," the Texas triumvirate of Billy Gibbons, Dusty Hill and Frank Beard get the boxed-set treatment. ZZ Top's three-decade-plus progress from boogie-blues behemoth to techno-funk icon is charted in a four-disc collection that neatly hits all the high points. Extras include a handful of tracks from Gibbons' pre-Top unit the Moving Sidewalks and a selection of rarities, among them 12-inch dance remixes of some of the band's best-known numbers. Rhino has issued the compilation in two packages: a conventional box and a small replica of a Lone Star State chicken shack, which comes with cut-out figures of the band and a flip book. A tasty slab for ZZ fanatics.—**CM**

Billboard.com

Also reviewed online this week:

- Grandpaboy, "Dead Man Shake" (Fat Possum)
- Jonny Lang, "Long Time Coming" (A&M)
- Richard Bona, "Muna (The Tale)" (Verve)

SINGLES

Edited by Chuck Taylor

POP

MADONNA **Nothing Fails** (3:59)
 PRODUCERS: Madonna, Mirwais Ahmadzai
 WRITERS: Madonna, G. Sigsworth, J. Griffiths
 PUBLISHERS: WB/Webo Girl/Universal PolyGram, ASCAP

Maverick/Warner Bros. 101230 (CD promo)
 As Madonna returns to airplay glory by default—thanks to her contribution to Britney Spears' fast-climbing "Me Against the Music"—Maverick gives her dud album "American Life" one more swing with "Nothing Fails," another collaboration with Mirwais Ahmadzai. As much as we would love to hail this song as Lady M's inspired return, the song instead illustrates everything that makes the current project a grind. Instrumentally, it's all about a routine acoustic guitar and some space-age bleeps, while the hook is merely redundant, not catchy. A radio remix adds a gurgling beat, but it's not enough to color a gray template silver. Make no mistake, we have faith that Madonna will pull it together once she understands that her talents lie in keeper choruses and musical fantasies—and not in using her position as a pulpit for tuneless, new-age preaching. Because it's always the music that carries the message, not the other way around.—**CT**

DAVE MATTHEWS **Save Me** (4:33)
 PRODUCER: Stephen Harris
 WRITER: D. Matthews
 PUBLISHER: Colden Grey, ASCAP
RCA 82876 56197 (CD track)

Dave Matthews is wildly popular among the same kind of Dockers-wearing crowd that adored Hootie & the Blowfish last decade. His droll singing, drowsy demeanor and straight-line melodies never dare to challenge above the minimum required of most prep-school frat parties, good for mumble-along background music while the bedlam ensues. While that may satisfy some fans over and over, enough is enough if the idea is for mass consumption. There are sleeper songs and then there are snoozers—and this song is lazy and maudlin to the point of rigor mortis. Despite the addition of a guest gospel vocalist, "Save Me" is so boring that it could be written as a tranquilizer prescription. Surely you could manage a little feeling, Mr. Matthews.—**CT**

COUNTRY

► **CLINT BLACK** **Spend My Time** (3:39)
 PRODUCER: Clint Black
 WRITERS: C. Black, H. Nicholas
 PUBLISHER: Blackened Music, BMI
Equity Music Group EMG 0001 (CD promo)

Clint Black has always been somewhat of a modern-day philosopher in a black cowboy hat, serving up songs that appeal to listeners because of their universal themes and poignant observations. (Think chart-toppers like "A Better Man," "When My Ship Comes In," "The Shoes You're Wearing.") Continuing in that vein, he succeeds beautifully with this gorgeous new single, the debut on his Equity Music venture. A mesmerizing ballad co-written with his talented longtime collaborator Hayden Nicholas, the lyric challenges the listen-

ESSENTIAL REVIEWS



NO DOUBT **It's My Life** (3:46)
 PRODUCERS: Nellee Hooper, No Doubt
 WRITERS: M. Hollis, T. Frieze-Green
 PUBLISHERS: Universal Songs of PolyGram International, BMI; Zomba, ASCAP
Interscope 11045 (CD promo)

No Doubt previews its well-deserved greatest-hits set, "The Singles: 1992-2003," with a remake of Talk Talk's 1984 hit "It's My Life" that's more fun than a rousing round of kick the can. Leading the call is the irresistible, unmistakable voice of heroine Gwen Stefani, along with production that is keenly reminiscent of the decade to which it harks back, replete with rubbery bass, synthesizer breezes and well-placed keyboard tinkles. As always, No Doubt proves itself capable of tackling any genre—punk, hip-hop, ballads, garage rock and here, retro pop—without a trace of irony, and winning the round every time. This consummate new version will only ensure No Doubt's worldwide domination, while adding something to the U.S. airwaves that is sorely lacking: fun. How refreshing that on occasion, the good ones still float to the top.—**CT**



CHRISTINA AGUILERA **The Voice Within** (4:15)
 PRODUCER: Glenn Ballard
 WRITERS: C. Aguilera, G. Ballard
 PUBLISHERS: Xtina/Universal Studios/Universal-MCA, ASCAP
RCA 56982 (CD promo)

Versatility or split personality? Christina Aguilera has taken listeners on quite a ride with the singles from current album "Stripped," morphing from howling urban booty-shaker to soaring gospel siren and around again. "The Voice Within," the fifth (!) release from the triple-platinum project, returns to the territory covered in "Beautiful," with a lyric of inner strength and a melody so breathtaking and organically flowing, it takes but one listen to know that this is no ordinary ballad. Aguilera delivers what is perhaps her most assured vocal yet, punching through the clouds and taking her place as a fist-shaking member of the heavenly choir. Written with and produced by Glenn Ballard, "Voice" is an inspired recording and a showcase for all that this artist can accomplish when she lets the voice precede that outputting image.—**CT**

er to check out how one's time is spent and appreciate the value in every moment. When Black sings, "I'm gonna spend my time like it's going out of style/I'm moving the bottom line farther than a country mile" in that warm, soulful baritone, he sounds like a man who has carefully considered those words. Already garnering support from country programmers, this record provides Equity with a strong launch and signals an exciting new chapter in Black's already impressive career.—**DEP**

ROCK

★ **THE DARKNESS** **I Believe in a Thing Called Love** (3:36)
 PRODUCER: Pedro Ferreira
 WRITERS: J. Hawkins, D. Hawkins, Poullain, Graham
 PUBLISHER: not listed
Atlantic PRCD 301349 (CD promo)

In 1986, the Darkness could have ruled America. The band's big, AC/DC riffs are totally hooky. And zebra-print-spandex-clad frontman Justin Hawkins owns a Freddie Mercury-esque falsetto that's so over the top that it will either make you smile or wince instantly—depending on how much you long for the days when Dave Mustaine-like locks, a leather jacket and a pair of high-top Reeboks could have scored a guy a tall-banged dame in no time on the Sunset Strip. (Ahhh, the good ol' days.) Playing high-kickin', huge solo-laden metal

sans irony (we think—not sure on that one) and quite well, these guys are truly a shot of cheese metal in the arm. And what a rush it is! This is the stand-out cut on the disc. Best moment: One minute and 52 seconds in, Hawkins yowls "Giitar!" before his brother Dan launches into a solo that would have been blasting out of any Chevy Camaro worth its salt 17 years ago.—**WO**

AC

► **ROD STEWART WITH CHER** **Bewitched, Bothered & Bewildered** (4:18)
 PRODUCER: Richard Perry
 WRITERS: R. Rodgers, L. Hart
 PUBLISHER: Williamson/Chappell, ASCAP
J Records 56505 (CD promo)

Rod Stewart's take on standards charmed millions of fans last year—so why not do it again and this time, work up a little radio airplay in the process? While the majority of the new "As Time Goes By . . . The Great American Songbook Volume II" is dusty-dry and at times painfully self-indulgent, a guest vocal from Cher on "Bewitched, Bothered & Bewildered" provides a breezy, downright campy moment of relief. Its teasing, mildly scandalous lyric and the pair's light-hearted give and take breathe delightful new life into the Rodgers & Hart classic—one that will provide AC radio with a solid score. God bless Cher, one of few artists capable of showcasing believable elegance with a catty wink. Good stuff.—**CT**



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

Hip-Hop A Hot Flavor

Drinks By Simmons, Nelly, Ice-T Cater To Fans

BY RASHAUN HALL

Energy drinks have become big business during the past few years. So it's no surprise that hip-hop entrepreneurs like Ice-T and Russell Simmons are thirsty to participate in the trend.

Along with Nelly, they have launched hip-hop-inspired energy drinks this year. While each has its own identity—Nelly's Pimp Juice, Simmons' Def Con 3 and Ice-T's Liquid Ice—they're all after one thing: the almighty hip-hop dollar.

"I believe I can make anything better than anyone when it comes down to acting, clothes, products," Ice-T says. "I was like, 'Hell yeah, I can make the best energy drink on the market.'"

The rapper launched Liquid Ice with his partner, Multimedia Inc., in August. Featuring two flavors—electric blue and frosted chrome—Liquid Ice is available in an 8.3 oz. size for \$1.99-\$3.49. The drink is available nationwide at selected convenience stores.

EYEING HIP-HOP FANS

Simmons and his Def Con 3 energy soda wanted to specifically reach hip-hopers.

"There hasn't been any beverage that has really developed an organic, true, emotional relationship with the hip-hop community," says Jennifer Louie, marketing VP at Russell Simmons Beverage Co.

Drinks like Red Bull, Rockstar, Monster Energy and Sobe have been successful with the skateboard/alternative sports community, Louie observes, but there has not been an energy drink that has successfully captured the embrace of the hip-hop sector.

Launched in July, Simmons is already making history with his beverage. Russell Simmons Beverage Co. is the first minority-owned company to launch nationally with convenience store chain 7-Eleven. Beverage Aisle magazine also touted Def Con 3 as a future player in the beverage industry.

The energy-drink market has made an impact and is here to stay, Louie says. "However, soda is still the No. 1 category in the beverage industry. Even though energy drinks are a billion-dollar industry, it is not at all close to what soda represents in the beverage world."

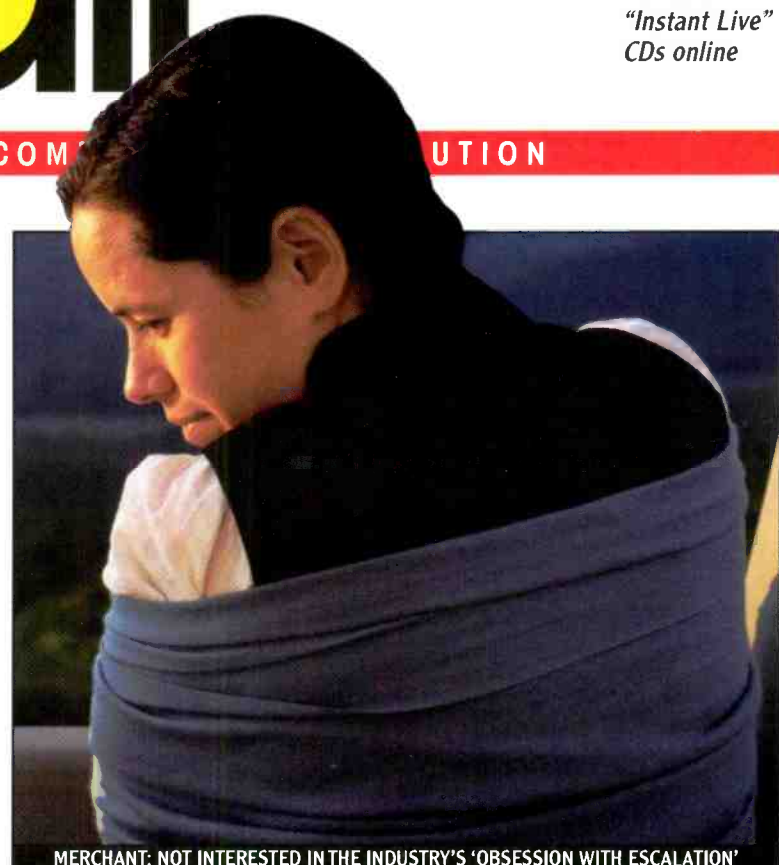
To separate his product from the competition, Simmons uses a best-of-both-worlds approach.

Simmons developed the concept of the "smart" energy soda, a combination of energy drink and soda. Def Con 3 is available in a 12-oz. can for \$2 and comes in one flavor.

It was important to Simmons to market a drink that was healthy. "Russell is a health fanatic" (Continued on page 36)



Ice-T is promoting the Liquid Ice energy drink. The next product on the rapper's entrepreneurial list is Royal Ice malt liquor.



MERCHANT: NOT INTERESTED IN THE INDUSTRY'S 'OBSESSION WITH ESCALATION'

Merchant's 'House' Is Custom-Marketed

BY WES ORSHOSKI

Natalie Merchant giggles while recalling the low expectations she and her former bandmates in 10,000 Maniacs had for their debut release.

"[But] it sold more copies than there were people in our hometown. And we were so impressed by that," she recalls.

Twenty years and some 14 million records later, Merchant had similarly low expectations for her new album, "The House Carpenter's Daughter."

The set is a collection of tradition-

als and contemporary folk tunes. It's self-released on Myth America Records, the label she recently created with her manager, Gary Smith.

"House Carpenter" is being sold to a handful of accounts directly from Smith, driven solely by word-of-mouth and a press campaign that by former Merchant standards is almost nonexistent.

But less than a month after its release, the album had surpassed its break-even point of 50,000 units. To date, it has sold some 68,000 copies (Continued on page 36)

Next: Web Idols

Select-A-Star Contests Hosted On Net

BY MATTHEW S. ROBINSON

BOSTON—With the popularity of "American Idol" and other star-making shows, it was only a matter of time before such interactive programs made the leap to the Internet.

Now, aspiring artists from all over the country have the opportunity to be heard by music lovers they might never have been able to reach otherwise.

The most prominent participant in the new movement is AOL, which

is using its considerable online presence to help music fans connect with new artists.

Through its First Break program, AOL offers members the opportunity to award demo deals to previously unsigned artists.

In addition to a deal with Atlantic Records, the artists selected will appear on the popular Sessions@AOL program and will receive a one-year membership to online musicians' network Tonos.

"It's increasingly challenging to" (Continued on page 37)

AFIM's Proffitt Moves Over To Viastar Holdings

Courtney Proffitt received an offer she couldn't refuse, so she is stepping down from her post as executive director of the Assn. for Independent Music.

Proffitt, who joined AFIM in May 2002, previously held sales positions at BMG. She informed the trade group's board Oct. 17 that she would be taking the post of senior VP of distribution and national sales director for Viastar Holdings (*Billboard*, Nov. 1).

"It fell in my lap," Proffitt says of her new job. "Everything seemed



PROFFITT: HELD EXECUTIVE DIRECTOR POST

to be the right fit. I loved working with AFIM, [but this] was right up my alley. Once you're a salesperson, you're always a salesperson."

Based in Phoenix—near Tempe, Ariz., where AFIM was headquartered during Proffitt's tenure—Viastar is a diversified indie media company that operates Electric Kingdom Distribution and a studio facility, A.V.O., among other holdings.

While Proffitt's departure puts immediate pressure on AFIM's board to come up with a replacement, the timing probably could have been worse.

Though nothing is etched in stone, it is assumed that AFIM's 2004 convention will again run in conjunction with the National Assn. of Recording Merchandisers confab, as it has for the past two years. NARM's convention will move next year to August from its usual slot in March.

Proffitt says that a meeting between NARM and AFIM is scheduled for Nov. 7 in San Diego, the site of next year's conventions, to discuss plans.

"We're not in a huge crunch time planning for a big conven-

tion," Proffitt notes. "We're in the rolling-along part of the year."

She's convinced that the trade organization will not have any trouble finding a replacement, given the large pool that's available.

"Given the way this business is at the moment, there's got to be somebody out there with the talent and ability who's currently out of a job," she says.

Asked what she thought she has achieved during her 18 months on the job, Proffitt says, "AFIM has gotten stronger as an overall organization.

I've helped with increased visibility in the music community."

WHAT NEXT? Communications to AFIM will be fielded in the interim by board chairman **Clay Pasternack** at 440-333-2208. Day-to-day operations will be covered by Pasternack, **Bruce Iglauer** and **Duncan Browne** of the AFIM executive committee.

AFIM will now seek its third new executive director in two years.

Pat Bradley stepped down in July 2001 from the position after an eight-year run. She was succeeded by **Jeanne Oberstar**, who resigned after less than a year on the job for personal reasons.

The Indies
By Chris Morris
cmorris@billboard.com



The departure of Proffitt, AFIM's only paid employee, comes at an uncomfortable time for the trade group.

Its membership has declined since its March convention in Orlando, Fla.—the second since it ceased being a stand-alone annual event—which saw only 60 AFIM members and 200 joint NARM/AFIM members in attendance.

Many in the industry have questioned the 31-year-old organiza-

tion's relevance in today's highly consolidated business, beyond the services it offers to startup companies (*Billboard*, July 5).

MOVES AT PUTUMAYO: Putumayo World Music in New York has announced staff additions and promotions.

Angela Herens is joining the label as senior VP/GM. She was formerly senior VP of marketing and promotion at Koch Entertainment Canada in Toronto.

Additionally, **Susan Rosenberg**, previously Putumayo's VP of sales and marketing, has been promoted to senior VP of sales and marketing.

Mike Cusanelli, formerly a buyer at the Movie Gallery, is coming on board as national sales manager.

With Herens' exit, **Mark Costain** has been promoted to director of marketing for Koch Entertainment Canada's audio division. He was previously senior label manager. **Beth Gibbs** is moving up from VP to senior VP of Koch Video.

Additional reporting by Larry LeBlanc in Toronto.

Merchant's 'House'

Continued from page 35

since its Sept. 16 release, according to Smith—a triumph on many levels for the acclaimed singer.

NOVEL SALES TACTIC

What makes the achievement remarkable is that it was done through a one-way sales approach. Because Smith and Merchant do not have the staff or the warehouse space to accept returns, every sale of "House Carpenter" has been final.

Getting retailers to agree to that wasn't easy, Smith says. To make the project less risky, he dropped the price. In return, he was given promotional support: endcap positioning, listening-post placement, inclusion in circulars.

And while many initially viewed the purchase of "House Carpenter" as a gamble, several retailers—including Borders Books & Music—have begun ordering more copies.

The album's success shows that established, multi-platinum artists who feel out of step with the majors have more options than they may realize and that they can indeed leave that environment and sell their work themselves—even if on a smaller scale.

But Merchant wasn't out to prove

anything with "House Carpenter" or its unique sales approach. She simply needed to operate on a smaller scale.

One year ago, Merchant left Elektra, her label home for two decades. Despite being courted by that label and other majors, she opted for the DIY approach.

"I'm at a position in my career that I don't really need to sell records to survive," she points out. "I just need to make records to satisfy myself creatively."

When she left Elektra, Merchant was expecting her first child and was seeking a lifestyle change that would eliminate the rigorous touring and countless interviews she'd become accustomed to while promoting what she calls "big-budget pop records."

Merchant and Smith originally wanted to release the album exclusively on her Web site. While they eventually sold more than 7,000 copies online, they wanted to expand the offering to fans who do not own a computer.

Smith did a little homework on Merchant's last album, "Motherland," and he discovered that more than 40% of its U.S. sales came from five accounts: amazon.com, Borders, Barnes & Noble, Best Buy and the one-stop Alliance Entertainment Corp.

Smith reached out to each, as well as to Don VanCleave, head of the Coalition of Independent Music Stores, and began negotiating one-way deals.

"Most [retailers] said, 'No, we can't do that,'" Smith says. "Then we found

a way in which we could get the price point low enough and they would include a certain amount of marketing, so that made it pretty safe for most people."

Because retailers are getting the title at a low price, Merchant has even slashed the price of the disc on her site by \$2 to \$14.98.

"It's funny; I wrote an e-mail to Gary about bringing the price down, and I was like, 'Thanks for making less money for me,'" she says with a laugh.

"House Carpenter" has been free of the pressure that has accompanied her previous albums, Merchant says.

Merchant and her touring band recorded the tracks that constitute

the album during two days at the end of their last trek. The singer merely wanted to capture a slew of songs they had been playing on tour. She never really thought that it would become more than a souvenir of their time together.

"There was no build up to 'We're making a record.' We just thought, 'We better record these songs because they sound so great,'" she explains.

Once she and Smith decided to release the project, Merchant tweaked the recording by adding vocals and overdubs. The project progressed organically, in tandem with her pregnancy.

"We weren't on anybody else's

schedule," Smith says. "So things can take a lot longer than they should, because we don't have those pressures."

That easy progression has fit perfectly with Merchant's new role as mom to a 5-month-old daughter. She says she has lost all ambition for the music industry's "obsession with escalation."

Merchant now feels less like a pop star than ever before, adding that her career runs a distant second to being a parent.

"I'm in a really fascinating period of life," she says. "I sort of feel like I need to atone for all the years that I didn't understand how profound this is."

Hip-Hop

Continued from page 35

and won't promote any product that he himself does not drink," Louie says.

GIVING BACK

Like many of Simmons' commercial endeavors, Def Con 3 aims to give back to those who purchase it.

Russell Simmons Beverage Co. plans to give 2% of the gross from the sales of Def Con 3 back to community programs and to the Hip-Hop Summit Action Network. A disclaimer printed on the can declares this intention.

"Russell has also made a commitment to give all of his personal profit from the soda for

the first year—up to \$10 million—back to community programs," Louie adds.

Regardless of the ventures' success, Simmons wants to move beyond energy drinks.

"We're not disclosing what that is, but it will always be something healthy, unique and that gives back to the community. That's the philosophy of the Russell Simmons Beverage Co.," Louie says.

Meanwhile, Ice-T will launch Royal Ice malt liquor. But he is not worried about the potential backlash rappers have typically faced when promoting alcohol. (Criticism has been aimed at such associations because of hip-hop's young demographic.)

"There should be no negative effect with the launch of Royal Ice," he says. "The products are different, but we do hope to bring the malt liquor back to mainstream, in the bars, etc."



Newbury Will Distribute CC's 'Instant Live' CDs

Clear Channel has chosen Newbury Comics to distribute its "Instant Live" albums to music retail. The CDs are recordings of live performances sold at the company's venues immediately following concerts.

Newbury Comics will make the albums available through its recently formed Toothface Distribution, an online wholesale distribution compa-



ny. Toothface also handles lifestyle goods, a specialty of the merchant. Newbury Comics will also carry the CDs in its own 24 stores.

Clear Channel has already partnered with a couple of retailers on earlier "Instant Live" albums in an attempt to make its CDs available to fans who did not attend the concerts from which the recordings were made.

In a statement, Clear Channel Entertainment executive VP Steve Simon said: "The 'Instant Live'

concept has already proven itself with live-concert fans at our test venues, and when we looked to retail, we knew that Newbury Comics would be a great ally to bring innovative marketing, solid retail insights and a true passion for all types of music."

The Clear Channel deal should yield about 30 albums in its first year, Newbury Comics CEO Mike Dreese says. The first live recording will be a triple set from jam band moe. Another six or seven live sets might be issued by the band during its 24-date tour.

Dreese says his company will target progressive retailers like the coalitions, since the albums will be sold "near C.O.D. with no returns and no advertising allowances.

"These albums are meant for the fans, so they have to be sold through a sensitive retailer who [knows] that another [bunch] of sets are coming so they don't order a lot of them," he says.

The albums will carry a boxlot cost of \$10.25, while oddlot cost will be \$11, Dreese says.

LESS DISCLOSURE: Tower Records will no longer disclose its finan-

cial or other company news in filings with the Securities and Exchange Commission.

On Oct. 27, the company filed Form 15 with the SEC. It states that it is a "Certification and Notice of Termination of Registration under Section 12(g) of the Securities Exchange Act of 1934 or Suspension of Duty to File Reports under Sections 13 and 15(d) of the Securities Exchange Act of 1934."

If you read through all of those sections of the act, there are so many and/or passages that it would make any layman's head spin. But the upshot appears to be that Tower no longer has to file, because the number of Tower bondholders are now below the threshold of 300 that the SEC requires to register and file with the federal agency.

But a source familiar with the filing says that reason (bondholders) is wrong. He did not respond to further inquiries about whether the reason could be an agreement by bondholders to convert into

equity, which sources say has occurred but is contingent upon the chain's sale.

The Tower auction is proceeding, and depending on who you

Retail Track
By Ed Christman
echristman@billboard.com



listen to, a sale could be announced any day or might take a while, as one of the four suitors is said to still be in the due diligence phase.

Tower was due to file its 10-K annual report Oct. 31. Now the majority of suppliers will not know what the chain's financial health is like and will be forced to make a decision in the dark on whether to continue providing credit to the chain.

The majors have actively supported Tower with credit throughout the entire process and continue to be upbeat in their assessment of the situation.

The independents have been more cautious in providing credit. They realize that Tower has long been the biggest champion of indie product and want to stand up and be counted in the chain's hour of need. On the other hand, a Tower Chapter 11 would have immense ramifications within the indie sector.

So far, Tower has staved off Chapter 11, and if its auction ends with a suitor willing to pay enough to satisfy the bondholders, the banks and the majors, then there will be a happy ending for all.

Of course, if the bidding doesn't bring in enough, the ending might not be so happy.

In its last filing in June, it looked like there was no going back if the Tower gambit to sell the chain fails. And there will be no new SEC filing to allow suppliers the opportunity to reassess the situation.

Web Idols

Continued from page 35

develop new artists in today's saturated media environment," Atlantic co-president Craig Kallman says.

ENGAGING FANS

In May and again in June, AOL posted songs from five unsigned artists. At the end of each month, AOL customers voted for their favorite artists.

The winning artists from each month then competed against each other, with AOL customers again voting for the winner.

"First Break is a natural extension to our core programming, which starts with discovering new music," says Mike Rich, AOL executive director of programming. "The program builds on our ability to expose new talent by engaging our enthusiastic base of music fans."

The winner of the inaugural First Break competition was the group Last Week from Long Island, N.Y.

"AOL has really helped to get us the big break we've been working toward," vocalist Matt Reich says.

But the emerging field of Web talent contests is not only for the big boys. Artist/attorney Daphne Clark launched Create-a-Superstar (createasuperstar.com) from her

law office in Providence, R.I.

"Being an entertainment attorney, I was concerned about what was going on in the industry," Clark explains. "I felt that consumers wanted a more direct relation to the process and that they were being kept out."

FORGING A NEW PATH

Inspired by the "American Idol" phenomenon and discouraged by the limitations of mainstream radio, Clark set out to forge a new path for emerging artists.

The winner of the first Create-a-



OMEGA RED: CREATE-A-SUPERSTAR WINNER

Superstar competition was Boston-based artist Omega Red, the nephew of singer Donna Summer.

"We consulted a number of industry folks, and everyone told us that he was the one," Clark says. "They said that he had the star quality of Jay-Z, and I felt that he was the strongest candidate to represent hip-hop."

In addition to selecting the songs on Omega Red's first album, "Juggernaut" (which was released on Clark's 3rd Eye Records), fans also helped design the packaging and PR campaign for their new musical champion.

What makes this program different from "American Idol" is that fans are involved in every aspect of selecting the winner, Clark says.

Through daily live chats with Omega Red, more than 50,000 fans have become involved with everything from tour venues to label contacts.

Though a second artist is scheduled to join the program early next year, Clark promises to keep fans informed about their first "superstar."

"We plan to add a new artist about every quarter," she says, adding that the site is currently accepting submissions from a variety of genres.

Clark says that larger labels that are considering marketing their emerging artists through Create-a-Superstar have expressed interest in her Web site.

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NOVEMBER 8 2003 Billboard TOP KID VIDEO					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			Sales data compiled by Nielsen VideoScan		
			NUMBER 1 3 Weeks At Number 1		
1	1	3	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	2003	19.98
2	2	3	SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 01933	2003	14.98
3	3	8	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428	2003	22.98
4		NEW	STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS FOX VIDEO 08735	2003	12.98
5		NEW	STRAWBERRY SHORTCAKE - GET WELL ADVENTURE FOX VIDEO 08744	2003	12.98
6	4	4	BIONICLE: MASK OF LIGHT BUENA VISTA HOME ENTERTAINMENT 29064	2003	19.98
7	6	2	DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103	2003	12.98
8	5	17	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	2002	12.98
9	7	4	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	1966	12.98
10	8	13	RUGRATS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	2002	12.98
11	9	9	WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02156	2003	14.98
12	16	11	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2006934	2003	12.98
13	15	19	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	2003	9.98
14	10	8	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	2003	12.98
15	19	31	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2007030	2003	12.98
16	12	12	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	2003	24.98
17	20	3	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002	1985	9.98
18		NEW	DR. SEUSS: GREEN EGGS AND HAM AND OTHER FAVORITES UNIVERSAL STUDIOS HOME VIDEO 82021	2003	9.98
19	21	11	BABY EINSTEIN: BABY GALILEO BUENA VISTA HOME ENTERTAINMENT 31445	2003	19.98
20	23	7	POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES BUENA VISTA HOME ENTERTAINMENT 32239	2003	14.98
21	22	66	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.98
22	13	6	KIM POSSIBLE: THE SECRET FILES BUENA VISTA HOME ENTERTAINMENT 31208	2003	19.98
23		NEW	SPONGEBOB SQUAREPANTS - SPONGE-A-RAMA PARAMOUNT HOME ENTERTAINMENT 79283	2003	12.98
24	24	8	BLUE'S CLUES - BLUE TAKES YOU TO SCHOOL PARAMOUNT HOME ENTERTAINMENT 79033	2003	9.98
25		NEW	THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01315	2003	12.98

NOVEMBER 8 2003 Billboard RECREATIONAL SPORTS DVD					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE	
			Sales data compiled by Nielsen VideoScan		
			NUMBER 1 5 Weeks At Number 1		
1	1	7	AND1 MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827	19.98	
2		NEW	NASCAR WINSTON CUP 2002 DREAMWORKS HOME ENTERTAINMENT 17909	19.98	
3	2	4	TRISH STRATUS: 100% STRATUSFAC SONY MUSIC ENTERTAINMENT 55996	19.98	
4	4	8	100 YEARS OF THE NEW YORK YANKEES HART SHARP VIDEO 00412	24.98	
5	3	8	WWE SUMMERSLAM 2003 SONY MUSIC ENTERTAINMENT 58240	24.98	
6	7	18	CKY4 VENTURA DISTRIBUTION 14197	19.98	
7	9	12	WORLD SERIES - 100 YEARS OF THE WORLD SERIES MAJOR LEAGUE BASEBALL 20111	14.98	
8	6	11	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98	
9	8	16	MISCHIEF: DESTROY VAS 95307	19.98	
10	12	16	WWE: WRESTLEMANIA XIX (2003) SONY MUSIC ENTERTAINMENT 14197	24.98	
11	5	11	THE LEGEND OF LAMBEAU FIELD GREEN BAY PACKERS 10000	19.98	
12	11	14	BORN TO BALL VENTURA DISTRIBUTION 14817	14.98	
13	13	17	WWE: FROM THE VAULT - SHAWN MICHAELS SONY MUSIC ENTERTAINMENT 58260	24.98	
14	14	18	TONY HAWKS GIGANTIC SKATEBOARD PARK TOUR 2002 REDLINE ENTERTAINMENT 78045	19.98	
15	14	18	MISCHIEF 3000 - EPISODE II VENTURA DISTRIBUTION 01307	19.98	
16	16	18	FIGHTING MAD VENTURA DISTRIBUTION 92107	19.98	
17	18	12	STREETBALL CLASSICS VOL. 1 REDLINE ENTERTAINMENT 05095	14.98	
18	15	13	JDM INSIDER VENTURA DISTRIBUTION 05697	19.98	
19		NEW	BRAWLIN' BRIGADS VENTURA DISTRIBUTION 09218	19.98	
20		NEW	KAREN VOIGHT - BLT ON A BALL VENTURA DISTRIBUTION 00047	9.98	

NOVEMBER 8 2003 Billboard HEALTH & FITNESS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE	
			Sales data compiled by Nielsen VideoScan		
			NUMBER 1 1 Week At Number 1		
1	5	4	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98	
2	2	19	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98	
3	1	100	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98	
4	3	10	CHEER! VENTURA DISTRIBUTION 81122	14.98	
5		NEW	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98	
6	4	19	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98	
7	10	11	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642	19.98	
8	12	11	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98	
9	8	11	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 330210	9.98	
10		NEW	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903	19.98	
11	19	100	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98	
12	15	16	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98	
13	13	13	CRUNCH - CARDOSALSA ANCHOR BAY ENTERTAINMENT 12593	14.98	
14	6	13	METHOD-ALL IN ONE CURRENT WELLNESS 906	12.98	
15		NEW	BARON BAPTISTE: POWER YOGA LEVEL 1 GOODTIMES HOME VIDEO 78978	14.98	
16	7	13	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.98	
17	9	11	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98	
18		NEW	WALK AWAY THE POUND EXPRESS - 2 MILE BRISK WALK GAIAM VIDEO 02899	12.98	
19		NEW	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 03134	14.98	
20		NEW	15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581	14.98	

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$5 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$10 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

More Live Pearl Jam

BY JONATHAN COHEN

Pearl Jam is closing out its decade-plus association with Epic with a bang. The label will issue the double-disc, 3½-hour DVD "Live at the Garden" and the long-in-the-works, double-disc rarities set "Lost Dogs" Nov. 11.

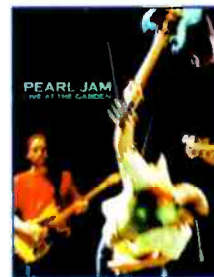
Pearl Jam fulfilled its Epic contract with the 2002 album "Riot Act" and is weighing its options for a new deal (*Billboard*, Oct. 25, 2002).

"The DVD is an excellent snapshot of where the band is today in terms of its full live prowess," Epic senior VP of marketing Piero Giramonti says.

"Live at the Garden" was taped July 8 at New York's Madison Square Garden.

The show closed out the three-month Riot Act tour and found Pearl Jam unleashing a 30-song, three-hour set.

Highlights included a guest appearance by Ben Harper on "Daughter" and "Indifference," pre-Pearl Jam act Mother Love Bone's "Crown of Thorns" and the Who's "Baba O'Riley."



Though there were other contenders for potential release, the Gardenshow was the ideal choice, says Liz Burns, one of four Pearl Jam crew members who filmed every show on the trek.

"The band played exceptionally well, both emotionally and technically," she says. "The audience was great and full of energy."

The DVD's bonus features include a 5.1 surround audio mix, the option to watch five songs from drummer Matt Cameron's vantage point, a montage of guest appearances from throughout the tour and a video blending two live takes of the controversial "Riot Act" track "Bu\$hleaguer."

Dave Alder, senior VP of product and marketing at Virgin Entertainment Group North America, expects the DVD to do well but notes it will compete against high-profile DVD releases from such acts as Foo Fighters, Bruce Springsteen and George Harrison.

Giramonti says the label is co-promoting "Live at the Garden" and "Lost Dogs" with a mainstream music print campaign and TV ads targeting cable sports and music networks.

A DVD trailer is available on the band's Web site (pearljam.com), and beginning Dec. 1, DirecTV's Freeview will air an edited version of the film upwards of 300 times. Promotional spots that cross-promote "Lost Dogs" will begin airing there in late November.

In January 2004, American Airlines will show clips from "Live at the Garden" during U.S. flights; it will also devote an audio channel to the DVD and "Lost Dogs."

NOVEMBER 8 2003 Billboard TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			Sales data compiled by Nielsen SoundScan		
			NUMBER 1 1 Week At Number 1		
1		NEW	RUSH IN RIO ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431040	Rush	29.98 DVD
2	2	4	PAST, PRESENT & FUTURE Geffen Home Video 001041	Rob Zombie	18.98 CD/DVD
3		NEW	PINK FLOYD: LIVE AT POMPEII: THE DIRECTOR'S CUT HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001315	Pink Floyd	19.98 DVD
4		NEW	THE R. IN R&B: THE VIDEO COLLECTION JIVE/ZOMBA VIDEO/BMG VIDEO 53709	R. Kelly	19.98 DVD/CD
5	1	7	LIVE AND SWINGIN': THE ULTIMATE RAT PACK COLLECTION REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 7302	Frank Sinatra, Dean Martin & Sammy Davis Jr.	25.98 CD/DVD
6	4	4	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELECTRA ENTERTAINMENT/HOME HOME VIDEO 7302	Pantera	18.98 CD/DVD
7		NEW	LA HISTORIA EMI LATIN VIDEO 93490	A.B. Quintanilla III & Kumbia Kings	21.98 CD/DVD
8	3	3	ANIMALS SOULD NOT TRY TO ACT LIKE PEOPLE INTERSCOPE VIDEO 001323	Primus	19.98 CD/DVD
9	5	6	LIVE HOLLYWOOD MUSIC VIDEO 65043	Rascal Flatts	19.98 DVD
10	6	8	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 73802	Jeff Foxworthy	18.98 CD/DVD
11		NEW	THE PUPPET MASTER METAL BLADE HOME VIDEO 14445	King Diamond	18.98 CD/DVD
12	7	7	GREATEST HITS VOLUME 2 ARISTA RECORDS INC./BGM VIDEO 54509	Alan Jackson	19.98 DVD
13	10	22	LED ZEPPELIN ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD
14	8	11	THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759	Cher	24.98 DVD
15	14	9	PINK FLOYD: CLASSIC ALBUM - THE MAKING OF THE DARK SIDE OF THE MOON EAGLEVISION 30042	Pink Floyd	14.98/20.98
16	12	4	MARTINA RCA/BMG VIDEO 55451	Martina McBride	9.98 DVD
17	18	2	SACRED ARIAS: SPECIAL EDITION PHILIPS/UNIVERSAL MUSIC & VIDEO DIST. 01275	Andrea Bocelli	27.98 CD/DVD
18	33	2	LA HISTORIA EMI LATIN VIDEO 91728	Los Originales De San Juan	21.98 CD/DVD
19	11	3	THE DEEPEST END ATO VIDEO/BMG VIDEO 21517	Gov't Mule	27.98 CD/DVD
20	9	3	A KISS IN TIME ATO VIDEO/BMG VIDEO 21515	Patty Griffin	18.98 CD/DVD
21	19	5	NICKELBACK - THE VIDEOS ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10558	Nickelback	8.98 DVD
22	20	28	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent	19.98 DVD/CD
23	38	7	HELL FREEZES OVER Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.98/24.98
24	22	7	KISS - SYMPHONY: THE DVD KISS/SANCTUARY/BMG VIDEO 88356	Kiss	29.98 DVD
25	24	9	EN VIVO VOL. 1 OISA VIDEO 26992	Los Acosta	14.98 DVD
26	17	19	HOLE IN THE WORLD ERC/3RD STREET 3322	Eagles	7.98 DVD
27	23	7	RED DIRT ROAD & OTHER VIDEO HITS ARISTA RECORDS INC./BGM VIDEO 55440	Brooks & Dunn	6.98 DVD
28	34	47	JOSH GROBAN IN CONCERT 143/REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413	Josh Groban	27.98 CD/DVD
29		NEW	BEYOND THE VALLEY OF THE MURDERDOLLS ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 616349	Murderdolls	21.98 CD/DVD
30	29	3	THE WAY YOU MOVE/HEY YA! ARISTA RECORDS INC./BGM VIDEO 54962	OutKast	7.98 DVD
31	25	3	AMERICAN FAREWELL TOUR RCA VIDEO PROD. INC./BGM VIDEO 55452	Alabama	6.98 DVD
32	30	25	THE BEATLES ANTHOLOGY CAPITOL VIDEO 90190	The Beatles	149.98/69.98
33	28	6	LIVE AT BERKELEY Geffen Home Video/Universal Music & Video Dist. 17289	The Jimi Hendrix Experience	16.98 DVD
34	35	23	MTV UNPLUGGED V2.0 VAGRANT 378	Dashboard Confessional	18.98 CD/DVD
35	15	6	ROCKY MOUNTAIN HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 42517	Bill & Gloria Gaither	25.98 CD/DVD
36	32	4	BEHIND THE DECKS SYSTEM RECORDINGS 01020	Bad Boy Bill	19.98 CD/DVD
37	13	2	MARTIN SCORSESE PRESENTS THE BLUES - A MUSICAL JOURNEY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 8900	Various Artists	109.98/139.98
38		NEW	SELENA - LIVE: THE LAST CONCERT IMAGE ENTERTAINMENT 01082	Selena	24.98 DVD
39	16	4	RED ROCKS HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 42518	Bill & Gloria Gaither	25.98 CD/DVD
40		NEW	HAVE YOU HEARD: JIM CROCE LIVE SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 30265	Jim Croce	14.98 DVD

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NOVEMBER 8
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	THE MATRIX RELOADED (WIDESCREEN) WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R	29.98
2	NEW	THE MATRIX RELOADED (PAN & SCAN) WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	29.98
3	1	THE LION KING (PLATINUM EDITION) BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
4	NEW	WRONG TURN 20TH CENTURY FOX 09649	Eliza Dushku Desmond Harrington	R	27.98
5	2	THE ITALIAN JOB (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
6	3	THE ITALIAN JOB (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56904	Mark Wahlberg Charlize Theron	PG-13	29.98
7	4	SCARFACE (WIDESCREEN) SPECIAL EDITION UNIVERSAL STUDIOS HOME VIDEO 23157	Al Pacino Michelle Pfeiffer	R	26.98
8	RE-ENTRY	THE MATRIX WARNER HOME VIDEO 1737	Keanu Reeves Laurence Fishburne	R	24.98
9	6	2 FAST 2 FURIOUS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22975	Paul Walker Tyrese	PG-13	26.98
10	NEW	THE TEXAS CHAINSAW MASSACRE (SPECIAL EDITION) PIONEER ENTERTAINMENT 12115	Marilyn Burns Ed Neal	R	19.98
11	5	2 FAST 2 FURIOUS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23520	Paul Walker Tyrese	PG-13	26.98
12	8	SCARFACE (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23822	Al Pacino Michelle Pfeiffer	R	26.98
13	9	DADDY DAY CARE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01113	Eddie Murphy	PG	27.98
14	7	HOLLYWOOD HOMICIDE COLUMBIA TRISTAR HOME ENTERTAINMENT 00927	Harrison Ford Josh Hartnett	PG-13	27.98
15	RE-ENTRY	THE SOUND OF MUSIC FOX VIDEO 2004509	Julie Andrews Christopher Plummer	G	19.98
16	10	SLEEPING BEAUTY BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
17	11	HOLES (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 31662	Shia LaBeouf Khelo Thomas	PG-13	29.98
18	RE-ENTRY	JUST MARRIED FOX VIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
19	12	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14476	Animated	NR	19.98
20	24	THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13	29.98
21	22	THE LORD OF THE RINGS: THE TWO TOWERS (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98
22	RE-ENTRY	DRUMLINE (PAN & SCAN) FOX VIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	27.98
23	RE-ENTRY	ANTWONE FISHER (PAN & SCAN) FOX VIDEO 2007715	Derek Luke Denzel Washington	PG-13	27.98
24	14	HOLES (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 31925	Shia LaBeouf Khelo Thomas	PG-13	29.98
25	15	DREAMCATCHER (WIDESCREEN) WARNER HOME VIDEO 24664	Morgan Freeman Donny Wahlberg	NR	27.98
26	NEW	OFFICE SPACE (PAN & SCAN) 20TH CENTURY FOX 04499	Jennifer Aniston	R	19.98
27	23	ANGER MANAGEMENT (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 01490	Adam Sandler Jack Nicholson	PG-13	27.98
28	21	BEND IT LIKE BECKHAM (WIDESCREEN) 20TH CENTURY FOX 08426	Parminder Nagra	PG-13	27.98
29	27	ANGER MANAGEMENT (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13	27.98
30	RE-ENTRY	THE TRANSPORTER FOX VIDEO 2007439	Jason Statham	PG-13	27.98
31	RE-ENTRY	BROWN SUGAR FOX VIDEO 2006549	Taye Diggs Sanaa Lathan	PG-13	27.98
32	NEW	DRAGON BALL GT: ANNIHILATION FUNIMATION 14762	Animated	NR	24.98
33	31	CHICAGO (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
34	28	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 25411	Animated	NR	29.98
35	13	THE IN-LAWS (WIDESCREEN) WARNER HOME VIDEO 24667	Michael Douglas Albert Brooks	PG-13	27.98
36	NEW	DRAGON BALL GT: SALVATION FUNIMATION 14772	Animated	NR	24.98
37	19	LATHAM ENTERTAINMENT - ALL NEW COMEDY (2003) PARAMOUNT HOME ENTERTAINMENT 79314	Various Artists	R	29.98
38	16	DOWN WITH LOVE (WIDESCREEN) 20TH CENTURY FOX 05106	Renee Zellweger Ewan McGregor	PG-13	27.98
39	32	ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98
40	25	DREAMCATCHER (PAN & SCAN) WARNER HOME VIDEO 24663	Morgan Freeman Donny Wahlberg	R	27.98

NOVEMBER 8
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
		NUMBER 1 2 Weeks At Number 1				
1	1	THE LION KING (PLATINUM EDITION) BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
2	NEW	THE MATRIX RELOADED WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	2003	R	22.98
3	2	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
4	4	HOLES BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	2003	PG-13	22.98
5	3	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	2003	PG-13	22.98
6	5	SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 01933	Animated	2003	NR	14.98
7	6	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	2003	PG-13	22.98
8	8	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428	Animated	2003	NR	22.98
9	NEW	STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS FOX VIDEO 08735	Animated	2003	NR	12.98
10	NEW	DRAGON BALL GT: ANNIHILATION (UNCUT) FUNIMATION 04923	Animated	2003	NR	19.98
11	NEW	STRAWBERRY SHORTCAKE - GET WELL ADVENTURE FOX VIDEO 08744	Animated	2003	NR	12.98
12	NEW	DRAGON BALL GT: SALVATION (UNCUT) FUNIMATION 04933	Animated	2003	NR	19.98
13	7	SLEEPING BEAUTY BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
14	10	BIONICLE: MASK OF LIGHT BUENA VISTA HOME ENTERTAINMENT 29064	Animated	2003	NR	19.98
15	11	THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
16	NEW	DRAGON BALL GT: ANNIHILATION (EDITED) FUNIMATION 04763	Animated	2003	NR	14.98
17	9	BEND IT LIKE BECKHAM 20TH CENTURY FOX 08416	Parminder Nagra	2003	PG-13	19.98
18	NEW	DRAGON BALL GT: SALVATION (EDITED) FUNIMATION 04773	Animated	2003	NR	14.98
19	14	DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103	Animated	2003	NR	12.98
20	15	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
21	13	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.98
22	17	CHICAGO BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	2002	PG-13	24.98
23	18	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.98
24	19	RUGRATS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Animated	2002	NR	12.98
25	22	WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02155	Animated	2003	NR	14.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

NOVEMBER 8
2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	THE MATRIX RELOADED WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R
2	1	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13
3	NEW	WRONG TURN 20TH CENTURY FOX 09649	Eliza Dushku Desmond Harrington	R
4	3	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG
5	4	HOLLYWOOD HOMICIDE COLUMBIA TRISTAR HOME ENTERTAINMENT 00927	Harrison Ford Josh Hartnett	PG-13
6	5	DREAMCATCHER WARNER HOME VIDEO 24663	Morgan Freeman Donny Wahlberg	R
7	7	THE IN-LAWS WARNER HOME VIDEO 24667	Michael Douglas Albert Brooks	PG-13
8	6	ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13
9	2	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO 22975	Paul Walker Tyrese	PG-13
10	8	BOAT TRIP ARTISAN HOME ENTERTAINMENT 13363	Cuba Gooding, Jr.	R

NOVEMBER 8
2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	THE MATRIX RELOADED WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R
2	1	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	PG-13
3	2	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
4	NEW	WRONG TURN 20TH CENTURY FOX 09644	Eliza Dushku Desmond Harrington	R
5	3	DREAMCATCHER WARNER HOME VIDEO 23721	Morgan Freeman Donny Wahlberg	R
6	6	HOLLYWOOD HOMICIDE COLUMBIA TRISTAR HOME ENTERTAINMENT 00925	Harrison Ford Josh Hartnett	PG-13
7	7	THE IN-LAWS WARNER HOME VIDEO 23786	Michael Douglas Albert Brooks	PG-13
8	5	ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10034	Adam Sandler Jack Nicholson	PG-13
9	4	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	PG-13
10	8	HOLES BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



GRIGGS-MAGEE



OWEN



FLAMMIA



O'MALLEY

RECORD COMPANIES: **Tara Griggs-Magee** is named executive VP of gospel for Sony Urban Music in New York. She was senior VP/GM of Verity Records.

Jason Owen is promoted to VP of media and artist relations for Mercury/MCA Nashville. He was senior director of media and artist relations.

Jim Flammia is promoted to VP of media and artist relations for Lost Highway Records in Nashville. He was senior director of media and artist relations.

Mark Robinson is promoted to senior VP of business and legal affairs for Koch Entertainment in New York. He was VP of business and legal affairs.

Paola Kaminsky is named VP of marketing for BMG U.S. Latin

in Miami. She was marketing director of BMG Argentina.

Jive Records names **Joanne Grand** as senior director of rock format promotion and **Lori Berk** as director of publicity in New York. They were, respectively, senior director of national rock promotion for TVT Records and national director of publicity for MCA.

DISTRIBUTION: **Tom O'Malley** is promoted to executive VP of Universal Music & Video Distribution in Universal City, Calif. He was CFO.

Sally Adams is named VP of acquisitions and development for Ventura Distribution in Los Angeles. She was director of new product development for Time-Life Video.



Lettin' His Soul Shine Revered singer/songwriter/guitarist **Warren Haynes** of **Gov't Mule**, **the Allman Brothers Band** and **Phil Lesh & Friends** performed a four-song solo set on acoustic guitar at *Billboard's* New York office. Among the songs played were his Allmans classic "Soulshine" and a version of **Otis Redding's** "Dreams to Remember." Pictured, from left, are *Billboard* editor-in-chief **Keith Girard**, Haynes, *Airplay Monitor* rock editor **Bram Teitelman** and *Billboard* staff writer **Wes Orshoski**.



Toasting MTV Latin

Shown here at rehearsal, from left, **Vicentico**, **Ricky Martin** and **Juanes** helped MTV Latin America celebrate its 10-year anniversary with performances at the second annual MTV Video Music Awards Latin America. Juanes won the artist of the year award at the event, which was held Oct. 23 at the Jackie Gleason Theater in Miami. Mexican music ruled, with alternative rock band **Molotov** taking home four awards. Up-and-coming country-mate **Natalia LaFourcade** followed with three awards. LaFourcade's wins were a surprise, pointing to the more alternative leanings of MTV Latin America's viewership. Pictured backstage at the event and sporting a new "do" is former **Rage Against the Machine** frontman **Zack de la Rocha**, below. He reportedly has been working on his solo debut since exiting Rage some three years ago. (Photos: Kevin Mazur/WireImage.com)



Going Global

Kimberley Locke, a finalist in the most recent "American Idol" competition, made a special guest appearance on the South African version of "Idol" in Johannesburg. Locke was in the country to participate in the Elizabeth Glaser Pediatric AIDS Foundation Africa AIDS Walk. She is working on her debut studio album for Curb Records. Pictured, from left, are South African "Idol" finalist **Posleteso Sejosingoe**, Locke and finalists **Jacques Terre Blanche** and **Anke Pietrangeli**.



Cheesy Souvenirs

Joining such acts as **Phish**, **Pearl Jam**, **the Dead** and **Incubus**, **Primus** has been selling downloads of each of its shows on its recently launched reunion tour, *Tour de Fromage*. Beginning Nov. 7, the band will begin posting shows from the tour—which kicked off in October and wraps at the end of November—at primuslive.com. After Nov. 7, new concerts will be posted online 48 hours after their completion. Fans will also be able to download artwork for CD jewel cases. At each stop, **Primus**—led by bassist/singer **Les Claypool**, left—is playing two sets. During the second one, the band performs its 1991 "Sailing the Seas of Cheese" album in its entirety. The tour is the first to feature the band's original lineup in seven years.



Goodbye Recalling the time he spent with Elliott Smith, Jon Spencer Blues Explosion drummer Russell Simins says, "The best moments I've shared with Elliott are seeing him smile when we were playing music together. When he knows it's kicking in, and I'm behind the kit, and he's playing bass or guitar, or we're writing a song in the studio and he's into the drums I'm playing, or he's into the music, and he just looked at me and smiled. He wasn't always in the best of ways, but when we'd lock eyes, he was feeling it and loving it." Smith, 34, killed himself Oct. 21. He left behind a slew of recordings. Among those, Simins says, are a few recently captured at the drummer's New York studio. Smith, pictured at this summer's Field Day Music Festival at Giants Stadium in East Rutherford, N.J., was working on an album reportedly titled "From a Basement on the Hill." His former Dream-Works A&R man Luke Wood says it is an extraordinarily diverse effort that ranged from "phenomenal, experimental soundscapes to the most intimate guitar vocals." There is no word yet on what will happen to the recordings. (Photo: Theo Wargo/WireImage.com)

WES ORSHOSKI

Now, Hear This ... SOUND TRIBE SECTOR 9 Artists to Watch

Sound Tribe Sector 9 is not your average jam band. Although the instrumental unit is a staple of that sometimes clichéd, festival-laden scene, its unique organic dub sound and propensity to push creative electronic boundaries make for consistently thrilling live sets. "Live at Home," a 23-track compilation of experimental ambient/electronic works—most of them created individually by the five members of the group—was self-released in May. Garry Hughes (Björk, Baaba Maal) is producing the band's second, currently untitled studio album, due in spring 2004. Finishing touches are being applied around this year's remaining tour dates.

BARRY A. JECKELL



Feting Murphy's Law Blender magazine and Fila celebrated Murphy Lee's debut release, "Murphy's Law" (Derty/Universal), with an installment of its the Blender Sessions. Other sessions of the intimate concert series for fans have featured Nappy Roots, Jewel and Camp Freddy. Murphy Lee, right, was joined by St. Lunatics bandmate Nelly onstage for his performance at New York's Vue. (Photo: Johnny Nunez/NuBuzz Photo)



Risin' Above Martell Cognac celebrated the launch of its Rise Above brand-advertising campaign with a party at New York's PM Lounge. Guests included Def Jam/Def Soul president Kevin Liles, actress Vivica A. Fox, Epic recording artist Glenn Lewis and film producer Lee Daniels. Pictured at the event, from left, are live recording artist Joe, Motown president/CEO Kedar Massenburg and WPWR (Power 105) New York on-air personality Ed Lover. (Photo: Johnny Nunez/NuBuzz Photo)



Pictured, from left, at the Miss America pageant are Greta Van Susteren of Fox's "On the Record," screenwriter/actor Donald Welch, author Camille Lavington, Mandalay Sports/Entertainment president John Spoelstra, Miss America 2004 Ericka Dunlap, former Miss America Kimberly Aiken, Foster and Rebecca Stafford, Ph.D., president emerita of Monmouth University.

Miss America Gets Fletcher Foster's Vote

For Fletcher Foster, the Miss America pageant is serious business.

Foster, the senior VP of marketing at Capitol Records in Nashville, was a judge for what he calls an "emotionally draining" week-long contest, which culminated Sept. 20 in the nationally televised awards show.

When he was first approached about judging—after meeting a Miss America board member at the going-away party for former Recording Industry Assn. of America chief Hilary Rosen—Foster says he was "leery about the whole process," particularly the week-long commitment. But when he polled his friends, everyone encouraged him to do it.

He likens Miss America fans to Barry Manilow devotees: "Everybody is one, whether they admit it or not."

While only the final night of the competition is televised, judges work hard all week interviewing the 51 state winners (including Miss District of Columbia) and grading them as they compete in talent, swimsuit and evening-gown competitions.

The pageant has attracted its share of controversy through the years, particularly the swimsuit segment. But Foster emerged from his judging gig with respect for the organization.

While he admits "the swimsuit element still gives it that beauty-pageant stigma," Foster says, "the Miss America pageant is reinventing itself and it has, over the years, tried to keep up with the times and the changing face of women in America." He points out that the event is primarily a scholarship program.

Foster was pleasantly surprised by the number of contestants who chose the declining role of music programs in schools as their "platform" or cause. Overall, he says, this year's candidates—which included a 22-year-old with a Ph.D.—were "incredibly smart."

But what impressed Foster most was the heavy workload of the winner. Last year's Miss America, Erika Harold, described "the 20-hour workdays she endured and being in three cities a day. She wrote all her own speeches, whether it was for a kindergarten class in the morning, legislators at noon or a women's group at 5 p.m.," Foster says. "The endurance level is really intense, and you have to be fit."

Harold was home only 20-30 days the whole year, including three days at Christmas. Foster observes, "It would be difficult for some of our artists to keep up with a schedule like that."

While many of the contestants sang or played instruments for the talent portion of the competition, Foster had to keep in check the keen ear developed from his years of record-company experience, noting that most of the contestants aspired to be attorneys, doctors and journalists, not professional musicians.

But his artist-development experience did come in handy in helping narrow down the contestants who had a star quality and "sparked onstage," regardless of their career aspirations.

He says the winner, Ericka Dunlap, was someone "who could walk into a room, take over and be able to turn heads, and that's what we're all looking for in our business."

PHYLIS STARK

Anka Licenses To Thrill

BY JIM BESSMAN

NEW YORK—One side of the ailing music business remains robust, according to Paul Anka: the licensing side.

And he would know.

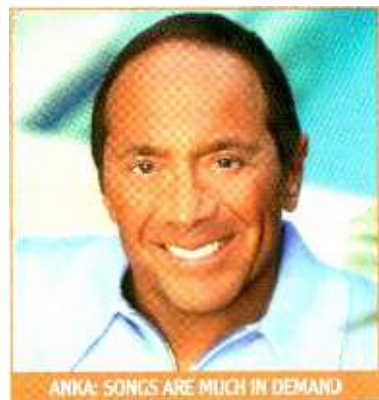
The legendary writer/performer of such late-'50s/early-'60s teen classics as "Puppy Love" and "You Are My Destiny," not to mention such grown-up fare as "The Tonight Show Theme" and "My Way," has seen continued usage of these copyrights peak with recent film and commercial placements.

"My Way" had two of the biggest [commercial] licenses of last year with eBay and AXA," Anka says, adding that "Puppy Love" was used by Phillips, pet food company PetSmart utilized "Destiny" and Coors picked up "She's a Lady," which was originally a 1971 smash for Tom Jones. "And some young guy started a show in Japan—'Golden Bowl'—using 14 Anka tracks every Saturday night in English!"

Anka, now 62, jokes that "I'm the only guy to start out at 16 who has to stand there at 60 and sing those adolescent songs like 'Puppy Love.'" But the BMI writer, who publishes through his Paulanne Music company (Chrysalis owns his pre-1973 catalog), gladly recognizes that the fruits of his songwriting have "kept my life together."

He also owns his masters, thanks to a \$250,000 investment in 1961 to buy them from ABC/Paramount prior to signing with RCA.

"I was touring with [1957 hit] 'Diana' as a kid with [artists like] Buddy Holly and Jerry Lee Lewis, and RCA saw an international appeal and wanted to sign me because of their [global] distribution," continues Anka, who also writes in Italian, Japanese, French and Spanish.



ANKA: SONGS ARE MUCH IN DEMAND

Now touring 38 weeks annually, Anka says he has sold 300,000 units of his four-disc boxed set "Greatest Hits of the '50s, '60s and '70s and Newly Recorded Love Songs" just from gigs.

But Anka remains an active songwriter—and plugger.

"I stay in touch with movie direc-

tors and ad agencies and see what's coming up," he says, noting that his songs have been used in 30 or so movies during the past decade. "Puppy Love," he adds, is scheduled for use in the upcoming romantic comedy "Love Actually," as well as a Canadian feature.

Anka also reports co-writing a new song with David Foster, "Endlessly," just recorded by Josh Groban with Laura Pausini.

"In the beginning you write every day," he reflects, "but after 45 years, I write mainly for specific projects. But I'm always refining things I've started."

A good case in point is "My Way," which he revises every year for use in "American Idol." The Frank Sinatra standard has taken on a life of its own: Jay-Z covered it last year using a sample from Anka's recording, and Anka is always asked about the immortal Sid Vicious version.

"I said, 'Yeah, give him a license,' and it was later used in 'Goodfellas,'" Anka recalls. "I really got what he was doing, and he used a pickup band of jazz musicians I knew."

Anka is optimistic about his profession's future.

"You need music. You need what we do," he says, adding, "The music industry has always been in transition and will never, ever go away."

American Songbook Expands

As **Michael Feinstein** notes, most "Great American Songbook" standards were written before the 1960s. But the contemporary chronicler of those songs wants to recognize newer songwriters whose work, he feels, will eventually stand alongside that of their forebears.

First up is **Jimmy Webb**, whom Feinstein has now paid tribute to with his new Concord album, "Only One Life: The Songs of Jimmy Webb."

The disc contains such Webb classics as "Up, Up and Away" and new songs like "Belmont Avenue," from Webb's forthcoming musical adaptation of **Robert De Niro's** "A Bronx Tale."

"Jimmy's a relatively young guy who has created many songs that are part of the fabric of our culture," Feinstein explains during a break from his current tour with Webb, who co-produced "Only One Life." "His language is contemporary yet poetic and inspired by the greats who came before him. He's as much a student of American popular song as he is the natural continuation of the genre."

Meanwhile, Feinstein has just released the CD debut of **Jo Stafford's** landmark 1959 "Ballad of the Blues" album on his Concord imprint Feinery, which is dedicated to recording current artists as well as restoring recordings and musical broadcasts from the golden age of popular song.

Words & Music
By Jim Bessman
jbessman@billboard.com



FEINSTEIN, LEFT, AND WEBB: BRINGING STANDARDS TO THE FORE



HANK NEUBERGER, LEFT, AND JOHN ALAGIA AT THIS YEAR'S BONNAROO

Pair Bring Digital To Bonnaroo

Jam bands are used to analog tapers at their shows. But a major mobile digital effort captured the music of the 2003 Bonnaroo Music Festival.

The results can be found on "270 Miles From Graceland," a DVD documenting the Manchester, Tenn., festival, due Nov. 4 on Sanctuary.

The June 13-15 event, which drew 85,000 fans, is again documented on CD and DVD formats—the former, "Live From Bonnaroo 2003," was released Sept. 30.

This year, producer **John Alagia** was assisted by co-producer **Hank Neuberger** of Chicago Recording Co. and the National Academy of Recording Arts and Sciences' Producers and Engineers Wing.

"John asked me to join him in pulling this thing together," says Neuberger, who was among the audio professionals responsible for this year's 5.1-channel Grammy Awards broadcast (Studio Monitor, *Billboard*, March 8). "It's kind of like an army invasion."

"The mission was to record all 50 artists," Neuberger explains. "This is such a logistics challenge that we worked together on attacking this recording project."

Big Mo Recording, Metro Mobile and PMD Recording provided mobile recording trucks for the four stages. A fifth truck, Neuberger adds, was used for data management, hard disk services and transfers.

All recording was done to Tascam MX-2424 24-track, 24-bit hard disk recorders, with Tascam DA-78 multi-track recorders employed for safeties.

"On location, our goal was to record to hard drive," Neuberger says. "We were constantly recording entire 48-track sets all over this compound. We had runners bringing back hard drives [to the data management truck], because we wanted to archive them quickly."

Post-production was done in Pro

Tools, beginning with stereo mixing at Alagia's Maryland studio, Crab Trap, after files were transferred from the MX-2424s using Apogee converters.

"I hate to leave the Pro Tools domain," Alagia says. "I would love to go to Pro Tools directly next year, if possible."

Neuberger says, "Following that, I continued to mix at a facility I put together with **Terry Fryer** called

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



Third Wave Productions."

Work at Chicago-based Third Wave included additional stereo mixing, 5.1-channel mixing for the DVD and limited theatrical release and DVD authoring.

"We started at John's studio," Neuberger says. "Then later in the process, I would take those files and put them up on my Pro Tools and make artist revisions, edits, mix songs that hadn't been mixed to date and then do surround mixing. We were in Pro Tools from then on, which worked extremely well in terms of handing off sessions from mixer to mixer."

Neuberger and Alagia delivered to artists a CD of their performance within 30 minutes, speeding the process of choosing songs for the CD and DVD. They also set up an FTP site for Web-enabled artist approvals.

In post-production, Neuberger mixed tracks and married them to video, encoding and delivering them to AOL, which featured several exclusive streams after the festival.

"We put our heads together on this show a lot more than before," Alagia summarizes. "For the first one, we were just winging it. We didn't really know what we were getting ourselves into."

New Zealander Bic Runga makes a Parisian move with her sophomore album

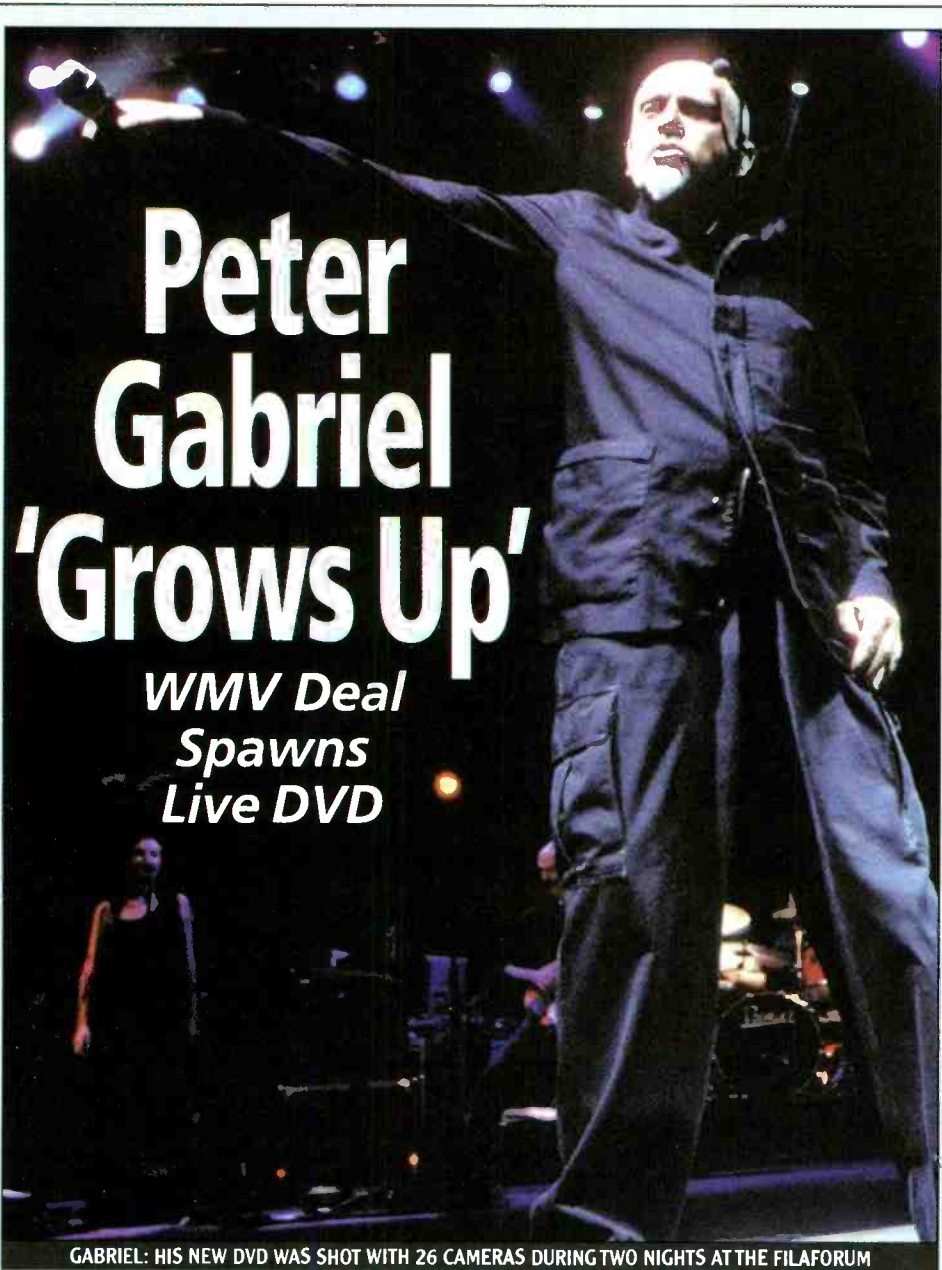


Global



Queen's Brian May and Eurythmics' Dave Stewart unite against AIDS

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Peter Gabriel 'Grows Up' WMV Deal Spawns Live DVD

GABRIEL: HIS NEW DVD WAS SHOT WITH 26 CAMERAS DURING TWO NIGHTS AT THE FILAFORUM

BY HUGH FIELDER

LONDON—Peter Gabriel concedes that meeting deadlines isn't his strong suit, but he stuck to the rigorous production schedule of "Growing Up—Live," his first project with Warner Music Vision (WMV).

The veteran rock vocalist/label executive credits London-based WMV president worldwide Ray Still for the turnaround. "He told us we'd only get a check for the production costs if we met the delivery date," Gabriel says.

As a result, the "Growing Up—Live" DVD is set to be released by WMV simultaneously with Gabriel's two-CD compilation, "Hit," on his own Realworld imprint through EMI.

The pair will be released internationally Nov. 3. In North America, Universal Music and Gefen will release the DVD and CD Nov. 4.

"Meeting the deadline gave us the capability to work alongside EMI and get the best mutual result," Still says. "We did it last year with Kylie Minogue when we had the 'Live in Sydney' DVD and they had a hit album with 'Fever.'"

Another coup was pairing Gabriel with award-winning British director Hamish Hamilton. Hamilton worked on U2's "Live From Boston" DVD from the group's Elevation tour, released in 2002 by Island/Universal.

Hamilton is "the best music director in the world," Still says, "and it was the perfect combination for him to work with Peter." Hamilton filmed two nights of Gabriel in concert at Milan's 12,000-capacity FilaForum venue this spring with a 26-camera shoot.

Gabriel confesses that he didn't pay much attention to commercially released videos before the advent of surround sound.

"Standing at the console mixing a sound that was going to come out of a tiny TV speaker, you'd be thinking, 'What's the point?'" Gabriel says. "But now you have the capacity to immerse people in 5.1 sound, which offers tremendous scope for adventurous music."

The DVD will target Gabriel's broad fan base, Still says. "They know they will get an exceptional live show, and they can expect a higher

(Continued on page 46)

Japanese Retailers Oppose Import Ban

Stores Fear Act Would Give Labels Too Much Power

BY STEVE McCLURE

TOKYO—Japanese record companies want the government to give them the right to ban recorded-music imports—a prospect that has alarmed retailers here.

Industry sources confirm that the Recording Industry Assn. of Japan (RIAJ) is lobbying the Japanese government's Ministry of Economy, Trade and Industry to make changes to existing legislation that would give labels the right to block imported repertoire.

The RIAJ declines to comment on the issue, but retailers fear that giving record companies that right would allow labels excessive leverage over music stores.

"We are seriously concerned about the implications of a blanket restriction on imports," HMV Asia-Pacific president Paul Dezelsky says.

The labels' concerns center on the possibility of Japanese repertoire being exported from

other Asian countries, such as mainland China and South Korea, to Japan.

Faced with a declining market at home, record companies see those emerging markets as holding great promise.

China, with its huge population, is viewed as the market with the greatest long-term potential. But South Korea is the hottest topic right now. That country will remove its remaining restrictions on Japanese music Jan. 1, 2004 (*Billboard*, Oct. 4).

Japanese labels operate a government-approved fixed-price system for recorded music. South Korea and China have no such constraints, and Japanese labels have expressed concerns

about cheaper "gray imports" of Japanese repertoire pressed in those territories flooding the home market.

Sources say that the RIAJ, along with other

(Continued on page 46)



DEZELSKY:
'SERIOUSLY CONCERNED'

UMC Prices Please

BY LARRY LeBLANC

TORONTO—Canadian retailers are eagerly anticipating the effect on sales of a new Universal Music Canada price-reduction program.

On Sept. 3, UMC announced it would drop its suggested list price to \$14.98 Canadian (\$11.43) on virtually all front-line CDs. The Canadian initiative is similar to Universal Music Group's JumpStart program in the U.S. (*Billboard*, Sept. 13).

About 85% to 95% of all Canadian music merchants had signed up for the new terms as of Oct. 1, UMC president/CEO Randy Lennox says. "That sent us a strong message that they wanted to pursue this."

UMC's program was designed to scrap its \$19.98 Canadian (\$15.24), \$20.98 Canadian (\$16) and \$21.98 Canadian (\$16.77) manufacturer-suggested prices in Canada.

GOOD RESPONSE

Retailers began offering lower-priced front-line and catalog CDs to consumers Oct. 1.

Trade prices for UMC front-line product were dropped to \$11.09 Canadian (\$8.46) from \$13.05 Canadian (\$9.96) and \$15.07 Canadian

(\$11.50). Midprice titles fell to \$7.09 Canadian (\$5.41) from \$9.70 Canadian (\$7.40). At the same time, UMC's introductory trade price for titles by new artists dipped to \$7.09 Canadian from \$7.98 Canadian (\$6.09).

When signing up for the lower trade prices, Canadian music merchants had to guarantee lower in-store pricing of UMC product in their stores.

Unlike their U.S. counterparts, the Canadian merchants did not have to promise UMC specific amounts of prime in-store floor space, and the lower pricing was immediately reflected on catalog titles.

"Universal listened to us and treated us with respect on this [pricing] issue," says Tim Baker, a buyer at Sunrise Records, which has 32 stores in Ontario.

HMV Canada president Humphrey Kadaner applauds UMC for making a positive market change. "Once we had our discussions with Universal, we bought into the program and quickly implemented it in the stores," he says.

HMV Canada operates 100 stores nationally. Its market share in Canada since Oct. 1 has climbed 4.9% to 33%-34%, Lennox says.

(Continued on page 48)



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 10/28/03		(OFFICIAL UK CHARTS CO.) 10/25/03		(MEDIA CONTROL) 10/28/03		(SNEP/IFOP/TITE-LIVE) 10/28/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
HOKOSYAYUSEN/NOU YUZU SENHA & CD		BE FAITHFUL FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M		HEY OH TRAGEDIE UP MUSIC	
2	NEW	2	NEW	2	2	2	2
SHINOSAKA THE GDSPELLERS Ki/oon		GUILTY BLUE INNOCENT/VIRGIN		WHITE FLAG DIDD ARIOLA		LA BAMBA STAR ACADEMY 3 MERCURY	
3	NEW	3	2	3	3	3	4
DOUBLE BDA AVE/TRAJ		TURN ME ON KEVIN LYTTLE ATLANTIC		ROCKIN' ON HEAVEN'S DOOR JEANETTE POLYDOR		TOUT L'OR DES HOMMES CELINE DION COLUMBIA	
4	1	4	3	4	10	4	6
BEAUTIFUL DREAMER GLAY UNIVERSAL		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M		BABY BOY BEYONCÉ FT. SEAN PAUL COLUMBIA		DJ DIAM'S HOSTILE/VIRGIN	
5	3	5	1	5	6	5	3
MELISSA PORNO GRAFFITI SONY		HOLE IN THE HEAD SUGABABES ISLAND		ICH BIN JUNG UND BRAUCHE GELD EKO FRESH ARIOLA		PAPI CHIULO... TE TRAIGO EL MMMM LORNA SCORPIO	
6	NEW	6	NEW	6	12	6	5
BOKU TO FURYO TO KOTEI DE MASAYOSHI YAMAZAKI UNIVERSAL		JUMPIN' LIBERTY X V2		FIRST DAY OF MY LIFE THE RASMUS MOTOR		SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB HOT TRACKS	
7	2	7	4	7	7	7	8
YUKI NO HANA MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS		SUPERSTAR JAMELIA PARLOPHONE		BREATHE BLU CANTRELL & SEAN PAUL ARISTA		WHITE FLAG BMD BMG	
8	NEW	8	NEW	8	5	8	9
GEKKO TUBE SONY MUSIC ASSOCIATED RECORDS		GOT SOME TEETH OBIE TRICE INTERSCOPE		P.I.M.P. 50 CENT INTERSCOPE		JE VEUX VIVRE FAUDEL MERCURY	
9	NEW	9	NEW	9	24	9	7
VIVA * ROCK ORANGE RANGE SONY		SO YESTERDAY HILARY DUFF HOLLYWOOD		LOVE'S DIVINE SEAL WEA		OCEAN THIERRY CHAM POLYDOR	
10	6	10	6	10	18	10	11
NIJI MASAHARU FUKUYAMA UNIVERSAL		MAYBE EMMA BUNTON 19/UNIVERSAL		HOLE IN THE HEAD SUGABABES ISLAND		STUCK ON YOU 3T WARNER STRATEGIC MARKETING	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	12	NEW	11	NEW	11	NEW
MISS YOU M-FLO LDVES MELODY & RYOHEI RHYTHM ZONE		(THERE'S GOTTA BE) MORE TO LIFE STACIE ORRICO VIRGIN		I'LL BE THERE BEFORE FOUR ISLAND		TANT QUE C'EST TOI NATASHA ST-PIER COLUMBIA	
16	NEW	15	NEW	19	NEW	15	20
MEZAMEYO NIPPON! B-DASH XTRA LARGE RECOR		OOH WEE MARK RONSON ELEKTRA		GUILTY BLUE INNOCENT/VIRGIN		J'ATTENDRAI LES FILLES AZ RECORDS	
20	NEW	18	NEW	28	NEW	21	36
CANDY CRYSTAL KAY EPIC		INTO YOU FABOLOUS FT. TAMIA/ASHANTI ELEKTRA		UND WAS IST JETZT? CURSE ARISTA		NUMB LINKIN PARK WARNER BROS.	
23	NEW	19	NEW	29	68	23	29
KIBOU ATSUSHI SHINDO KONAMI MUSIC ENT		RAIN ON ME ASHANTI MURDER INC./MERC		WHERE THE HOOD AT DMX DEF JAM		JE COURS KYO ARISTA	
28	NEW	20	NEW	32	NEW	29	34
KAZAHANA NO KOI HIROSHI KADOKAWA KING		I CAN'T LET YOU GO IAN VAN DARE NULIFE/ARISTA		HEY YA/GHETTO MUSICK OUTKAST ARISTA		CAN'T HOLD US DOWN CHRISTINA AGUILERA FT. LIL KIM RCA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	1
KINKI KIDS G ALBUM 24/7 JOHNNY'S ENTERTAINMENT		DIDO LIFE FOR RENT CHEEKY/ARISTA		DIDO LIFE FOR RENT ARIOLA		CELINE DION UNE FILLE ET 4 TYPES COLUMBIA	
2	NEW	2	NEW	2	2	2	2
MISIA HOSHIZORA ND LIVE/BEST OF ACOUSTIC BALLADE RHYTHMEDIA TRIBE		THE STROKES ROOM ON FIRE ROUGH TRADE		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL		DIDO LIFE FOR RENT BMG	
3	4	3	2	3	4	3	4
YOSHII JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT		SHERYL CROW THE VERY BEST OF SHERYL CROW A&M		SEAL IV WARNER BROS.		STAR ACADEMY 3 FAIT SA BAMBA MERCURY	
4	2	4	NEW	4	6	4	3
KETSUMEISHI KETSUNOPOLICE 3 TOY'S FACTORY		ROD STEWART AS TIME GOES BY—GREAT AMERICAN SONGBOOK VOL 2 J		PUR WAS IST PASSIERT? CAPITOL		THIERRY AMIEL PARADOXES ARISTA	
5	3	5	NEW	5	3	5	NEW
I WISH TSUTAETAI KOTDBA NAMIDANO OCHIRU BASHO SONY		TEXAS CAREFUL WHAT YOU WISH FOR MERCURY		DIE ARZTE GERAUSCH HOT ACTION		TEXAS CAREFUL WHAT YOU WISH FOR MERCURY	
6	1	6	7	6	NEW	6	6
RINA AIUCHI A.T.R. GIZA STUDIO		CAT STEVENS THE VERY BEST OF CAT STEVENS POLYGRAM TV/UNIVERSAL TV		THE STROKES ROOM ON FIRE RCA		LARA FABIAN EN TOUTE INTIMITE POLYDOR	
7	NEW	7	3	7	5	7	7
FUMIYA FUJII LADY SISTER BABY SONY MUSIC ASSOCIATED RECORDS		TRAVIS 12 MEMORIES INDEPENDIENTE		STING SACRED LOVE POLYDOR/ISLAND		CALOGERO CALOGERO MERCURY	
8	5	8	4	8	11	8	5
VARIOUS ARTISTS LOVE STORIES I PONY CANYON		THE DARKNESS PERMISSION TO LAND MUST DESTROY		LIMP BIZKIT RESULTS MAY VARY INTERSCOPE		SEAL IV WARNER BROS.	
9	NEW	9	6	9	8	9	8
THE STROKES ROOM ON FIRE FUN HOUSE		R. KELLY THE R. IN R&B COLLECTION VOL. 1 JIVE		NICKELBACK THE LONG ROAD MERCURY		YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA	
10	16	10	5	10	15	10	10
UNDERWORLD UNDERWORLD 1992-2002 V2 RECORDS JAPAN		ROBBIE WILLIAMS LIVE AT KNEBWORTH CHRYSALIS		EROS RAMAZZOTTI 9 ARIOLA		MUSE ABSOLUTION NAVE	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(ISOUNOSCAN) 11/08/03		(APYVE) 10/28/03		(ARIA) 10/21/03		(FIMI) 10/23/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
SOMETHING MORE RYAN MALCOLM VIK/BMG		UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA		RISE UP AUSTRALIAN IDOL FINAL 12 PHANTOM		OBSESSION AVENTURA PLANET	
2	3	2	3	2	3	2	2
SOMEDAY NICKELBACK EMI		ENCONTRARAS NATASHA ST-PIER COLUMBIA		NOT ME, NOT I DELTA GOODREM ARISTA		WHITE FLAG DIDD BMG RICORDI	
3	2	3	NEW	3	2	3	5
LOW KELLY CLARKSON RCA/BMG		PECOS COLLECTION PECOS SONY		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M/INTERSCOPE	
4	6	4	NEW	4	5	4	6
SUNRISE SIMPLY RED UNIVERSAL		GUILTY BLUE VIRGIN		P.I.M.P. 50 CENT INTERSCOPE		YOU WEREN'T THERE LENE MARLIN VIRGIN	
5	5	5	6	5	4	5	3
BABY BOY BEYONCÉ FT. SEAN PAUL COLUMBIA/SONY MUSIC		PERVERSO TIZIANO FERRO CAPITOL		BABY BOY BEYONCÉ FT. SEAN PAUL COLUMBIA		DON'T CALL ME BABY MINA EPIC	
6	4	6	7	6	7	6	7
TOUT L'OR DES HOMMES CELINE DION COLUMBIA/SONY MUSIC		FRANTIC METALLICA VERTIGO		SOMEDAY NICKELBACK ROADRUNNER		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA	
7	8	7	9	7	6	7	NEW
SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL		HOY GLORIA ESTEFAN EPIC		SHAKE YA TAILFEATHER NELLY, P. DIDDY & MURPHY LEE UNIVERSAL/BAD BOY/ISLAND		GUILTY BLUE VIRGIN	
8	7	8	2	8	11	8	4
RUBBERNECKIN' ELVIS PRESLEY BMG HERITAGE/RCA/BMG		THE FLAME DOVER CAPITOL		BREATHE BLU CANTRELL & SEAN PAUL ARISTA		LA MIA RAGAZZA MENA ARTICOLI 31 RICORDI	
9	19	9	8	9	14	9	8
BYE BYE BOYFRIEND FEFE OOBSON ISLAND/UNIVERSAL		CRAZY IN LOVE BEYONCÉ FT. JAY-Z COLUMBIA		SO YESTERDAY HILARY DUFF WARNER BROS.		XVERSO TIZIANO FERRO CAPITOL	
10	NEW	10	12	10	9	10	9
SYMPATHY FOR THE DEVIL (REMIXES) THE ROLLING STONES ABKCO		BABY BOY BEYONCÉ FT. SEAN PAUL COLUMBIA		RIGHT THURR CHINCY CAPITOL		BAD DAY R.E.M. WEA	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	17	13	NEW	14	18	11	16
LIKE GLUE SEAN PAUL VP/EMI		ROSAS LA OREJA DE VAN GOGH SONY		INTO YOU FATBOY SLIM EAST WEST		GOING UNDER EVANESCENCE WIND-UP	
15	22	15	NEW	20	NEW	18	24
HEY YA! OUTKAST ARISTA/BMG		JURAMENTO RICKY MARTIN COLUMBIA		MOVE YOUR FEET JUNIOR SENIOR EPIC		CRAZY IN LOVE BEYONCÉ FT. JAY-Z COLUMBIA	
16	21	16	NEW	21	NEW	19	25
SHAKE YA TAILFEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/UNIVERSAL		ANGEL MALHERIDO EL BARRIO SENADOR		STATE OF MIND HOLLY VALANCE LONDON		BUON COMPLEANNO IRENE GRANDI CGD	
20	24	20	NEW	27	NEW	20	34
UNPREDICTABLE KESHIA CHANTE VIK/BMG		ESCANDALO DE AMORES JAMIE URRUTIA DRO		BILLY BONES MANDY KANE WARNER BROS.		SALTA (CHI NON SALTA...) DJ FRANCESCO UNIVERSAL STRATE	
30	RE			32	NEW	23	NEW
MOBSCENE MARILYN MANSON NOTHING/INTERSCOPE/UNIVERSAL				MIXED UP WORLD SOPHIE ELLIS BEXTOR POLYDOR		HEY YA OUTKAST ARISTA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	5
CELINE DION UNE FILLE ET 4 TYPES COLUMBIA/SONY MUSIC		CHENOA SOY MUJER VALE MUSIC		DELTA GOODREM INNOCENT EYES EPIC		AVENTURA WE BROKE THE RULES PLANET	
2	NEW	2	NEW	2	NEW	2	1
ROD STEWART AS TIME GOES BY... THE GREAT AMERICAN SONGBOOK VOL. II J/BMG		FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO		JOHN FARNHAM ONE VOICE: THE GREATEST HITS GOTHAM		NOMADI THE PLATINUM COLLECTION EMI	
3	2	3	1	3	2	3	8
CLAY AIKEN MEASURE OF A MAN RCA/BMG		EUROJUNIOR EUROJUNIOR FESTIVAL VALE MUSIC		DIDO LIFE FOR RENT BMG		NEK THE BEST OF—L'ANNO ZERO WEA	
4	3	4	5	4	5	4	2
NICKELBACK THE LONG ROAD ROADRUNNER/EMI		VARIOUS ARTISTS LOS NO 1 DE 40 PRINCIPALES MUXIC/BMG/VALE/DRO		POWDERFINGER VULTURE STREET UNIVERSAL		VENERDI CHE FANTASTICA STORIA E LA VITA RICORDI	
5	4	5	3	5	4	5	3
DIDO LIFE FOR RENT ARISTA/BMG		ALEJANDRO SANZ NO ES LO MISMO WEA		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL		EROS RAMAZZOTTI 9 ARIOLA	
6	NEW	6	2	6	NEW	6	4
BARENAKED LADIES EVERYTHING TO EVERYONE REPRISE/WARNER		LUIS MIGUEL 33 WARNER BROS.		THE STROKES ROOM ON FIRE RCA		DIDO LIFE FOR RENT BMG RICORDI	
7	9	7	4	7	8	7	6
HILARY DUFF METAMORPHOSIS BUENA VISTA/HOLLYWOOD/UNIVERSAL		ANDY & LUCAS ANDY & LUCAS BMG/ARIOLA		MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS.		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL	
8	NEW	8	8	8	7	8	7
EAGLES THE VERY BEST OF EAGLES WARNER STRATEGIC MARKETING/WARNER		LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... EPIC/SONY		EVANESCENCE FALLEN EPIC		STING SACRED LOVE A&M	
9	7	9	6	9	6	9	12
OBIE TRICE CHEERS SHADY/INTERSCOPE/UNIVERSAL		MAGO DE OZ GAIA LOCOMOTIVE MUSIC		ELVIS PRESLEY 2ND TO NONE RCA		GIORGIA LADRA DI VENTO DISCHI DI CIOCCOLATA	
10	8	10	NEW	10	10	10	10
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		TEXAS CAREFUL WHAT YOU WISH FOR MERCURY		MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC		LENE MARLIN ANOTHER DAY VIRGIN	

Billboard®

EUROCHART

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

THIS WEEK	LAST WEEK	10/29/03
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THIS WEEK	LAST WEEK	10/29/03
1	1	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
2	2	WHITE FLAG DIDO CHEEKY/ARISTA
3	NEW	GUILTY BLUE INNOCENT/VIRGIN
4	10	BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA
5	3	HOLE IN THE HEAD SUGABABES ISLAND
6	NEW	BE FAITHFUL FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM
7	7	HEY OH TRAGEDIE UP MUSIC
8	8	LA BAMBA STAR ACADEMY 3 MERCURY
9	4	P.I.M.P. 50 CENT INTERSCOPE
10	13	TOUT L'OR DES HOMMES CELINE DION COLUMBIA

THIS WEEK	LAST WEEK	10/29/03
19	53	(THERE'S GOTTA BE) MORE TO LIFE STACIE ORRICO VIRGIN
21	NEW	JUMPIN' LIBERTY X V2
22	45	FIRST DAY OF MY LIFE THE RASMUS PLAYGROUND
26	30	NUMB LINKIN PARK WARNER BROS.
27	NEW	GOT SOME TEETH OBIE TRICE INTERSCOPE

THIS WEEK	LAST WEEK	10/29/03
1	1	DIDO LIFE FOR RENT CHEEKY/ARISTA
2	2	ROBBIE WILLIAMS LIVE AT KNEBWORTH EMI
3	NEW	THE STROKES ROOM ON FIRE ROUGH TRADE/RCA
4	3	STING SACRED LOVE A&M/PDLYDOR/ISLAND
5	5	SEAL IV WARNER BROS.
6	NEW	TEXAS CAREFUL WHAT YOU WISH FOR MERCURY
7	8	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M
8	4	TRAVIS 12 MEMORIES INDEPENDIENTE/EPIC
9	6	EVANESCENCE FALLEN WIND-UP/EPIC
10	10	CELINE DION UNE FILLE ET 4 TYPES COLUMBIA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 10/25/03
1	1	ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BRDS.
2	2	TRAFFIC DJ TIESTO BLACK HOLE RECORDS
3	9	HOLE IN THE HEAD SUGABABES ISLAND
4	3	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
5	6	WHITE FLAG DIDO BMG
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	5	K3 OYA LELE RCA
5	4	STING SACRED LOVE A&M

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 10/24/03
1	5	OM DU STANNAR HOS MIG NINA & KIM BONNIER
2	1	AICHA OUTLANDISH ARIOLA
3	2	WHITE FLAG DIDO BMG
4	3	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
5	NEW	BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA
1	NEW	BRODER DANIEL CRUEL TOWN DOLORES
2	2	DIDO LIFE FOR RENT BMG
3	3	BO KASPER ORKESTER VILKA TROR VI ATT VI ER COLUMBIA
4	NEW	CHRISTER SJOGREN FOR KARLEKENS SKULL NMG
5	4	PER GESSLE MAZARIN CAPITOL

DENMARK		
THIS WEEK	LAST WEEK	(IFP/NIELSEN MARKETING RESEARCH) 10/28/03
1	NEW	GUILTY BLUE VIRGIN
2	1	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE UNIVERSAL
3	3	NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIOEE MCA
4	2	WHITE FLAG DIDO BMG
5	5	P.I.M.P. 50 CENT INTERSCOPE
1	NEW	ERANN DD THAT'S THE WAY FOR ME SONY
2	1	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL
3	2	DIDO LIFE FOR RENT BMG
4	NEW	LISA EKDAHL EN SAMLING SUNGER RCA
5	NEW	JOHN MAYER HEAVIER THINGS COLUMBIA

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 10/20/03
1	2	WHITE FLAG DIDO BMG
2	1	WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE UNIVERSAL
3	4	AICHA OUTLANDISH ARIOLA
4	6	P.I.M.P. 50 CENT INTERSCOPE
5	5	FOR EVIG MIN DINA TRIBE RECORDS
1	1	NERGAARD SILJE NIGHTWATCH EMARCY
2	3	DIDO LIFE FOR RENT BMG
3	NEW	THE STROKES ROOM ON FIRE BMG
4	6	ROBBIE WILLIAMS LIVE AT KNEBWORTH CHRYSALIS
5	4	TRAVIS 12 MEMORIES EPIC

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 10/21/03
1	2	STAND UP SCRIBE DIRTY
2	NEW	P.I.M.P. 50 CENT INTERSCOPE
3	5	RIGHT THURR CHINGY CAPITOL
4	6	CAN'T HOLD US DOWN CHRISTINA AGUILERA FT. LIL' KIM RCA
5	36	BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA
1	2	HAYLEY WESTENRA PURE UNIVERSAL
2	1	DIDO LIFE FOR RENT CHEEKY/ARISTA
3	19	STEVE MILLER BAND YOUNG HEARTS: COMPLETE GREATEST HITS EMI
4	3	OUTKAST SPEAKERBOXX/THE LOVE BELOW ARISTA
5	14	MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS.

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/APP) 10/28/03
1	3	SING FOR THE MOMENT EMINEM INTERSCOPE
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	6	AS IF I CALL YOU UP MANE FAROL
4	NEW	J... SEI NAMORAR TRIBALISTAS VIRGIN
5	NEW	BAD DAY R.E.M. WEA
1	1	ROBBIE WILLIAMS LIVE AT KNEBWORTH CHRYSALIS
2	2	TRIBALISTAS TRIBALISTAS VIRGIN
3	NEW	ENNIO MORRICONE & DULCE PONTES FOCUS POLYDOR
4	3	STING SACRED LOVE A&M
5	4	DIDO LIFE FOR RENT BMG

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 10/28/03
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 AMAR ES RCA
9	NEW	DIDO LIFE FOR RENT BMG
10	NEW	RICARDO ARJONA LO MEJOR DE... SONY

Sinéad Offers Look At 'Secret Place'

Sinéad O'Connor has released what she says will be the final album of her career on Hummingbird Records. The lengthy title of the two-CD set, "She Who Dwells in the Secret Place of the

FAN-TASTIC: When editors of respected U.K. music magazine *Q* recently counted up the votes in its readers' poll for best album of the past 15 years, an unlikely candidate cropped up: **Augie March's** 2000 debut album. "Sunset Studies" was never even released in the U.K., yet fans of the cult Australian act demanded its inclusion. Orchestrated write-in campaign or not, it created a buzz. The Melbourne five-piece is touring the U.K. this month, and next month it releases internationally sophomore album "Strange Bird," a gently considered rocker in **Flaming Lips/Granddaddy** mode. STEVE ADAMS



O'CONNOR: HER FINAL ALBUM

Most High Shall Abide Under the Shadow of the Almighty," is a quote from the Bible. O'Connor, who is expecting her third child, says she is retiring to concentrate on her theological studies and pastoral healing. The first disc features a hodgepodge of unreleased

demos, rarities and cover versions with such collaborators as **Massive Attack**, **Brian Eno** and **Donal Lunny**. The second disc is a live set recorded in 2002 at Dublin's Vicar St. venue. NICK KELLY

INDIAN SUPERSTAR CHARGED: Daler Mehndi, the most successful artist of the North Indian *bhangra* genre, is facing arrest over alleged immigration violations. Mehndi's elder brother, **Shamsher Singh Mehndi**, has also been charged with taking 1 million rupees (\$25,000) to organize phony U.K. and U.S. visas. Indian police have issued a warrant alleging that Daler is part of an immigration racket in which Punjabis pay to be

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)	7		1	1	2	5		3	6	2
ROD STEWART As Time Goes By... (B)	2		4			2				
STING Sacred Love (U)				7					8	5
THE STROKES Room on Fire (B/I)			9	2	6			6		
TEXAS Careful What You Wish For (U)				5	5		10			
ROBBIE WILLIAMS Live at Knebworth (E)			10	2				5	7	3

included as part of a bhangra troupe touring Western countries and then remain illegally. Delhi-based Mehndi burst onto the scene in the mid-'90s with his bhangra hit "Bolo Ta Ra Ra Ra" released on Warner licensee Magnasound. The album of the same name sold 1 million units. He then signed to Universal for two albums, and his latest, "Mauja Laen Do," was released on his own Delhi-based label, DM Music, this summer. NYAY BHUSHAN

HEAVENLY TRANSFER: In one of the biggest transfers in the Greek music industry, **Alkistis Protopsalti**, one of the country's most popular singers, has joined independent label Heavenly Music after a 20-year stint with PolyGram/Universal. Her debut album for the label, "Voices of My Heart," will be released Nov. 17. The album was recorded live during her 2002 concerts with the Prague Symphony Orchestra at the Athens Concert Hall. Protopsalti is scheduled for forthcoming tour dates in the U.S., the U.K. and Russia. The Greek artist has reportedly sold 800,000 albums to date. MARIA PARAVANTES

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Raising AIDS Awareness

BY LARS BRANDLE

LONDON—International artists are joining MTV in a multimedia campaign to raise awareness of the impact of HIV and AIDS in South Africa.

The "46664" initiative takes its name from the prisoner number of former South African president Nelson Mandela when he was jailed under the apartheid regime in his country.

Mandela is the figurehead of the new campaign. He was in London for the Oct. 21 launch of 46664, which will deliver a concert, CD and DVD and organize a global petition on AIDS.

"AIDS today in Africa is claiming more lives than the sum total of all wars, famines and floods and the ravages of such deadly diseases as malaria," Mandela said at the launch. "We must act now for the sake of the world. AIDS is no longer a disease; it is a human-rights issue."

The Nelson Mandela Foundation, which will manage much of the campaign, develops strategic alliances to foster community action in South Africa.

International ISP Tiscali, BBC World Service, Virgin Atlantic, FedEx and South African national broadcaster SABC are providing financial support or services to the campaign.

MULTI-ARTIST CONCERT

"We will join in this partnership with all our resources," says Bill Roedy, president of MTV International. Roedy chairs the United Nations Global Business Council on HIV & AIDS.

The centerpiece of the initiative is a three-hour, multi-artist concert to be held Nov. 29 at Greenpoint Stadium in Cape Town. Performers will include U2 vocalist Bono, Beyoncé, members of Queen, 50 Cent, the Corrs and the Eurythmics.

A 90-minute edit of the show will air Dec. 1 on MTV

channels worldwide (the U.N.-designated World AIDS Day). SABC will televise the show live domestically; Tiscali will Webcast it live internationally.

MTV is offering the TV package free to other broadcasters. The European Broadcasting Union and the Asian Broadcasting Union will distribute it in 80 countries.

"The hope is that this will be the largest-ever call to action against HIV and AIDS," Roedy says. "It has the potential to be the most-watched show ever."

Johannesburg-based Real Concerts will promote the show locally. It will be executive-produced by Queen manager Jim Beach and former EMI Records U.K. president/CEO Jean-François Cecillon, chairman of U.K. marketing firm Music Matrix.

The 46664 initiative was developed by Eurythmics member Dave Stewart, who wanted to help musicians support the fight against AIDS in Africa.

Stewart recruited fellow musicians Brian May and Roger Taylor of Queen earlier this year to record new material to be used to benefit the Nelson Mandela Foundation's AIDS work.

The first fundraising song to be made available is "46664 (Long Walk to Freedom)," co-written by the late Joe Strummer, Stewart and Bono.

Performed by Bono, Youssou N'Dour, Abdel Wright and Stewart, it is one of two songs available for download at 46664.com, priced \$1.99 each. Consumers can make donations and hear the songs by calling various premium phone numbers published on the site.

Paul McCartney, Beyoncé, Ms. Dynamite, Timbaland and Paul Oakenfold are featured on new material to be rolled out through the site and phone services.

A CD including the new material will debut in early 2004, while a DVD featuring the entire concert will also be released. No decision has been made on a label for either.



Gabriel

Continued from page 43

quality on DVD than they ever could on VHS."

EMI and WMV have been working together on the U.K. marketing campaign, says Steve Davis, director of marketing for EMI catalog and Liberty at EMI Recorded Music U.K. and Ireland.

There are certain media opportunities where it works very well, particularly in magazines, press and all communications with the trade, Davis says. But, he notes, the conceptual TV advertisements that are based on the album cover are "too cluttered to fit the DVD into the message."

Joint campaigns are also being set up in other territories worldwide, an EMI spokesperson says.

In Germany, the track listing of the second CD was changed at the request of EMI Germany to include some German-language tracks that Gabriel recorded in the late '70s.

Gabriel hopes the "Hit" campaign will stimulate sales of last year's studio album, "Up," "even though everyone else seems to have given up on it."

The artist is also catering to his hardcore fans with a series of 19 live double CDs taken from his summer 2003 U.S. tour. The unedited soundboard mixes have been professionally mastered and are available from Los Angeles-based online music store themusic.com under a deal with Geffen.

Gabriel's U.S. contract with Geffen expires with "Hit," and his EMI contract for the world outside North America will expire after one more album. He is considering his options for future recording projects.

"I think that the way things are going

is scaring record companies shitless," Gabriel says. "Some people are jumping off the Titanic and trying to find a life raft, while others are busy throwing bits of the ship into the sea, hoping it will float better. I'm not sure that's the right way to go about it."

However, there are also people who feel this is a time of flux, with some fantastic opportunities, Gabriel says.

"I think that those people, with their optimistic attitude and love of music, will find a way through. But everybody is going to have to change the model. The old model is dead," he says.

Imports

Continued from page 43

industry bodies, is seeking a legal way of banning imports of Japanese product while continuing to allow imports of non-Japanese product.

"We fully support the RIAJ's efforts to find a way to stop the import of low-priced Asian versions of J-pop [Japanese pop music] releases and their effort to build a legitimate market in China for these

products," Dezelsky says.

A blanket restriction on imports, Dezelsky says, "would have a negative impact on retailers and the music industry as a whole."

'GRAY IMPORTS'

Tower Records Japan president/CEO Akio Moriwaki says he is also concerned about the possibility of an import ban but feels a compromise will be reached.

"Nobody wants to make this into a big issue," Moriwaki says. But he warns that if "gray imports" start flooding the Japanese market through

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The Japanese music market continues to shrink, according to January-September production data released by the Recording Industry Assn. of Japan. Production of prerecorded audio software by the RIAJ's 24 enrolled companies in the first nine months of 2003 fell



to 235.3 million units, down 8% from the previous year. Trade value fell 13% to 285.9 billion yen (\$2.6 billion). Production of domestic repertoire fell 9% to 180.1 million units; value was 207.2 billion yen (\$1.9 billion), down 16%. Production of international repertoire was down 4% to 55.2 million units, with a value of 78.7 billion yen (\$718.6 million), down 3%. One piece of encouraging news came from the music-video category (mainly DVDs), where production skyrocketed 100% to 19.1 million units, and 45% in value terms to 35.9 billion yen (\$328 million).

STEVE McCLURE

Third-quarter music shipments fell in Sweden, according to Stockholm-based labels body GLF. Volume dropped 10.9% to 16.4 million units, while trade value fell 13.8% from third-quarter 2002 to 851.2 million kronor (\$110.1 million). Album shipments fell 5.5% in volume to 14.1 million units, and 14.3% in value to 786.3 million kronor (\$101.8 million). Singles shipments were down 34.7% in volume to 1.6 million units, and 42.1% to 23.3 million kronor (\$3 million). Music-related DVDs showed the only increase, climbing 300% to 388,000 units, and 200% in value to 34.1 million kronor (\$4.4 million).

JEFFREY DE HART

Four Japanese companies have announced plans to market home-audio systems that download music directly from the Internet without using a personal computer. Sony, Sharp, Pioneer and Kenwood are setting up a new company, Any Music Planning, with a view toward creating a music distribution service using the new format in Japan this fall. The quartet eventually plans to launch the service overseas.

STEVE McCLURE

Universal Music Australia, Sony Music Entertainment Australia, Warner Music Australia and Festival Mushroom Records have jointly filed a civil action against an Internet service provider accused of hosting a site that offers unauthorized, free copyrighted music. Affidavits filed in the Federal Court in Sydney name two defendants: Brisbane resident Stephen Cooper, registrant of the Web site mp3s4free.net, and Sydney-based ISP E-Talk Communications, trading as ComCen Internet Services. The labels claim to have proof that there were more than 100 million hits to mp3s4free.net in the past year. The case challenges a 2000 amendment to the Copyright Act that provides ISPs with a defense of "innocent dissemination." E-Talk's lawyer contends the legal action is a case of mistaken identity.

CHRISTIE ELIEZER

Milan-based independent label Carosello has set up a new A&R division, Laserra (which translates as "the Greenhouse"), to help new artists establish a foothold in the music industry. Laserra has teamed with retail chain FNAC and music Web site Rockol (rockol.it) to provide exposure for the acts. Headed by Carosello managing director Claudio Ferrante and promotion manager Dario Giovannini, Laserra's first projects involve two young unsigned singer/songwriters, Emanuele Dabbono and Max De Angelis. Laserra is releasing tracks by the artists to Italian radio for a limited period. "Our aim is to behave much as publishers did in the old days—develop the artist, develop the songs and work out the recording strategy later," Ferrante says. "This more gradual approach could work both for new names and for older acts whose careers need revitalizing."

MARK WORDEN

discount stores and other nontraditional outlets using the latest J-pop releases as loss-leaders, specialist music retailers may have no choice but to abandon the fixed-price system.

"As discussions on this are ongoing, we hope that a compromise can be found," Dezelsky says.

One possibility is that if the government grants labels the right to control imports, labels will sign contracts with retailers, allowing them to import non-Japanese product.

The total wholesale value of imported audio software was 28.8 billion yen (\$267.7 million) in calendar 2002,

according to Ministry of Finance data.

In Japan, imports of international repertoire are generally priced cheaper than similar product manufactured under license by Japanese labels.

A key reason for the success of Tower, Virgin and HMV in Japan has been their wide selection of imported product.

Tower Records Japan estimates that imports account for roughly half of its annual sales. Most of those imports are sourced from local licensees of overseas labels. The same situation exists at other Japanese music retailers handling imported product.

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Advertising

Continued from page 1

as Universal Music Group (UMG) vows to triple its consumer ad spending in conjunction with its JumpStart program. With that initiative, UMG reduced front-line pricing to \$12.98 from \$17.98-\$18.98 and eliminated all discounts and cooperative advertising funds.

STRATEGIC ALLIANCES

Yet for all the talk about an increase in consumer advertising, "I am not seeing any uplift," says Bruce Kirkland of Tsunami Entertainment, a marketing and management company based in Los Angeles. "I think the dollar spend on marketing is going down, not up. The marketing coffers are closing."

Consequently, artist managers and labels are being forced to look for alternative ways to drive sales. In particular, they seek the additional funding and exposure of brand-marketing partnerships, Kirkland says.

"Some are generated from the label and some from beyond, but it's almost impossible to promote superstar releases nowadays without strategic marketing alliances," he says.

Kirkland points to Duracell's recent alignment with Bon Jovi that features the act in a commercial for the battery (*Billboard*, Nov. 1). The campaign has a retail tie-in that allows Duracell buyers to get a discount on the band's albums at certain select accounts. "It's the way the manager has to think nowadays," says Kirkland, who is a part of the Bon Jovi management team.

J Records executive VP of worldwide marketing and sales Tom Corson says the labels are thinking the same way.

"The [marketing] budgets that labels have are dwarfed when compared to the packaged goods industries," Corson says. So, "we have a lot of partners—liquor, beverage and car companies—who are also looking to leverage their brand."

VALUE ADDS

Given the scarcity of dollars, Corson says one of his main goals in designing a marketing campaign is to look for additional benefits in putting together media buys.

"There are so many different ways to cut your dollars, and there are so few dollars to cut that everything

has to have a value add," he says. "It's about making one plus one equal five, and that's the science we are in now."

To this end, David Hazan, executive VP of sales and marketing at Wind-up Records, looks for partnerships with corporate advertisers, where the label's artists "can provide enough size and content to have significant presence in ads, so it becomes a win-win for everybody."

Like their counterparts, marketing executives at UMG look for such strategic alignments to supplement advertising spends. But the company's JumpStart initiative also is designed to enable its labels to increase advertising expenditures.

That's because it eliminates the payments of cooperative advertising funds, a growing—and, some say, out-of-control—expense in label marketing budgets.

This tactic is being closely watched by competitors. Like UMG, they are experiencing the rising costs of cooperative advertising as retail consolidates, leaving larger entities with more clout to extract dollars from the labels.

To the chagrin of all label executives, cooperative advertising funds are resulting in a disproportionately unfair share being allotted to price and position, with little left over to buy media to drive sales.

UMG kicked off its JumpStart consumer advertising campaign in the Oct. 17 edition of *USA Today*.

Cliff O'Sullivan, senior VP of marketing and artist development at Universal Music & Video Distribution, says the campaign is still a work in progress. But he explains that the initial strategy is to tout the company's "new low prices," rather than push individual albums.

The UMVD branding campaign comes in addition to the tripling of each UMG label's consumer advertising spend to promote their own releases, which will also reinforce the new low-price branding campaign.

UMVD's branding campaign will use a combination of TV and print. In addition to *USA Today*, the company will advertise in *Rolling Stone*, *Vibe* and *XL*, as well as on MTV, VH1, MTV2 and Fuse, according to O'Sullivan.

Besides mainstream media, UMVD will place ads in the 10 largest alternative weeklies, as well as the 50 largest college newspapers. There will also be a separate country-music campaign.

Paul Burgess, senior VP of sales

and marketing at TVT, is monitoring the UMG initiative to see how the pricing changes will affect his label's record sales.

He notes that TVT titles match UMG's prices when TVT partakes in pricing-and-positioning programs. "We are paying for the retail programs, and they are getting them for free," Burgess says. "My titles will be competitively priced while I have programs, and then when I am off, I am \$4 higher."

That concern has prompted him to address the situation with some accounts.

Forget about the price, says Craig Balsam, co-owner of Razor & Tie. "The most interesting thing is whether the Universal plan is going to make inroads on the way music is marketed."

But, Balsam says, UMG's JumpStart begs the question: Is it the beginning of the end for cooperative funding?

Also, he asks, will the industry at large start doing a lot more advertising to drive sales? If other labels follow, will the consumer be overwhelmed by all the choices?

It is also possible that UMG's increased advertising might not motivate the customer, Balsam says.

But that concern flies in the face of the widely held belief among label executives that more consumer advertising will benefit the industry by driving customers into stores.

Currently, labels spend about 3% of revenue on consumer advertising, executives say. "With a developing artist that has some radio airplay, labels tend to spend dollar-for-dollar on media and cooperative advertising," one label exec says. "But when it comes to a bigger artist, the spending is more like 50 cents on media and \$1 on cooperative."

TV campaigns can range in cost from \$5,000 to \$500,000. The labels also rely heavily on direct-response (DR) TV ad campaigns using 800 numbers. The largest of these campaigns can easily top \$1 million.

But with the emergence of MTV2 and Fuse, it's possible to advertise inexpensively, says Elsa Gary, president of the Gary Group, a Santa Monica, Calif.-based advertising agency. "Both are bought national, and they are very affordable."

TV, INTERNET ADS RISE

TV advertising by labels is definitely on the upswing, while other media play less of a role, marketing executives say.

Baker says.

The A&B Sound chain, which has 22 stores in Western Canada, immediately complied with the new UMC pricing. The audio and hardware chain—known for its aggressive front-line pricing—also moved to treat product by other suppliers similarly.

"We dropped prices on everybody," VP of purchasing Lane Orr says. "We took an internal price decrease, and we also implemented Universal's price decrease. We dropped catalog [prices] by between 10% and 15%, depending on the vendor."

That, however, is hard to confirm. Nielsen-Monitor Plus breaks out music-industry advertising data by media for its clients but does not make this information public.

According to the company, the music industry spent \$541.3 million on consumer advertising in 2002, down from \$721.4 million in 2001. Those figures include TV, print and radio advertising.

But the data—like the January-July numbers cited earlier—may overstate ad spending because it is tabulated using rate cards, while the majority of the music industry's TV advertising is DR, which is often discounted to 20%-50% of normal rates.

It is difficult to make year-over-year comparisons because overall rates have been increasing. At the same time, less expensive DR advertising is on the upswing.

"Direct response is always important in considering your media mix, because that's where you get your bang for the bucks," says Balsam, whose Razor & Tie label is a leader among TV music marketers.

"Also, it allows labels to really target a demo and get impressions in a cost-effective way. [And] it drives sales, which brings in revenue to fund the advertising."

But as more labels turn to DR commercials, it becomes difficult to clear the desired airtimes for each ad.

In general, as a DR advertiser, the buyer only gets a 30%-50% clearance rate, according to Kevin Gore, executive VP of sales and marketing at Warner Strategic Marketing.

As a result, if a commercial must

run during a certain period because of a time-sensitive situation like a release date or a concert appearance, a more effective but more expensive regular commercial time-buy should be considered, Gary says.

Also, if labels want to tag retailers in TV commercials, they must buy at the regular rates.

TV marketing is not the only form of advertising on the upswing with labels. Also gaining favor is the Internet, J's Corson says, noting, "That often is the cheapest and most effective for one-to-one marketing."

In addition to all the guerrilla marketing, whereby cyber street teams pose as unaffiliated fans and tout their favorite bands on popular Web sites, labels have been increasing "spends on targeted Internet advertising," Wind-up's Hazan says.

But they are avoiding the traditional Internet advertising like banners and going more for click-throughs and key-word searches—"anything that draws eyeballs to your product," Razor & Tie's Balsam says.

While peer-to-peer marketing is on the upswing and represents the biggest opportunity for labels, it is still probably the most under-funded marketing tool, Tsunami's Kirkland says.

Meanwhile, print media and radio ad spending appears to be on the decline.

Whether a record is from an established or a developing artist, the media vehicles don't necessarily change—just how they are used. In fact, Corson says, "You are not going to buy your way into breaking a developing artist."

EVENTS CALENDAR

NOVEMBER

Nov. 5, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 5, **Fourth Annual MAP Awards**, presented by the Musicians' Assistance Program (MAP), Beverly Hills Hotel, Los Angeles. 323-965-1990.

Nov. 5-8, **Third Annual Impact! Marketing Retreat**, presented by Vanguard Media, Royal Palm Crowne Plaza, Miami. 646-654-4217.

Nov. 6, **Ninth Annual Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 6, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, the Art Institute of Chicago Ballroom. 312-786-1121.

Nov. 9-11, **15th Annual Entertainment Marketing Conference**, Hilton Universal City, Los Angeles. 212-941-0099.

Nov. 13, **Surviving in Today's Music Industry: An Industry Panel**, presented by MusicCares and held at the offices of the New York chapter of NARAS. 212-245-7840.

Nov. 16, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Nov. 19-20, **Second Annual Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

DECEMBER

Dec. 1, **Music Has Power Awards**, benefiting the Institute for Music and Neurologic Func-

tion, Lincoln Center, New York. 718-519-4168.

Dec. 10, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **2003 New York Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel. 212-245-5440.

JANUARY

Jan. 8-11, **International CES Convention**, presented by the Consumer Electronics Assn. (CEA), Las Vegas Convention Center. 866-233-7968.

Jan. 15-18, **103rd Annual NAMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif. 323-965-1990.

Jan. 25-29, **MIDEM 2004**, Palais Des Festivals, Cannes, France. 33-014-190-4954.

Submit items for Events Calendar to Margo Whitmire at mwhitmire@billboard.com.

FOR THE RECORD

In the article "Mellencamp Decries War" (*Billboard*, Nov. 1), when John Mellencamp's publicist, Bob Merlis, referred to a political posting on Mellencamp's Web site, his quote should have read, "He did this to catalyze discussion."

UMC Prices

Continued from page 43

Universal now has a huge advantage, Baker says. But if the other record companies have product they are selling for close to \$10 Canadian (\$7.63), it is going in the front racks too, he adds.

KEEPING TABS

UMC's competitors are monitoring the new policy, under which front-line product is selling at \$12.98 Canadian

(\$9.90) and \$14.98 Canadian (\$11.43).

"Other companies just want to get past this quarter while trying to stay competitive," says Bruce MacKenzie, senior buyer at Pindoff Record Sales, which operates the 92-store Music World chain nationally.

With the reduced pricing structure, UMC has eliminated all cooperative advertising funds and all discounts. It is now focusing on direct-to-consumer advertising.

"If they are going to take the majority of [former] co-op funds and go to television, we will all benefit,"

Locals Immune To Image Issue

Between Congress and the consumer press, radio's public image has taken quite a beating in the past few years. Nevertheless, when *Billboard* Nashville bureau chief **Phyllis Stark** spoke with broadcasters, many said that the hostility of some lawmakers, journalists and artist groups toward radio hasn't trickled down to the station level.

In fact, many believe that when you take away the political and interest-group voices, mass radio consumers are happy with their local radio stations.

"I certainly don't meet with local clients or listeners that say, 'Wow, what's wrong with radio these days?'" says **Wes McShay**, operations manager of Clear Channel/Huntsville, Ala.

If radio does have image problems, then **WTVK** Knoxville, Tenn., operations manager/PD **Mike Hammond** says they must be in certain markets and not nationwide: "In my market, radio is seen as a great community partner." He adds that it is embraced by listeners and advertisers.

Most programmers say they are able to rise above the negative chatter.

McShay says that the national debate in the press and Congress "has had little, if anything, to do with how I do my job on the local level."

But broadcasters agree with the group heads who recently addressed this issue at the National Assn. of Broadcasters show in Philadelphia. They claim radio's critics are overlooking many of the positives of the industry.

WUBE Cincinnati PD **Tim Closson** specifically cites radio's "ability to be local, its entertainment value, portability and its dedication to charitable promotions."

Hammond points out that in times of crisis, "radio still does what it is intended to do: respond in [an] emergency to get the word out."

Ed Salamon, executive director of Country Radio Broadcasters, says, "Perhaps because most of the good things that radio does are done locally, these are seldom recognized by the national media."

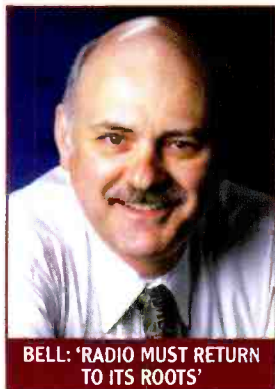
Keymarket Communications VP of programming **Frank Bell** says, "For radio to turn around the public's perception, it must return to its roots and somehow re-emphasize its two most unique selling propositions."

Tuned In: Radio
By Marc Schiffman
mschiffman@billboard.com



He identifies those as localism and portability. Stations need to maintain their strong community ties and reinforce that the listener can take those community ties with them "pretty much anywhere in its coverage area with very little cost or effort."

XM AT A MIL: The last in-depth look at satellite radio in these pages (*Billboard*, June 7) had analysts saying



BELL: 'RADIO MUST RETURN TO ITS ROOTS'

that critical mass for public acceptance of the technology would happen when subscriptions to XM and Sirius total a million. XM alone met the million mark just weeks shy of its Nov. 12 two-year anniversary.

For a sense of context, Greystone Communications and Yankee Group note that it took 12 years for satellite TV to reach that milestone.

HIGHER RESPONSE: Arbitron reports progress on improving response rates for its Portable People Meter.

The radio ratings firm has been working with *Billboard* sister company Nielsen Media Research on PPM testing in Philadelphia.

The current research has identified two new sampling and recruitment techniques where response rates increased significantly over prior techniques.

Next up is further tests to ensure turnover rates that maintain sample quality while holding costs at an acceptable level.

Unlike the current diary method of surveying listeners, the PPM is a small, pager-sized device that measures the listening of the user as it is carried around.

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1 LUDACRIS, STAND UP MONICA, KNOCK KNOCK OUTKAST, THE WAY YOU MOVE CHINGY FEAT. LUDACRIS, HOLIDAE IN G-UNIT, STUNT 101 NICK CANNON, GIGGLO BEYONCÉ, BABY BOY BOW WOW, MY BABY MARQUES HOUSTON, CLUBBIN ASHANTI, RAIN ON ME PITCH BLACK, IT'S ALL REAL JA RULE, CLAP BACK R. KELLY, STEP IN THE NAME OF LOVE ELEPHANT MAN, PON DE RIVER JAGGED EDGE, WALKED OUTTA HEAVEN YOUNG BLOODZ, DAMN AVANT, READ YOUR MIND LIL JON & THE EAST SIDE BOYZ, GET LOW MURPHY LEE, WAT DA HOOK GON BE OUTKAST, HEY YA BAD BOY'S DA' BAND, BAD BOY THIS, BAD BOY THAT NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER JOE, MORE & MORE YOUNG GUNZ, CAN'T I STOP, WON'T STOP PHARRELL FEAT. JAY-Z, FRONTIN' BIG TYMERS, THIS IS HOW WE DO RAH DIGGA, PARTY & P. DIDDY, LEMMY KAWITZ, PHARRELL WILLIAMS & LOON, SHOW ME YOUR SOUL R. KELLY, THOIA THONG YING YANG TWINS, NAGGIN JAEHIM, BACK TIGHT LOON, DOWN FOR ME BLAQUE, I'M GOOD MYA, FALLEN SEAN PAUL, I'M STILL IN LOVE WITH YOU OBIE TRICE, GOT SOME TEETH RHIAN BENSON, SAY HOW I FEEL CNN FEAT. WAYNE WONDE, ANYTHING GOES SHEEK LOUGH FEAT. BUST, FIRE (YES, YES Y ALL I) SHEEK LOUGH FEAT. JAD, MIGHTY D BLOCK (2 GUNS UP)	1 KEITH URBAN, WHO WOULDN'T WANNA BE ME SHERYL CROW, THE FIRST CUT IS THE DEEPEST REBA MCGENTIRE, I'M GONNA TAKE THAT MOUNTAIN MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS TOBY KEITH, I LOVE THIS BAR RASCAL FLATTS, I MELT JUNE CARTER CASH, KEEP ON THE SUNNY SIDE NICKEL CREEK, SMOOTHIE SONG PAT GREEN, WAVE ON WAVE ASHANTI, TOUGH LITTLE BOYS DIERKS BENTLEY, WHAT WAS I THINKIN' BILLY CURRINGTON, WALK A LITTLE STRAIGHTER ROBIN ELLA & THE CC STRING BAND, MAN OVER ALAN JACKSON & JIMMY BUFFETT, IT'S THE CLOCK SOMEWHERE WILLIE NELSON & NORAH JONES, HURLER PRIZE LIVE! CHRIS CAGLE, CHICKS DIG IT TRACE ADKINS, HOT MAMA TIM MCGRAW, REAL GOOD MAN MONTGOMERY GENTRY, HELL YEAH MARTY STUART/MERLE HAGGARD, FARMER'S BLUES PATTY LOVELESS, LOVIN' ALL NIGHT SHANIA TWAIN, FOREVER AND FOR ALWAYS RICK TRAVINO, IN MY DREAMS SARA EVANS, PERFECT MARKUS KELLY, NOBODY'S GIRL TERRI CLARK, I WANNA DO IT ALL BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) BROOKS & DUNN, RED DIRT ROAD TRAVIS TRITT, LONESOME, ON RY AND MEAN JOE NICHOLS, BROKENHEARTSVILLE BRAD PAISLEY, CELEBRITY LONESTAR, WALKING IN MEMPHIS BRIAN MCCOMAS, YOU'RE IN MY HEAD TOBY KEITH, BEER FOR MY HORSES JOSH TURNER, LONG BLACK TRAIN JIMMY WAYNE, I LOVE YOU THIS MUCH KID ROCK, PICTURE KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS SHANIA TWAIN, UPI SHANIA TWAIN, THANK YOU BABY!	1 G-UNIT, STUNT 101 OUTKAST, HEY YA PINK, TROUBLE HILARY DUFF, SO YESTERDAY BEYONCÉ, BABY BOY YOUNG BLOODZ, DAMN LINKIN PARK, NUMB LUDACRIS, STAND UP THE WHITE STRIPES, THE HARDEST BUTT ON TO BUTTON JOHN MAYER, BIGGER THAN MY BODY P.O.D., WILL YOU FEFF DOBSON, TAKE ME AWAY BRITNEY SPEARS, ME AGAINST THE MUSIC HOWIE DAY, PERFECT TIME OF DAY OUTKAST, THE WAY YOU MOVE ELEPHANT MAN, PON DE RIVER PUDDLE OF MUDD, AWAY FROM ME BAD BOY'S DA' BAND, BAD BOY THIS, BAD BOY THAT MICHELLE BRANCH, BREATHE ASHANTI, RAIN ON ME TRAPT, HEADSTRONG THURSDAY, SIGNALS OVER THE AIR FOUNTAINS OF WAYNE, STACY'S MOM OBIE TRICE, GOT SOME TEETH MARTINUS KELLY, NOBODY'S GIRL DASHBOARD CONFENSIONAL, HANDS DOWN MURPHY LEE, WAT DA HOOK GON BE STACIE ORRICK, (THERE'S GOTTA BE) MORE TO LIFE CHINGY, HOLIDAE IN 3 DOORS DOWN, HERE WITHOUT YOU R. KELLY, STEP IN THE NAME OF LOVE BUBBA SPARXXX, DELIVERANCE P. DIDDY, LEMMY KAWITZ, PHARRELL WILLIAMS & LOON, SHOW ME YOUR SOUL NICKELBACK, SOMEDAY A.J., THE LEAVING SONG PT. II CHRISTINA AGUILERA, THE VOICE WITHIN T.I., 24'S JUSTIN TIMBERLAKE, I'M LOVIN' IT MYA, FALLEN	1 FOUNTAINS OF WAYNE, STACY'S MOM BEYONCÉ, BABY BOY MARTINUS KELLY, NOBODY'S GIRL 3 DOORS DOWN, HERE WITHOUT YOU JOHN MAYER, BIGGER THAN MY BODY PINK, TROUBLE SARAH MCCLACHLAN, FALLEN SHERYL CROW, THE FIRST CUT IS THE DEEPEST DARKNESS, I BELIEVE IN A THING CALLED LOVE R.E.M., BAD DAY MATCHBOX TWENTY, BRIGHT LIGHTS OUTKAST, HEY YA JASON MRAZ, YOU AND I BOTH SCHOOL OF ROCK, SCHOOL OF ROCK NICKELBACK, SOMEDAY DIDD, WHITE FLAG BARENKED LADIES, ANOTHER POSTCARD (CHIMP) SEAL, WAITING FOR YOU DAVE MATTHEWS, GRAVE DIGGER STING, SEND YOUR LOVE HOWIE DAY, PERFECT TIME OF DAY SANTANA, WHY DON'T YOU & I JEWEL, STAND DAMIEN RICE, VOLCANO LIZ PHARIS, WHY CAN'T I DASHBOARD CONFENSIONAL, HANDS DOWN MURPHY LEE, WAT DA HOOK GON BE STACIE ORRICK, (THERE'S GOTTA BE) MORE TO LIFE MYA, MY LOVE IS LIKE... VO FUEL, FALLS ON ME EVANESCENCE, BRING ME TO LIFE JASON MRAZ, THE REMEDY (I WON'T WORRY) BLACK EYED PEAS, WHERE IS THE LOVE NO DOUBT, HEY BABY GAVIN DEGRAW, FOLLOW THROUGH NICKELBACK, SOMEDAY CHRISTINA AGUILERA, THE VOICE WITHIN T.I., 24'S JUSTIN TIMBERLAKE, I'M LOVIN' IT MYA, FALLEN
NEW ONs JA RULE, CLAP BACK BLAQUE, I'M GOOD MYA, FALLEN	NEW ONs SHERYL CROW, THE FIRST CUT IS THE DEEPEST SHANIA TWAIN, THANK YOU BABY! SHANIA TWAIN, WHEN YOU KISS ME	NEW ONs BRITNEY SPEARS, ME AGAINST THE MUSIC PUDDLE OF MUDD, AWAY FROM ME	NEW ONs SARAH MCCLACHLAN, FALLEN JASON MRAZ, YOU AND I BOTH BARENKED LADIES, ANOTHER POSTCARD

fuse	GAC GREAT AMERICAN COUNTRY	2	MUCHMUSIC CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St. West, Toronto, Ontario M5V2Z5
1 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU EVANESCENCE, GOING UNDER DASHBOARD CONFENSIONAL, HANDS DOWN LINKIN PARK, FAINT SWITCHFOOT, MEANT TO LIVE STAINED, SO FAR AWAY NICKELBACK, SOMEDAY WHITE STRIPES, THE HARDEST BUTT ON TO BUTTON A PERFECT CIRCLE, WEAK AND POWERLESS BRAND NEW, THE ONET THINGS THAT NO ONE EVER KNOWS THE STROKES, 1251 AUDIOSLAVE, SHOW ME HOW TO LIVE THURSDAY, SIGNALS OVER THE AIR 3 DOORS DOWN, HERE WITHOUT YOU RANCID, FALL BACK DOWN FUEL, FALLS ON ME SOMETHING CORPORATE, SPACE JANE'S ADDICTION, TRUE NATURE FOUNTAINS OF WAYNE, STACY'S MOM ALL-AMERICAN JEKTS, TIME STANDS STILL SMILE EMPTY SOUL, BOTTOM OF A BOTTLE JET, ARE YOU GOING TO BE MY GIRL GODSMACK, SERENITY ATARIS, THE BOYS OF SUMMER YELLOWCARD, WAY AWAY LIMP BIZKIT, BEHIND BLUE EYES CHEVELLE, SEND THE PAIN BELOW SIMPLE PLAN, ADDICTED SIMPLE PLAN, PERFECT 311, LITHIUMS (FOR A WHILE)	1 MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS GARY ALLAN, TOUGH LITTLE BOYS MONTGOMERY GENTRY, HELL YEAH PAT GREEN, WAVE ON WAVE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER TOBY KEITH, I LOVE THIS BAR KEITH URBAN, WHO WOULDN'T WANNA BE ME TIM MCGRAW, REAL GOOD MAN REBA MCGENTIRE, I'M GONNA TAKE THAT MOUNTAIN BLUE COUNTRY, GOOD LITTLE GIRLS SHANIA TWAIN, FOREVER AND FOR ALWAYS JIMMY WAYNE, I LOVE YOU THIS MUCH SARA EVANS, PERFECT SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE CHRIS CAGLE, CHICKS DIG IT BRIAN MCCOMAS, YOU'RE IN MY HEAD BUDDY JEWELL, SWEET SOUTHERN COMFORT SHERIE AUGUST, STREETS OF HEAVEN JOSH TURNER, LONG BLACK TRAIN CROSS CANADIAN RAGWEE, CONSTANTLY ALAN JACKSON & JIMMY BUFFETT, IT'S THE CLOCK SOMEWHERE MARTY STUART/MERLE HAGGARD, FARMER'S BLUES MARK WILLIAMS, AND THE CROWD GOES WILD PATTY LOVELESS, LOVIN' ALL NIGHT DIERKS BENTLEY, WHAT WAS I THINKIN' BILLY DEAN, I'M IN LOVE WITH YOU RODNEY ATKINS, HONESTY CRAIG MORGAN, EVERY FRIDAY AFTERNOON BILLY RAY CYRUS, BACK TO MEMPHIS RICK TRAVINO, IN MY DREAMS	1 BEYONCÉ, BABY BOY HOWIE DAY, PERFECT TIME OF DAY LINKIN PARK, NUMB OUTKAST, THE WAY YOU MOVE LUDACRIS, STAND UP CHINGY FEAT. LUDACRIS, HOLIDAE IN JET, ARE YOU GOING TO BE MY GIRL FEFF DOBSON, TAKE ME AWAY JOHN MAYER, BIGGER THAN MY BODY ELEPHANT MAN, PON DE RIVER LIL JON & THE EAST SI, GET LOW PETE YORN, CRYSTAL VILLAGE COLDPLAY, MOSES SEAN PAUL, I'M STILL IN LOVE WITH YOU DISTILLERS, DRAIN THE BLOOD YOUNG GUNZ, CAN'T I STOP, WON'T STOP YOUNG BLOODZ, DAMN PUDDLE OF MUDD, AWAY FROM ME SWITCHFOOT, MEANT TO LIVE R. KELLY, STEP IN THE NAME OF LOVE P.O.D., WILL YOU NICKELBACK, SOMEDAY G-UNIT, STUNT 101 DARKNESS, I BELIEVE IN A THING CALLED LOVE FOUNTAINS OF WAYNE, STACY'S MOM STAINED, SO FAR AWAY THE STROKES, 1251 YING YANG TWINS, NAGGIN MURPHY LEE, WAT DA HOOK GON BE	1 BLACK EYED PEAS, SHUT UP WHITE STRIPES, THE HARDEST BUTT ON TO BUTTON PINK, TROUBLE BILLY TALENT, TRY HONESTY NICKELBACK, SOMEDAY FEFF DOBSON, BYE BYE BRYFRIEND FINGER ELEVEN, ONE THING BRITNEY SPEARS, ME AGAINST THE MUSIC BEYONCÉ, BABY BOY THREE DAYS GRACE, JUST LIKE YOU CHINGY, HOLIDAE IN SIMPLE PLAN, PERFECT BRITNEY SPEARS, I'M A SLAVE 4 U ALEXISANDRE, COUNTERPARTS AND NUMBER THEM GOOD CHARLOTTE, GIRLS & BOYS LINKIN PARK, NUMB THE STROKES, 1251 EVANESCENCE, GOING UNDER SAM ROBERTS, HARD ROAD BRITNEY SPEARS, BABY ONE MORE TIME SWOLLEN MEMBERS, WATCH THIS 3 DOORS DOWN, HERE WITHOUT YOU BUSTA RHYMES, LIGHT YOUR ASS ON FIRE OBIE TRICE, GOT SOME TEETH LUDACRIS, STAND UP ATARIS, THE BOYS OF SUMMER 2100DMN, ANIMAL P.O.D., WILL YOU OUTKAST, HEY YA HILARY DUFF, SO YESTERDAY
NEW ONs THE STROKES, 1251 LIMP BIZKIT, BEHIND BLUE EYES JASON MRAZ, YOU AND I BOTH LONGWAVE, TIDAL WAVE DREDD, OF THE ROOM CHRISTINA AGUILERA, THE VOICE WITHIN MYA, FALLEN	NEW ONs BLUE COUNTRY, GOOD LITTLE GIRLS BRIAN MCCOMAS, YOU'RE IN MY HEAD BUDDY JEWELL, SWEET SOUTHERN COMFORT TRACE ADKINS, HOT MAMA BE GOOD TANYAS, THE LITTLEST BIRDS	NEW ONs COLDPLAY, MOSES PUDDLE OF MUDD, AWAY FROM ME THE DARKNESS, I BELIEVE IN A THING CALLED LOVE ADAM GREEN, JESSICA SOMETHING CORPORATE, SPACE STORY OF THE YEAR, UNTIL THE DAY I DIE MARTINUS KELLY, NOBODY'S GIRL	NEW ONs BRITNEY SPEARS, ME AGAINST THE MUSIC THREE DAYS GRACE, JUST LIKE YOU CHINGY, HOLIDAE IN THE STROKES, 1251 SAM ROBERTS, HARD ROAD SARAH MCCLACHLAN, FALLEN

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 8, 2003

h	JBTV	MUSIC TELEVISION EUROPE	Don't Stop Music Video Television
404 Washington Ave., Miami Beach, FL 33139	216 W. Ohio, Chicago, IL 60610	Continuous programming Hawley Crescent, London NW18TT	5 hours weekly 223-225 Washington St. Newark, NJ 07102
GLORIA ESTEFAN, HOY CHAYANE, UN SILO SIN TI THALIA, I WANT YOU JUANES, FOTOGRAFIA ALEXANDRE PIRES, QUITEMONOS LA ROPA RICKY MARTIN, JALEO DAVID BISBAL, QUIERO PERDERME EN TU CUERPO LA DREJA DE VAN GOGH, PUES CONTAR CONMIGO NATALIA LAFOURCADE, EN EL 2000 JUANES, LA PAGA JORGE CORREA "TERESO", CARMELINA ANDRES CEPEDA, CANCION ROTA OBIE BERMUDEZ, ANTES LA DREJA DE VAN GOGH, ROSAS CABAS, LA CADERNINA EROS RAMAZZOTTI, EMOCION PARA SIEMPRE RICARDO ARJONA, MINUTOS ANDRES CEPEDA, MIENTRAS MAS PASABA EL TIEMPO RICKY MARTIN, TAL VEZ SORAYA, SOLO POR TI INSPECTOR, AMARGO ADIOS	THE MARS VOLTA, INERTIATIC THE STROKES, 1251 STELLASTARR, IN THE WALLS STONE TEMPLE PILOTS, SEX TYPE THING DAVE GAHAN, BOTTLE LIVING THE ROLLING STONES, SYMPATHY FOR THE DEVIL ZEBRAHEAD, INTO YOU SHERYL CROW, I BELIEVE IN A THING CALLED LOVE THE SHINS, SO SAYS I ALIEN ANT FARM, GLOW LINKIN PARK, NUMB THE POSTAL SERVICE, THE DISTRICT SLEEPS TONIGHT SEETHER, GASOLINE THE BLACK KEYS, SET YOU FREE HOT HOT HEAT, TALK TO ME, DANCE WITH ME JOE STRUMMER & THE MESCALEROS, COMA GIRL MOTION CITY SOUNDTRACK, THE FUTURE FREAKS ME OUT LIMBICK, JULIA SNAPCASE, A SYNTHESIS OF CLASSIC FORMS FREYA, AS THE LAST LIGHT DRAINS (WALKYRIE)	DIDD, WHITE FLAG BLACK EYED PEAS, WHERE IS THE LOVE? THE WHITE STRIPES, THE HARDEST BUTT ON TO BUTTON BRITNEY SPEARS, ME AGAINST THE MUSIC 50 CENT, P I M P CHRISTINA AGUILERA, CAN'T HOLD US DOWN BLU CANTRELL, BREATHE THE DARKNESS, I BELIEVE IN THE HEAD BEYONCÉ, BABY BOY THE DARKNESS, I BELIEVE IN A THING CALLED LOVE JUSTIN TIMBERLAKE, SENDRITA KYLIE MINOUGE, SLOW THE RASMUS, IN THE SHAADOWS THE WHITE STRIPES, I JUST DON'T KNOW WHAT TO DO WITH MYSELF LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOOH! FENOMEN, NO NIE TAK ROBBIE WILLIAMS, SEXED UP THE STROKES, 1251 PINK, TROUBLE OUTKAST, HEY YA!	THE NETWORK, JOE ROBOT DANNY BROWN, PUT THE NEEDLE ON IT THE ROLLING STONES, SYMPATHY FOR THE DEVIL LYNRYD SKYNYRD, RED WHITE AND BLUE SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE THE SHINS, SO SAYS I ELECTROUTE, KLEINER DICKER JUNGLE MYA, FALLEN THE CASH BROTHERS, SHADOW OF DOUBT SUPAGROUP, WHAT'S YOUR PROBLEM TRACE ADKINS, HOT MAMA ANDREW W.K., NEVER LET GOOIN LIMBICK, JULIA JACK-O, NOOKIE (REAL GOOD) BUSTA RHYMES, LIGHT YOUR ASS ON FIRE DEPECHE MODE, STRANGELOVE NINA SIMONE, SINNERMAN CELEBRITY DISCONNECTED THE RAVEONETTES, THAT GREAT LOVE SOUND

European Market

Continued from page 1

multilingual, multicultural and multi-regulatory issues. Moreover, it will face intense competition from already established music e-tailers and other U.S. rivals.

"There's a big race for Europe. In the first half of next year, we can expect four to five of the big U.S. names in Europe," says John Rose, London-based EMI Group's executive VP.

LAUNCH DATE

Industry sources say that Apple had originally hoped to launch iTunes in Europe by the end of this year, but plans were delayed.

Speaking at the Apple Expo trade fair Sept. 16 in Paris, Apple founder and CEO Steve Jobs revealed that the company was actually targeting a European launch in 2004.

"That was the first time it was publicly announced that we hope to bring it into Europe at some time next year. And that's the official information," says Alan Hely, Apple Europe's U.K.-based spokesman.

Hely adds that he cannot provide more details because of the legal dispute between Apple Computer and Apple Corps, the Beatles' record label. The two are at odds regarding the use

of the Apple brand name.

According to sources, Apple's plans were delayed when it realized the complexity of the market.

Once iTunes or any other U.S.-originated digital-music service hits Europe, it will face stiff homegrown competition.

There are already such entrenched players as Microsoft portal msn.co.uk, hmv.co.uk and France's FNAC. MTV Networks Europe and Italian Internet service provider Tiscali also operate pan-European services.

Additionally, such U.S. digital music stores as RealNetworks' Rhapsody and Roxio's new commercial version of Napster plan to enter Europe next year. Sources predict that pioneering online bookseller amazon.com will also join the fray.

One of the main European players is U.K.-based On Digital Distribution (OD2), the company co-founded by rock artist Peter Gabriel, which has so far cornered Europe's digital-music sector.

It has done so by joining forces with Microsoft, Apple's rival in the home-computer market.

OD2 co-founder and CEO Charles Grimsdale welcomes the competition. "I feel positive about Apple's plans; the market needs competition, because it helps inform consumers that there are legal alternatives," he says.

MAJOR EFFORT

OD2's experience in Europe could be inspirational for Apple and it exemplifies the difficulties in setting

up shop in the region.

For the past two years, OD2 has acquired the necessary rights and provided the back-room and hosting services to retailer clients like hmv.co.uk, msn.co.uk and Tiscali.

In all, OD2 has about 20 such clients in 10 European countries and uses Windows Media technology as its distribution platform, Grimsdale says.

It offers more than 220,000 digitized tracks from all five majors and various indie labels, compared with Apple's 400,000 in the U.S. It has the license for another 500,000 titles, but they need to be converted into digital files.

Initially, OD2 affiliates sold tracks through monthly subscriptions; it has since shifted to Apple's strategy and obtained rights from its clients to sell individual downloads à la carte as well.

"Up to 30% of the [OD2] affiliates have added the à la carte offering, and we've seen a 900% increase in revenue for those stores," Grimsdale says.

He acknowledges that it has been a major effort going from country to country to win recording rights.

"Unquestionably, three years ago, labels were not prepared to grant the type of licenses that would allow anyone to burn CD copies of their tracks or download to portable players," he says.

Indeed, European music online operators say negotiating with rights owners and the various royalty collecting societies in every one of the European Union's 15 states is something akin to negotiating a minefield. Despite efforts to streamline how

songs are licensed for downloads and other digital uses, no one has been able to create a one-stop-shop solution.

Some tracks are available for international distribution, while some local repertoire can't be sold outside of individual countries.

Artists can also create complex hurdles for Apple.

In Europe, an artist can be signed with an independent label in one market but with a major label for the rest of the region. Or an act can be signed to various labels in different countries that each own specific geographic rights.

"You can't go to a single place to get all the rights. To be able to deal with them requires physical traveling, a certain amount of negotiations expertise, and you need to be able to speak the native languages," says Mark Mulligan, senior analyst at Internet research firm Jupiter Research.

ONE-STOP SHOP

The members of the European Digital Media Assn. (EDiMA), which represents the digital-music service providers, is highly critical of rights owners and their organizations for failing to establish a one-stop shop for licensing arrangements.

Even if the labels grant licenses for pan-European rights, a digital-music service operator needs to approach each of the collecting societies, says Brussels-based Marco Rupp, a director at EDiMA.

"It is still not possible to go to just the collecting society for [publishers

and composers' rights], so you need to talk to all the publishers," Rupp notes.

Sarah Faulder, CEO of the U.K.'s Music Publishers Assn., and Jenny Vacher-Devernais, the Paris-based CEO of ICMP, the umbrella body for the world's music publishers, counter that publishers have been among the first to harmonize their licensing agreements.

"Publishers have every incentive to make this happen, but not in a way that cuts out compensation for the creators while benefiting the person getting income from the technology component," argues ICMP chairman Ralph Peer, who is also CEO of U.S.-based PeerMusic.

The MCPS-PRS Alliance, the U.K.'s joint performing and mechanical rights society, comes closest to providing a one-stop licensing shop.

With reciprocal agreements for performing rights in 74 countries and for mechanical rights in 37 countries, the alliance was able to set up a dual license in October 2002.

As long as the main business is based in the U.K., a digital music company, through a dual license, can offer unlimited downloads, Webcasts or streamed music from a wide range of international and local repertoire worldwide.

"Ultimately, there is the need to create one-stop shops for licensing in a genuine EU internal [single] market and to have the possibility to procure a single pan-European license for the music repertoire of the collecting societies," Rupp says.

Digital Tracks

Continued from page 1

That's slightly more than a 5 to 1 ratio.

Sean Ryan, VP of music services at RealNetworks, says that the rise of digital track sales carries a "symbolic significance," illustrating the music industry's shift to online delivery options.

He also says it indicates a real opportunity for the music business: "Selling individual songs as an offline strategy wasn't working all that well, but online it can be a huge hit."

Nielsen SoundScan data indicates that the trend has been evident since mid-August.

In fact, from the last week of June—when Nielsen SoundScan began tracking digital downloads—through the current issue, digital tracks have outsold physical singles 7.7 million units to 4 million.

(The former figure could have been higher, but the digital track figures do not include the first two weeks of sales from iTunes for Mac. Apple reported sales of 1.5 million tracks in its first two weeks on the Mac platform.)

Still, the biggest-selling physical single continues to outsell the top digital track. This week's top commercial single, "I Can Only Imagine" by MercyMe (INO/Curb), sold 6,900 units. Online leader "Hey Ya!" by OutKast (Arista) rang up sales of 4,700.

What all this means for the music business—and whether it signals the start of a comeback for single sales—is open to debate.

EMI Music Marketing executive VP Phil Quartararo says he isn't reading the tea leaves just yet—echoing a sentiment expressed by many label executives, who say they are not ready to rush to judgment.

Quartararo says he is just happy that consumers are seeing a value in music.

"Any way we can drive a consumer to purchase music as opposed to taking music is a win for the industry," he notes.

Growth of digital track sales comes as consumer interest in commercial online music services is growing and more players are moving into the market.

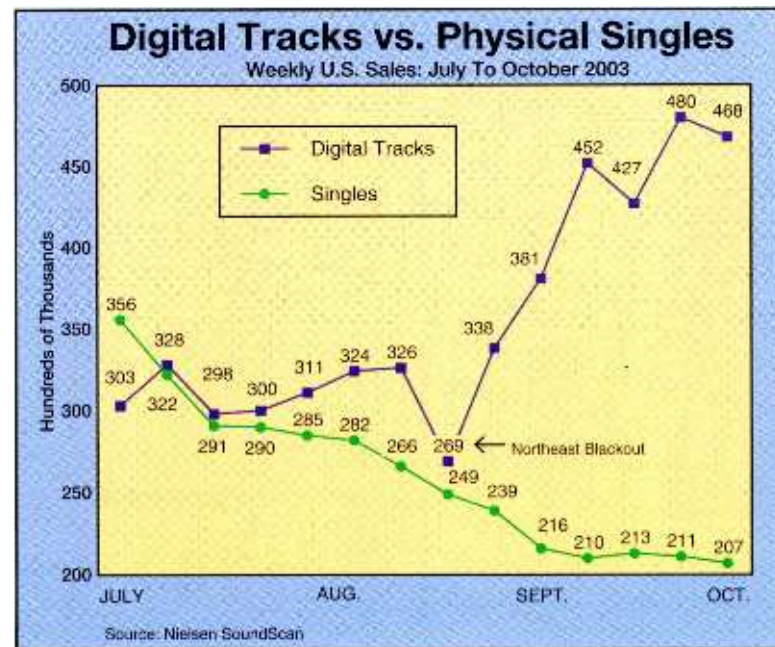
But many sales and distribution executives at the majors contend that contrasting digital track sales and physical singles sales isn't a straight comparison.

SHIFTING MARKET?

The singles market, much to the dismay of physical retailers, has been in a state of pronounced decline for many years. Because major labels have concerns regarding singles cannibalizing album sales, only a limited number of those titles are available for sale.

Meanwhile, online consumers have access to a universe of more than 500,000 tracks at 99 cents each.

At the very least, some analysts see digital consumption trends as an indicator of growing market acceptance of the nascent online music services.



But a broader view suggests that the trend marks the start of a commercial shift to a market where individual song purchases and digital distribution will play a much bigger role in the industry's profitability equation.

Regardless of the perspective, label and technology executives say the growth of track sales online shows that the industry is starting to fulfill a consumer demand that previously was only being met by unlicensed, free peer-to-peer networks.

Recent growth in the digital tracks market can be attributed to the rise of PC download sales—particularly from Apple Computer's iTunes Music Store.

This issue marks the first week that

reported sales include a full week of PC downloads through iTunes. The 857,000 tracks sold is a 25% increase from the prior week when 685,000 tracks were sold.

PC purchases through iTunes made an even more dramatic impact on digital track sales the week before with only a partial week of sales reporting.

Following the debut of iTunes on the PC, which came in the middle of the Nielsen SoundScan reporting period that ended Oct. 19, digital track sales jumped 70% to 685,000 from 406,000 in the prior week.

The gap between physical and digital on individual songs has been narrowing as weekly sales for the most

popular digital tracks continue to grow.

On the *Billboard* Hot Digital Tracks chart this issue, each of the 25 tracks ranked were purchased more than 1,000 times—a first. (In all, 32 songs were sold more than 1,000 times last week.)

In another first, two songs on the Hot Digital Tracks chart this issue posted sales of more than 4,000—the aforementioned "Hey Ya!" and "Stacy's Mom" by Fountains of Wayne (S-Curve/EMC), which sold just shy of 4,100 copies.

MORE PLAYERS TO COME

Interest in digital tracks and albums will likely rise as more players enter the market, label and Internet executives note.

In the latest wave of launches, Roxio bowed its new Napster service Oct. 29 amid high expectations.

Meanwhile, Dell has teamed with MusicMatch for a new co-branded music service that entered the market Oct. 28.

The Round Rock, Texas-based computer maker also bowed a line of portable music player devices, the Dell DJ, designed to compete with the Apple iPod.

Interest in already existing digital music offerings is growing too. RealNetworks reports more than 250,000 subscribers to its digital music services as of the end of the third quarter. Comparable figures were unavailable.

MusicNet says its total subscriber numbers through AOL are now at about 185,000, up from 100,000 in July. A MusicNet subscription costs \$8.95.

Same church, different pew: Second No. 1 Gospel set for Smokie Norful



In Singles Minded: Keith Urban notches sixth Country chart-topper

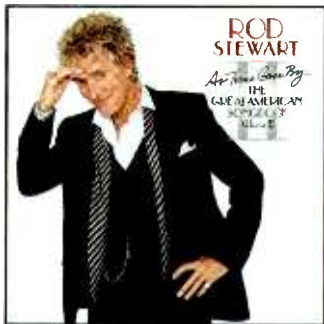


SALES / AIRPLAY / TRENDS / ANALYSIS

Album Sales Climb Again

It's like the '90s all over again—except without Nirvana, the “Titanic” soundtrack and all those pesky cassettes—as album sales beat those of the same week of 2002 for the seventh week in a row.

With **Rod Stewart** playing the role of Pied Piper, enjoying his biggest-ever Nielsen SoundScan week, this is the longest stretch of growth over comparative prior-year sales since third-quarter 2001, when an eight-week run of U.S. album volume gains got snapped by the terrorist attacks of Sept. 11.



From that point to the end of 2001, the gap between that year's album sales and the boom that was 2000 got

wider (*Billboard*, Oct. 25). The lag continued from the start of 2002 through the week ending Sept. 7 of this year, a drought during which only the fluctuation of holiday dates accounted for the few occasions when album sales beat those of the same week of the prior year.

This seven-week run is reminiscent of the robust growth that Nielsen SoundScan numbers revealed through most of the '90s, but the ride comes to a halt next issue, when music

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



stores compete with the week that the soundtrack from **Eminem's** “8 Mile” arrived.

During that 2002 frame, not only did “8 Mile” start with 702,000 copies, but new titles from **Christina Aguilera**, **Nirvana**, **Rascal Flatts** and **Tori Amos** also landed within The *Billboard* 200's top seven rungs, with those four titles adding, collectively, another 841,000 units of new business to the mix. Still, even with five new titles bowing inside the top 10, sales tailed those of the same week in 2001 by 8.5%, a snapshot of how tough a year 2002 was.

This year's Oct. 28 slate brought us the new outing by **the Strokes**, which should be the next Hot Shot Debut with about 105,000, based on first-day reports from retailers, while **R.E.M.** and **Gerald Levert** are also primed to reach the top 10. Even so, this crop is destined to fall shy of the “8 Mile” yield.

Let's just hope that when all is said and done, next issue's lighter chart volume represents a speed bump, and not a wall.

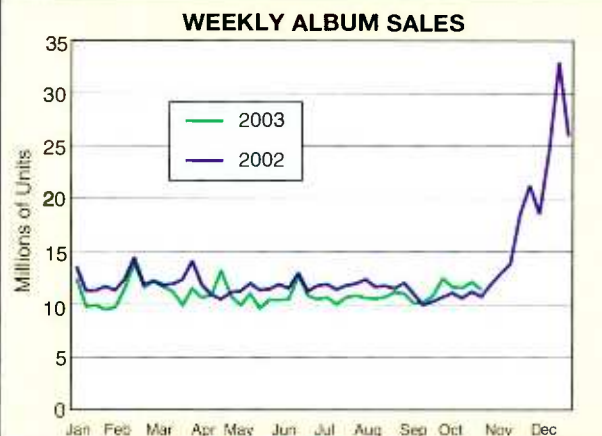
STANDARD TIME: If you were a fan of **Rod Stewart's** rock classics like “Maggie May” or “You Wear It Well” or disco-era hits like “Da Ya Think I'm Sexy,” could you have ever imagined a day when the feisty singer would not only record American standards but also prosper from doing so?

Turns out that his 2002 J Records bow, “It Had to Be You . . . The Great American Songbook,” was quite the building block.

(Continued on page 54)

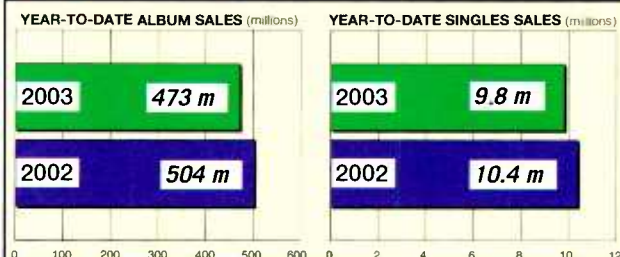
Market Watch

A Weekly National Music Sales Report



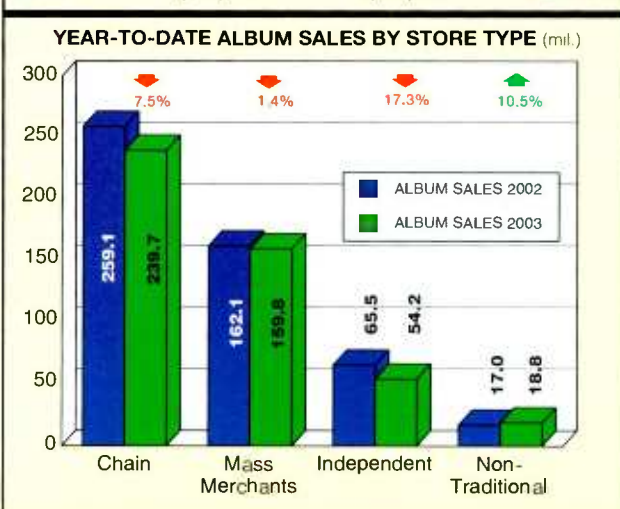
ALBUM SALES			
This Week	11,385,000	This Week 2002	10,778,000
Last Week	12,138,000	Change	↔5.6%
Change	↗6.2%		

SINGLES SALES			
This Week	170,000	This Week 2002	196,000
Last Week	177,000	Change	↘13.3%
Change	↘4.0%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	514,088,000	482,394,000	(↘6.2%)
Albums	503,693,000	472,564,000	(↘6.2%)
Singles	10,395,000	9,830,000	(↘5.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	477,727,000	456,564,000	(↘4.4%)
Cassette	24,680,000	14,549,000	(↘41.0%)
Other	1,286,000	1,451,000	(↗12.8%)



For week ending 10/26/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Stewart, Cher Cast Chart Spell

The Adult Contemporary chart is beguiled again, thanks to the presence of the **Richard Rodgers/Lorenz Hart** song “Bewitched, Bothered and Bewildered.” Originally heard in the 1940 Broadway musical “Pal Joey,” the song did not become a hit until 10 years later. In 1950, nine different versions of the song appeared on the *Billboard* pop singles chart. The highest-ranked was the single by **Bill Snyder & His Orchestra**, which peaked at No. 3.

Despite its popularity during the past 53 years, “Bewitched” has never appeared on the AC chart until this issue. The duet by **Rod Stewart & Cher** from Stewart's album “As Time Goes By . . . The Great American Songbook Vol. II” is a new entry at No. 29.

The Rodgers & Hart song marks Cher's first duet to chart AC since “After All,” recorded with **Peter Cetera**, spent four weeks at No. 1 in 1989. “Bewitched” is her highest-charting AC hit since “Song for the Lonely” peaked at No. 11 in March 2002.

“Bewitched” is Stewart's 32nd AC chart entry. Earlier this year, he took “These Foolish Things” to No. 13 and “They Can't Take That Away From Me” to No. 27. Both songs were included in Stewart's first volume of American standards.

The parent album of “Bewitched” enters The *Billboard* 200 at No. 2, losing a close race to **Clay Aiken's** “Measure of a Man” (RCA), which maintains its grip on pole position for a second week.

“As Time Goes By” is Stewart's highest-charting entry since “Unplugged . . . And Seated” also reached No. 2 in June 1993. Only two of Stewart's albums have charted higher than “As Time Goes By”: “Every Picture Tells a Story” had a four-week

Chart Beat

By Fred Bronson
fbronson@billboard.com



run at the top in 1971, and “Blondes Have More Fun” ruled for three weeks in 1979.

With Stewart at No. 2 on the album survey and **Barbra Streisand's** “The Movie Album” falling 5-9, **Yannis Petridis**, managing director of Virgin Records Greece, notes that **Charlie Chaplin's** 1936 composition “Smile” appears on two top 10 albums this issue.

URBAN'S LANDSCAPE: New Zealand-born **Keith Urban** collects the sixth No. 1 of his career on Hot Country Singles & Tracks, as “Who Wouldn't Wanna Be Me” (Capitol) moves 2-1. Urban is the only male artist born outside of the U.S. to top the country chart since Madrid native **Julio Iglesias** teamed with **Willie Nelson** on “To All the Girls I've Loved Before,” a No. 1 hit in 1984.

Three international females have had No. 1 hits on this list in recent years. Canadian-born **Shania Twain** and **Terri Clark** and Australian native **Jamie O'Neal** have all risen to the top. When Twain picked up her first No. 1 hit in 1995, she was the first non-domestic artist to reach the summit since April 1986, when Canada's **Anne Murray** spent a week on top with “Now and Forever (You and Me).”

Urban is not the only artist from his part of the world in the top 20 of the country chart this issue. Despite her name, **Sherrié Austin** was born in Sydney. Her “Streets of Heaven” rises 21-20 and is her biggest hit to date.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1		2 Weeks At Number 1							
1	1	—	1	CLAY AIKEN RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	49	37	28	6	A PERFECT CIRCLE VIRGIN 80316* (18.98 CD)	Thirteenth Step	2
				HOT SHOT DEBUT									
				ROD STEWART J 55710*/RMG (18.98 CD)	As Time Goes By ... The Great American Songbook Vol. II	2	50	51	55	49	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
3	NEW	1	1	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	51	44	36	9	YOUNGBLOODZ SD SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	5
4	4	2	5	OUTKAST ▲ ³ ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	52	54	61	23	STAIN'D FLIP/ELEKTRA 62882/EEG (18.98 CD)	14 Shades Of Grey	1
5	2	1	3	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJJMG (18.98 CD)	Chicken*N*Beer	1					PACESETTER 🌟		
6	NEW	1	1	LOON BAD BOY 000892*/UMRG (14.98 CD)	Loon	6	53	88	105	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1031 (18.98 CD)	Halloween	53
7	6	4	4	DIDO ARISTA 50137 (18.98 CD)	Life For Rent	4	54	52	39	6	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
8	3	—	2	JAGGED EDGE COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3	55	47	40	17	ASHANTI ▲ MURDER INC./DEF JAM 000143*/DJJMG (12.98/18.98)	Chapter II	1
9	5	—	2	BARBRA STREISAND COLUMBIA 89018/SONY MUSIC (18.98 EQ CD)	The Movie Album	5	56	62	66	49	AUDIOSLAVE ▲ INTERSCOPE/EPIC 88968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
10	NEW	1	1	BARBRA STREISAND COLUMBIA 89018/SONY MUSIC (18.98 EQ CD)	The Movie Album	5	57	50	50	27	SOUNDTRACK ▲ WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6
11	9	9	9	BARENKAT LADIES REPRISE 45209/WARNER BROS. (18.98 CD)	Everything To Everyone	10	58	43	37	5	ROB ZOMBIE GEPHEN 001041/UME (18.98 CD/DVD)	Past, Present & Future	11
12	15	18	15	HILARY DUFF ▲ BUENA VISTA 861206/HOLLYWOOD (18.98 CD)	Metamorphosis	1	59	56	58	18	BLACK EYED PEAS ● A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	26
13	12	10	5	CHINGY ▲ DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	60	64	63	49	SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD)	Up!	1
14	NEW	1	1	NICKELBACK ▲ ROADRUNNER 618400*/DJJMG (18.98 CD)	The Long Road	6	61	46	30	6	ERYKAH BADU ● MOTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	3
15	18	21	50	MANDY MOORE EPIC 90127/SONY MUSIC (12.98 EQ CD)	Coverage	14	62	68	62	14	VARIOUS ARTISTS ▲ UNIVERSAL/EMI/ZOMBA/SONY MUSIC 000556/UME (18.98 CD)	Now 13	2
16	10	5	5	3 DOORS DOWN ▲ ⁷ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8	63	75	71	11	SOUNDTRACK WALT DISNEY 860126 (7.98 CD)	The Cheetah Girls (EP)	63
17	11	8	5	DAVE MATTHEWS ▲ RCA 55167/RMG (18.98 CD)	Some Devil	2	64	59	78	83	MERCYME ▲ IND 86133/CURB (18.98 CD) [M]	Almost There	37
18	NEW	1	1	R. KELLY JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4	65	76	77	66	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
19	8	6	4	MARQUES HOUSTON T U G./ELEKTRA 62935/EEG (18.98 CD)	MH	18	66	82	76	10	BOW WOW ● COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3
20	16	19	18	STING A&M 001141/INTERSCOPE (16.98 CD)	Sacred Love	3	67	74	127	10	JESSICA SIMPSON COLUMBIA 88560/SONY MUSIC (12.98 EQ CD)	In This Skin	10
21	7	3	3	BEYONCE ▲ ² COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	68	N-W	1	1	MARK WILLIS MERCURY 001012/UMGN (8.98/14.98)	And The Crowd Goes Wild	68
22	13	12	7	ELVIS PRESLEY BMG STRATEGIC MARKETING/RCA 55895*/RMG (19.98 CD)	Elvis: 2nd To None	3	69	58	60	56	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86486*/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
23	14	11	5	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	70	66	53	41	JOHNNY CASH ● AMERICAN 063339*/LST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	22
24	NEW	1	1	LIMP BIZKIT FLIP 001235*/INTERSCOPE (18.98 CD)	Results May Vary	3	71	63	65	50	SEAN PAUL ▲ ² VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
25	25	22	11	SOMETHING CORPORATE DRIVE-THRU/GEFFEN 001190/INTERSCOPE (12.98 CD)	North	24	72	77	74	40	TRAPT ● WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
26	19	16	6	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RMG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	73	55	48	15	SOUNDTRACK ▲ BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1
27	20	17	5	DMX RUFF RYDERS/DEF JAM 063369*/DJJMG (12.98/18.98)	Grand Champ	1	74	61	42	4	GARY ALLAN MCA NASHVILLE 000111/UMGN (11.98/18.98)	See If I Care	17
28	22	23	34	OBIE TRICE SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	5	75	80	81	47	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
29	23	24	4	EVANESCENCE ▲ ³ WIND-UP 13063 (18.98 CD)	Fallen	3	76	71	69	30	THE WHITE STRIPES ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
30	28	27	52	BETTE MIDLER COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14	77	81	72	52	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
31	21	7	4	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	78	65	51	3	VARIOUS ARTISTS PROVIDENT/WDR/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51
32	NEW	1	1	BAD BOY'S DA BAND BAD BOY 001118*/UMRG (18.98 CD)	Too Hot For T.V.	2	79	73	59	6	VARIOUS ARTISTS WARNER BROS. 48296 (18.98 CD) [M]	Deliverance	10
33	NEW	1	1	VAN MORRISON BLUE NOTE 90167 (18.98 CD)	What's Wrong With This Picture?	32	80	26	—	2	BUBBA SPARXXX BEAT CLUB 001147/INTERSCOPE (12.98 CD)	The Remixes	26
34	29	32	31	RUSH ANTHEM/ATLANTIC 83672/AG (27.98 CD)	Rush In Rio	33	81	60	57	52	MARIAH CAREY COLUMBIA 87154/SONY MUSIC (18.98 EQ CD)	Stripped	2
35	24	13	3	LINKIN PARK ▲ ³ WARNER BROS. 48186* (19.98 CD)	Meteora	1	82	69	67	20	CHRISTINA AGUILERA ▲ ³ RCA 66037*/RMG (12.98/18.98)	Dance With My Father	1
36	31	29	17	VARIOUS ARTISTS BMG STRATEGIC MARKETING/WARNER MUSIC GROUP 55777/RMG (18.98 CD)	Totally Hits 2003	13	83	78	70	24	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
37	39	45	14	NORAH JONES ▲ ⁸ BLUE NOTE 32888* (17.98 CD) [M]	Come Away With Me	1	84	79	68	5	MAROONS ● OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	47
38	17	—	2	MICHAEL MCDONALD MOTOWN 000851/UMRG (18.98 CD)	Motown	37	85	42	14	3	FUEL EPIC 86392/SONY MUSIC (18.98 CD)	Natural Selection	15
39	34	33	39	JONNY LANG A&M 001145/INTERSCOPE (14.98 CD)	Long Time Coming	17	86	NEW	1	1	SEVENDUST TVT 5993 (17.98 CD)	Seasons	14
40	35	35	61	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	87	57	47	9	THE SHINS SUB POP 70625* (15.98 CD)	Chutes Too Narrow	86
41	32	26	5	COLDPLAY ▲ ² CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	88	85	83	5	MARY J. BLIGE ▲ GEPHEN 000958*/INTERSCOPE (12.98/18.98)	Love & Life	1
42	33	25	4	MURPHY LEE FO REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	8	89	48	20	3	BEYONCE ▲ UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	48
43	27	—	2	MARTINA MCBRIDE RCA (NASHVILLE) 54207/RMG (11.98/18.98)	Martina	7	90	NEW	1	1	STATIC-X WARNER BROS. 48427 (18.98 CD)	Shadow Zone	20
44	30	15	3	SIMON & GARFUNKEL LEGACY/COLUMBIA 90716/SONY MUSIC (25.98 CD)	The Essential Simon & Garfunkel	27	91	91	80	5	SMOKIE NORFUL EMI GOSPEL 95086 (19.98 CD)	Smokie Norful: Limited Edition (EP)	90
45	36	31	7	2PAC DEATH ROW 3530*/KOCH (18.98 CD)	Nu-Mixx Klazzics	15	92	91	80	5	ANTI-FLAG FAT WRECK CHORDS 643 (14.98 CD)	The Terror State	91
				GREATEST GAINER 🌟									
46	95	139	53	SEAL WARNER BROS. 47947 (18.98 CD)	Seal IV	3	93	94	73	10	VARIOUS ARTISTS WARNER BROS. (NASHVILLE)/BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	37
47	49	43	3	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	94	87	82	30	T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
48	45	115	5	ANTHONY HAMILTON SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33	95	83	54	10	CHER ▲ GEPHEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4
				GREATEST GAINER 🌟									
				SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)	Kill Bill Vol. 1	45	96	89	56	1	VARIOUS ARTISTS ● STAR TRAX 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1
				SOUNDTRACK WALT DISNEY 860127 (18.98 CD)	Disney Presents: Brother Bear	97	97	NEW	1	1	ARETHA FRANKLIN ARISTA 50174 (18.98 CD)	So Damn Happy	33
				SOUNDTRACK ROADRUNNER 618327/DJMG (18.98 CD)	MTV2 Headbangers Ball	34	98	53	34	1	SOUNDTRACK WALT DISNEY 860127 (18.98 CD)	Disney Presents: Brother Bear	97
				SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)	Kill Bill Vol. 1	45	98	53	34	1	VARIOUS ARTISTS ROADRUNNER 618327/DJMG (18.98 CD)	MTV2 Headbangers Ball	34

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
99	40	—	2	MUSHROOMHEAD	XIII	40	150	184	194	3	THREE DAYS GRACE	Three Days Grace	150
100	84	86	51	JUSTIN TIMBERLAKE ▲ ³	Justified	2	151	112	137	3	KENNY CHESNEY	All I Want For Christmas Is A Real Good Tan	112
101	105	113	21	LONESTAR ●	From There To Here: Greatest Hits	7	152	168	156	101	KID ROCK ▲ ⁴	Cocky	3
102	67	—	2	VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton	67	153	RE-ENTRY	19		ANNIE LENNOX ●	Bare	4
103	70	41	7	SOUNDTRACK	The Fighting Temptations	19	154	124	112	13	SOUNDTRACK	Freaky Friday	19
104	99	98	36	R. KELLY ▲ ²	Chocolate Factory	1	155	118	64	3	ALABAMA	The American Farewell Tour	64
105	101	103	18	MICHELLE BRANCH ●	Hotel Paper	2	156	NEW	1		VARIOUS ARTISTS	Now That's What I Call Christmas! 2: The Signature Collection	156
106	115	117	48	TIM MCGRAW ▲ ²	Tim McGraw And The Dancehall Doctors	2	157	141	128	4	GRUPO MONTEZ DE DURANGO	De Durango A Chicago	88
107	122	130	14	MYA ●	Moodring	3	158	147	99	4	VARIOUS ARTISTS	CMT Presents: Most Wanted, Volume 1	80
108	93	92	28	KELLY CLARKSON ▲	Thankful	1	159	106	49	3	RZA	Birth Of A Prince	49
109	NEW	1		A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	109	160	NEW	1		JOE STRUMMER & THE MESCALEROS	Streetcore	160
110	96	91	11	KIDZ BOP KIDS	Kidz Bop 4	14	161	158	148	20	THE BEACH BOYS ●	The Very Best Of The Beach Boys: Sounds Of Summer	16
111	117	120	31	STACIE ORRICO	Stacie Orrico	59	162	149	145	32	KEM	Kemistry	90
112	107	109	55	KEITH URBAN ▲	Golden Road	11	163	161	161	73	AVRIL LAVIGNE ▲ ⁶	Let Go	2
113	104	94	79	KENNY CHESNEY ▲ ³	No Shoes, No Shirt, No Problems	1	164	92	—	2	WILL DOWNING	Emotions	92
114	100	89	4	LUIS MIGUEL	33	43	165	154	142	52	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
115	41	—	2	TRAVIS	12 Memories	41	166	144	123	13	YO-YO MA	Obrigado Brazil	58
116	108	121	15	PAT GREEN	Wave On Wave	10	167	145	132	34	FABOLOUS ▲	Street Dreams	3
117	113	111	21	TRAIN ●	My Private Nation	6	168	148	135	10	DIERKS BENTLEY	Dierks Bentley	26
118	103	87	11	DASHBOARD CONFESSIONAL ●	A Mark, A Mission, A Brand, A Scar	2	169	179	173	28	JIMMY BUFFETT ▲	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
119	120	79	3	JET	Get Born	79	170	183	170	51	MONTGOMERY GENTRY ●	My Town	26
120	123	140	18	FOUNTAINS OF WAYNE	Welcome Interstate Managers	120	171	156	131	7	JOHNNY CASH	The Essential Johnny Cash	102
121	NEW	1		THE RAPTURE	Echoes	121	172	NEW	1		BASEMENT JAXX	Kish Kash	172
122	110	88	4	LYLE LOVETT	My Baby Don't Tolerate	63	173	130	—	2	JOSH TURNER	Long Black Train	130
123	102	95	4	SOUNDTRACK	School Of Rock	95	174	186	169	20	RADIOHEAD ●	Hail To The Thief	3
124	72	—	2	VARIOUS ARTISTS	American Idol: The Great Holiday Classics	72	175	139	125	4	ENIGMA	Voyageur	94
125	RE-ENTRY	47		ROD STEWART ●	The Very Best Of Rod Stewart	40	176	NEW	1		PAUL WESTERBERG	Come Feel Me Tremble	176
126	90	75	5	EMMYLOU HARRIS	Stumble Into Grace	58	177	166	168	25	JACK JOHNSON ●	On And On	3
127	131	144	31	SWITCHFOOT	The Beautiful Letdown	85	178	143	164	4	DONNA SUMMER	The Journey: The Very Best Of Donna Summer	111
128	167	147	5	JOSS STONE	The Soul Sessions (EP)	128	179	178	174	20	JUANES ●	Un Dia Normal	110
129	132	101	7	CALVIN RICHARDSON	2:35 PM	65	180	121	46	3	HOWIE DAY	Stop All The World Now	46
130	128	134	29	GODSMACK ▲	Faceless	1	181	189	193	23	CHRIS CAGLE	Chris Cagle	15
131	111	96	9	WARREN ZEVON	The Wind	12	182	135	106	6	STEVE MILLER BAND	Young Hearts: Complete Greatest Hits	37
132	109	38	3	MICHAEL W. SMITH	The Second Decade: 1993-2003	38	183	157	108	8	DWELE	Subject	108
133	191	177	31	CELINE DION ▲ ²	One Heart	2	184	142	122	34	THE ATARIS ●	So Long, Astoria	24
134	170	158	15	BROOKS & DUNN ●	Red Dirt Road	4	185	176	163	38	THE ALL-AMERICAN REJECTS ●	The All-American Rejects	25
135	NEW	1		R. KELLY	The R. In R&B: The Video Collection	135	186	197	199	18	LIZ PHAIR	Liz Phair	27
136	119	119	41	SOUNDTRACK ▲ ²	Chicago	2	187	193	181	14	BRAD PAISLEY	Mud On The Tires	8
137	—	1	7	CECE WINANS	Throne Room	32	188	180	100	6	SHEEK LOUCH	Walk Witt Me	9
138	116	90	4	BONNIE RAITT	The Best Of Bonnie Raitt On Capitol 1989-2003	47	189	173	136	18	SMILE EMPTY SOUL	Smile Empty Soul	94
139	146	159	98	JOSH GROBAN ▲ ³	Josh Groban	8	190	153	110	5	PANTERA	The Best Of Pantera: Far Beyond The Great Southern Cowboys' Vulgar Hits	38
140	125	143	14	YELLOWCARD	Ocean Avenue	99	191	136	52	3	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3	52
141	127	116	32	JASON MRAZ ●	Waiting For My Rocket To Come	55	192	163	149	21	METALLICA ▲ ²	St. Anger	1
142	38	—	2	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Live And Swingin': The Ultimate Rat Pack Collection	38	193	NEW	1		TURK	Raw & Uncut	193
143	160	—	2	VARIOUS ARTISTS	Red Star Sounds Presents Def Jamaica	143	194	129	102	5	GLORIA ESTEFAN	Unwrapped	39
144	NEW	1		DEAD PREZ	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying	144	195	151	126	22	SOUNDTRACK ●	2 Fast 2 Furious	5
145	162	162	19	MONICA ●	After The Storm	1	196	NEW	1		VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	196
146	134	124	11	LYNYRD SKYNYRD ●	Thyrty: 30th Anniversary Collection (Limited Edition)	16	197	174	129	3	DAVE KOZ	Saxophonic	129
147	138	151	53	SANTANA ▲ ²	Shaman	1	198	126	114	9	SOUNDTRACK	Martin Scorsese Presents The Best Of The Blues	92
148	86	93	6	THURSDAY	War All The Time	7	199	185	179	16	TRACE ADKINS	Greatest Hits Collection, Volume I	9
149	137	146	75	EMINEM ▲ ⁸	The Eminem Show	1	200	164	133	41	VARIOUS ARTISTS ▲	Worship Together: I Could Sing Of Your Love Forever	39

● 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 (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked 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.

NOVEMBER 8 2003 Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	1 Week At Number 1
1		EAGLES WARNER STRATEGIC MARKETING 73971	The Very Best Of 3
2		ROD STEWART J 55710*/RMG	As Time Goes By ... The Great American Songbook Vol. II 2
3	1	CLAY AIKEN RCA 54638/RMG	Measure Of A Man 1
4	2	BARBRA STREISAND COLUMBIA 89018/SONY MUSIC	The Movie Album 9
5	3	BETTE MIDLER COLUMBIA 90350/SONY MUSIC	Bette Midler Sings The Rosemary Clooney Songbook 29
6	4	DIDO ARISTA 50137	Life For Rent 7
7		THE ALLMAN BROTHERS BAND LEGACY/EPIC 86908/SONY MUSIC	Live At The Atlanta International Festival: July 3 & 5, 1970 -
8		BARENAKED LADIES REPRISE 48209/WARNER BROS.	Everything To Everyone 10
9	7	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP) -
10	8	THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]	The Room's Too Cold -
11	5	STING A&M 001141/INTERSCOPE	Sacred Love 19
12		SOMETHING CORPORATE DRIVE-THRU/GEFFEN 001190/INTERSCOPE	North 24
13	9	OUTKAST ³ ARISTA 50133*	Speakerboxxx/The Love Below 4
14	21	SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS.	Kill Bill Vol. 1 48
15		RUSH ANTHEM/ATLANTIC 83672/AG	Rush In Rio 33
16		LITTLE FEAT HOT TOMATO 206/REDEYE	Down Upon The Suwannee River -
17	11	JOHN MAYER [▲] AWARE/COLUMBIA 86185*/SONY MUSIC	Heavier Things 22
18	10	DAVE MATTHEWS [▲] RCA 55167/RMG	Some Devil 16
19	15	EMMYLOU HARRIS NONESUCH 79805/AG	Stumble Into Grace 126
20	23	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP) -
21	19	MICHAEL MCDONALD MOTOWN 000651/UMRG	Motown 37
22	17	SEAL WARNER BROS. 47947	Seal IV 45
23		MANDY MOORE EPIC 90127/SONY MUSIC	Coverage 14
24	6	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. REPRISE 73922/WARNER BROS.	Live And Swingin': The Ultimate Rat Pack Collection 142
25		NORAH JONES [▲] BLUE NOTE 32088* [M]	Come Away With Me 36

NOVEMBER 8 2003 Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	2 Weeks At Number 1
1	1	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
2	2	THE LIZZIE MCGUIRE MOVIE [▲]	WALT DISNEY 860080
3	5	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
4	3	BAD BOYS II [▲]	BAD BOY 000716*/UMRG
5		DISNEY PRESENTS: BROTHER BEAR	WALT DISNEY 860127
6	4	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
7	6	SCHOOL OF ROCK	ATLANTIC 83694/AG
8	7	CHICAGO [▲] 2	EPIC 87018/SONY MUSIC
9	8	FREAKY FRIDAY	HOLLYWOOD 162404
10	10	2 FAST 2 FURIOUS [●]	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
11	9	MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES	UTV 000704/UME
12	11	THE LION KING [◆]	WALT DISNEY 860124*
13	13	HOLES	WALT DISNEY 860092
14	12	THE MATRIX RELOADED: THE ALBUM [●]	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
15	14	LOST IN TRANSLATION	EMPEROR NORTON 7068*
16	15	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
17	16	O BROTHER, WHERE ART THOU? [▲] 7	LOST HIGHWAY/MERCURY 170069/IDJMG
18		A WALK TO REMEMBER [●]	EPIC 86311/SONY MUSIC
19		CHARLIE'S ANGELS: FULL THROTTLE [●]	COLUMBIA 90132/SONY MUSIC
20	20	LIZZIE MCGUIRE [▲]	BUENA VISTA 860791/WALT DISNEY
21	22	COYOTE UGLY [▲] 3	CURB 78703
22	19	8 MILE [▲] 4	SHADY 493508*/INTERSCOPE
23	17	UNDERWORLD	LAKESHORE 33781
24	18	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
25		SHREK [▲] 2	DREAMWORKS 450305/INTERSCOPE

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). 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 multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 44	Chris Cagle 181	Aretha Franklin 96	Annie Lennox 153	Jason Mraz 141	Sheek Louch 88	Sting 19	Of Dolly Parton 102
3 Doors Down 15	Mariah Carey 80	Fuel 84	Lil Jon & The East Side Boyz 30	Mushroomhead 99	The Shins 86	Joss Stone 128	MTV2 Headbangers Ball 98
50 Cent 39	Johnny Cash 70, 171	Godsmack 130	Limp Bizkit 23	Mya 107	Simon & Garfunkel 43	Barbra Streisand 9	The Neptunes Present... Clones 95
Trace Adkins 199	Cher 94	Good Charlotte 69	Linkin Park 34	Nickelback 13	Simple Plan 75	Joe Strummer & The Mescaleros	Now 13 62
Christina Aguilera 81	Kenny Chesney 113, 151	Pat Green 116	Lonestar 101	Smokie Norful 90	Jessica Simpson 67	160	Now That's What I Call Christmas!
Clay Aiken 1	Chingy 12	Josh Groban 139	Loon 5	Stacie Orrico 111	Frank Sinatra, Dean Martin & Sammy Davis Jr 142	Donna Summer 178	2: The Signature Collection 156
Alabama 155	Kelly Clarkson 108	Grupo Montez De Durango 157	Ludacris 5	OutKast 4	Michael W. Smith 132	Switchfoot 127	Red Star Sounds Presents Def
The All-American Rejects 185	Coheed And Cambria 191	Anthony Hamilton 47	Lynyrd Skynyrd 146	Brad Paisley 187	Something Corporate 24	Three Days Grace 150	Jamaica 143
Gary Allan 74	Coldplay 40	Emmylou Harris 126	Yo-Yo Ma 166	Pantera 190	A Perfect Circle 49	Thursday 148	Totally Country Vol. 3 92
Anti-Flag 91	Dashboard Confessional 118	Marques Houston 18	Mannheim Steamroller 53	A Perfect Circle 49	Liz Phair 186	T.I. 93	Totally Hits 2003 35
Ashanti 55	Howie Day 180	Alan Jackson 25	Maroon 5 83	Elvis Presley 21, 165	John Mayer 22	Justin Timberlake 100	Worship Together: I Could Sing Of
The Ataris 184	Dead Prez 144	Jack Johnson 177	matchbox twenty 50	A.B. Quintanilla III & Kumbia Kings 109	Martina McBride 42	Train 117	Your Love Forever 200
Audioslave 56	Dido 7	Norah Jones 36	Dave Matthews 16	Radiohead 174	Michael McDonald 37	Trapt 72	WOW Hits 2004 78
Baby Bash 88	Celine Dion 133	Juanes 179	John Mayer 22	Bonnie Raitt 138	Tim McGraw 106	Travis 115	Paul Westerberg 176
Bad Boy's Da Band 31	DMX 26	Toby Keith 65	Martina McBride 42	The Rapture 121	MercyMe 64	Obie Trice 27	The White Stripes 76
Erykah Badu 61	Will Downing 164	R. Kelly 17, 104, 135	Michael McDonald 37	Rascal Flatts 77	Metallica 192	Turk 193	Mark Wills 68
Barenaked Ladies 10	Hilary Duff 11	Kem 162	Tim McGraw 106	Calvin Richardson 129	Bette Midler 29	Shania Twain 60	CeCe Winans 137
Basement Jaxx 172	Dwele 183	Kid Rock 152	Tim McGraw 106	Rush 33	Luis Miguel 114	Keith Urban 112	Yellowcard 140
The Beach Boys 161	Eagles 3	Kidz Bop Kids 110	Tim McGraw 106	RZA 159	Steve Miller Band 182	Luther Vandross 82	Ying Yang Twins 54
Dierks Bentley 168	Eminem 149	Dave Koz 197	Tim McGraw 106	Santana 147	Monica 145	Various Artists	YoungBloodZ 51
Beyonce 20	Enigma 175	Jonny Lang 38	Tim McGraw 106	Seal 45	Montgomery Gentry 170	American Idol: The Great Holiday	Warren Zevon 131
Black Eyed Peas 59	Enigma 175	Avril Lavigne 163	Tim McGraw 106	Sean Paul 71	Mandy Moore 14	Classics 124	Rob Zombie 58
Mary J. Blige 87	Gloria Estefan 194	Murphy Lee 41	Tim McGraw 106	Sevendust 85	Van Morrison 32	CMT Presents: Most Wanted,	
Bow Wow 66	Evanesence 28		Tim McGraw 106			Volume 1 158	
Michelle Branch 105	Faboolous 167		Tim McGraw 106			Just Because I'm A Woman: Songs	
Brooks & Dunn 134	Vicente Y Alejandro Fernandez 196		Tim McGraw 106				
Jimmy Buffett 169	Fountains Of Wayne 120		Tim McGraw 106				

Over The Counter

Continued from page 51

"As Time Goes By ... The Great American Songbook Volume II" arrives at No. 2 with an opener of 212,000 copies, handsomely beating his best previous Nielsen SoundScan week by almost 100,000.

His prior best came when the first standards package began at No. 4 with 115,000. That title, by the way, earns Greatest Gainer honors, advancing 95-46 (up 73%) thanks to hoopla over "As Time Goes By," including a stop on "The Oprah Winfrey Show."

That exposure also benefits Stewart's recent Warner Strategic Marketing anthology, which more

than doubles its prior-week sales to re-enter at No. 125. But that company's big noise this week belongs to a hits package by another veteran act, as the Eagles land at No. 3 with 162,000 copies.

The new Stewart and Eagles sets each end up with larger openers than their first-day numbers seemed to indicate. The former, in fact, bolstered by a strong showing at Costco stores, falls less than 13,000 units shy of chart leader Clay Aiken, who has a second-week dip of 63%.

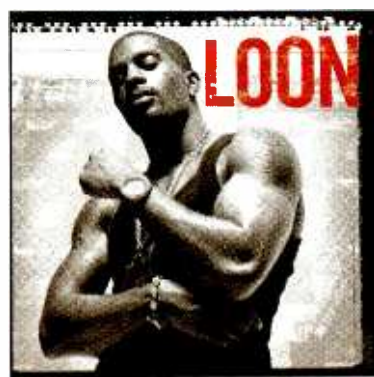
The Eagles fatten their first week with almost 17,000 direct-to-consumer sales.

A younger artist also posts a larger week than her first-day sales had suggested, as another Winfrey guest, Mandy Moore, enters at No. 14. Although she has had two other SoundScan weeks larger than this 53,000-unit start, this is a higher Billboard 200 peak than

her three earlier albums saw, beating the No. 21 crest her sophomore album earned in 2000.

NEW KIDS IN TOWN: Three developing acts make splashy debuts, as hip-hopper Loon, R&B singer Marques Houston and rock band Something Corporate all debut in the top 25.

Opening at No. 6 (80,000) with his debut album, Loon has bubbled



on radio's radar for a while. He has appeared on no less than eight singles that reached Hot R&B/Hip-Hop Singles & Tracks, including cuts by 3LW, Lyric, Toni Braxton, LSG and his label's founder, P. Diddy.

Loon's current single, "Down for Me," has a radio audience of 16 million at No. 28 on Hot R&B/Hip-Hop Single & Tracks.

Marques Houston debuts at 18 with his "MH" set (51,000). While this is Houston's solo bow, he previously was with the R&B act IMx (formerly Immature). Houston first charted as a solo artist earlier this year with the single "That Girl," through T.U.G./A&M/Interscope. Since then, however, Houston shifted to T.U.G./Elektra. His latest track, the R. Kelly-produced "Clubbin'," is at No. 12 on Hot R&B/Hip-Hop Singles & Tracks, with 30 million in audience.

Something Corporate's third effort, "North" (No. 24, 41,500

units), earns the band its best sales week ever.

Its last album, "Leaving Through the Window," started with 12,000 copies in May 2002.

A release-week visit to "Jimmy Kimmel Live" and MTV2's "New Faces of Rock" and "Advanced Warning" programming helped build Something's awareness, as did a summer tour with 311.

SMOKE RISES: Smokie Norful is two for two on Top Gospel Albums, earning his second No. 1 there.

The new "Smokie Norful: Limited Edition" also reaches higher ground on Top R&B Hip-Hop Albums (No. 24) and The Billboard 200 (No. 90) than his first album achieved. "I Need You Now" peaked at No. 26 on the former, No. 154 on the latter.

Additional reporting by Keith Caulfield in Los Angeles.

NOVEMBER 8 2003
Billboard **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				1 Week At Number 1		
1	NEW			1	JOHN MAYER	Room For Squares
2	1	2	52	16	JOHNNY CASH	16 Biggest Hits
3	2	3	153		TIM MCGRAW	Greatest Hits
4	3	7	154	1	THE BEATLES	
5	7	4	1349		PINK FLOYD	Dark Side Of The Moon
6	5	5	110		MARTINA MCBRIDE	Greatest Hits
7	6	8	123		COLDPLAY	Parachutes
8	9	6	734		BOB MARLEY AND THE WAILERS	Legend
9	8	9	468		BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
10	13	13	157		LINKIN PARK	[Hybrid Theory]
11	14	11	630		METALLICA	Metallica
12	4	10	466		AC/DC	Back In Black
13	16	15	161		KENNY CHESNEY	Greatest Hits
14	19	17	311		SHANIA TWAIN	Come On Over
15	10	1	92		SOUNDTRACK	The Lion King
16	12	14	183		CELINE DION	All The Way...A Decade Of Song
17	11	12	558		JOURNEY	Journey's Greatest Hits
18	25	25	210		PHIL COLLINS	...Hits
19	20	18	81		BARRY WHITE	All Time Greatest Hits
20	21	20	181		DISTURBED	The Sickness
21	27	23	510		QUEEN	Greatest Hits
22	15	16	92		DIDO	No Angel
23	23	22	34		FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
24	18	19	124		BRUCE SPRINGSTEEN	Greatest Hits
25	26	24	329		ABBA	Gold - Greatest Hits
26	33	28	65		ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!
27	24	21	134		RASCAL FLATTS	Rascal Flatts
28	29	34	141		EMINEM	The Marshall Mathers LP
29	RE-ENTRY	478			BEASTIE BOYS	Licensed To Ill
30	32	30	412		MADONNA	The Immaculate Collection
31	RE-ENTRY	104			VARIOUS ARTISTS	Songs 4 Worship - Shout To The Lord
32	28	27	8		SIMON & GARFUNKEL	The Best Of Simon & Garfunkel
33	36	—	84		STAINED	Break The Cycle
34	42	38	538		GUNS N' ROSES	Appetite For Destruction
35	RE-ENTRY	289			PATSY CLINE	12 Greatest Hits
36	41	37	90		JACK JOHNSON	Brushfire Fairytales
37	34	26	7		JOHNNY CASH	Super Hits
38	37	39	164		ENYA	Paint The Sky With Stars - The Best Of Enya
39	NEW	17			BILLY JOEL	The Essential Billy Joel
40	40	42	111		GOOD CHARLOTTE	Good Charlotte
41	44	36	241		KID ROCK	Devil Without A Cause
42	38	48	79		FRANK SINATRA	Sinatra Reprise - The Very Good Years
43	43	35	457		TOM PETTY AND THE HEARTBREAKERS	Greatest Hits
44	46	46	107		3 DOORS DOWN	The Better Life
45	47	41	148		SOUNDTRACK	O Brother, Where Art Thou?
46	50	—	205		MICHAEL JACKSON	Thriller
47	49	47	86		NICKELBACK	Silver Side Up
48	RE-ENTRY	192			BON JOVI	Slippery When Wet
49	RE-ENTRY	345			DEF LEPPARD	Vault - Greatest Hits 1980-1995
50	48	40	100		SYSTEM OF A DOWN	Toxicity

NOVEMBER 8 2003
Billboard **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				2 Weeks At Number 1		
1	1	4	20	1	FOUNTAINS OF WAYNE	Welcome Interstate Managers
2	NEW	1			THE RAPTURE	Echoes
3	4	5	6		JOSS STONE	The Soul Sessions (EP)
4	8	12	14		THREE DAYS GRACE	Three Days Grace
5	NEW	1			BASEMENT JAXX	Kish Kash
6	2	—	2		JOSH TURNER	Long Black Train
7	7	10	75		JUANES	Un Dia Normal
8	3	2	23		DWELE	Subject
9	10	—	2		VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez
10	6	3	3		DAVE KOZ	Saxophonic
11	NEW	1			SIN BANDERA	De Viaje
12	9	11	20		DAMIEN RICE	O
13	5	15	6		STORY OF THE YEAR	Page Avenue
14	22	19	14		GAVIN DEGRAW	Chariot
15	NEW	1			BANDA EL RECODO	Por Ti
16	NEW	1			DOPE	Group Therapy
17	17	14	4		CASTING CROWNS	Casting Crowns
18	15	20	44		STROKE NORFUL	I Need You Now
19	18	13	4		BILLY CURRINGTON	Billy Currington
20	13	17	20		JOSH KELLEY	For The Ride Home
21	20	8	9		BERNIE WILLIAMS	The Journey Within
22	26	23	8		ALEJANDRO SANZ	No Es Lo Mismo
23	NEW	1			LUCKY BOYS CONFUSION	Commitment
24	14	1	3		THE EARLY NOVEMBER	The Room's Too Cold
25	29	—	2		THE DARKNESS	Permission To Land
26	11	7	3		HIEROGLYPHICS	Full Circle
27	NEW	1			GRANDPABOY	Dead Man Shake
28	19	18	6		ZOEGIRL	Different Kind Of Free
29	23	22	3		RHIAN BENSON	Gold Coast
30	16	27	10		KINGS OF LEON	Youth & Young Manhood
31	32	32	11		SHERRIE AUSTIN	Streets Of Heaven
32	25	16	3		CASSANDRA WILSON	Glamoured
33	NEW	1			ZEBRAHEAD	MFZB
34	12	24	28		HOT HOT HEAT	Make Up The Breakdown
35	RE-ENTRY	24			VICKIE WINANS	Bringing It All Together
36	24	29	6		BILLY TALENT	Billy Talent
37	35	40	12		ROBERT RANDOLPH & THE FAMILY BAND	Unclassified
38	36	31	4		CHRIS BOTTI	A Thousand Kisses Deep
39	NEW	1			BIG NOYD	Only The Strong
40	38	38	18		AKWID	Proyecto Akwid
41	NEW	1			THE FORMAT	Interventions And Lullabies
42	39	30	12		LOS BUKIS	25 Joyas Musicales
43	43	33	6		SHELBY LYNNE	Identity Crisis
44	37	—	2		LOS RIELEROS DEL NORTE	Abriendo Caminos
45	46	41	25		SENSES FAIL	From The Depths Of Dreams (EP)
46	33	26	7		MY MORNING JACKET	It Still Moves
47	45	48	15		JEREMY CAMP	Stay
48	28	—	2		MARK SCHULTZ	Stories & Songs
49	49	50	48		TAKING BACK SUNDAY	Tell All Your Friends
50	NEW	1			LOS ORIGINALES DE SAN JUAN	La Historia

NOVEMBER 8 2003
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				22 Weeks At Number 1		
1	1	3	53	1	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
2	2	2	3		2PAC	Nu-Mixx Klazzics
3	6	9	5		MANNHEIM STEAMROLLER	Halloween
4	4	4	6		YING YANG TWINS	Me & My Brother
5	3	1	3		SEVENDUST	Seasons
6	NEW	1			THE SHINS	Chutes Too Narrow
7	NEW	1			ANTI-FLAG	The Terror State
8	5	—	2		VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton
9	7	6	11		DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A Scar
10	8	7	9		WARREN ZEVON	The Wind
11	NEW	1			DEAD PREZ	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying
12	NEW	1			JOE STRUMMER & THE MESCALEROS	Streetcore
13	NEW	1			PAUL WESTERBERG	Come Feel Me Tremble
14	9	5	3		COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3
15	NEW	1			TURK	Raw & Uncut
16	11	8	3		DEATH CAB FOR CUTIE	Transatlanticism
17	NEW	1			DOPE	Group Therapy
18	13	13	8		MICHAEL BOLTON	Vintage
19	15	15	9		SIMPLY RED	Home
20	NEW	1			KING DIAMOND	The Puppet Master
21	18	19	14		THE PETER MALICK GROUP FEATURING NORAH JONES	New York City
22	12	10	3		HIEROGLYPHICS	Full Circle
23	NEW	1			BRIAN SETZER	Nitro Burnin' Funny Daddy
24	10	—	2		RAPHAEL SAADIQ	All Hits At The House Of Blues
25	16	18	6		SOUNDTRACK	Lost In Translation
26	NEW	1			GRANDPABOY	Dead Man Shake
27	17	16	5		ATMOSPHERE	Seven's Travels
28	23	26	11		SHERRIE AUSTIN	Streets Of Heaven
29	22	12	5		SILK	Silktime
30	NEW	1			MONTELL JORDAN	Life After Def
31	NEW	1			DELBERT MCCLINTON	Delbert McClinton Live
32	19	17	6		SAVES THE DAY	In Reverie
33	RE-ENTRY	1			ZEBRAHEAD	MFZB
34	14	21	35		HOT HOT HEAT	Make Up The Breakdown
35	NEW	1			BIG NOYD	Only The Strong
36	24	—	2		GANGSTA BOO	Enquiring Minds II: The Soap Opera
37	26	24	9		LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04
38	27	30	63		NICKEL CREEK	This Side
39	20	14	8		SOUNDTRACK	Underworld
40	31	35	57		TAKING BACK SUNDAY	Tell All Your Friends
41	34	31	34		THE POSTAL SERVICE	Give Up
42	49	—	2		THE HIT CREW	Drew's Famous: Ultimate Halloween Party Music
43	25	20	3		PAUL VAN DYK	Reflections
44	36	32	62		INTERPOL	Turn On The Bright Lights
45	NEW	1			THE STILLS	Logic Will Break Your Heart
46	21	11	3		ROBERT EARL KEEN	Farm Fresh Onions
47	28	28	14		VARIOUS ARTISTS	Get The Blues Vol. 2
48	NEW	1			YO LA TENGO	Today Is The Day! (EP)
49	42	—	32		PANCHO BARRAZA	Las Romanticas De Pancho Barraza
50	33	27	8		AESOP ROCK	Bazooka Tooth

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the acts subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 8 2003		Billboard® TOP BLUES ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	SOUNDTRACK	8 Weeks At Number 1 Martin Scorsese Presents The Best Of The Blues UTV 00079/UMG
2	3	VARIOUS ARTISTS	Get The Blues Vol. 2 NARM 51009
3	8	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Stevie Ray Vaughan And Double Trouble LEGACY/EPIC 86423/SONY MUSIC
4	7	JIMI HENDRIX	Martin Scorsese Presents The Blues: Jimi Hendrix EXPERIENCE HENDRIX/MCA 000698/UMG
5	6	JOHN MELLENCAMP	Trouble No More COLUMBIA 90133/SONY MUSIC
6	5	STEVIE RAY VAUGHAN	Martin Scorsese Presents The Blues: Stevie Ray Vaughan LEGACY/EPIC 90495/SONY MUSIC
7	4	SOUNDTRACK	Martin Scorsese Presents The Blues: A Musical Journey HIP 01164/SONY MUSIC
8	9	TYRONE DAVIS	Come To Daddy FUTURE 11K
9	10	ERIC CLAPTON	Martin Scorsese Presents The Blues: Eric Clapton POLYDOR/CHRONICLES 000796/UMG
10	12	MUDDY WATERS	Martin Scorsese Presents The Blues: Muddy Waters HIP 01164/SONY MUSIC
11	13	SUSAN TEDESCHI	Wait For Me TONE-COOL 751146/ARTEMIS [M]
12		JOE BONAMASSA	Blues Deluxe MEDALIST 60229
13	11	KEB' MO'	Martin Scorsese Presents The Blues: Keb' Mo' OKEH/LEGACY 90496/SONY MUSIC [M]
14	14	ROBBEN FORD	Keep On Running CONCORD 2187
15	15	SON HOUSE	Martin Scorsese Presents The Blues: Son House LEGACY/COLUMBIA 90485/SONY MUSIC

NOVEMBER 8 2003		Billboard® TOP REGGAE ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SEAN PAUL	50 Weeks At Number 1 Dutty Rock VP/ATLANTIC 83620/AG
2	2	VARIOUS ARTISTS	Red Star Sounds Presents Def Jamaica RED STAR/DEF JAMAICA 001195/10JMG
3	3	VARIOUS ARTISTS	Reggae Gold 2003 VP/ATLANTIC 83654/AG
4	4	WAYNE WONDER	No Holding Back VP/ATLANTIC 83628/AG
5	7	BOB MARLEY AND THE WAILERS	Bob Marley & The Wailers Live At The Roxy TUFF GONG/ISLAND 000516/10JMG
6	6	VARIOUS ARTISTS	Rasta Jamz RAZOR & TIE 89062
7	5	ZIGGY MARLEY	Dragonfly TUFF GONG/PRIVATE MUSIC 11636/AAL
8	8	SIZZLA	Da Real Thing VP 1649*
9	9	SHAGGY	Lucky Day BIG YARD 113070/MCA
10	10	SIZZLA	Rise To The Occasion GREENSLEEVES 0273*
11	11	JULIAN MARLEY	A Time & Place TUFF GONG 54610/LIGHTYEAR
12	12	BUJU BANTON	Friends For Life VP/ATLANTIC 83634/AG [M]
13		VARIOUS ARTISTS	The Biggest Ragga Dancehall Anthems 2003 GREENSLEEVES 4005*
14	13	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition) TUFF GONG/ISLAND 58671/10JMG
15	15	EASY STAR ALL-STARS	Dub Side Of The Moon EASY STAR 1012

NOVEMBER 8 2003		Billboard® TOP WORLD ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	VARIOUS ARTISTS	3 Weeks At Number 1 Celtic Circle WINDHAM HILL 54888/AAL
2	3	SOUNDTRACK	Bend It Like Beckham MILAN 36010
3	2	THE CHIEFTAINS	Further Down The Old Plank Road VICTOR 52957/AAL
4	4	CESARIA EVORA	Voz D'Amor BLUEBIRD 54390/AAL
5	5	SOUNDTRACK	Frida DG 474150/UNIVERSAL CLASSICS GROUP
6		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	The Irish Tenors: We Three Kings RAZOR & TIE 82897
7		DANIEL O'DONNELL	Daniel O'Donnell & Friends OPTV MEDIA 217
8	6	VARIOUS ARTISTS	Brazilian Groove PUTUMAYO 216
9		CIRQUE DU SOLEIL	Varekai CIRQUE DU SOLEIL 93928
10	7	CAETANO VELOSO	The Best Of Caetano Veloso NONESUCH 79908/AG
11	13	SOUNDTRACK	Amelie VIRGIN 10750
12	12	ASTOR PIAZZOLLA	Astor Piazzolla Remixed MILAN 36019
13	9	VARIOUS ARTISTS	Chill: Brazil 2 WARNER LATINA 80579
14	10	DANIEL O'DONNELL	The Daniel O'Donnell Show OPTV MEDIA 0004
15	11	PANJABI MC	Beware SEQUENCE 8015

NOVEMBER 8 2003		Billboard® TOP CHRISTIAN ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	MERCYME	8 Weeks At Number 1 Almost There INO 86133/WOR/CURB [M]
2	2	VARIOUS ARTISTS	WOW Hits 2004 PROVIDENT/WOR/SPARROW/EMI CHRISTIAN 0652/CHORDANT
3		SMOKIE NORFUL	Hot Shot Debut Smokie Norful: Limited Edition (EP) EMI GOSPEL 5086/CHORDANT
4	5	STACIE ORRICO	Stacie Orrico The Beautiful Letdown FDFRONT/VIRGIN 2589/CHORDANT [M]
5	6	SWITCHFOOT	The Second Decade: 1993-2003 SPARROW 1978/CHORDANT
6	3	MICHAEL W. SMITH	Throne Room REUNION 10080/PROVIDENT
7	4	CECE WINANS	Worship Together: I Could Sing Of Your Love Forever PURESPRINGS GOSPEL/INO 82685/WOR/CURB
8	8	VARIOUS ARTISTS	Spoken For EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT
9	10	MERCYME	Spoken For INO 86218/WOR/CURB
10	12	JIM BRICKMAN	WOW Worship (Yellow) WINDHAM HILL 52896/PROVIDENT
11	12	VARIOUS ARTISTS	iWorship A Total Worship Experience Vol. 2 EMI CMG/WOR 80198/PROVIDENT
12	15	VARIOUS ARTISTS	Casting Crowns MARANATHA/INO/INTEGRITY 82746/WOR/CURB
13	17	CASTING CROWNS	Accelerate BEACH STREET/REUNION 10723/PROVIDENT [M]
14	14	JUMPS	Offerings II: All I Have To Give SPARROW 3553/CHORDANT
15	19	THIRD DAY	Rise And Shine ESSENTIAL 10706/PROVIDENT
16	29	RANDY TRAVIS	Adoration: The Worship Album WOR/CURB/WARNER BROS. 86236/WOR/CURB
17	20	NEWSBOYS	Simple Things SPARROW 1763/CHORDANT
18	18	ZOEGIRL	iWorship: A Total Worship Experience SPARROW 0666/CHORDANT [M]
19	21	AMY GRANT	Unclassified WOR/CURB 86248
20	24	VARIOUS ARTISTS	Illuminate INTEGRITY 82336/WOR/CURB
21	25	ROBERT RANDOLPH & THE FAMILY BAND	A Cappella DARE/WARNER BROS. 48472/WOR/CURB [M]
22	34	DAVID CROWDER BAND	Songs 4 Worship: Platinum SIXSTEPS/SPARROW 0230/CHORDANT
23	28	GAITHER VOCAL BAND	Stay SPRING HOUSE 2516/CHORDANT
24	30	VARIOUS ARTISTS	Stories & Songs INTEGRITY 18953/TIME LIFE
25	32	JEREMY CAMP	Sacred Revolution: Songs From OneDay03 BEC 0456/CHORDANT [M]
26	22	MARK SCHULTZ	A Deeper Faith II WOR/CURB/WARNER BROS. 86270/WOR/CURB [M]
27	33	PASSION WORSHIP BAND	Two Lefts Don't Make A Right...But Three Do SIXSTEPS/SPARROW 4393/CHORDANT
28		JOHN TESH	Kiss Of Heaven GARDEN CITY 34504/WOR/CURB
29	31	RELIENT K	Fields Of Grace GOTEE 2890/CHORDANT
30		DARLENE ZSCHECH	It's Pronounced Five Two EXTRAVAGANT WORSHIP/INO 82684/WOR/CURB [M]
31	23	BIG DADDY WEAVE	Regeneration FERVENT 30040/PROVIDENT [M]
32	35	KJ-52	The Very Best Of Avalon: Testify To Love UPROK/BEC 4260/CHORDANT [M]
33		SUPERCHICK	Ready To Fly INPOP 1274/CHORDANT
34	40	AVALON	Hillsong Hope: Live Worship SPARROW 2949/CHORDANT
35	36	FFH	Worship Again ESSENTIAL 10705/PROVIDENT
36	39	VARIOUS ARTISTS	Worship Together: Be Glorified HILLSONG AUSTRALIA/INTEGRITY 82725/WOR/CURB
37		MICHAEL W. SMITH	Donnie McClurkin... Again REUNION 10074/PROVIDENT
38	4	VARIOUS ARTISTS	Byron Cage EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT
39	38	DONNIE MCCLURKIN	
40	38	BYRON CAGE	

NOVEMBER 8 2003		Billboard® TOP GOSPEL ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW	SMOKIE NORFUL	1 Week At Number 1 Smokie Norful: Limited Edition (EP) EMI GOSPEL 5086
2	1	SOUNDTRACK	The Fighting Temptations MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
3	2	CECE WINANS	Throne Room PURESPRINGS GOSPEL/INO 82685/SONY MUSIC
4	3	SMOKIE NORFUL	I Need You Now EMI GOSPEL 20374 [M]
5	6	VICKIE WINANS	Bringing It All Together VERITY 43214/ZOMBA [M]
6	5	VARIOUS ARTISTS	WOW Gospel 2003 EMI CHRISTIAN/WOR/VERITY 43213/ZOMBA
7	7	DONNIE MCCLURKIN	Donnie McClurkin... Again VERITY 43199/ZOMBA
8	9	BYRON CAGE	Byron Cage GOSPO CENTRIC 70047/ZOMBA [M]
9	8	SHIRLEY CAESAR	Shirley Caesar And Friends WORD CURB 86008 [M]
10	11	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	Let It Rain TEHILLAH/LIGHT 5497/COMPENIA [M]
11	10	KIRK FRANKLIN	The Rebirth Of Kirk Franklin GOSPO CENTRIC 70037/ZOMBA
12		NATALIE WILSON & SOP	The Good Life GOSPO CENTRIC 70053/ZOMBA
13	15	TONY HIBBERT II	In His Presence SPIRIT IN MOTION 70852/RUBY ROSE
14	12	MARVIN SAPP	Diary Of A Psalmist VERITY 43227/ZOMBA [M]
15	19	EDDIE RUTH BRADFORD	Too Close To The Mirror JUANAN/KNIGHT 2008/MALACO
16	13	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall VERITY 43176/ZOMBA [M]
17	NEW	RICHARD SMALLWOOD	The Praise & Worship Songs Of Richard Smallwood VERITY 53710/ZOMBA
18	20	DOTTIE PEOPLES	Churchin' With Dottie ATLANTA INT L 10279
19	14	SHIRLEY CAESAR	Greatest Gospel Hits WORD CURB 73898/RHINO [M]
20	16	FRED HAMMOND	Nothing But The Hits VERITY 53712/ZOMBA
21	29	BRODERICK E. RICE	Get Yo Laugh On! BORN AGAIN 54493/LIGHTYEAR
22	17	THE V.I.P. MUSIC AND ARTS SEMINAR PRESENTS JOHN P. KEE	Power Of Worship TYSCOT/VERITY 53728/ZOMBA
23	18	DETRICK HADDON	Lost And Found TYSCOT/VERITY 43195/ZOMBA [M]
24	22	GARY L. WYATT	I Do Love You HR 9198/WEW
25	27	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	God Is Great ZHANA 103
26	30	THE BORN AGAIN MASS CHOIR	CeCe Winans Presents The Born Again Church Choir PURESPRINGS GOSPEL 83869/EMI GOSPEL
27	28	TURKS & CAICOS MASS CHOIR	Behold! Live In Chicago MEEK 4021
28	23	LEE WILLIAMS AND THE SPIRITUAL QCS	Right On Time MCG 7029/MALACO [M]
29	26	VIRTUE	Free VERITY 53729/ZOMBA
30	NEW	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CHOIR	Nothing But The Hits VERITY 53744/ZOMBA
31	4	VARIOUS ARTISTS	Living The Gospel: Gospel Greats UNIVERSAL MUSIC SPECIAL MARKET'S 66601/TIME LIFE
32	31	LAMAR CAMPBELL & SPIRIT OF PRAISE	Confessions Of A Worshipper EMI GOSPEL 82851
33	21	MARY MARY	Incredible COLUMBIA 85690/SONY MUSIC
34	25	LISA MCLENDON	Soul Music INTEGRITY GOSPEL/EPIC 90347/SONY MUSIC
35	24	DONALD LAWRENCE & THE TRI-CITY SINGERS	Go Get Your Life Back CRYSTAL ROSE 20360/EMI GOSPEL [M]
36	NEW	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	Celebrate BLACKSPHERE 1002
37	40	PERCY BADY	The Percy Bady Experience GOSPO CENTRIC 70054/ZOMBA
38	36	GARY ANGLIN AND THE VOICES OF CCC	Gary Anglin And The Voices Of CCC EAGLE 20021 [M]
39	37	JOHNNY MO	A New Direction SIERRA-PEARL 0001
40	NEW	DARWIN HOBBS	Broken EMI GOSPEL 20359 [M]

● 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 (Gold). △ Certification for 200,000 units (Platinum). △ Certification for 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: **CS** (Hot Country Singles); **H100** (Hot 100 Singles); **LT** (Hot Latin Tracks) and **RBH** (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position

24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI)
H100 91; RBH 46

-A-

AMAZING (Dudeski, ASCAP) H100 82
AMOR AMOR (Bayahibe, BMI) LT 40
AMOR BESAME (Solmar, SESAC) LT 46
AMOR DE LOS DOS (Peer Int'l., BMI) LT 32
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) WBM, CS 41
ANOTHER POSTCARD (CHIMPS) (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 92
ANTES (EMI April, ASCAP) LT 3
ANYTHING GOES (Mama Luv, BMI/Off Da Yelzabulb, BMI/Singso WW, BMI/STB, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI) RBH 91
ASIGNATURA PENDIENTE (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 26
AVE CAUTIVA (Seg Son, BMI) LT 9

-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 3
BACKTIGHT (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggar, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 61
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 37
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 75
BREATHE (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 63
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 32
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 85
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI), HL, H100 21
CAN'T STOP WON'T STOP (EMI April, ASCAP/Six Figga, BMI/Screen Gems-EMI, BMI) H100 29; RBH 22
CARMELINA (EMO, ASCAP/Sony/ATV Discos, ASCAP) LT 30
CAUSA ME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 22
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, RBH 30
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 10; H100 70
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI/Ensign, BMI), HL/WBM, H100 55; RBH 20
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 48; RBH 12
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, RBH 18
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 78
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 34
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 7; H100 59
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 26; RBH 38
CUANDO TU NO ESTAS (Not Listed) LT 48

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI/EMI April, ASCAP) H100 6; RBH 5
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 58; RBH 36
DANGER (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Jajapo, ASCAP/EMI Blackwood, BMI), WBM, RBH 53
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomati Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 46
DEJENME SI ESTOY LORANDO (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
DRIFT AWAY (Almo, ASCAP), HL, H100 36
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 18

-E-

EARTHBOUND (Soy/ATV Milene, ASCAP/I Only, ASCAP), HL, CS 60
EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siempre, ASCAP) LT 36
ESO DUELE (Ser-Ca, BMI) LT 19
ESTOY A PUNTO (Ser-Ca, BMI) LT 20
EVERY FRIDAY AFTERNOON (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 33

-F-

FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Non-disclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 72
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 74
FALLEN (Soy/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN) H100 68
FIND A WAY (Modat, ASCAP/916, BMI) H100 97; 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 88
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI) CS 50; H100 60
FLY (My Own Chit, BMI/EMI Blackwood, BMI/Warren G, ASCAP/EMI April, ASCAP/Nate Dogg, BMI), HL, RBH 52
FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 99
FORTHENIGHT (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI April, ASCAP) H100 99; RBH 45
FOTOGRAFIA (Peer Music III, BMI/Camaleon, BMI) LT 8
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 30; RBH 16

-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 54
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beatz, ASCAP), HL, RBH 65
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI/EMI Blackwood, BMI) H100 4; 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 41
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, RBH 57
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), WBM, CS 35
GOT SOME TEETH (Obie Trice, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Universal, ASCAP/Universal-PolyGram International, ASCAP/Buffalo, ASCAP/Bughouse, ASCAP/Unforgettable Music, PRS/Almo, ASCAP), HL/WBM, H100 94; RBH 76

-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 (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 86
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 17
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 64
HEAVEN HELP ME (Wacissa River, BMI/On The Mantel, BMI/BPI, BMI) CS 37
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 13; H100 67
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 5
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 15
HOLIDAY IN (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 3; RBH 4
HONESTY (WRITE ME A LIST) (Soy/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 19; H100 84
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), HL/WBM, RBH 66
HOT MAMA (Soy/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 80; RBH 37
HOY (Estefan, ASCAP) LT 1
HOY EMPIEZA MI TRISTEZA (Edimonsa, ASCAP) LT 16

-I-

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) H100 71
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 16
I CAN'T TAKE YOU ANYWHERE (Soy/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 28
I C U (DOIN' IT) (U Betta Like My Muzic, 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
I F I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Zomba, ASCAP/Feemstar, ASCAP), WBM, H100 89
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 2; H100 33
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 (Soy/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 4; H100 42
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatela, ASCAP) CS 17
I'M IN LOVE WITH YOU (Hawaii, BMI/Wacissa River, BMI) CS 57
I NEED A VACATION (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Tunes, ASCAP/Satcher Songs, ASCAP), HL, CS 56
I NEED YOU NOW (Smokie's Song, BMI) RBH 55
IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 47
INOCENTE DE TI (BMG Songs, ASCAP/Alma, ASCAP) LT 21
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, RBH 50

INTO YOU (J Brasco, ASCAP/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP/No Question Ent., ASCAP/Cherry River, BMI/Jobete, ASCAP), CLM/HL, H100 19; RBH 26
IT BLOWS MY MIND (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raynchaser, BMI/My Own Chit, BMI), HL, RBH 77
I THINK YOU'RE BEAUTIFUL (Mosaic Music, BMI/Hold Jack, BMI) CS 43
IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 11; H100 56
IT'S GOIN' DOWN (Top Quality, BMI/Bonecrusher, ASCAP/Liivell, BMI) RBH 98
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 52
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 25
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 23
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/J Branda, ASCAP), HL, RBH 47
IZ U (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP) RBH 63

-J-

JUST A DOG (Ottanowear, BMI/EMI Blackwood, BMI) RBH 82

-K-

KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/World Music, ASCAP/Abc-Dunhill, BMI/EMI April, ASCAP), WBM, H100 86; RBH 27

-L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 14
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 13
LIGHT YOUR A ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 87
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 26
LONG BLACK TRAIN (Soy/ATV Cross Keys, ASCAP/Drivers Ed, BMI), HL, CS 29
LOVE ANGEL (Zomba Songs, BMI/R.Kelly, BMI) RBH 68
LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, RBH 96
LOVE CALLS (Kem, BMI) RBH 32
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, H100 93; RBH 34
LOW (Whorgamusic, ASCAP/EMI April, ASCAP), HL, H100 81

-M-

MAKE U MINE (Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 93
MARTIE, EMILY & NATALIE (THE CONTINUING SAGA OF...) (Copyright Control) CS 59
MAS QUE TU AMIGO (Crisma, SESAC) LT 23
ME AGAINST THE MUSIC (Zomba Songs, BMI/Britney Spears, BMI/Songs Of Peer, ASCAP/Marchinith, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morningside, ASCAP/T. Youngdell's Art, ASCAP), WBM, H100 38
ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 18
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 Songs, ASCAP/Black Owned Musik, ASCAP), HL, RBH 62
ME QUIERO CASAR (Mexican, ASCAP) LT 47
MI CUCU (Sid Sim, BMI/Flatdown, BMI) LT 38
MIENTES TAN BIEN (Soy/ATV Discos, ASCAP) LT 6
MI GENTE (Iron Tigga, BMI/Ozomatli, ASCAP/DHG, BMI/Linkser, BMI) LT 39
MI LIBERTAD (Universal Musica, ASCAP) LT 31
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 53; RBH 23
A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 70
MIRAME, MIRATE (Copyright Control) LT 43
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 33
MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzic, ASCAP/Shack Suga, ASCAP) RBH 60
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 51
MY LOVE IS LIKE... WO (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, H100 57

-N-

NAGGIN (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) H100 87; RBH 49
NEVA EVA (Swole, ASCAP) RBH 80
NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 12
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 10
NO L.O.V.E. (WB, ASCAP/Divine Mini, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/Sony/ATV Tunes, ASCAP/Teron Beal, ASCAP/Feemystabeez, ASCAP/Coverboy, ASCAP/EMI Hastings Catalog, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Bee Mo Easy, ASC), HL/WBM, RBH 92
NOMAS POR TU CULPA (Vander, ASCAP/Edimonsa, ASCAP) LT 5
NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 100
NO SHOES, NO SHIRT, NO PROBLEMS (Soy/ATV Acuff Rose, BMI), HL, H100 85
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Non-disclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 66

-O-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP/Irving Lorenzo, ASCAP), HL, H100 100; RBH 44
ONE MORE CHANCE (Zomba Songs, BMI/R.Kelly,

BMI), WBM, RBH 59
ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI) CS 58
OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, H100 74; RBH 25

-P-

PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI) CS 52
PARTY MORIR IGUALES (Peer Int'l., BMI) LT 33
PARTY & BULLSH*T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 79
PARTY TO DAMASCUS (Soy/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 76; RBH 43
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 27; RBH 17
PERFECT (Copyright Control/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) H100 65
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 20; RBH 29
PLAYBOY OF THE SOUTHWESTERN WORLD (Murray, BMI/VanWarmer, ASCAP), WBM, CS 24
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control/Tafari, ASCAP) H100 90; RBH 39
PUT YOUR DRINKS DOWN (Feelis, ASCAP/Dead Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl Hayes, ASCAP) RBH 94

-Q-

QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 41
QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 15
QUIEN TE DIJO ESO (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 17
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 7
QUITEMOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 34

-R-

RAIN ON ME (Pookietoes, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Coligems-EMI, ASCAP/Irving Lorenzo, ASCAP), HL/WBM, H100 7; RBH 2
READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 45; RBH 14
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 12; H100 62
THE REMEDY (I WON'T WORRY) (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 46
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 45
RIEY LLORA (Sir George, ASCAP/WB, ASCAP) LT 25
RICK THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 13; RBH 11
ROC YA BODY "MIC CHECK 1,2" (Robert Cliviles, ASCAP/Dontana, ASCAP/Mighty One, SESAC) H100 88
ROSAS (Soy/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 43; RBH 19
RUN, RUN, RUN (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deston, ASCAP/Boat Money, 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) RBH 56
SAVE HOW I FEEL (DKG, BMI) RBH 72
SELL A LOT OF BEER (Soy/ATV Tree, BMI/Mr. Bubba, BMI), HL, CS 54
SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 45
SENIORITA (Tenman Tunes, ASCAP) Zomba
SENORITA (EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 95
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lit Jon 00017 Music, BMI), WBM, RBH 69
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 8; RBH 24
SHE'S NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 27
SHOW ME HOW TO LIVE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 59
SI NO ME AMAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 37
SO FAR AWAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpypop, ASCAP/WB, ASCAP), WBM, H100 24
SOLO POR TI (Yami, BMI) LT 27
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 34
SO YESTERDAY (BMG-Careers, BMI/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/Shahasa, BMI/Graham Edwards Songs, ASCAP), HL, H100 51
SPEND MY TIME (Blackened, BMI) CS 38
STACY'S MOM (Monkey Demon, BMI/Vaguely Familiar, ASCAP) H100 23
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/World Music, ASCAP), HL, H100 2; RBH 1
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 12; RBH 6
STILL ON MY BRAIN (Tenman Tunes, ASCAP/Zomba, ASCAP/First Avenue, ASCAP/BMG, PRS/BMG Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Demis Hot Songs, ASCAP), HL, RBH 97
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 20
STUNT 101 (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL/WBM, H100 47; RBH 21
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 51

-T-

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 42

-U-

TE LLEVARE AL CIELO (Tulum, ASCAP/EMI April, ASCAP) LT 29
TE METISTE EN MI CAMA (Edimonsa, ASCAP) LT 50
TE NECESITO (Karen, BMI/Elyon, BMI) LT 2
TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM, CS 55
TE RETO A QUE ME OLVIDES (Arpa, BMI) LT 42
TEXAS PLATES (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 40
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 21; H100 78
(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 41
THIS IS HOW WE DO (Money Mack, BMI) H100 98; RBH 67
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 5; H100 44
THOIA THOING (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 28; RBH 10
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Neorup, BMI), WBM, RBH 89
THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 95
TITTER EN TUS MANOS (Marfre, BMI) LT 44
TOUCHED A DREAM (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 73
TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 3; H100 40
TROUBLE (Pink Inside, BMI/EMI Blackwood, BMI/How About A Bunch Of Trouble Music, ASCAP), HL, H100 83

-V-

'Who Wouldn't Wanna Be' At No. 1

Australian **Keith Urban** snares his third No. 1 on Hot Country Singles & Tracks as "Who Wouldn't Wanna Be Me" takes the second-largest gain on the chart (up 374 detections) and rises 2-1. While his solo debut, "It's a Love Thing," stalled at No. 18 in February 2000, Urban has now amassed six consecutive top five singles. Prior to this output, Urban charted twice as lead singer of the **Ranch** in 1997 and 1998.

When he first topped the chart in February 2001, Urban became the first foreign-born male artist to crown the country list in 17 years (see Chart Beat, page 51).

Meanwhile, it looks like the wait continues for chart watchers who are eager to see a solo female atop the country chart. After peaking at No. 3 last issue, **Martina McBride's** "This One's for the Girls" slips to No. 5.

McBride was the last solo female to take top honors when "Blessed" led for two weeks starting in the March 30, 2002, issue (*Billboard*, July 5).

IT TAKES TWO: "Change Clothes" by **Jay-Z** becomes the second-highest entry of the year on Hot R&B/Hip-Hop Singles & Tracks,

coming in as the Hot Shot Debut at No. 30 with 14.5 million listener impressions. Jay-Z falls just shy of the No. 26 debut of his collaboration with **Beyoncé**, "Crazy in Love," which hit that mark in May.

Further down the chart, both artists debut with other titles. A second track from Jay-Z's forthcoming "The Black Album," "What More Can I Say," bows at No. 48, while Beyoncé enters at No. 62 with "Me, Myself and I."

giving the group two songs within the top 10 of the chart for the second time this year, as "Faint" slips to No. 6.

In the July 5 issue, "Faint" and "Somewhere I Belong" were in the top 10 simultaneously. The last act to accomplish this feat before Linkin Park was **Red Hot Chili Peppers**, which did it for three straight weeks in October 2002 with "By the Way" and "The Zephyr Song."

Continuing the dual top 10 theme, Geffen Records has two tracks in the top 10 on the Modern chart for the first time since it split from Interscope's promotion department and merged with MCA earlier this year (*Billboard*, June 21). **Puddle of Mudd's** "Away From Me" moves 14-10 and joins **Blink-182's** "Feeling This," which holds at No. 8.

As a promotion label, Geffen last had two top 10 Modern tracks in the April 26, 1997, issue: **Veruca Salt's** "Volcano Girls" at No. 8 and **Beck's** "The New Pollution" at No. 9. Geffen's promotion efforts were absorbed by Interscope's in 1999.

As an imprint, Geffen had two top 10 tracks as recently as January with **Nirvana's** "You Know You're Right" and **Puddle of Mudd's** "She Hates Me."

BACK TO SCHOOL: **G-Unit**, which consists of **50 Cent**, **Lloyd Banks**, **Young Buck** and the incarcerated **Tony Yayo**, earns Greatest Gainer/Airplay on both The *Billboard* Hot 100 and Hot R&B/Hip-Hop Singles & Tracks with "Stunt

the first single from "Beg for Mercy," which retails Nov. 14.

Additional reporting by Anthony Colombo in New York.

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As a result, Jay-Z becomes the first artist to simultaneously debut two songs within the top half of Hot R&B/Hip-Hop Singles & Tracks since *Billboard* first allowed airplay-only tracks to chart in January 1999. He has also started in the top 50 with more songs (six) than any other lead artist since that time. Before this week, Jay-Z was tied with **Mary J. Blige**, who has had four top 50 bows.

DOUBLE PARK: **Linkin Park's** "Numb" moves 11-5 on Modern Rock Tracks,

HitPredictor™		DATA PROVIDED BY PROMOSQUAD™	
MAINSTREAM TOP 40			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	CHRISTINA AGUILERA	79.3	
The Voice Within RCA/RMG			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	LINKIN PARK	88.3	
Numb WARNER BROS.			
2	DASHBOARD CONFESSIONAL	80.0	
Hands Down INTERSCOPE			
3	MICHELLE BRANCH	79.5	
Breathe WARNER BROS.			
4	COLDPLAY	76.0	
Clocks CAPITOL			
5	LIZ PHAIR	74.2	
Why Can't I CAPITOL			
6	NICK LACHEY	72.0	
This I Swear UMRG			
7	SARAH McLACHLAN	73.4	
Fallen ARISTA			
ADULT TOP 40			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	CHRISTINA AGUILERA	75.5	
The Voice Within RCA/RMG			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	SHANIA TWAIN	76.2	
Forever And For Always IDJMG			
2	MICHAEL McDONALD	75.4	
Ain't No Mountain High Enough UMRG			
3	STACIE ORRICO	72.6	
(There's Gotta Be) More To Life VIRGIN			
4	HOWIE DAY	72.3	
Perfect Time Of The Day EPIC			
5	JASON MRAZ	72.0	
You And I Both ELEKTRA/VEEG			
6	TRAIN	68.8	
When I Look To The Sky COLUMBIA			
7	GUSTER	65.7	
Careful REPRISE			
RHYTHMIC TOP 40			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
NO NEW SONGS SHOWED			
TOP 10 CALLOUT POTENTIAL THIS WEEK			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	ASHANTI	76.2	
Rain On Me IDJMG			
2	BEYONCÉ KNOWLES	76.0	
Me, Myself And I COLUMBIA			
3	R KELLY	73.8	
Step In The Name Of Love (Remix) JIVE			
4	NELLY	72.7	
Iz U UMRG			
5	SEAN PAUL	68.0	
I'm Still In Love With You VP/ATLANTIC			
6	WYCLEF JEAN	68.0	
Party To Damascus JRMG			
7	DMX	65.0	
Get It On The Floor IDJMG			
MODERN ROCK			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
NO NEW SONGS SHOWED			
TOP 10 CALLOUT POTENTIAL THIS WEEK			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	REVIS	85.4	
Seven EPIC			
2	AUDIOLAVE	79.4	
I Am The Highway EPIC			
3	CHEVELLE	75.0	
Closure EPIC			
4	KID ROCK	68.0	
Feel Like Making Love ATLANTIC			
5	SMILE EMPTY SOUL	66.4	
Nowhere Kids LAVA			
6	311	65.9	
Behind The Grey Sky VOLCANO/JIVE			

Songs are blind tasted 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 8 2003		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA) NUMBER 1 <small>1 Wks At No. 1</small>
2	1	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
3	3	Shake Ya Tailfeather	NELLY P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
4	4	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
5	6	Harder To Breathe	MAROONS (OCTONE/JRMG)
6	8	Stacy's Mom	FOUNDATIONS OF WAYNE (S-CURVE/EMO) ☆
7	9	Headstrong	TRAPT (WARNER BROS.) ☆
8	5	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG) ☆
9	7	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)
10	11	(There's Gotta Be) More To Life	STACIE ORRICO (PREFRONT/VIRGIN) ☆
11	13	Me Against The Music	BRITNEY SPEARS FEAT. MADONNA (JIVE)
12	14	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
13	10	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
14	21	Hey Ya!	OUTKAST (ARISTA)
15	15	So Yesterday	HILARY DUFF (BUENA VISTA/HOLLYWOOD)
16	17	Trouble	PINK (ARISTA)
17	24	Why Can't I	LIZ PHAIR (CAPITOL) ☆
18	12	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)
19	25	Bright Lights	MATCHBOX TWENTY (ATLANTIC)
20	18	Into You	FABOLOUS (DESSERT/STORM/ELEKTRA/VEEG)

NOVEMBER 8 2003		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA) NUMBER 1 <small>7 Wks At No. 1</small>
2	4	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL) ☆
3	2	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
4	5	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)
5	3	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
6	6	Damn!	YOUNGBLDDOZ FEAT. LIL JON (SD SO DEF/ARISTA)
7	7	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)
8	8	Shake Ya Tailfeather	NELLY P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
9	9	Can't Stop, Won't Stop	YOUNG GUNZ (ROCA-FELLA/DEF JAM/IDJMG)
10	11	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)
11	10	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
12	14	Wat Da Hook Gon Be	MURPHY LEE FEAT. JERMAINE DUPRI (FO REEL/UMRG)
13	15	Rain On Me	ASHANTI (MURDER INC./DEF JAM/IDJMG) ☆
14	13	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
15	27	Hey Ya!	OUTKAST (ARISTA)
16	12	Frontin'	PHARELL FEAT. JAY-Z (STAR TRAK/ARISTA)
17	17	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	21	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (WYCLEF/JRMG) ☆
19	18	Into You	FABOLOUS (DESSERT/STORM/ELEKTRA/VEEG)
20	22	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)

NOVEMBER 8 2003		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) NUMBER 1 <small>5 Wks At No. 1</small>
2	5	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
3	7	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ☆
4	6	Bigger Than My Body	JOHN MAYER (AWARRE/COLUMBIA)
5	2	Calling All Angels	TRAIN (COLUMBIA)
6	4	Heaven	LIVE (RADIOACTIVE/GEFFEN) ☆
7	8	White Flag	DIDD (ARISTA)
8	3	Unwell	MATCHBOX TWENTY (ATLANTIC) ☆
9	9	Why Can't I	LIZ PHAIR (CAPITOL)
10	12	Fallen	SARAH McLACHLAN (ARISTA) ☆
11	10	Amazing	JOSH KELLEY (HOLLYWOOD)
12	11	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/VEEG) ☆
13	13	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆
14	14	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA) ☆
15	15	Another Postcard (Chimps)	BARENAKED LADIES (REPRISE) ☆
16	17	Someday	NICKELBACK (ROADRUNNER/IDJMG) ☆
17	16	Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆
18	18	So Far Away	STAINED (FLIP/ELEKTRA/VEEG) ☆
19	21	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆
20	22	Powerless (Say What You Want)	NELLY FURTADO (DREAMWORKS)

NOVEMBER 8 2003		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA) NUMBER 1 <small>23 Wks At No. 1</small>
2	2	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)
3	3	Unwell	MATCHBOX TWENTY (ATLANTIC)
4	8	Calling All Angels	TRAIN (COLUMBIA)
5	7	I Can Only Imagine	MERCURY (INDICURB)
6	5	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEPHEN/INTERSCOPE)
7	4	Have You Ever Been In Love	CELINE DION (EPIC)
8	6	Dance With My Father	LUTHER VANDROSS (JRMG)
9	10	Sunrise	SIMPLY RED (SIMPLY RED.COM/RED INK)
10	12	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
11	11	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)
12	9	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)
13	13	Hole In The World	EAGLES (RECORD STREET)
14	14	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
15	15	Can't Stop Loving You	PHIL COLLINS (ATLANTIC)
16	16	Peace (Where The Heart Is)	JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&I)
17	26	You Raise Me Up	JOSH GROBAN (143/REPRISE)
18	17	Stand By Your Side	CELINE DION (EPIC)
19	19	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)
20	18	When I Fall In Love	MICHAEL BOLTON (PMG)

NOVEMBER 8 2003		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Weak And Powerless	A PERFECT CIRCLE (VIRGIN) NUMBER 1 <small>2 Wks At No. 1</small>
2	2	So Far Away	STAINED (FLIP/ELEKTRA/VEEG)
3	5	Still Frame	TRAPT (WARNER BROS.) ☆
4	6	(I Hate) Everything About You	THREE DAYS GRACE (JIVE) ☆
5	11	Numb	LINKIN PARK (WARNER BROS.) ☆
6	3	Faint	LINKIN PARK (WARNER BROS.) ☆
7	4	Someday	NICKELBACK (ROADRUNNER/IDJMG) ☆
8	8	Feeling This	BLINK-182 (GEFFEN)
9	9	The Hardest Button To Button	THE WHITE STRIPES (THIRD MAN/V2) ☆
10	14	Away From Me	PUDDLE OF MUDD (FLAWLESS/GEFFEN)
11	10	Show Me How To Live	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE) ☆
12	7	Going Under	EVANESCENCE (WIND-UP) ☆
13	12	Will You	P.O.D. (ATLANTIC) ☆
14	13	Are You Going To Be My Girl	JET (ELEKTRA/VEEG)
15	14	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)
16	20	12.51	THE STROKES (RCA/RMG) ☆
17	15	Serenity	GODSMACK (REPUBLIC/UNIVERSAL/UMRG)
18	19	Seven Nation Army	THE WHITE STRIPES (THIRD MAN/V2)
19	17	Hands Down	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE) ☆
20	24	Out Of Control	HOOBASTANK (ISLAND/IDJMG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 58 rhythmic top 40, 88 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.

McLachlan

Continued from page 1

Despite this interval, McLachlan's ethereal voice and haunting lyrics have already been warmly ushered onto the airwaves. First single "Fallen" debuted at No. 1 on the Hot Digital Tracks chart, and on Adult Top 40 it is No. 10 this issue.

"A lot of different kinds of music have dominated the airwaves for so long that hopefully now there is a place for me," McLachlan says.

"I felt like the day Lilith Fair ended, the door slammed shut and all of a sudden there were Britney Spears and Justin Timberlake and angry white male bands," she recalls. "I thought, 'I'm glad I'm taking a hiatus here. There's no place for my music at all.'"

Lilith Fair, the heralded female singer/songwriter-driven concert series founded by McLachlan and her manager Terry McBride (CEO of Vancouver-based Nettwerk Music Group), launched in 1997 and ran successfully for three years. Participating acts included Jewel, Indigo Girls, Sheryl Crow, Natalie Merchant, Erykah Badu and Dixie Chicks.

POIGNANT TRACKS

But with the early success of "Fallen," the door seems to be opening again.

"For artists who show true artistic talent, the climate couldn't be better," Arista president/CEO Antonio "L.A." Reid says.

"The climate is bad for predictability. The climate is bad for disposable hits. The climate is amazing for singer/songwriters who are doing compelling records," he observes. "We have huge ex-

pectations for 'Afterglow.'"

Anchored by "Fallen," a strings- and piano-laden song about making and recovering from mistakes in life and love, "Afterglow" contains numerous single-worthy tracks and remarkable musical and lyrical moments.

"Answer" is a song about finding the love of your life, which is reminiscent of the bare "I Love You" from "Surfacing." It focuses on McLachlan's soothing voice.

"Push" delves into the give-and-take between two people do in a relationship and features a melodic, calming accompaniment. Airy background vocals form the backdrop to "Time," a track about the confusion of love.

Strings and percussion clash in "Stupid." The song focuses on a relationship gone bad through the catchy lyric: "How stupid could I be/a simpleton could see/that you're not good for me/but you're the only one I see."

Another standout track is "World On Fire," about living in today's confusing world.

"If there is any one song that is about my daughter or issues at hand, it is certainly that," says McLachlan, who is published by Sony/ATV Songs, Tyde Music (BMI).

"That song was about, 'What is this world we are bringing our children into?' People are flying planes into the World Trade Center, and they are blowing up buildings everywhere," she says.

"It is all the small things that make the world go round. Smiling at the little old woman or helping her across the street or teaching your children the right things in life and to understand compassion and empathy for other people."

McLachlan adds that outside of that track, the album really does not touch on her mother's death or the birth of her daughter, India.

"It takes me a long time to process information and experiences and be able to look back on them objectively," she says. "That's why I couldn't write about India or my mother now. It's too close still."

What she was able to share, she explains, was "human relationships and what they do to people. That's a topic that I keep going back to. They do some pretty messed-up stuff and they do some pretty incredible things, too. They're a constant source of inspiration that we can all relate to."

She adds that the record might sound best when "played very loud, very late after drinking too much red wine."

Such songs about love and relationships have been successful for McLachlan, a three-time Grammy Award winner.

"Surfacing" peaked at No. 2 on The Billboard 200 and has sold 5.4 million copies, according to Nielsen SoundScan. It spawned the hits "Adia" (which reached No. 3 on The Billboard Hot 100), "Angel" (which peaked at No. 4), "Building a Mys-



tery" and "Sweet Surrender."

The 1999 live album "Mirrorball" reached No. 3 on The Billboard 200 and sold 2.9 million copies. It featured the hit "I Will Remember You."

MARKETING BLITZ

McLachlan has already embarked on a three-month promotional blitz to reach established and new fans.

She has been performing and doing interviews at major radio stations across the country and will appear on 12 TV programs throughout November. They include talk shows hosted by David Letterman, Jay Leno and Ellen DeGeneres, "Today" and "Live With Regis and Kelly."

McLachlan will tour in support of the album next year, first going to Europe, Australia and Japan and then focusing on North America in the summer. Marty Diamond from Little Big Man is her booking agent.

"Afterglow" will also be promoted extensively online, Arista VP of marketing Adam Lowenberg says.

"Fallen" was a No. 1 hit on Apple's iTunes Music Store, which is also offering the exclusive McLachlan "Acoustic Live EP 2003" for 30 days after its Oct. 21 release. The EP includes five cuts recorded during concerts earlier this year (Billboard Bulletin, Oct. 7).

"We will also do an AOL session, which will go live around the end of October, an artist spotlight at Yahoo and video streams at MSN," Lowenberg says. "Our target demographic is 25-49, but there is no reason that 14-, 15- and 16-year-olds can't discover Sarah and become fans."

Lowenberg adds that it will be difficult to cross "Fallen" over to top 40 radio from modern adult stations.

"Top 40 radio does not play the Sarah McLachlans of the world," he says. "It has, however, been much eas-

ier to reintroduce her to her existing fan base. When you hear her voice again after six years, it's like hearing an old friend again."

Numerous adult top 40 programmers are already finding McLachlan at the top of their most-requested lists. They say that alongside such releases as Dido's recent disc "Life for Rent" (Arista) and Jewel's "0304" (Atlantic), listeners are ready to hear quality female singer/songwriters on the airwaves again.

"We've had massive action on the phones for 'Fallen' and have had reaction to singer/songwriters like Dido," says Greg Strassell, PD for adult top 40 WBMX Boston. "It doesn't matter when Sarah's music is released. It is a matter of quality. AC stations are excited to have the queen of the format back."

Retailers anticipate strong sales throughout the holiday season. Virgin Megastore senior VP of product and marketing Dave Alder predicts that his customers will respond "very warmly" to "Afterglow."

"I think a good indicator is to compare her to the Dido album, which has done very well off the back of strong radio play," he says.

"Both of these releases are definitely pieces of quality work and have a wide appeal in demographic and reach," Alder continues. "'Fallen' has helped Sarah reach new listeners that probably weren't aware of her last releases or were too young at the time."

McLachlan hopes people will enjoy the record, though she waves off potential criticism.

"My guideline for success—and this is really, truthfully honest—is whether I am really proud of this record. If I am proud of the record, which I am, then I let it go," she says. "If other people like it, then that's a big old bonus for me."

Teens

Continued from page 6

regional and socioeconomic factors. In a hypothetical case study, he demonstrated how data could suggest that a movie that was a cross between "Blue Crush" and "Drumline" would appeal to California teens more so than teens in Buffalo, N.Y.

RISKY BUSINESS

Still, Graden and others said it was important to take risks when targeting teens because their tastes shift so erratically.

"Shows on MTV burn out very fast," he said. "So [while] it would be fun to indulge ourselves in the success of 'Newlyweds' [starring Nick Lachey and Jessica Simpson], we're always talking about the next idea."

S-Curve Records president/CEO Steve Greenberg said his company's strategy is to "try to create things that don't exist yet. It's not: 'Teens say they like this, and we'll give them that.'"

Regarding his current promotion of 16-year-old R&B singer Joss Stone, he said, "People don't think the music is teen-friendly." Still, he believes there could be "unsated demand"

among 12- to 17-year olds for Stone's retro-soul style.

Several speakers said today's teens—bombarded with more technology and entertainment choices than ever—defy simple categorization.

A teen will wear skateboarding shoes, listen to hip-hop and play football videogames, Marc Ecko, founder and CEO of apparel company Ecko Unlimited, observed during his keynote address. "So you must have a multifaceted approach to reach this convergent consumer," Ecko pointed out. "They have consumption ADD."

Gender lines are also blurring, said teen brand executives, which creates problems in determining what boys and girls might like. Jennifer Garner from TV's "Alias" "kicks ass" like a guy, Graden said, but is still feminine.

Even product lines are converging. "Guys are using more hair products than girls these days," said Carisa Bianchi, chief strategy officer at advertising firm TBWA/Chiat/Day, West, during the "How to Reach Boys" session.

In contrast to this theory of convergence, Irma Zandl, president/CEO of research firm Zandl Group (whose clients include Coca-Cola and Coors Brewing), divided teens into unique personality categories.

She described 35% of all teen males as "noisy guys" who tend to be turned

on by luxury cars and the Nike shoe brand. She described 35% of all female teens as "limelighters" who are into Britney Spears and "American Idol."

Too many times, Zandl said, marketers will target the 15% of each gender she calls "indies" because they talk "like they are trendsetters. But rarely do the things that they are into reach critical mass."

AUTHENTICITY SELLS

Musicians have surpassed athletes in popularity as teen product endorsers because of their authenticity to audiences, said Constance Schwartz, VP of strategic marketing and sponsorship for the Firm, a Los Angeles-based entertainment and management company.

More sports players are jumping teams nowadays, she continued, "so there is no loyalty to their fans [when they pitch products]. But artists are living what they are singing about."

Linkin Park, out of its desire to stay true to its fan base, "has turned down 100 [sponsorship] deals in the past year," she said.

Authenticity is not an issue for Dualstar Entertainment Group, the company founded by CEO Robert Thorne and 17-year-olds Mary-Kate and Ashley Olsen.

Thorne said the Olsen twins' teen point of view has been integral in building them into a \$1 billion inter-

national brand.

"We ask Mary-Kate and Ashley what they want, because they are the customer," Thorne said during the "How to Build an Authentic Experience for Teens" session.

With input from the Olsen twins, the company is "pulling out of [kid-oriented] direct-to-video products and focusing on making feature film products [for teens and young adults]."

Hooters

Continued from page 5

another, and UC3 performed at a couple of Hooters' events.

"There's a tremendous opportunity for synergy," he notes. "UC3's target market is 18-30, and Hooters wants to expand its customer base, historically 25-55 males."

In its 20 years, Hooters has parlayed its brand into other business ventures that include a magazine, calendar, golf tour, racing series, an airline and motor sports.

Billboard Star Productions is working with independent distributors and is in discussions with major

Yet moderator Omar Wasow, executive director at online community blackplanet.com, spoke for many when he admitted it can often be a crap shoot when trying to create an "authentic experience" that will lead to teens parting with their money.

"My gut is that there is no way to do that," he said. "You get lucky. Teens are incredibly fickle. You might get it, you might not."

labels about potentially signing UC3.

Radio Express has released the "It's a Party" single to 1,500 radio and cable music stations in 63 countries. That number includes 500 urban and pop stations in the U.S. The single was produced by Eric "Free" Smith.

He joins fellow producers Grip Smith (no relation) and Joe Blast on UC3's debut album, "I'm That Girl." The title track, described as a girl-power anthem, was a concept suggested by McNeil. The album is due in first-quarter 2004.

Currently in the midst of celebrating its 20th anniversary, Hooters boasts more than 350 restaurants in 13 countries. Most famous for its Hooters Girls hostesses, the chain currently employs 15,000 females.

Producers

Continued from page 5

A.B. Quintanilla and Cruz Martínez of the Kumbia Kings, who partnered with EMI Latin for King of Bling; and Gustavo Santaolalla and Anibal Kerpel, who have long operated Surco Records in partnership with Universal.

Although no two deals are crafted alike, their intent is much the same. Labels team with successful producers to tap into their capacity to identify talent in specific areas. The producers want greater creative and economic control of artists they truly believe in, as well as a guaranteed outlet for these artists' productions.

In fact, several of these producers—including Pérez, Livi and Alfanno—have such a vested interest in the acts they sign that they also manage them.

"My intention wasn't to go signing famous artists," says Pérez, who has been the *Billboard* Hot Latin Tracks producer of the year twice in the past three years. "I have so many young, talented people coming all the time [into the studio] that I always felt there was a need, and the major labels really don't have a department [dedicated to giving] young talents a chance."

Pérez spoke with several labels before teaming last year with Univision Music Group for the RPE joint venture. Univision owns 51% of the company—Pérez has the

remaining stake—and funds the production, marketing and promotion of all product. Distribution is through Universal Music & Video Distribution, which handles Univision releases.

Under the deal, Pérez can also produce other acts for other labels.

"It's a match made in heaven," Univision Music president/CEO José Behar says. "I could never afford to bring him on as an A&R guy, so why not bring him on as a partner?"

Last year, RPE launched its first act, Area 305, and gained heavy airplay for at least three singles. The act is working on its next album and is managed by Pérez. A second pop act, Michelangelo, is targeted for release next year.

UNIVERSAL'S DEALS

The notion of having an outside A&R source was also the rationale behind the creation of Alfanno Music last year.

"[Alfanno] is not coming out of the blue. He's looked for talent up and down," says John Echevarría, president of Universal Music Latino, who owns a 51% stake in the label to Alfanno's 49%.

The two-year agreement calls for Alfanno to deliver three productions per year, with Universal picking up production, marketing and promotion costs, while distribution is taken up by UMVD.

Although the financial particulars of the deal weren't disclosed, sources say Alfanno is getting upwards of half a million dollars per year for his productions.

Alfanno Music's first signing was

pop singer/songwriter Jorge Correa "Tereso," whose debut album was released in August. Alfanno not only wrote or co-wrote the bulk of Correa's album but also manages his career and plans to manage future acts released on his label.

At the same time, Alfanno, like Pérez, is free to continue writing and producing tracks for other acts outside of Universal.

resources, Echevarría says the opposite is true.

"It opens up the company to new marketing windows and a different sort of A&R," Echevarría says. "It's very possible that many artists who don't know how to get close to a major label like ours feel comfortable with a smaller label."

Executives agree that the chances of success for such partnerships

lie this year.

When all involved are on the same page, the results can be exceptional.

"Because the producers are partners, the dedication they place on an album is far more intense," says Walter Kolm, VP of marketing for Universal Music Latino, noting producers' penchant for handling the acts they sign.

Livi's new Megamusic Records—which is not a partnership with a major—takes things a step further; the label will manage and book artists, who will also be signed to his publishing company.

The longest-standing example of a producer-driven joint venture is Surco Records, an alternative label created six years ago by Los Angeles-based producers Santaolalla and Kerpel. Through it, the two sign, produce and develop acts; Universal markets, promotes and distributes them worldwide.

Although Surco maintains very close ties with its acts, it doesn't manage them.

"We build the budgets with [the label's] approval," says Santaolalla, who in September won three Latin Grammy Awards. "They believe we are the experts in music, and I believe they are the experts in selling records."

Because Surco's realm is alternative music, the label's degree of success varies wildly. Its acts include big-sellers like Molotov and Juanes as well as such modest sellers as Uruguay's La Vela Puerca.

"What we do believe in is artist development," Santaolalla says. "And if we don't make money immediately but see the band is growing, that's OK."

'We believe in artist development. If we don't make money immediately but see the band is growing, that's OK.'

—GUSTAVO SANTAOLALLA, SURCO RECORDS



Last month, Universal inked another joint-venture deal, with rap label Guitián Brothers Music.

Under the new partnership, Guitián will sign, produce and develop artists with financing from Universal, which will distribute the releases. The two-year deal calls for three studio albums per year.

Although it would appear that such alliances could dilute his label's

depend to a large degree on the level of cooperation between the major label and the producing label. The former cannot simply put out albums without ensuring the latter's interest and commitment.

Last year, for example, Universal funded another joint-venture, R&B music label Night Man Records, of which it owned half. After disappointing sales, the label folded ear-

Blues

Continued from page 8

soundtracks or single-artist compilations with the series brand.

Overall, however, retailers report soaring interest in the blues in the immediate wake of the PBS shows.

"Our blues sales are up over 200% for that period," says Kevin Cassidy, executive VP of sales & operations at West Sacramento, Calif.-based Tower Records.

Tower mounted a major blues sale in its 91 stores beginning in August, weeks prior to the Sept. 28 start of the PBS series.

Cassidy reports that the chain experienced a rise in sales not only of non-

branded product by such featured series artists as Son House but also for endcapped new titles by contemporary artists like James Blood Ulmer and for such DVD titles as "Blues Story" (Shout Factory) and "American Folk Blues Festival" (Hip-O).

"When you see things [selling] in [a unit range of] the high 200s in a couple of weeks that have sold the same in the previous three months, you're seeing some impact," Cassidy says.

"There are well over 100 titles that sold 45 or more pieces in the last three weeks," he adds. "That kind of stuff just builds."

Susan Scott, blues category manager at Borders Books & Music in Ann Arbor, Mich., says the chain experienced a 50%-60% increase in the genre following the series.

But Scott notes that the major

jumps were for artists like Keb' Mo' and Muddy Waters, who pulled down major screen time in the series.

In the past few weeks, the number of blues titles sold jumped by between 450% and 500% at the 23 Virgin Megastores in North America, according to Vince Szydlowski, senior director of product for the L.A.-based chain.

Of the 20 titles on Virgin's blues chart, 80% carry the series brand. Szydlowski says they are benefiting from a pair of endcaps in each store.

The Scorsese shows have not been a bonanza for their featured acts, though.

One artist, Marcia Ball, who appeared in Clint Eastwood's film about blues pianists, did enjoy a large upswing in sales of her current Alligator album, "So Many Rivers," according to Kerry Peace, sales and advertising director for the Chicago label.

"Her scans doubled the following week," Peace says. But he also points out that Ball appeared on NPR's "Prairie Home Companion" the weekend before the series aired. He says that sales success owes more to PHC host Garrison Keillor than Scorsese.

The artists on the series may not have been running up sales numbers on their albums, but the exposure could be paying off in other ways.

Manager Preston—whose artist Rush was featured in director Dick Pearce's "Blues" film "The Road to Memphis"—says, "Did our Sound-Scans jump? No, they didn't. Will they in time? I hope so."

He adds, "We've been contacted regarding some tours next year. The people who do Jazz at Lincoln Center [in New York] are putting together a tour with different styles [of blues].

Bobby will represent one style. Corey Harris will represent another."

Chris Tetzeli, of singer/guitarist Harris' management company, Red Light, says the bluesman's appearance in the series' first installment, the Scorsese-directed "Feel Like Going Home," was in some ways "the biggest night in his career, in terms of vast exposure."

But Tetzeli has not seen a reaction yet: "It will help his touring a lot, his hard-ticket values. He's not going to be playing Madison Square Garden, but it's going to help out."

Harris adds, "Nothing's changed. I haven't quit my job [as a carpenter and stone mason]. I did get a call the other day from Jazz at Lincoln Center, asking if I was interested in doing a tour. Things are happening, but I think it's a little too soon to tell."

TV DVDs

Continued from page 8

"It is a time-consuming process for older series," says Gordon Ho, senior VP of marketing for Buena Vista Home Entertainment. "Given the window of time that we have, we have to figure out what we can do."

Some studios are simply not releasing projects because of the

frustration of clearing music.

"As the TV market gets more competitive, it is becoming more difficult to clear music," says Jeff Baker, VP of franchise marketing for Warner Home Video. "We want to include original music. Now we may not be releasing things as a result."

Studios are also weighing the cost of clearing music vs. a project's potential unit sales. Veteran TV producer Paul Brownstein says that in the VHS era, a music license might cost about 6 cents per song per video. That

has risen to 10 to 15 cents per song per project, and TV series packages on DVD also cost less than they did on VHS, he says.

Staddon adds that it could cost more than \$1 million to license music for a complete season TV release. "If you are only selling 200,000 to 500,000 units on the project, that is a huge burden," he adds.

Despite these problems, it is clear that TV projects are becoming increasingly important to studios. Executives say that TV show creators

and producers are becoming more involved in the DVD releases and that TV releases are increasingly seen as a marketing tool for TV distributors seeking to establish a franchise.

The success of TV series on DVD comes at a time of increasing growth in the DVD industry as a whole.

According to statistics released by the Digital Entertainment Group (DEG), 215 million DVD software units shipped to retail in third-quarter 2003, a 40% increase over the same time period last year.

The fourth quarter is expected to be the largest yet for the format, with \$3.8 billion worth of box-office hits being released on DVD for the holidays.

On the hardware front, the DEG, in conjunction with the Consumer Electronics Assn., says that more than 6.4 million DVD players were sold in the third quarter, which is a 37% increase over third-quarter 2002.

The TV DVD Conference was sponsored by Video Store magazine, the DEG and *Billboard* sister publication *The Hollywood Reporter*.

Trama

Continued from page 8

Spain and Portugal—will launch in the U.S. A distribution deal with Ryko is pending.

"When we started the label, we knew the importance of having a different business model," Szajman says. "With the rise of the Internet and DVD support, we understood that [the company] had to be more than just about music. We knew that music and image would come together in the future."

Like Szajman, Boscoli acknowledges that Trama's business is not based solely on CDs. "It's about content, music and visuals," he notes.

Lions Gate

Continued from page 6

Sundance acquisition "The Cooler" and "Shattered Glass."

Artisan, meanwhile, is releasing "Dirty Dancing: Havana Nights" in February 2004 and the Marvel superhero film "The Punisher" in April.

The new company's home entertainment arm will benefit from Artisan's extensive relationships with such major retailers as Wal-Mart and Best Buy, which carry Artisan's theatrical DVD releases and children's video brands like Barbie, Rescue Heroes and Clifford the Big Red Dog. Artisan family titles are distributed through its Family Home Entertainment (FHE) division.

Though executives from Lions Gate Home Entertainment, Artisan Home Entertainment and FHE could not comment on the deal and its ramifications, per a nondisclosure agreement, each company's CEO spoke of the deal's benefits in a statement.

"Lions Gate and Artisan have complementary strengths and are a superb strategic fit," Lions Gate CEO Jon Feltheimer said. "Together, the combined entity will be a powerful force in all aspects of filmed entertainment production and distribution and will benefit from the largest library in the history of independent entertainment."

Artisan CEO Amir Malin echoed the sentiment. He noted, "I can think of no company that better complements our core business strengths and strategic vision than Lions Gate. Under Jon's leadership, I am confident that the new entity will be even greater than the sum of its parts."

Malin is expected to leave after the merger is finalized, while Feltheimer is likely to run the newly formed company. Staff reductions are also expected.

"The consumer will find the best way to buy the content that he or she wants."

To illustrate, Boscoli points to more than 200 Trama events that have taken place throughout Brazil—all of which have been "documented for later use."

Most of the events and tours are sponsored by other companies. In this way, Trama "acts as a communication company, not just a record label," Boscoli adds.

Both Szajman and Boscoli say they embraced the Internet in the early-'90s. "Everyone's been using the technology since then—everyone except for the major record labels," Boscoli says.

"The majors could have embraced and introduced the [then-new] technology, but they lost the chance," he continues. "The executives should stop playing golf and focus on the artists and the streets."

Trama began selling digital downloads two years ago on its Web site

(trama.com). The site also offers many mp3 downloads for free.

"Free downloads do not cut into sales," Boscoli says. "We liken such promotion to a radio station. People get in touch with and discover artists this way."

Since opening its doors, Trama's business has increased 30% each year, Szajman says. His family business, Szajman Holding, funds Trama.

Szajman notes that this year, Trama will sell more than 2 million CDs in Brazil, "even though the market is decreasing by 40% each year."

Though Brazil has a huge piracy problem, Trama is not seriously affected, Szajman adds. The reason is simple: "We deal in more underground artists."

Trama will gross approximately \$8 million in Brazil this year, while Europe will bring in 500,000 Euros (\$583,000), according to Szajman.

Of course, Trama would be nowhere near as successful were it not for consumers' fascination with

Brazilian-hued beats and rhythms.

"We're seeing the same kind of excitement in the U.S. as we did when we first entered the European markets," Boscoli says. "The Brazilian sound is embraced everywhere. It's a very cool sound to like."

Earlier this year, Trama recording artist Fernanda Porto—whose self-titled debut album will be the first Trama release in the U.S.—performed at Joe's Pub in New York.

Preceding this sold-out date, Porto was honored with a 2003 Latin Grammy nomination in the best new artist category. She also took home the best electronica video award at this year's MTV Brazil Music Awards.

Like several artists on Trama—including DJ Patife, Max de Castro and Jair Oliveira—Porto's music knows no boundaries. It draws from samba, dance/electronic, pop, jazz and hip-hop.

"We are doing our own thing here in Brazil," Porto explains.

"When I'm in the studio, I'm really only thinking about Brazil, not the rest of the world."

While Porto is surprised by her global success, she acknowledges that it might have something to do with her highly melodic and harmonious music, as well as with Trama's methods of marketing and promotion.

"Trama supports the Internet 100%," she says. "It's a great way to keep in touch with people and fans around the globe."

In the Oct. 10, 1998, issue of *Billboard*, Trama was the focus of a cover story. "Our dream was to be a multinational company—to be recognized as a company generating and giving opportunities to a new cast of Brazilian artists," Szajman says.

"And while we respect the older guys like Caetano Veloso and Gilberto Gil, there is a new generation of Brazilian artists that must be shown to the world," he adds. "It is our job to do just that."

Rolling Stones

Continued from page 6

old bags of skin and bones,' and others say, 'I am a major Stone store, and this will really hurt.'

But the practice of giving select retailers exclusives is just plain shortsighted, VanCleave says.

As reported, the veteran rock band's four-disc DVD set "Four Flicks," due Nov. 11 from TGA Entertainment, will be available exclusively through Best Buy (*Billboard* Bulletin, Oct. 3).

MORE DEALS IN THE PIPELINE

Best Buy is also carrying a Paul Westerberg DVD and a John Mellencamp DVD from Redline as exclusives.

And there are more such deals in the works, says Gary Arnold, senior VP of

entertainment at Best Buy (*Billboard*, Oct. 18). "There is more to come, but I can't tell you about it yet," he says.

Meanwhile, Canadian retailers Pindoff Record Sales, Sunrise Records and HMV Canada pulled all Rolling Stones product—including CDs, DVDs, videotapes and accessories—from their stores indefinitely, beginning Oct. 28.

HMV Canada operates 100 stores. Pindoff Record Sales operates the 92-store Music World chain, and Sunrise has 32 stores in Ontario.

"Four Flicks" will be available in Canada only through Minneapolis-based Best Buy's 14 Canadian stores and the 105 outlets of its Future Shop subsidiary. The deal with Best Buy was cut by Michael Cohl, CEO of Toronto-based TGA Entertainment and long-time Stones promoter.

Executives at the camps that distribute the band's records, ABKCO and Virgin, indicate that they did not have any involvement in the deal. In Canada, ABKCO distributor Universal Music Canada declined to comment on the

boycott, and EMI Music Canada did not return calls.

In a statement, Cohl commented: "The Rolling Stones and TGA Entertainment wanted to offer a fantastic product at an amazing price for the holidays for their fans. Best Buy made this possible with a four-DVD set for \$29.99 in the U.S. and \$39.99 in Canada.

"The other offers we received from alternative distributors would have had the product being sold for at least \$20-\$30 higher to the consumer, something which was unacceptable to the Stones and TGA," the statement continued.

FEELING SHUT OUT

HMV Canada president Humphrey Kadaner says HMV will now be scrutinizing Mellencamp's catalog because of Best Buy's similar deal for the DVD "Trouble No More: The Making of a John Mellencamp Album."

The DVD, which had been set for an Oct. 28 release on the retailer's Redline Entertainment label, has

since been delayed.

"It is management that is primarily signing these deals," Kadaner says. "This is the only way to get across the message to artists that this is not fair to our consumers."

Pindoff Record Sales GM/VP Terry Stevens says, "I'm pissed at a very disturbing trend from major artists giving exclusives to retailers.

"They are cutting the traditional retailer out of the loop. We have played a role in these guys having long and profitable careers. As a traditional retailer, I'm in the fight of my life to stay alive, and for management to bypass the supply chain is just too much," Stevens adds.

One Canadian chain that is not going along with the Stones boycott is A&B Sound, which has 22 stores in Western Canada.

The chain's VP of purchasing Lane Orr says, "In good times I could see yanking all of the Rolling Stones product off the shelf; in tough times, why bother?"

Cher

Continued from page 6

October for two more shows, then came back this past June for two more," says Joel Peresman, senior VP of Entertainment for Madison Square Garden in New York.

"Within a year she sold out six shows here," Peresman continues. "When you think of the acts that can do that kind of business, there aren't many."

The tour may be best remembered for its equal-opportunity approach to routing. It is one thing to play four times in South Florida, five times in Chicago and six times in Boston. But Cher also put up big numbers in such markets as Trenton, N.J.; Bridgeport, Conn.; Des Moines, Iowa; Moline, Ill.; Reading, Pa.; and Memphis.

"Every place we could possibly put this show, we've played it," Wavra says. "We did two shows in Council Bluffs, Iowa. We played Billings, Mont., twice in three months."

Scott adds, "I think she felt like if people still wanted to come see [the

show], this would be their last chance. There was no difference in response from the crowd, whether it was Billings or New York."

So what was the tour's secret in spinning turnstiles from large markets to the hinterlands?

"Ticket pricing and the quality of the show Cher delivers," Wavra replies. "We had no ticket prices over \$75, and the show is incredible."

For all its longevity, the Cher Farewell tour may still have some life in it yet. Cher plays Las Vegas' MGM Grand Garden Arena Jan. 2-3, 2004, with K.C. & the Sunshine Band and Village Peo-

ple, and some are hoping she may take the tour overseas.

"I know she wants to go to Australia and New Zealand, and I know she'd love to go to Europe and show this off," Wavra says. "Anything is possible, but nothing is confirmed."

Scott says, "Cher needs a break, and she's looking forward to that break. Then we'll see if anybody is interested."

But when she is done, she is likely done touring for good. "I really do believe this will be her last tour," Scott says. "She will perform, but she's not going to get on a bus and schlep around America."



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'I Want To Make A Difference In Everything That I Do'

BY RASHAUN HALL

While Jay-Z talks about retiring as an artist, his business partner, Damon Dash, seems to just be getting started.

The 31-year-old native of New York's storied Harlem area began his entrepreneurial career when he, friend Kareem "Biggs" Burke and Jay-Z launched Roc-a-Fella Records in 1995. The label was created with Dash as CEO after they were unable to land a recording deal elsewhere for the rapper.

Since then, Dash and company have linked with Universal Music Group's Def Jam division and turned the imprint into one of the industry's most respected forces.

With his final album due Nov. 28, multi-platinum-selling Jay-Z continues to be Roc-a-Fella's flagship act. But the label's current roster also boasts such hit artists as Cam'ron, Dirt McGirt (aka Ol' Dirty Bastard), M.O.P., Beanie Sigel, Memphis Bleek and Kanye West.

Earlier this year, Dash announced plans to transcend the label's hip-hop roots with the creation of the Roc Music division (*Billboard*, June 28). Headed by Roc-a-Fella/Roc Music VP Kenny Burns, Roc Music will focus on R&B, rock, alternative and pop. The new label's signings include rocker Samantha Ronson and R&B singers Rell, Nicole Wray and Allen Anthony.

"Damon's work ethic is incredible," Burke says. "He's passionate about his business and is no-nonsense 24 hours a day, seven days a week. Above all, he's an executor."

Dash also has branched out with fashion, film and philanthropic endeavors. His Rocawear fashion line is a multimillion-dollar venture. His production company, Roc-a-Fella Films, has been responsible for such films as "Backstage," "State Property" and "Paid in Full." Future projects include "The Woodsman" with Kevin Bacon, Kyra Sedgwick, Mos Def and Eve. Now he is setting up his own studio, Dash Films. He even has his own brand of vodka, Armadale.

So, while Jay-Z may be hanging up his microphone, Dash seems to be doing everything but picking one up.

Q: Is this really it for Jay-Z?

A: I think it's whatever Jay wants. He's been doing albums consistently for the last 10 years. He's given up everything we could want from a hip-hop artist—controversy, battles, good music, singles, underground. He's actually been the franchise at the Roc, and at this time if he feels he needs to take a rest or retire and enjoy life, I think he deserves it.

As a fan, I'm definitely a little bothered because I think he's the best rapper that ever lived. So it's a double-edged sword, but I'm happy to see him enjoy his life.

Q: With him retiring, what is the future of Roc-a-Fella?

A: We're going to take over the whole planet. We're not going to only contain ourselves to hip-hop. We're not going to have only one successful artist. Hopefully, we'll have 10. I want to do rock. I want to do soul. I want to do alternative. I want to definitely keep up with the hip-hop. I want to do underground. I want to do pop.

I don't think we should be contained to just one style of music. At the same time, I don't want to have albums out just for the sake of having them out. I want to make a difference in everything that I do. I want to have the best of everything.

Q: You've mentioned before that you have similar goals in terms of Hollywood. What drives your desire to break into that system?

A: It makes sense. We've done music and fashion. And in true form, they won't let me in, so I have to make my space. They won't just trust me as a businessman and as someone that is a constant connoisseur of quality, validity and profit.



The Last Word



A Q&A With Damon Dash

Damon Dash: Career Highlights

- 2002: Launches ArmadaleVodka
- 1999: Develops Team Roc community outreach program
- 1999: Creates Rocawear fashion line
- 1999: Roc-a-Fella Films releases its first film, "Backstage"
- 1999: Organizes Hard Knock Life tour, which grosses \$18 million
- 1996: Release of Jay-Z's debut album, "Reasonable Doubt"
- 1995: Founded Roc-a-Fella Records with Jay-Z

So I have to put together my own studio—Dash Films—and all kinds of movies because I don't only want to do one [kind of movie].

I want to open the door for everyone, not just the urban culture but for everyone within the movie community that appreciates good movies that have some degree of integrity, some social consciousness and just a respect for the art of movie-making.

In doing that, I have to research, make sure that I'm properly on my grind and respect the environment because it is something new [for me]. I also want to make sure that I get the advice of people I respect in this business.

On another level, a lot of the independent filmmakers have never had the opportunity to make money from their talent. I want to also give them the opportunity to do that. As big as Roc-a-Fella is, we're just one big independent on every level.

Q: How does it feel knowing that despite all your successes, some will still question your clout as an entrepreneur?

A: I'm used to it now. Every time that happens, it makes it better for me, because that means I have to learn the game a little better, I get hungrier and it gives me a little bit of drive. It also makes things more lucrative for me because I control things. So, it's a double-edged sword. It's more work for me, but in the long run I'll know the game a little better.

Q: You are one of the few music executives who has successfully diversified into non-music interests. Why was that important to you?

A: There are a couple of different reasons. Number one, I'm a cakeaholic. I love making money, and I love spending money. I don't want to go broke. I don't want to be one of those dudes you see on TV on those "Where Are They Now?" shows. I have to pay my taxes. So, I have to create opportunities to support my habits. It's new money, so I'm having fun with it.

On a social level, I feel that everything I do sets an example for the rest of my culture. I open doors, and everything I do, people pattern. So, I can show you how to make money on every level but also show people like myself, someone from an urban environment who didn't have an education or nepotism working for them, that they can make a space and control things. I also want my culture to have that kind of confidence in itself.

A lot of people I work with try to act like I work for them, and I'm like, "Dog, you all work for me. I'm making you the money. You're exploiting my culture and my talents. So, I should be the one making the money." A lot of times they lead you to believe that they're the ones doing you a favor and that they can treat you any old kind of way. Then they take the credit for the things that you do.

I think it's important for me to lead by example to embarrass those who try to take advantage of the weaker. I'm sick of the cornballs and the squares dictating what goes on in the bigger [picture].

Q: What are your thoughts on file sharing as it relates to hip-hop?

A: It sucks. We're already being bootlegged so much, it's not a good thing. If we could find a way to contain the bootlegging and the artist could profit from it, it would be a good thing because we would be cutting out the middle man—the retailers—and selling things for a proper price.

Until then, being at Universal, we're taking a big hit. It's not a great time to be in the music business from an artist's perspective.

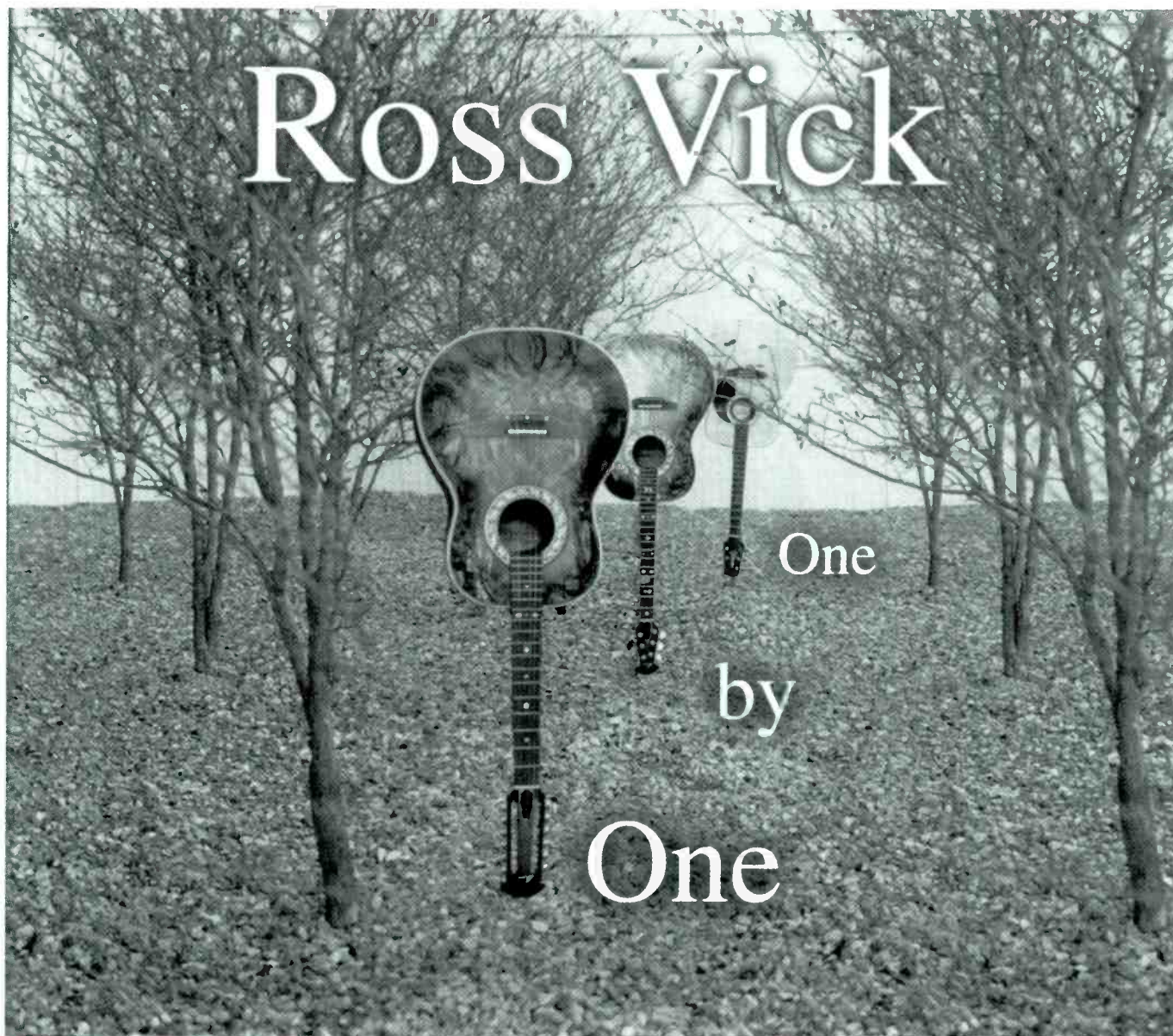
Q: Do you think that the industry is taking the right steps to turn things around?

A: I don't know. That's why I started doing fashion and movies. In the music business, it's a good thing to try and do other things.

Q: What's next for you?

A: I have a lot of films coming out. I also have a magazine called America Magazine, and I'm thinking about making up a new dance.

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