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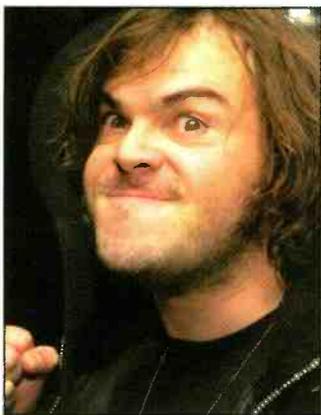
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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • OCTOBER 25, 2003

HOT SPOTS



18 'Rock' In The Silver Screen

Jack Black shakes up movie theaters with his hit Paramount Pictures film, "School of Rock."



43 A Shock'n Twist

Toby Keith introduces some interesting personalities on his fourth DreamWorks album, "Shock'n Y'all."



78 Looking Into An Idol

As his album hits stores, Clay Aiken reveals what it's like to be an American Idol.

Jay-Z Inc. Executive Suite Is His New Stage

BY RASHAUN HALL

For Jay-Z, the end is just the beginning.

The rapper/mogul has decided to retire as a recording artist after 10 years and more than 18 million albums sold.

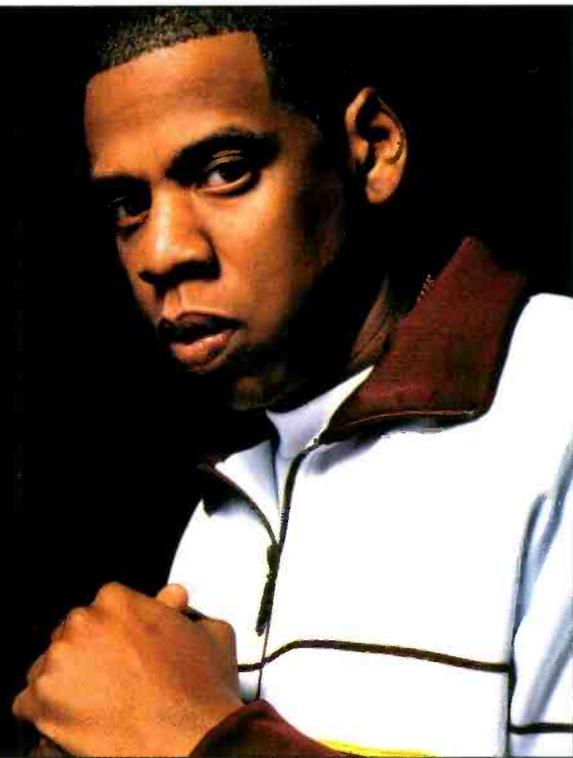
"I always had the dream of moving over to the business side," Jay-Z says in an exclusive interview with *Billboard*.

That means turning his focus to

developing new artists through his Roc-a-Fella label, continuing to expand his two clothing lines, getting involved with movies and working on his philanthropic endeavors.

"In the beginning, my plan was to only make one album, but then the business kicked in, and we got a co-venture deal with Def Jam. I was the only artist we had, so in order to do that, I had to keep recording."

(Continued on page 77)



A Yearning For More Meaning

Christian Music Gaining Listeners

BY DEBORAH EVANS PRICE

NASHVILLE—Tapping a hunger for positive messages in difficult times, Christian artists are appealing to a growing number of people outside of their traditional audience.

The trend is reflected in an important barometer, mainstream radio, which closely follows the tastes of its listeners.

"The events of the last couple of years have made people more open to spiritual things and trying to find answers," says Stacie Orrico, a Christian artist who has made inroads on the pop charts.

(Continued on page 76)

Stacie Orrico: Her universal messages are helping propel her stardom.



Album Sales Uptick Notches A Fifth Week

BY ED CHRISTMAN and GEOFF MAYFIELD

NEW YORK—With sales up for the fifth consecutive week over last year's numbers—an unprecedented event since 2001—industry executives are optimistic about the upcoming holiday selling season.

During this five-week streak, the gap in album sales from 2002 year-to-date fell to 6.8% from 8.5%.

What's more, sales are expected to be up again next week, thanks to the

strength of "American Idol" second-season runner-up Clay Aiken's "Measure of a Man" album, which is likely to tally 650,000-700,000 units in its debut week.

BUOYANT MARKET

Merchants don't expect a down week year-on-year until the last week in October, when they come up against Eminem's "Eight Mile" numbers from last year.

Tower Records chairman emeritus (Continued on page 77)

Two Take The Rail

BY BRIAN GARRITY and MELINDA NEWMAN

A lot of horses are now in the race, but Apple's iTunes and Roxio's Napster are expected to take the early lead in the Windows-based download market.

U.S. Bancorp Piper Jaffray analyst Gene Munster believes the new Napster 2.0 service from Roxio will have a bigger piece of the market.



Munster estimates that the iTunes for Windows will control roughly 20% of the PC market, selling about 400,000 tracks per week.

But he predicts the Napster service will earn a 30% share, selling more than a half-million tracks per week. (Munster follows Roxio, a publically traded company.)

Munster figures Windows consumers on average will buy 2 million songs per week through digital (Continued on page 62)

VIEW

ALBUM OUT NOVEMBER 18!

AL GREEN

I CAN'T STOP

ON "TONIGHT" SHOW
NOVEMBER 20!

AL GREEN

I Can't Stop

One of America's greatest singers has returned to his Memphis roots to create a revelatory soul experience! Reuniting with producer Willie Mitchell and much of the old supporting cast for the first time in over two decades, the result is 12 new and original soul gems.

93556



ALBUM OUT OCTOBER 21!

VAN MORRISON

WHAT'S WRONG WITH THIS PICTURE?

VAN MORRISON

WHAT'S WRONG WITH THIS PICTURE?

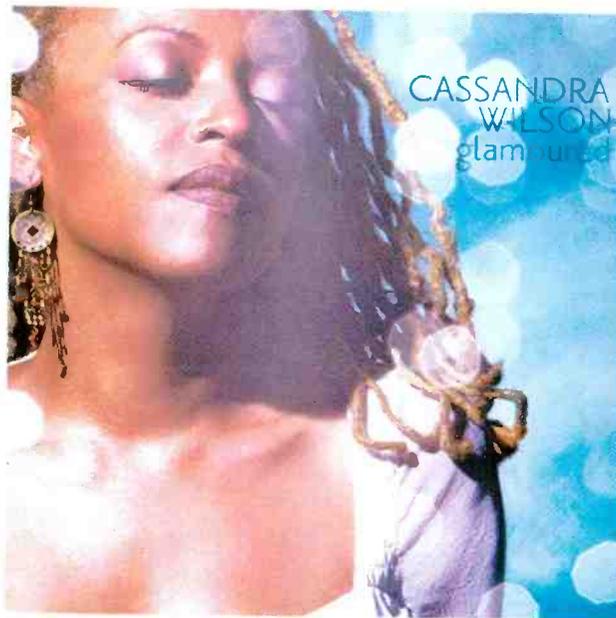
Unmistakable. Incomparable. Peerless. These words only begin to describe Van Morrison's status among musicians, critics and fans alike. His Blue Note debut features 11 NEW Van originals which, like his career, deftly incorporate blues, jazz and soul around the philosopher-poet musings of a master songwriter.

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Cassandra Wilson

GLAMOURED



The Grammy-winning vocalist returns to her distinctive intersection of jazz, blues, soul and folk. The album features a slew of powerful originals plus a collection of her trademark interpretations of diverse tunes from the likes of Abbey Lincoln, Muddy Waters, Willie Nelson and Bob Dylan.

ALBUM OUT NOW!

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CD CHANGER
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Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
LUDACRIS	Chicken*N*Beer	56
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	45
BLUES		
SOUNDTRACK	Martin Scorsese Presents The Best Of The Blues	70
CHRISTIAN		
MICHAEL W. SMITH	The Second Decade: 1993-2003	7
COUNTRY		
ALAN JACKSON	Greatest Hits Volume II And Some Other Stuff	44
ELECTRONIC		
ENIGMA	Voyageur	42
GOSPEL		
SOUNDTRACK	The Fighting Temptations	70
HEATSEEKERS		
THE EARLY NOVEMBER	The Room's Too Cold	65
INDEPENDENT		
SEVENDUST	Seasons	69
INTERNET		
STING	Sacred Love	68
POP CATALOG		
SOUNDTRACK	The Lion King	69
LATIN		
LUIS MIGUEL	33	40
R&B/HIP-HOP		
LUDACRIS	Chicken*N*Beer	27
REGGAE		
SEAN PAUL	Dutty Rock	70
SOUNDTRACK		
	The Fighting Temptations	68
WORLD MUSIC		
VARIOUS ARTISTS	Celtic Circle	70

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
BEYONCÉ FEATURING SEAN PAUL	Baby Boy	74
ADULT TOP 40		
SANTANA FEAT. ALEX BAND OR CHAD KROEGER	Why Don't You & I	71
ADULT CONTEMPORARY		
UNCLE KRACKER FEATURING DOBIE GREY	Drift Away	72
COUNTRY		
GARY ALLAN	Tough Little Boys	45
DANCE/CLUB PLAY		
GEORGIE PORGIE	I Love I Love	42
DANCE/RADIO AIRPLAY		
MILKY	Just The Way You Are	43
DANCE/SINGLES SALES		
ELVIS PRESLEY	Rubberneckin'	43
HOT DIGITAL TRACKS		
OUTKAST	Hey Ya! (Radio Mix)	73
HOT LATIN TRACKS		
LUIS MIGUEL	Te Necesito	39
MAINSTREAM TOP 40		
3 DOORS DOWN	Here Without You	73
MODERN ROCK		
STAIN'D	So Far Away	72
HOT R&B/HIP-HOP		
BEYONCÉ FEATURING SEAN PAUL	Baby Boy	29
RAP TRACKS		
LUDACRIS FEATURING SHAWNNA	Stand Up	21
RHYTHMIC TOP 40		
BEYONCÉ FEATURING SEAN PAUL	Baby Boy	72

Videos

TITLE	PAGE
VHS SALES	
HOLES	55
DVD SALES	
SCARFACE (WIDESCREEN) SPECIAL EDITION	55
HEALTH & FITNESS	
CHEER!	54
KID VIDEO	
BARBIE OF SWAN LAKE	54
MUSIC VIDEO SALES	
ROB ZOMBIE: PAST, PRESENT & FUTURE	54
RECREATIONAL SPORTS	
AND1 MIX TAPE VOLUME 6	54
VHS RENTALS	
2 FAST 2 FURIOUS	55
DVD RENTALS	
2 FAST 2 FURIOUS	55

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
RENEE FLEMING	By Request
CLASSICAL CROSSOVER	
YO-YO MA	Obrigado Brazil
JAZZ	
ELVIS COSTELLO	North
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
SOUNDTRACK	The Cheetah Girls (EP)
NEW AGE	
MANNHEIM STEAMROLLER	Halloween

Top of the News

7 Alanis Morissette and musical friends call for the removal of the deputy secretary of the interior.
8 An equity research firm report recommends that Clear Channel Communications sell its concert division.

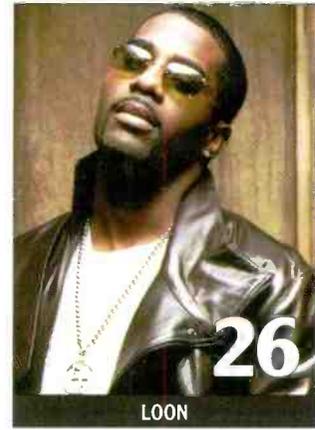
Music

17 **The Beat:** In a *Billboard* exclusive, Tori Amos explains why she founded her own artist-services company.
18 **Movies & Music:** Jack Black injects the right emotional vigor into his latest movie, "School of Rock."
21 **The Classical Score:** The Gramophone Awards rethink their approach.
24 **Touring:** ATP Pacific 2003 stays above water by taking its party to the Queen Mary ship/restaurant/hotel.
26 **R&B:** Loon's self-titled debut finally sees the light of day on the Bad Boy label.
28 **Beats & Rhymes:** The Roots hold jam sessions as inspi-



TORI AMOS

17



LOON

26

ration for their forthcoming Geffen album, "Tipping Point."

30 **Latin Notas:** The Colombia en Concierto: Andrés Cepeda y Amigos event gives props to Colombian music.

41 **Beat Box:** Thunderpuss' Chris Cox and Barry Harris decide to split after six successful years.

43 **Country:** Some interesting characters make an appearance on Toby Keith's fourth DreamWorks album, "Shock'n Y'All."

50 **Songwriters & Publishers:** Henry Heritage Music revives the catalog of the late John Willie "Shifty" Henry.

50 **Studio Monitor:** The Pro Tools HD Accel PCI exhibit draws

the biggest crowd at the 115th Audio Engineering Society Convention.

Retail

51 The revived BMG Classics is bundling DVDs with CDs under its RCA Red Seal/Legendary Vision brand.

52 **The Indies:** New Orleans' Preservation Hall venue starts its own jazz label.

53 **Retail Track:** Universal Music & Video Distribution sheds employees and reduces the size of its branch offices.

54 **Home Video:** PSVRatings grades the frequency of profanity, sex and violence on home video titles.

Global

57 Richard Wagner's compositions are reinterpreted in a variety of musical genres.

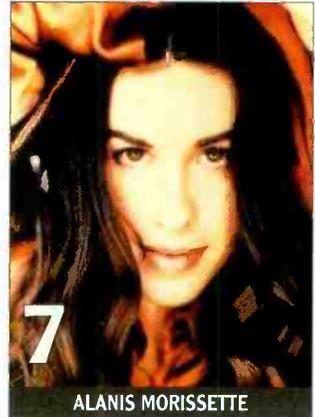
59 **Global Pulse:** The inclusion of previously unreleased tracks on a compilation of songs by the late Jacques Brel creates tension.

Programming

63 **Tuned In—Radio:** Edison Media Research shows that in-car radio listenership has grown.

Features

- 25** Boxscore
- 46** Billboard Picks
- 48** The Billboard BackBeat
- 48** Executive Turntable
- 58** Hits of the World
- 61** Classifieds
- 65** Charts
- 65** Chart Beat
- 65** Market Watch
- 78** Last Word



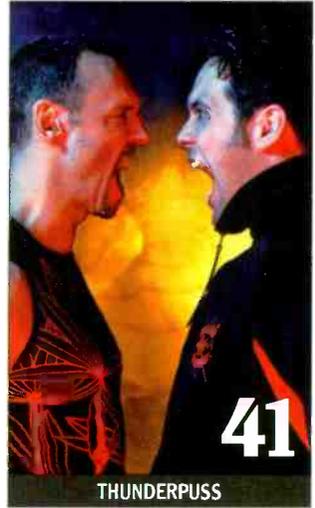
ALANIS MORISSETTE

7

QUOTE OF THE WEEK

“I never met a critic [and] didn't think I couldn't kick his ass.”

TOBY KEITH
Page 43



THUNDERPUSS

41

ARTIST & COMPANY INDEX

(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
50 Cent	7	Apple Computer Inc.	3
Alanis Morissette	7	Bad Boy Records	26
Andrés Cepeda	30	BMG Classics	51
Clay Aiken	3, 78	Clear Channel Entertainment Inc. (CCE)	8
Fire Theft	19	Compendia Media Group	10
Gary Allan	72	Digidesign Inc.	50
Jack Black	18	EMI Group PLC	7
Jacques Brel	59	Guitar Center Inc.	8
Jay-Z	3	Pookie Entertainment	26
Kenny Chesney	43	Preservation Hall	52
Led Zeppelin	18	PSVRatings System Inc.	54
Loon	26	R. Kelly Publishing Inc.	57
Ludacris	65	Tower Records Corp.	3
Roots	28	Ubisoft	8
Stacie Orrico	3	Universal Music & Video Distribution Inc. (UMVD)	53
T-Bone Walker	50	Universal Music France	59
Thalia	41	Universal Music Group (UMG)	7
Thunderpuss	41	William Blair & Co. LLC	8
Toby Keith	43	Zomba Song Inc.	57
Van Helsing's Curse	49		
ZZ Top	25		

Experience the 10th Anniversary • Gala celebrating the
Wine & Music Aficionado Dinner
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for Leukemia, Cancer &
AIDS Research

DANIELE & TERRY ELLIS

request the honor of your presence in celebrating the Wine & Music Aficionado Dinner on this 10th year milestone.

The champagne reception is hosted by Mumm & will be followed by an exceptional culinary experience. Didier Viro, proprietor of Aix will be preparing five courses, each accompanied by carefully selected wines from France, California, Australia & beyond.

This year's outstanding wines are represented by the vineyards of Beringer, Flora Springs, & Steele Wines from California. We have special surprises from Chateau Reignac & Drouhin from France & Cellars Puig & Roca from Spain. The Grateful Palate is once again representing Australia.

Following tradition, we are honored that our winemakers will attend.

Our extraordinary evening is rounded out by a spirited live auction as well as a silent auction offering unique treasures, travel & extravagant prizes. It is a privilege to have Jamie Ritchie, Wine Director of Sotheby's New York & Managing Director of Sotheby's Chicago as our auctioneer.

If you haven't experienced this exciting event, remember, a knowledge of fine wine is not a prerequisite.

We drink exceptional wine but the emphasis for the evening is fun!

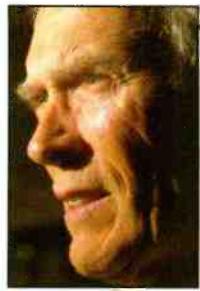
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Clint Eastwood will give keynote at Hollywood Reporter/Billboard confab



Upfront



Arif Mardin addresses an AES coming to terms with new technology

OF THE NEWS

Artists Declare Eco War

BY WES ORSHOSKI

Alanis Morissette, Beastie Boy Mike D and producer Rick Rubin have joined environmental groups in an effort to oust the federal government's national parks czar.

In a letter posted on Morissette's Web site, the artists claim that Deputy Interior Secretary J. Steven Griles is failing to properly oversee such national parks as Yellowstone, Yosemite and the Grand Canyon.

"He has been leading the efforts to drill for oil and gas on these public lands, and he's been working to weaken the laws that protect the air," the letter reads.

It asks fans to sign a petition de-
(Continued on page 75)



Alanis Morissette: A letter on her Web site declares that the government official who oversees the national parks is 'working hard to help oil companies flourish.'

UMG To Trim Global Staff By 800

A *Billboard* staff report.

Universal Music Group's latest round of steep job cuts is yet another attempt to bridge the gap between a shrinking brick-and-mortar universe and a still-developing online world rife with piracy, according to its chief executive.

If the business does not mature quickly, further staff reductions are possible, CEO Doug Morris acknowledged in an interview with *Billboard*.

"It depends on how fast the electronic market gains traction and how fast the CD market continues to erode," Morris says. "If [one] doesn't gain traction and the other erodes faster, we'll keep trimming, because you have to run a company that way."

In a memo issued Oct. 16 to UMG employees, Morris also tied the new wave of layoffs to "widespread illegal Internet and physical piracy."

Morris tells *Billboard* that the cuts have been made "to reduce costs while

there's a downturn in sales."

The company anticipates savings of more than \$200 million as a result of the manpower reductions.

In total, 800 jobs are expected to be slashed in all its divisions worldwide.

The layoffs, which commenced Oct. 16 and will continue through early 2004, will affect 190 UMG staffers in North America and 610 internationally.

The new round of cuts was made known six weeks after UMG announced its JumpStart program, which steeply reduces the wholesale price of its front-line product.

Morris says the layoffs are in no way tied to JumpStart.

"I feel we're in this transition between the brick-and-mortar [world], which I don't think is going away, and the building of a completely new business, which is the sale of music electronically," he says.

"I believe this is a blip in between
(Continued on page 75)



MORRIS: MORE CUTS ARE POSSIBLE

50 Cent Tops 'World'

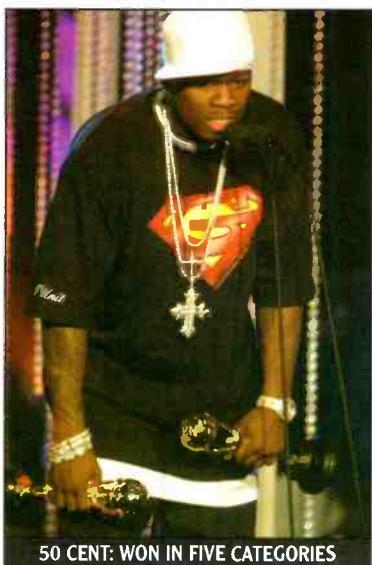
BY GORDON MASSON

MONTE CARLO—Interscope artist 50 Cent swept all five of the categories in which he was nominated at this year's World Music Awards.

Held Oct. 12 in the principality's Sporting Club, the event was recorded for transmission later this month to 160 countries via such broadcasters as Warner Bros. Tribune Stations in the U.S., Five in the U.K. and NHK in Japan.

The show is expected to draw an estimated 1 billion viewers.

Celebrating its 15th year, the event



50 CENT: WON IN FIVE CATEGORIES

was twice postponed because organizers did not want to risk artist cancellations as a result of the war in Iraq.

"The World Music Awards continue to be the only awards show to recog-
(Continued on page 76)

Merger Race Heats Up

BY GORDON MASSON

LONDON—Merger talk is heating up, with the companies involved aware that they may end up in a race to win regulatory approval.

With Bertelsmann chairman Gunter Thielen admitting that BMG is in discussions with EMI, Warner and Sony, analysts are certain that some sort of merger or takeover proposal is imminent.

"We've been thinking it's been imminent all year," Sanford C. Bernstein analyst Michael Nathanson says. "All the majors, bar Vivendi, know that they need to get bigger."

But Nathanson doubts that regulators would tolerate two such mergers. "EMI has the inside track on Warner, but I'd also expect BMG and Sony to

try to get together too," he adds.

Although European indie trade body Impala has reiterated its stance against any merger between the majors, senior indie executives privately tell *Billboard* that they have no real objection to consolidation. "The industry needs it," one says. "As long as they actually consult the indies this time around, I don't see any problem."

Meanwhile, insiders at EMI are laughing off reports, albeit nervously, that former EMI Music president/CEO Jim Fifield has been in talks with private equity groups Permira and BC Partners about a possible takeover bid for the major.

Fifield was "asked to leave" EMI in 1998. But news of his supposed interest boosted EMI's share price Oct. 15 to a six-month high of

180.75 pence (\$3.04).

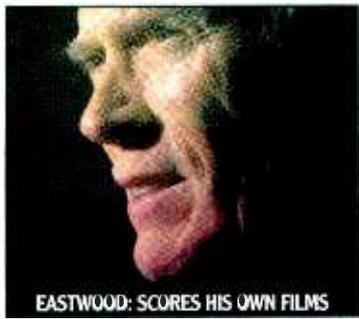
Fifield could not be reached for comment. Permira did not return calls and a spokesperson for BC Partners had "no comment" on the story.

Another entrepreneur with high hopes for EMI's future value is Dutchman John de Mol, creator of the "Big Brother" reality-TV series, whose Talpa Capital investment vehicle has acquired a 3.7% stake in EMI and is reportedly keen to increase that.

An Oct. 13 New York Times article questioned the future of Warner Music Group chairman Roger Ames.

The article suggested that bad blood between Ames and EMI chief executive Alain Levy—stretching back to when both worked at PolyGram—could adversely affect Ames' post if EMI acquired WMG.

Eastwood To Keynote Film Confab



EASTWOOD: SCORES HIS OWN FILMS

LOS ANGELES—Clint Eastwood has been cast in a leading role at The Hollywood Reporter/Billboard Film & TV Music Conference.

The legendary actor/director/producer will deliver the opening keynote address at the event, which will take place Nov. 19-20 at the Renaissance Hollywood Hotel here.

Eastwood is a lifelong music enthusiast who has composed original music for his films, most recently contributing the score to the critically acclaimed Warner Bros. release "Mystic River."

Eastwood has compositional credits on nine of his own films, including "The Bridges of Madison County" and "Unforgiven." His documentary "Piano Blues" recently premiered on PBS as part of Martin Scorsese's "The Blues" series.

Also featured at the conference, which is presented by Volvo, are director/producer/composer Robert Rodriguez ("Spy Kids," "Once Upon a Time in Mexico") and the much-honored composer James Newton Howard, who will be the subject of the annual *Billboard* Q&A session.

Another conference highlight will be the panel "Anatomy of a Film: The Matrix Reloaded." Composer Don Davis, sound editor Dane Davis and film editor Zach Staenberg, who have worked on all three "Matrix" films—including the November release "The

Matrix Revolutions"—will join music supervisor Jason Bentley in discussing the role of music in the "Matrix" franchise.

A session titled "Return of the Musical" will include such luminaries as Neil Meron and Craig Zadan, executive producers of the Academy Award-winning film "Chicago," as well as Oscar-winning producer/director Irwin Winkler and actor/composer Michael McKean of "A Mighty Wind."

"The Indie Perspective" will include Joel C. High, head of music and soundtracks at Lion's Gate, and others in a discussion of music use in low-budget film projects. A session titled "Pitching Music for Film" will provide insights for aspiring songwriters and composers.

Among other notable people participating in the event are Jeff Brabec of the Chrysalis Music Group, ASCAP's Todd Brabec and Jeanie Weems, Marc Ferrari of Master Source, "American Idol" judge Randy Jackson and finalist R.J. Helton, music producer/composer Danny Pelfrey, Randy Spendlove of Miramax and music supervisor Greg Sill.

This year's conference will include a bonus track on music use in advertising, coordinated by *Billboard* sister publication SHOOT.

For more information, visit billboardevents.com or contact Michele Jacangelo at 646-654-4660.

CC Better Without Concerts? Report Suggests Sale Of Live-Entertainment Division

BY RAY WADDELL

A recent equity research report that financial services firm William Blair & Co. created for its investors casts a critical eye on the prospects of Clear Channel Entertainment. The firm says it would "view favorably a sale of the division."

CCE, a subsidiary of radio and outdoor advertising giant Clear Channel Communications, is the world's largest promoter and amphitheater operator. It reported grosses of \$1.1 billion to *Billboard* Boxscore in 2002.

Compiled by research analyst Alissa Goldwasser during the past several months, the report says that compared with CCC's radio and outdoor

divisions, CCE has "modest revenue growth prospects, meager margins and greater volatility."



MAYS: SEES POTENTIAL

"We believe that the business inherently has more risks, given the nature of entertaining large groups of people in amphitheaters or clubs rather than in their own homes or cars," the report continues.

That the concert business is risky and owns a slim profit margin is probably not news to most in the industry.

"But people who don't know our business don't understand the risk/reward ratio," observes independent promoter Jerry Mickelson, co-CEO of Chicago-based Jam Productions.

"From the outside looking in, it looks a lot better than it is," Mickelson says. "But Wall Street often tries to paint a pretty picture of a number of businesses that aren't necessarily the best investment for your money."

The William Blair report suggests that CCC would be well-served by selling CCE.

"We believe that some investors choose to overlook Clear Channel's participation in live entertainment, because the division represents only
(Continued on page 75)

Ubisoft Bullish On Music Tie-Ins

BY JILL KIPNIS

LOS ANGELES—Videogame publisher Ubisoft has a message for the music industry: Games should be a key tool for artist exposure.

Ubisoft is hoping to spread the word through such deals as its recently announced pact with Peter Gabriel. The artist is providing the previously unreleased track "Burn You Up, Burn You Down" to the company's PC adventure game "Uru: Ages Beyond Myst" (Nov. 14, \$49.95).

Additionally, Gabriel will compose an original song for the next *Myst* project, which Ubisoft expects to release in 2005.

"This is a way of getting his music



LORD: 'WE CAN BE MUSIC BROADCASTERS'

heard by hundreds of thousands of people," Ubisoft VP of marketing Tony Kee says. Artists need new

means of exposure. "MTV is playing one thing, and if you're not on [MTV], you need alternatives. The music industry should be thinking of us as a medium, just like radio."

Consumers have purchased more than 12 million copies of *Myst* games, according to Ubisoft. Previously released titles include "Myst," "Riven: The Sequel to Myst" and "Myst III."

Increasingly, Ubisoft is making its pursuit of artist deals a priority with its Ubimusic division.

"I really believe that in the short future, we can become real broadcasters of music," Ubimusic managing director Didier Lord says. "We are looking to work with unknown and
(Continued on page 77)

AES Ponders Impact Of Low-Cost Recordings

BY CHRISTOPHER WALSH

NEW YORK—The 115th Audio Engineering Society Convention portrayed an industry in flux.

While the digital audio workstation (DAW) that has come to dominate professional recording continues to bring new possibilities to music production through limitless track counts, high resolution and software-enabled manipulation of sound, it has also fundamentally changed business models that have existed for decades.

The DAW, led by Digidesign's Pro Tools platform, enables very high-quality recording at an extremely low cost. One result has been a widespread migration from the traditional commercial recording studio to smaller home or personal studios.

But as demonstrated at the 115th AES here, every aspect of audio recording has felt technology's impact, from equipment manufacturers and retailers to recording engineers and producers to artists and consumers.

One telling example came with the Oct. 10 announcement that starting next month, musical instrument (MI) retailer Guitar Center will be an authorized reseller of Apple Computer's entire product line, coinciding with the opening of Guitar Center's first Manhattan store.

"We're the biggest Digidesign dealer in the world," Guitar Center executive VP David Angress says. "Over the last three years, [Digidesign] has developed less expensive product that has much lower price points but has file compatibility. So a musician or producer can be working in a very inexpensive, home computer-based Pro Tools envi-



MARDIN: 'TECHNOLOGY'S REPERCUSSIONS CANNOT BE ISOLATED'

ronment tonight and transfer those tracks to the professional session tomorrow.

"We got to a point where the time was right for all concerned," Angress says. "The recording market is firmly computer-based at this point. [Apple's] customers and ours are running music- and video-editing applications on those computers day in, day out, and they need to integrate at the dealer level."

Similarly, New York-based Apple reseller and service provider Tekserve, also exhibiting at AES, provides Pro Tools and other products for audio professionals.

Concurrent with the vanishing distinction between professional and project

studio recording, MI manufacturers are developing pro audio gear, just as pro audio products are increasingly sold by MI retailers.

Electro Harmonix, long favored by guitarists for its line of "stomp box" effects, such as the Q-Tron envelope filter and Big Muff distortion pedal, exhibited the new NY-2A stereo optical compressor, a rackmounted unit designed for recording-studio environments.

Renowned guitar manufacturer Gibson, meanwhile, also exhibited at AES, showing its Indestructible line of amplifiers for sound reinforcement applications.

Representatives from Gibson, which will debut products from its new audio division in Las Vegas at the Consumer Electronics Show in January, also explained the manufacturer's MaGIC (Media-accelerated Global Information Carrier) technology, an Ethernet-based network for linking media appliances, with applications in the recording, post-production and home markets.

Manufacturers of large-format equipment have
(Continued on page 76)

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Another Sudden Closing

Compendia Group Shuttters Distribution Facility

BY CHRIS MORRIS

LOS ANGELES—In a sudden but not entirely unexpected move, Nashville-based Compendia Music Group is exiting the distribution game. The company is shuttering its Alpharetta, Ga., distribution facility.

Compendia's self-distributed lines—Compendia, Light, Life and Inter-sound—will be handled by Koch Entertainment Distribution, effective Dec. 1 (*Billboard* Bulletin, Oct. 10).

Compendia CEO Michael Olsen says, "Since we're living in a very consolidated retail marketplace, we'll be a better and stronger company by focusing on the marketing and the music and letting somebody bigger and stronger handle the distribution."

"It has become difficult for a small company like ours to get attention

in this environment," he says.

Compendia did little significant distribution of third-party labels. It handled only two small imprints, V-Tone and Yell, which will now also move to Koch.

The company's distribution operation was a holdover from an earlier incarnation.

The facility was a holding of Inter-sound, which was purchased by Platinum Entertainment during the '90s. Platinum filed for bankruptcy protection in 2000 and was reorganized as Compendia in late 2001.

The distribution shutdown will significantly shave Compendia's overhead, but it also entails some layoffs.

Between 15 and 20 Compendia employees will lose their jobs with the closure of the Alpharetta facility. Some staffers will be offered jobs in Nashville.

Compendia's move to Koch was a natural one, as the Port Washington, N.Y.-based distributor has moved the label's product in Canada since 2002.

Koch president Michael Rosenberg says, "We had approached them about [doing their distribution in] the U.S. a while ago. They started seriously considering that in the last few months. They had a small sales staff. Our staff is larger and broader than their own."

Rosenberg says that Compendia's current product—which includes titles from such well-known acts as Joan Osborne and Merle Haggard—was especially attractive to Koch.

He adds that the label's offerings allow Koch to sell gospel and midline-priced lines to a wider base of retailers.

"They've had success in working with nontraditional accounts," he says.

NEWSLINE

THE WEEK IN BRIEF

Speaking at an Oct. 15 lunch for business organization Town Hall Los Angeles, Howard Stringer, chairman/CEO of Sony Corp. of America, said that Sony's launch of its digital music service next spring (*Billboard*, Sept. 13) should stem illegal file sharing and be a new money stream for the company. "I believe that this fiscal year will be more profitable and more successful than last year," he said. "This digital solution will make our business much healthier in the future." Stringer noted that file-sharing site Kazaa continues to be a menace for Sony and other music companies. "We're tardy in addressing the digital crime wave... but we're finally, entrepreneurially, figuring it all out." Also working to improve the music division's outlook are continued cost-cutting, he said, and Sony's forthcoming roll-out of its own digital rights management software. **SUSANNE AULT**

Billboard 2003 Century Award honoree Sting has been named the MusiCares person of the year by the National Academy of Recording Arts and Sciences. He will be honored by NARAS at the 14th annual MusiCares gala Feb. 6 in Los Angeles. Proceeds from the evening will go to the MusiCares Foundation, which provides assistance for artists and others in the music industry. Sting will receive his *Billboard* honor Dec. 10 in Las Vegas at the Billboard Music Awards, which will be televised on Fox. **MELINDA NEWMAN**

Rodolfo López-Negrete has stepped down as senior VP of international/ chairman of BMG U.S. Latin. No replacement has been announced. Maarten Steinkamp, president of international for BMG, has stepped in to head the U.S. Latin organization and will also supervise BMG's operations in Mexico and South America. López-Negrete joined BMG Mexico in 1994 as managing director. He was named VP of BMG's Latin region in 2000 and was later upped to president. Most recently, he oversaw the day-to-day operations of BMG U.S. Latin. **LEILA COBO**

Universal Music Group has struck a deal with online retailer eBay to create the Universal Music Store, which will sell music, memorabilia, tickets and special offers involving Universal acts. Sources say UMG is looking at the store as a promotional platform to stir interest in new albums, as well as an opportunity to generate alternative revenue. This is the first formal agreement by a major label with eBay. **BRIAN GARRITY**

Commotion Records—a new label started by former CBS Records chief Walter Yetnikoff and soundtrack veteran Tracy McKnight—is expected to release four to eight albums of independent film music per year, according to Bob Frank, president of Koch Entertainment, which will handle marketing and distribution. The first Commotion album will be the soundtrack to "The Cooler," a new film starring Alec Baldwin and William H. Macy. **ED CHRISTMAN**

Hilary Duff is teaming with Visa on a line of co-branded gift cards. The Hilary Duff Visa Gift Card is targeted toward adults buying it for young shoppers. The card functions as a gift certificate or debit card but has the versatility of a regular credit card. Cardholders can shop at most locations where Visa is accepted, including on the Internet. **BRIAN GARRITY**

Representatives of U.K. collecting society PPL will be at the In the City conference at the Maritime Hotel, New York, Oct. 21, in yet another attempt to distribute U.K. airplay royalties owed to U.S. performers. Royalties are collected every time their tracks receive radio play in the U.K., but the British society is unable to pay out the money until artists (or their professional advisers) register their details with them. Clive Bishop, PPL director of operations, says, "Because this right doesn't exist in the U.S., we sometimes struggle to convince managers and artists that this is genuine income." Visit royaltiesreunited.co.uk for details. **GORDON MASSON**

Beep Science, a technology company based in Oslo, Norway, says it is testing a new digital rights management solution for mobile phones featuring content from Warner Music Group and BMG. The technology, known as OSA DRM, enables music to be securely downloaded to cell phones over European wireless system Netsize Premium Messaging Network. **BRIAN GARRITY**

Ludacris has signed a deal with New York-based company Sole City to launch a footwear line called Da' Hood Collection by Ludacris. The collection, which debuts in February 2004, will include athletic shoes and boots. A portion of the proceeds will go to nonprofit charity the Ludacris Foundation. **CARLA HAY**

RIAJ Certs Plan Criticized

BY STEVE MCCLURE

TOKYO—The Recording Industry Assn. of Japan's decision to raise the platinum-certification level for foreign albums is drawing heavy criticism from some international product managers at Japanese labels.

Raising the bar for international acts is unfair and defies common sense, they contend.

"Considering the market situation, raising the platinum-certification level for international albums by 50,000 units is ridiculous," says Yoshi Terashima, executive director of BMG international labels for BMG Funhouse in Tokyo.

To achieve platinum status, al-



TERASHIMA: THE CHANGE IS 'RIDICULOUS'

bums by international acts must now sell 250,000 units, compared with 200,000 previously.

And to qualify for double-platinum status, international albums must

sell 500,000 copies, up from 400,000 previously. The gold-certification level of 100,000 for foreign albums remains unchanged.

Meanwhile, the gold- and platinum-certification thresholds for domestic product were dropped in line with the RIAJ's decision to make a single certification standard for domestic and international product (including albums, singles and music videos).

The gold and platinum standards for domestic albums and singles were lowered to 100,000 and 250,000, the same as for foreign product. The levels were previously 200,000 and 400,000.

RIAJ senior managing director/COO (Continued on page 76)

Celtic Acts: We Smell A Big Rat

BY ED CHRISTMAN

DANBURY, Conn.—A group of Green Linnet artists who contend they are owed a total of \$250,000 in royalties staged a protest concert Oct. 13 across the street from the Celtic label's headquarters here.

Standing next to a 15-foot-high inflatable rat, the self-dubbed Green Linnet Five played Irish folk songs in front of a crowd of about 100 people.

The artists—Eileen Ivers, Mick (Continued on page 75)



The Green Linnet Five and fellow musicians pose with their mascot after the protest concert. Pictured, from left, are Dáithí Sproule of Altan, Joanie Madden of Cherish the Ladies, Mick Moloney, Mary Coogan and Cathie Ryan of Cherish the Ladies, Eileen Ivers, Robbie O'Connell and Tommy McDonnell and James Riley of the Eileen Ivers Band.

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Drops Of Jupiter/ **Train** /COLUMBIA
This Kiss/ **Faith Hill** /WARNER BROS.

600,000 SPINS

I Hope You Dance/ **Lee Ann Womack** /MCA

500,000 SPINS

One Week/ **Barenaked Ladies** /REPRISE

300,000 SPINS

Unwell/ **Matchbox Twenty** /ATLANTIC
American Woman/ **Lenny Kravitz** /VIRGIN/MAVERICK

200,000 SPINS

Right Thurr/ **Chingy** /DTP/CAPITOL
Headstrong/ **Trapt** /WARNER BROS.
The Good Stuff/ **Kenny Chesney** /BNA
I'm A Believer/ **Smash Mouth** /INTERSCOPE/DREAMWORKS
Drive (For Daddy Gene)/ **Alan Jackson** /ARISTA
Control/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
By The Way/ **Red Hot Chili Peppers** /WARNER BROS.
When I Think About Angels/ **Jamie O'Neal** /MERCURY
Where Are You Going/ **Dave Matthews Band** /RCA

100,000 SPINS

Get Low/ **Lil' Jon & The East Side Boyz** /TVT
Why Don't You & I/ **Santana Feat. Alex Band or Chad Kroeger** /ARISTA
Red Dirt Road/ **Brooks & Dunn** /ARISTA
Seven Nation Army/ **White Stripes** /V2
The Boys Of Summer/ **Ataris** /COLUMBIA
Frontin'/ **Pharrell Feat. Jay-Z** /STARTRAK/ARISTA
Celebrity/ **Brad Paisley** /ARISTA
In Those Jeans/ **Ginuwine** /EPIC
It's Five O'clock Somewhere/ **Alan Jackson & Jimmy Buffett** /ARISTA
Harder To Breathe/ **Maroon 5** /OCTONE/J RECORDS
Stay Gone/ **Jimmy Wayne** /DREAMWORKS
Speed/ **Montgomery Gentry** /COLUMBIA
My Love Is Like... Wo/ **Mya** /A&M
So Far Away/ **Staind** /ELEKTRA
Cochise/ **Audioslave** /EPIC/INTERSCOPE
Baby Boy/ **Beyonce** /COLUMBIA
No Shoes, No Shirt, No Problems/ **Kenny Chesney** /BNA
Full Moon/ **Brandy** /ATLANTIC

50,000 SPINS

Can't Hold Us Down/ **Christina Aguilera Feat. Lil' Kim** /RCA
Help Pour Out The Rain (Lacey's Song)/ **Buddy Jewell** /COLUMBIA
Here Without You/ **3 Doors Down** /UNIVERSAL
Show Me How To Live/ **Audioslave** /EPIC
Senorita/ **Justin Timberlake** /JIVE
Let's Go Down/ **Bow Wow Feat. Baby** /COLUMBIA
A Few Questions/ **Clay Walker** /RCA
Someday/ **Nickelback** /ROADRUNNER/ISLAND DEF JAM
Bottom Of A Bottle/ **Smile Empty Soul** /LAVA
Thoia Thoing/ **R. Kelly** /JIVE
This One's For The Girls/ **Martina McBride** /RCA
Can't Stop, Won't Stop/ **Young Gunz** /ISLAND/DEF JAM
Damn/ **Youngbloodz** /SO SO DEF/ARISTA
Who Wouldn't Wanna Be Me/ **Keith Urban** /CAPITOL
Why Can't I/ **Liz Phair** /CAPITOL
Girls & Boys/ **Good Charlotte** /EPIC
Dance With My Father/ **Luther Vandross** /J RECORDS
Suga Suga/ **Baby Bash** /UNIVERSAL
Come Over/ **Aaliyah Feat. Tank** /BLACKGROUND
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Music's Rich Tech History

Years from now, October 2003 could well be considered one of the most significant months in the history of recorded music.

The debut this month of Napster and iTunes seems to finally herald the age of Internet distribution of music—legal distribution, that is.

In the coming weeks, we'll be witness to a great experiment: whether the Internet moves to the forefront of music technology, surpassing the last great innovation, the CD.

Some experts say it could take as long as five years for that to happen, and they still don't expect CDs to go away forever. But if the shift takes place, it would be one of the most significant since Thomas Edison recorded the first human voice (reciting "Mary Had a Little Lamb") in 1877.

That landmark event ushered in the use of the first tinfoil cylinder phonograph. The patent for the device was filed on Christmas Eve of that year. How fitting; what a gift to the world.

In 1885 Chichester Bell and Charles Tainter invented the "Graphophone," which used wax-coated cylinders with vertical-cut grooves.

Edward D. Easton produced the first record catalog in 1890.

The first coin-operated "juke box" was invented in 1890. In its first six months of operation, it raked in more than \$1,000, a princely sum in its day. Sounds a lot like the launch of iTunes. Not long after, the nickel jukebox was born.

By the late 1890s nearly half a dozen record and recording-machine companies were in business. And by the turn of the century, the recorded-music industry was

The debut of Napster and iTunes seems to finally herald the age of Internet distribution of music.

in full bloom. In fact, the business was booming to such a degree that ASCAP was founded in 1914 to collect fees under the nation's first copyright law, enacted in 1909. A year before, flat discs began overtaking cylinders as the premier device to record music for the masses.

In 1931, the first magnetic tape recorder was developed. By the end of the 1940s tape recorders were in wide use.

In 1948, Columbia introduced the first 12-inch, 33 $\frac{1}{3}$ rpm micro-groove LP vinylite record with 23-minute-per-side capacity.

A year later, RCA Victor came out with a 7-inch, 45 rpm record and player, and Capitol became the first major label to support 78, 45 and 33 $\frac{1}{3}$ rpm record speeds. The first open-reel recorder also debuted.

The first stereo LPs were sold in 1958, and within five years the first compact audio cassette had been introduced. Eight-track car stereo cartridges followed in 1966, and Dolby Noise Reduction was introduced in 1969.

Ten years later, Sony sold the first Walkman portable audio cassette player. Then in 1982, the digital age was born, with the introduction of the first digital audio 5-inch CD.

DVD players were first sold in 1996, mp3.com was founded a year later and in 2001 Apple Computer introduced the iPod.

What a rich history of technological development. Somehow the music industry survived and prospered. And our bet is that it will do the same as the new era of Internet distribution dawns.

Billboard

Information Group

Editor-in-Chief: KEITH GIRARD

Executive Editor: KEN SCHLAGER

BUREAUS

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395
Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672
Nashville: Phyllis Stark (Bureau Chief); 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454
Miami: Leila Cobo (Bureau Chief/Latin); 101 Crandon Blvd. Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299
London: Emmanuel Legrand (Bureau Chief); Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 20 7 420-6003; Fax: +44 (0) 20 7 420-6014
New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

EDITORIAL

Managing Editors: Carolyn Horvitz (Billboard Bulletin) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716
Senior Editors: Marc Schiffman (News) 646-654-4708; Chuck Taylor (Talent) 646-654-4729; Melinda Newman (Music) 323-525-2287; Samantha Chang (Business/Legal) 646-654-4659
Senior Writers: Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Leila Cobo (Latin) 305-361-5279; Brian Garrity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Phyllis Stark (Country) 323-525-2288; Ray Waddell (Touring) 615-321-4245
Staff Writers: Susanne Ault (Touring) 323-525-2288; Rashawn Hall (Rap/Urban) 646-654-4679; Jill Kipnis (HomeVideo) 323-525-2293; Wes Orshoski (Music) 646-654-4683; Christopher Walsh (Pro Audio) 646-654-4780
News/Reviews Editor: Jonathan Cohen (Billboard.com) 646-654-5582
Associate Editors: Troy Carpenter (Billboard Bulletin) 646-654-4904; Todd Martens (Billboard Bulletin) 323-525-2292
Copy Chief: Emma Warby; **Copy Editors:** Christa Titus, Chris Woods, Katy Kroll
Art Director: Jeff Nisbet
Editorial Assistants: Sarah Han (N.Y.) 646-654-4605; Margo Whitmore (L.A.) 323-525-2322
Contributors: Bradley Bambarer, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Moira McCormick, Catherine Applefield Olson, Dan Ouellette, Steve Traiman, Anastasia Tsoulacas

INTERNATIONAL

London: Emmanuel Legrand (Bureau Chief) Tom Ferguson (International Editor) 011-44-207-420-6069; Gordon Masson (News Editor) 011-44-207-420-6070; Lars Brandie (Billboard Bulletin) 011-44-207-420-6068 **Bureau Chiefs:** Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributing Editors:** Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

CHARTS & RESEARCH

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Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCrox (Kid Audio, Blues, Nashville) Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heat-seekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks)
Chart Production Manager: Michael Cusson
Associate Chart Production Manager: Alex Vitoulis
Archive Research: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

Associate Publisher/International: GENE SMITH
Advertising Director (Europe): Christine Chinetti **Northern Europe/U.K.:** Frederic Fenucci, +44-207-420-6075 **Asia-Pacific/Australia:** Linda Matich, 612-9440-7777, Fax: 612-9440-7788 **Japan:** Aki Kaneko, 323-525-2299 **Latin America/Miami:** Marcia Olival, 305-864-7578, Fax: 305-864-3227 **Mexico/West Coast Latin:** Daisy Ducret, 323-782-6250
Caribbean: Betty Ward, 954-929-5120
Group Advertising Director (East & Telemarketing): Pat Jennings
New York: Joe Maimone 646-654-4694 L.A.: Aki Kaneko 323-525-2299;
Michelle Wright Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photoglo
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PRODUCTION

Production Director: TERENCE C. SANDERS
Advertising Production Director: Lydia Mikulko
Assistant Advertising Production Manager: Chris Dexter; **Editorial Production Supervisor/QPS Administrator:** Anthony I. Stallings; **Specials Production Editor:** Marc Giaquinto; **Systems/Technology Supervisor:** Barry Bishin; **Senior Composition Technician:** Susan Chicola; **Composition Technician:** Rodger Leonard
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An Eight-Step Recovery Program For A Healthier Music Industry

Abandon The 'Shock And Awe' Tactics

Now that the public is in the crosshairs of the Recording Industry Assn. of America lawsuits, I'm concerned that this will be remembered as the day our industry went too far.

As someone who earns a living working with musicians, record companies and publishing companies (and as a musician myself), it is not in my interest to see any of them fail or continue to lose money.

Of course, I want to help. But what do you do for a good friend or family member who is not thinking clearly, hell-bent on a collision course of self-destruction and taking you along for the ride?

You do what any caring person would do: stage an intervention.

So, it's time for some tough love for the music business. In this spirit, here are some things our industry may not want to hear but need to be said.

The file-sharing age should be a golden age for artists, because more people are listening to more (and a wider variety of) music than ever before. But every day, the artists are missing out, held hostage by an obstinate industry, paralyzed by fear of impending obsolence.

A lot of money is being left on the table that could be theirs (and, by the way, the industry's).

Let's start with the obvious (at least to people not in our business).

Nothing we've done so far has worked. In fact, we've made the problem much worse.

In suing Napster, we not only made it a household name, we introduced file sharing to a previously unaware general public—in the end, 60 million people using the Internet to consume music.

This should have been the industry's dream—a massive aggregation of music fans in one place. But instead of figuring out how to use this to our advantage and marketing to all of these fans, we sued the original Napster into extinction.

Taking Issue
By Fred Goldring



Now we're pursuing the desperate measure of suing our own customers for doing what we want them to do—accumulate, listen to and recommend music—but just not in the way we want them to do it. Opportunities squandered; problems compounded.

Downloading copyrighted songs without permission is illegal. That is irrefutable. But 60 million scofflaws in this country (and tens of millions more around the world) want to swap MP3 music.

They are going to continue to swap music with or without the music industry's (or the government's) blessing or authorization, despite all the lawsuits and digital mousetraps we put in their way.

The toothpaste has been out of the tube for three years, but, sadly, our industry can't or won't admit it.

There is a point when the public at large embraces a new idea and there is no turning back. For the music industry, that point has passed. What we need to acknowledge now is that as attitudes, values, behavior and societal mores evolve and change, the rules change. Today's taboo becomes tomorrow's normal, acceptable, legal behavior.

However, when the rules don't change and lose step with the times, ordinary, otherwise law-abiding people "flaunt" the rules. Anyone remember Prohibition?

So, borrowing a page from some time-tested intervention programs, I suggest to our industry the following eight-step recovery program:

1) Admit you're powerless; accept the reality of your situation. File sharing is not going away. Downloading is already more popular than the CD.

It will continue to grow more popular every day, and nothing is going to change that—not litigation, not the Apple iTunes store, not amnesty programs and certainly not better parenting or after-school programs.

2) Give up on anti-piracy technologies. They don't work. They won't stop copying and distribution. They'll only make your products less appealing to your prospective paying customers.

3) Stop attacking your own customers. Besides being bad P.R., it's bad business. Remember, you're hoping to sell music to the same "thieves" that you're now suing.

Look at this "problem" as an opportunity to turn the majority of music fans who never bought records into paying customers.

4) Get out of the way, and make yourselves invisible. The music business works best when the focus is on the music and not on the business.

5) Re-order your priorities. You



certainly have a right to complain about double-digit declines in sales. But you're spending way too much time pointing the finger, and you're not focused on immediate, practical, fair solutions.

6) Give the people what they want, even if it requires the laws to be changed. You aren't working to give them what they want, and that's why they're turning to services like Kazaa—not just because they're free.

7) Support initiatives that will allow unlimited access to every piece of music in the MP3 format

whenever and wherever someone wants it, with no conditions or restrictions in an easy-to-use interface. People will pay for this.

8) Stop your futile efforts to change the behavior of millions of music fans. Spend all your efforts on designing a system that gets everyone paid around the overwhelming behavior that exists—and creating better records.

It's time to put down the guns and stop celebrating pyrrhic victories. We're still a long way from solving the problems surrounding music file sharing, and sharing movies is next. Wide-ranging solutions, from digital tip jars to compulsory licenses, have been suggested but not thoroughly (or critically) explored.

Because the devil is in the details, working out all of the complex issues facing artists, consumers and the business will be difficult.

But any solution must start with immediately abandoning our heavy-handed strategy of "shock and awe."

We're just going to drive our consumers further underground—maybe out of reach forever—and make ourselves extinct in the process. People will continue to listen to music, whether we're part of the process or not. The time to start a real dialogue is now. The window is rapidly closing.

Fred Goldring is a partner at Goldring, Hertz & Lichtenstein, a Beverly Hills-based entertainment law firm.

Letters

To Take Back Control Of The Game, We Must Adapt

Your editorial in the Oct. 11 issue, "Kazaa's Endgame: A Deal," has it backward in a couple of essential ways that, if left alone, spell even greater disaster to our business.

First, with over 100 million users, the marketplace has already had its say; [consumers] already embrace Kazaa. Sorry for the bad news: This part of the game is over, and peer-to-peer and other electronic forms of distribution have already won.

Second, the industry is hurting, but let's be real: Change is inevitable in any industry, and it's now our time. Just look at the

technology and other business sectors. Business models are under attack every day from natural forces, or "tidal waves" of dynamic change.

We have had it our way for a long time, and now that the genie is out of the bottle and the public has had its say, it's up to us to adjust our models—not the other way around.

Third, this offer by Kazaa actually has some merit. They have built a huge community and have also built the infrastructure for companies to merchandise products one-on-one to customers.

Merchandising is one thing we do well. Now that the wheel has been "invented," let's rock and roll to a couple of hundred million music lovers of all ages and deliver the kind of value they will pay for.

No matter what kind of buzz the new pay services like Napster 2.0 get, the mainstream advantage still goes to Kazaa. I say let's cut the deal and make these tools work for us and not bury us. And, for goodness sake, let's get at it now.

**Randy Harrison
Braithwaite and Katz
Cambridge, Mass.**

Randy Harrison is a marketing consultant and adjunct faculty member at Emerson College in Boston.

Public Libraries Hold Piracy Key

As the manager at Randy's Record Shop in Salt Lake City, I've talked to so many customers that begin their music search at the public library then burn the CDs they check out and will only buy a CD at a music store if no public libraries have it.

Maybe new law(s) need to be enacted that give labels, companies and artists the choice to allow public libraries to have the CD available for counterfeiting or not.

I honestly think that public libraries are the biggest source of pirated music in the world.

Public libraries equal music pirating. Keep the music alive; [allow] no public libraries [to carry] a CD unless the artist wants it available for pirating.

**Tom Stinson
Randy's Record Shop
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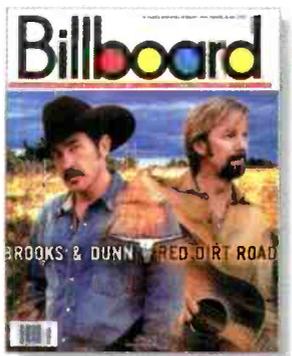
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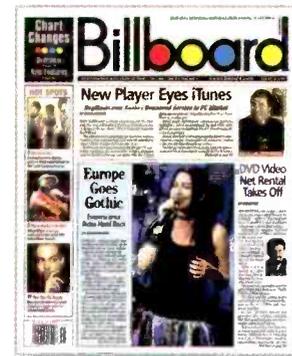
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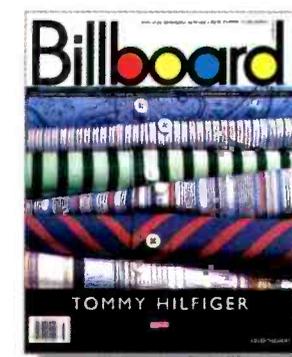
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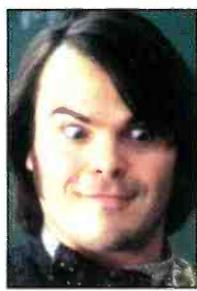
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Jack Black's 'School of Rock' film nabs a Led Zeppelin 'Song' for its soundtrack



Doctor Krapula was among the acts at the three-day Rock al Parque fest in Colombia

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Amos Builds A Bridge For Artists

When Epic Records president **Polly Anthony** departed in September, **Tori Amos** felt she had to take matters into her own hands. This month, she founded the Bridge Entertainment Group, an artist and project development company that will assist acts in all facets of their careers. The firm's first client is Amos, and its debut project will be her greatest-hits collection, "Tales of a Librarian," out Nov. 18 on Atlantic.

"When Polly left, instead of reacting, I sat and thought about it for a

The company will offer services on a per-fee basis, whether it be providing marketing on a specific project, tour setup and promotion, Web site coordination, artist management or nurturing U.S. releases by European acts. The fee will be based on the time and complexity of each project.

The formation of the company is not so much an indictment of the current label system as much as an acknowledgement that record company staffs have been trimmed and that artists are ultimately responsible

for their own careers.

"I began looking at the fact that record companies are letting a lot of the ideas people go, and for a lot of artists that are dependent on these people, they don't know where to turn," Amos says. "The Bridge is really about people who have created something but don't know where

to take it next."

She adds that the Bridge is also for managers who may need more support to promote their artists, as well as for labels of all sizes that may have had cutbacks and need to out-source projects.

"The reason we call it 'the Bridge' is because it isn't about segregating an artist from the other team," Amos says. "It's about integrating all facets. It's about how you can come up with another way to get the attention of millions of people."

The Bridge is open to all artists, regardless of their label affiliation, but Amos stresses, "It's not a hocus-pocus shop. I don't deal in people's fantasies. They have to be able to deliver. It isn't about how big the project is—it's 'Can the Bridge offer this person anything?'"

Amos says the new company has been flooded with e-mail from artists, labels and managers interested in its services. But she adds, "I think people are waiting to see how the launch of 'Librarian' goes [before signing on]."

Clients may even find themselves working with Amos. "Will I be making coffee as artists come in the door? Will I meet all of them? No. But I'm there as an idea person. This is about

(Continued on page 62)

The Beat

By Melinda Newman
mnewman@billboard.com



couple of days, and I began to see that the reason I went [to Epic] was gone," Amos tells *Billboard* in an exclusive interview. "I went to be a part of something that was no longer there, so I decided to design my own structure and bring in what I thought she brought to the table."

The Bridge is run by Los Angeles-based **John Witherspoon**, who has worked with Amos for more than a decade, and **Chelsea Laird**, who coordinated many marketing aspects of Amos' last album, "Scarlet's Walk."



AMOS: DESIGNED HER OWN STRUCTURE



Donna Summer's 'Journey'

Singer Releases Hits Collection, Autobiography

BY MICHAEL PAOLETTA

The fall season may be here, but it appears that a return of Summer is just around the corner.

It all begins with a new greatest-hits collection, "The Journey: The Very Best of Donna Summer" (UTV/Mercury/UM), and the enduring artist's much-anticipated autobiography, "Ordinary Girl: The Journey" (Villard/Random House).

Both pave the way for a long-term marketing campaign encompassing TV, retail, film scores and a possible performance tour.

Summer could not be happier. "I am in such a good place right now," she says. "My life story, which I've been wanting to tell for a long, long time, is finally out there—and it's accompanied by a 'soundtrack' of my musical journey."

"The Very Best of Donna Summer" spans 24 years and

includes 18 classics, each digitally remastered. It features all 14 of her top 10 pop hits.

Additionally, the set features three new songs: the trance-laced "You're So Beautiful"; the No Doubt-hued "That's the Way"; and the bubbly "Dream-a-Lot's Theme (I Will Live for Love)," which is from "The Legend of Dreamway," a children's musical created by Summer.

The latter two were helmed by Giorgio Moroder, who produced the bulk of Summer's biggest hits (including the groundbreaking "I Feel Love").

These recordings mark the first time the artist and Moroder have collaborated since the 1992 European single, "Carry On."

Released in the U.S. five years later, "Carry On" won the first Grammy Award for the then-new best dance recording category.

"We have had an ongoing [musical] relationship since

(Continued on page 20)

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Music

Black Back From Media Blitz, Really Wants To Play Ozzy

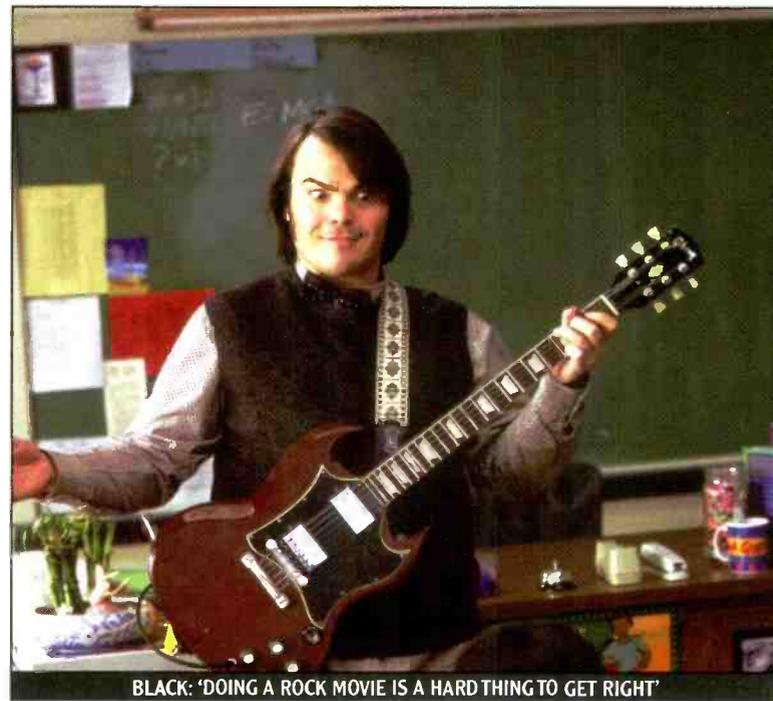
Jack Black is living out his dream of being a successful entertainer, but who knew it would be so exhausting?

Black has been through a whirlwind publicity blitz to promote his hit Paramount Pictures movie "School of Rock," which during its first weekend debuted at No. 1 (grossing \$20 million) after opening Oct. 3 in the U.S.

Suddenly, Black (who is also one-half of comedic rock duo **Tenacious D**) finds himself in demand more than ever.

Within a two-week period before and after the movie's release, Black's publicity tour schedule included appearances on "Saturday Night Live," "The Tonight Show With Jay Leno," "Late Show With David Letterman," "The View," "Late Night With Conan O'Brien," "Live With Regis & Kelly," "The Late Late Show With Craig Kilborn" and "Good Morning America."

In "School of Rock," Black plays unemployed musician Dewey Finn, who pretends to be a substitute teacher out of desperation for a job that pays his bills. He ends up passing on to his students his passion for rock music, and they form a band named **School of Rock**.



BLACK: 'DOING A ROCK MOVIE IS A HARD THING TO GET RIGHT'

final battle-of-the-bands concert scene in the movie," Black tells *Billboard*. "The tape we sent to Led Zeppelin was basically of me groveling with about a thousand extras who were there."

Songs on the "School of Rock" soundtrack (released Sept. 30 on Atlantic Records) include Led Zeppelin's "Immigrant Song," **Stevie Nicks**' "Edge of Seventeen," the **Who's** "Substitute" and the lead single, "School of Rock," by the made-for-the-movie band that Black's character fronts.

Rock band **the Mooney Suzuki** appears on the "School of Rock" song, which was co-written by Mooney Suzuki lead singer **Sammy James Jr.** and "School of Rock" screenwriter/actor **Mike White**, who has a supporting role in the film.

Atlantic has serviced the song to rock and top 40 formats. Meanwhile, the "School of Rock" video has been getting support at MTV and VH1.

"This soundtrack has multigenerational appeal," Atlantic senior VP of marketing **Vicky Germaise** says. "But we've been targeting kids who missed the golden age of rock."

Atlantic worked with marketing firm Shagg to service about 1,300 high schools with "School of Rock" promotional materials. Atlantic, Paramount, the Loews movie chain and retailer FYE have teamed to distribute "School of Rock" fliers at Loews theaters and FYE stores.

Black says that if in real life he had to teach kids about the music business, he would tell them, "Don't put all your eggs in one basket, and don't limit yourself. If you want to be successful in the arts, do as many different things as you can: acting, singing, directing, producing and writing. It's the best bet in terms of making a living."

Black is certainly taking his own advice. He was one of the soundtrack album's producers, along with Linklater and the film's music supervisor, **Randall Poster**, and producer, **Scott Rudin**.

Upcoming film projects for Black include "Sharkslayer," "Lenny Anchorman: The Legend of Ron Burgundy," "Envy" and "Tenacious D in: The Pick of Destiny." Black is co-writing the **Tenacious D** movie.

But there are two film roles Black tells *Billboard* that he really wants: the title character in the forthcoming remake of "Sweeney Todd: The Demon Barber of Fleet Street" and to play **Ozzy Osbourne** in the still-untitled Ozzy biofilm currently in development. (Black even pleaded his case to Osbourne's wife/manager, **Sharon Osbourne**, when Black appeared on her talk show.)

"No actor can play Ozzy better than I can," Black says. "I was born to play Ozzy."

CASTING NEWS: **Ice Cube** has replaced **Vin Diesel** in the lead role of "XXX2," the sequel to "XXX" . . . **Bow Wow** will star in the comedy film "Mr. President" for **Will Smith's** Overbrook Entertainment. In the film, Bow Wow plays a boy who wins an essay contest to be U.S. president for a day, but the essay was actually written by the boy's sister.

Movies & Music
By **Carla Hay**
chay@billboard.com



Black and the youngsters who play his students do their own singing and play their own instruments in the movie, as well as during TV appearances they have made to promote the film.

"There's no **Milli Vanilli**-ing here," Black jokes. "Doing a rock movie is a hard thing to get right. Most rock movies are crappy because you can tell that the [filmmakers] don't really know anything about rock."

That is not the case with "School of Rock" director **Richard Linklater**, whose love of music is well-known in the industry. Linklater has achieved the rare feat of getting **Led Zeppelin's** music in a feature film.

The director had help from Black, who made a videotape of himself pleading for permission to use Led Zeppelin's music in "School of Rock."

"We filmed that video at the

Underground Favorites Rise Again As The Fire Theft

BY JONATHAN COHEN

Having stormed the underground rock scene with its 1993 Sub Pop debut, "Diary," Seattle's Sunny Day Real Estate abruptly broke up two years later at the height of its popularity.

The group re-formed in 1998 but splintered again in June 2001 after the jump to Arista-affiliated Time Bomb failed to nudge it further into the mainstream.

On Sept. 23, SDRE vocalist/guitarist

Jeremy Enigk, bassist Nate Mendel and drummer William Goldsmith added a new chapter to the saga with their self-titled Rykodisc debut as the Fire Theft. It entered the Top Heatseekers chart at No. 11.

Mendel joined Foo Fighters after SDRE's original split and is playing with his old bandmates for the first time since 1995's "LP2." He is also on board for the Fire Theft's North American tour, which kicked off Sept. 26 in Vancouver.

Enigk and Goldsmith quickly began to work on new material after SDRE's most recent breakup, recasting five or six songs that had been written since the release of 2000's "The Rising Tide."

But the project shifted into high gear once Mendel came aboard, as he made immediate contributions to such album tracks as the uplifting "It's Over," "Summertime" and the largely instrumental "Rubber Bands."

"It's such a rare thing to actually find a musician who locks into you right away and understands where you're going," Enigk says of Mendel. "He makes choices we would make yet still surprises us."

"I think they're making the best music of their careers," says Ryko Group president Joe Regis, who oversaw the distribution of 300 limited-edition copies of the album last month to attendees of the Ryko Distribution convention.

The label is focusing on the tour, which wraps Oct. 18 in Boston and will then hit Europe. Retail price-and-positioning programs are in place with the
(Continued on page 21)



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Summer

Continued from page 17

day one," Summer says. "We have never lost touch, though we may not see each other as often as we'd like."

The Tony Moran/Nathan DiGesare-produced "You're So Beautiful" is included on the collection's bonus disc, which spotlights five remixes.

Many club DJs have been playing an unfinished version of "You're So Beautiful" that was leaked to the Internet nearly two years ago.

"We couldn't stop the leak," says Bruce Resnikoff, president of Universal Music Enterprises. "We are now taking advantage of the underground hype."

With radio stations in Boston and New York already playing the track (from the Internet leak), the label is compelled to officially service a promotional 12-inch of "You're So Beautiful" to radio and clubs.

Summer acknowledges she was angry that the track appeared on the Internet without her consent—especially since it wasn't finished. "It was out there, and we couldn't stop it. Of course, it has since been completed."

Now, with six greatest-hits collections by the artist in the marketplace, one cannot help but wonder if one more is needed.

"I asked the same question of Universal," Summer says. "But the label [which owns the artist's catalog] thought the book and CD would make a great package."

Released Sept. 30, "The Very Best of

Donna Summer" is off to a promising start. The two-disc set entered The Billboard 200 at No. 111 in the Oct. 18 issue. In the same week, it debuted at No. 65 on the Top R&B/Hip-Hop Albums chart.

This marks the first time the artist has charted with a (non-live) greatest-hits collection since "Walk Away—Collector's Edition (The Best of 1977-1980)" in 1980.

According to Resnikoff, the inspiration for "The Very Best of Donna Summer" was Elton John's "Greatest Hits: 1970-2002," which has sold 1.1 million units, according to Nielsen SoundScan.

"There are many parallels in their respective journeys," Resnikoff says. "Both have decades-long careers, which have resulted in songs that have stood the test of time. And, like Elton's,

Donna's music has crossed musical boundaries."

The similarities do not end there. Just as it did with the John project, Universal is employing a massive TV advertising blitz to let millions of people know about the new collection from Summer.

Additionally, the label is placing key Summer tracks in TV shows, commercials and films.

Thus far, Capitol One has secured "Hot Stuff" for its national TV ad campaign, and the soundtrack to "Charlie's Angels: Full Throttle" includes "Last Dance."

Such forthcoming films as "The Whole Ten Yards" and "Shrek 2" and the recently opened "Pieces of April" also feature Summer's recordings.

"Pop culture will be infiltrated with all things Donna," Resnikoff notes. "Her presence will be greatly enhanced."

Summer commenced a promotional tour Oct. 14, encompassing TV and radio appearances, as well as bookstores.

She is confirmed to appear on "Good Morning America," "Entertainment Tonight," "The Sharon Osbourne Show" and "The 700 Club," among other programs.

"Donna's appeal is across the board," notes Random House VP/editorial director Jonathan Karp, who edited Summer's book. "A wide variety of TV

shows want her."

Candid and inspirational, the satisfying "Ordinary Girl: The Journey" is poised to appeal to disco and pop enthusiasts, born-again Christians, African-Americans and the gay community.

But those expecting a "tell-all" may be disappointed, Summer says. "It's a documentation of things that happened in my life. My ups and downs, my triumphs and tragedies, my spiritual awakening."

The reversible book cover, too, displays two sides of Summer. Booksellers can display "the Donna of their choice," Karp notes. One cover shows the artist as she is today, while the other is a still from her "Bad Girls" era.

Now that the book is completed, Summer hopes to have her much-discussed musical, "Ordinary Girl," up and running soon.

"It has certainly been a journey," Summer says. "And while there were times when I felt lost and isolated—and thought that people wouldn't like me if they knew the real me—I always knew that, deep down, I was this ordinary girl."

Summer says she is in discussions with several labels about a new recording deal.

"I need a label that will give me space to grow," Summer says. "I want to be as creative as anyone else. That's not too much to ask for, is it?"

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Partner
312.674.4782
minnis@loeb.com

DOUGLAS N. MASTERS

Partner
312.674.4778
dmasters@loeb.com

EDWARD G. WIERZBICKI

Partner
312.674.4783
ewierzbicki@loeb.com

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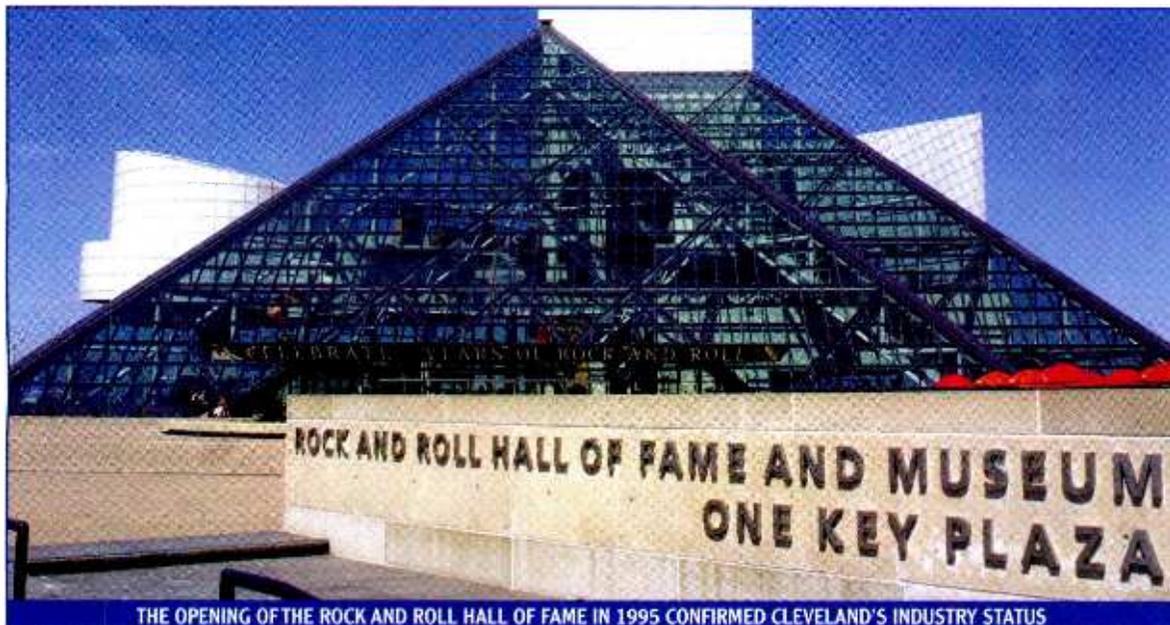
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Cleveland Rocks! *But Its Music Also Grooves, Sways And Awes Each Year*

BY JOHN BENSON

CLEVELAND—The recent success of developing acts hailing from this city—alt-rockers Mushroomhead (Universal), garage-rockers Cobra Verde (Muscltone) and the blues duo the Black Keys (Fat Possum)—reaffirms Cleveland's long tradition as a rock'n'roll capital.

Mushroomhead has sold 257,000 units of its album "XX," according to Nielsen SoundScan. Last year it reached No. 6 on the Top Heatseekers chart and cracked The Billboard 200 at No. 178. The Black Keys have moved 25,000 units of their "Thickfreakness" CD, which hit No. 50 on the Top Independent Albums chart. Cobra Verde's commercial success for its "Easy Listening" album is more modest, but the band is building a national following.

These bands have emerged from a city whose music industry status jumped with the 1995 opening here of the Rock and Roll Hall of Fame and Museum. But Cleveland's true appeal is rooted in its musical and cultural diversity.

On any given night, the performance calendar offers an array of national and local events. That includes performances by the world-class Cleveland Orchestra at its storied Severance Hall; bookings at the top-notch Playhouse Square, the second-largest performing-arts center in the U.S. after New York's Lincoln Center complex; and jazz gigs that culminate yearly in the highly respected Tri-C Jazz Festival.

Cleveland rocks, but it also grooves, sways and awes fans all year.

WHERE ROCK BEGAN

The term "rock'n'roll" was first coined in Cleveland during the early '50s by DJ Alan Freed, who also staged the infamous first-ever rock'n'roll concert, the Moondog Coronation Ball.

The city's reputation as a rock town grew thanks to homegrown talent in the decades that followed. Notable examples include the Outsiders and the Joe Walsh-lead James Gang in the '60s; the Raspberries, the Michael Stanley Band, Pere Ubu and the Dead Boys in the '70s; and Bone Thugs-N-Harmony and Nine Inch Nails in the '90s.

Interestingly, the rock'n'roll capital moniker actually speaks less about the bands that have called Cleveland home than the number of national artists who first achieved success and notoriety in the city, whether on the radio, at an intimate concert or both.

That list includes Bruce Springsteen, David Bowie, U2 and Lenny Kravitz. It continues to grow, most recently with rock act Trapt breaking first in Cleveland.

To some extent, Cleveland is still living off its past, specifically the '70s heyday of the once highly prominent and influential local radio station WMMS (the Buzzard). At the time, the station gave Clevelanders a sense of pride, even when the national spotlight was focused on its burning river and bankrupt city hall.

An arena rock hub during that era ("Hello, Cleveland!")—which inspired Ian Hunter to pen "Cleveland Rocks"—the city on the North Coast has gone through many changes, as well as a civic renaissance capped off with the opening of the Rock and Roll Hall of Fame and Museum.

Until that point, Cleveland had a chip on its shoulder. (Decades of being the butt of jokes will do that.) And while that insecurity may still exist in some circles, in many ways, Cleveland is now more confident than ever.

THANK YOU, CLEVELAND!

The concert scene is alive and well in the city, with a revolving-door list of national acts brought to town by Clear Channel Entertainment—which purchased longtime promoter Belkin Productions a few years ago—and House of Blues Concerts.

The local concert market is also healthy, with such bands as Disen-gage, Leo, Abdullah, Gatlin and the Sign Offs possessing loyal followings.

Easily one of the city's strengths, the concert business in Cleveland is tremendous, with a dozen or so venues of varying capacities belying a greater metropolitan area of its size (population 1.8 million).

For instance, Northeast Ohio supports two scenic outdoor stages alongside the Cuyahoga River, Tower City Amphitheater and Scene Pavilion, which are only a mile or so apart. Cleveland also has some of the most celebrated clubs in the country. They include Peabody's Down Under—the club moved from its Flats (a riverside entertainment district) location a few years ago closer to Cleveland State University in hopes of attracting a youthful crowd—and the Cleveland Agora Theater.

HOB has also announced plans to open a club/restaurant in 2004.

But for indie acts, the two key venues in town are Beachland Ballroom and the Grog Shop.

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"Cleveland is still sort of a market that is willing to take a look at new music and what is going on," Beachland Ballroom owner Cindy Barber says.

"I think we have a lot of potential right now. That is why I started the Beachland—to be able to showcase wonderful national acts that might not come to Cleveland, because we don't have the radio support that we used to have here," she continues. "So if I wasn't doing this and the Grog Shop wasn't doing this, a lot of these acts would not be playing here."

Classical music in Cleveland invariably demands the world's attention, too, with the Cleveland Orchestra considered to be among the genre's elite. It averages between 80 and 90 performances per year at Severance Hall and approximately 15 performances at its 800-acre, scenic outdoor summer home, Blossom Music Center, which it owns and leases to HOB for more of a contemporary music schedule. The orchestra remains a top draw in the city.

As a classical music hub of sorts, it's no surprise that one of the largest independent labels in the world, the classical- and jazz-oriented Telarc International, calls Cleveland home.

The label's artist roster includes Dave Brubeck, Maria Muldaur and Manhattan Transfer. Telarc also has found success with its contemporary jazz label Heads Up International, whose lineup features Spyro Gyra, Hiroshima and Joe McBride.

"It's a great place to run a business," Telarc president Bob Woods says.

Azica Records is another important classical- and jazz-based independent label in town; it recently launched a Latin division.

The other prominent, locally based label is Steve Popovich's Cleveland International Records. The imprint's claim to fame is that it released Meat Loaf's multi-platinum album "Bat Out of Hell" in the mid-'70s.

Currently, promotional guru Popovich concentrates on polka releases, which have won his label two Grammy Awards.

Deep Thinka Records, which is co-based in Cleveland and Buffalo, N.Y., is behind the city's rap movement, providing a place for area talent (including Edotcom and Rime Royal) to record and a way to spread its music without the help of local radio.

Mushroomhead, the Black Keys and Cobra Verde are only three examples of a vital, local indie alt/punk movement that also features such up-and-coming acts as Chimaira (signed to Roadrunner), Kiddo, This Moment in Black History and Six Parts Seven.

"Cleveland is a melting pot, and it takes a lot of different kinds of music to satisfy the tastes of all of the cultures we have here," says Jennifer Black, HOB director of marketing for the Midwest region. "We are lucky to live in an area that can satisfy everybody's different tastes."



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ATP Pacific Finally Gets The Party Started

BY SUSANNE AULT

LOS ANGELES—With two rescheduling strikes against it, the Los Angeles version of All Tomorrow's Parties 2003 should nevertheless get off the ground, organizers say.

The fest had to be pushed from June 20-22 to Sept. 26-28 because of poor ticket sales. Then it morphed into a two-day, Nov. 8-9 event (*Billboard*, Aug. 9).

Also included in the shift was its location. ATP Pacific—its official moniker—was originally slated to host acts in three different Hollywood venues: the Palace (now known as the Avalon), the Palladium and Henry Fonda Theater. Now artists will play at the Queen Mary ship/restaurant/hotel complex in Long Beach, Calif.

All previously purchased tickets are valid for the new dates. Organizers refunded the difference between the two- and three-day passes, \$85 and \$100, respectively. Single-day passes are currently priced at \$50.

MUST-SEE DESTINATION

Even with that upheaval, Rick Van Santen, co-president of the fest's co-promoter, Goldenvoice, expects 5,000-6,000 people to attend each day. That is close to the combined capacities of the Queen Mary's stages: a 2,000-person space inside the renovated ship and a 5,000-person area at the nearby outdoor Events Park.

"It was going to do terribly in June because of all the activity of the other [summer] fests around it. It wasn't getting the attention," Van Santen says. "But ticket sales are now going great."

ATP Pacific 2003 organizers also tried to sell more tickets by selecting a must-see, destination

venue. Instead of a landlocked Hollywood theater, the Queen Mary is docked on the water. A restaurant and hotel are on-board, where fans can eat and book rooms close to the talent.

"The venue is really interesting to people—it's offbeat," adds Van Santen, who suggested the Queen Mary to ATP creators and main promoters Barry Hogan and Helen Cottage at U.K.-based Foundation. "Fans are staying on the ship with the bands."

Hogan and Cottage launched ATP in 1999 at Camber Sands, England, which is on the country's south coast. The fest evolved into an annual event at the U.K. beach. Each year different artists are selected as curators to personally choose that edition's lineup.

In 2002, the L.A. version bowed at the UCLA campus and was curated by Sonic Youth. Matt Groening, creator of the TV show "The Simpsons," is organizing the ATP Pacific 2003 bill.

"We host a vacation camp in the U.K., and we needed to make the West Coast version exciting," Hogan explains. "So we chose the Queen Mary."

Sonic Youth member Thurston Moore adds, "Who wants to go to Hollywood to see a rock festival? It's already a rock festival there everyday. Queen Mary? It's a getaway." His band plays Nov. 8 at the Events Park stage.

The Queen Mary regularly hosts concerts—it throws a disco show each New Year's Eve, for in-



SONIC YOUTH: PAST AND FUTURE ATP CURATORS

stance—but it is better known as a corporate gathering/wedding venue. John Adamson, Queen Mary's director of special events, hopes that ATP Pacific will increase its concert activity.

"More promoters might look at the Queen Mary as a venue for concerts. In the marketplace, we're not looked at like a concert venue. But it is an ideal location," Adamson says.

"We'd like to change our demo. We've always [attracted] an older crowd. But we'd definitely like to get in a younger crowd," he adds.

Adamson feels that youthful audiences are more willing to buy food and beverages. Those sales make up a good chunk of the Queen Mary's revenue.

Also drumming up more business for ATP Pacific 2003, organizers say, is the lineup, which contains higher-profile acts. Iggy & the Stooges, Sonic Youth, the Mars Volta and Elliott Smith were all added once the November dates were finalized.

ECCENTRICITY

The June lineup included other under-the-radar acts that are critical favorites, such as Yo La Tengo and And You Will Know Us by the Trail of Dead.

"It was obvious that people were nervous parting with their hard-earned money to see acts that

they hadn't heard of," Hogan says. "But the new lineup reflects a lot of acts that we wanted the first time around who weren't available at that time, so it worked out in the end."

Avant-garde eccentricity is still the prevailing philosophy for the ATP festivals, Hogan says. But U.S. concert-goers are trickier to entice regarding the fest's brand of far-from-mainstream entertainment. In contrast to the L.A. version shrinking this year, the U.K. fest is expanding to two weekends in 2004, March 26-28 and April 2-4.

"In the U.K., people are willing to trust our instincts and pay to see things they have never heard of. The lineup from Autechre [the ATP U.K. 2003 curator] was so underground that there were acts even I was unfamiliar with." Yet the April 4-6 fest sold out faster than any other year, Hogan observes.

Without revealing specifics, he admits that organizers "have lost so much money" over the ATP Pacific extension. But Hogan adds that "it would be nice to get Pacific right where it works like the U.K. one and it becomes an annual event."

A New York ATP is scheduled for 2004. Stephen Malkmus & the Jicks will curate.

But Hogan says that he is waiting to see how ATP Pacific performs before he finalizes the New York details or starting planning for an ATP Pacific 2004.

Pearl Jam frontman Eddie Vedder was an ATP 2002 headliner in L.A. Moore thinks that star power likely helped it avoid the problems suffered by this year's fest. Still, Moore hopes that ATP maintains its present personality of featuring big culture but not necessarily big-ticket names.

With Sonic Youth as one of the curators for ATP U.K. 2004, Moore says he is looking forward to building a lineup "that is going to be really crazy."

EBALive! Attendance Diversifies

BY RAY WADDELL

NASHVILLE—The 33rd annual IEBA Live! convention—produced and hosted by the International Entertainment Buyers Assn.—showed a growing diversity in membership, which means new issues to address.

The event was held here Oct. 5-8.

For years, fairs and festival buyers were the backbone of the association. Today, IEBA also counts among its members more arena managers than ever, along with casino talent buyers, independent and national promoters, managers, agents, theme parks, performers, producers and other professionals associated with live entertainment.

While country is still a focus among buyers and particularly Nashville-based agents, IEBA recognizes all genres of music.

"This convention has changed a lot, and it's changed in a very positive way," observes Matt McDonnell, assistant GM for the Mississippi Coast Coliseum in Biloxi. "More artists are showcasing, and there's a broader base of entertainment buyers here now."

McDonnell says IEBA continues to offer valuable networking for the

entertainment industry, particularly regarding country music.

The resurgence of touring by arena-level country acts means there are more acts on the road than there has been in several years, he says. "Coming [to this conference] gives me an opportunity to go one on one with the agents that represent these acts."

The panel on challenges in talent buying generated some of the more intriguing discussion at the conference.

Panelist Carlos Larraz of National Artists, an Annapolis, Md.-based promoter, said, "Our biggest challenge is getting shows and then making them work in markets that are viable."

Jeffrey Bowen, booker for the Conesco Fieldhouse in Indianapolis, said he is having trouble booking enough acts into the arena's new theater configuration.

"We spent a half-million dollars creating theater space. Now we have to educate the agents, managers and sometimes the promoters about what that means," Bowen said. "Since we spent the money to do this we've had one show, and the only reason we had that one was because they wanted cheap rent."

Bowen added that the actual deal

structures and who's making them have changed dramatically.

Now the agents and managers are doing the deals with the building, including production riders and rent deals, Bowen said. "They take the package over to the promoter and say,



'Here's your show, go do it,' and the promoter gets 10% of the gate."

"The agents are seeing how the deals are cut, and they're getting the breaks the promoter used to get."

IEBA Live! featured numerous artist showcases, industry panels and, perhaps most important, qual-

ity face time between buyers and sellers of talent.

Registration this year was 275 people, up from 250 last year.

"I think the registrants were pleased and happy and accomplished the goals they set out to do here," IEBA executive director Patti Burgart said. "I also think they liked the diversity of the showcases."

WITH HONORS

Among those honored at IEBA's awards banquet, hosted by Neal McCoy, was Kenny Rogers, who received the Lifetime Achievement Award. Eddy Arnold presented it to Rogers.

The IEBA Humanitarian Award was presented to Wayne Newton; IEBA's 2003 Pioneer Award was given to Freddy Fender. The Oak Ridge Boys received the Founders Award, which the organization gives to those "who have exemplified business excellence in standards and professionalism within the entertainment industry."

Dale Morris, founder of Dale Morris & Associates talent firm in Nashville and longtime manager of Alabama, was presented IEBA's Industry Achievement Award. Former Disney

entertainment buyer Sonny Anderson received the President's Award.

Others that were honored included Creative Artist Agency agent Rod Essig, Rodeo Houston talent buyer Lori Renfrow, Erv Woolsey Co. manager Scott Kernahan, Glen Smith Presents promoter Glen Smith, Integrity Events event producer Randy Wright, Kenny Chesney for best tour and Scott Galloway, a new agent with the William Morris Agency.

Renfrow was also installed as the new president of IEBA.

"What I plan to do as president is, first, to continue the task of building IEBA Live!," she told *Billboard* in an earlier interview.

"I want to work with the [IEBA] board on plans for a significant campaign which would further expand the purpose of IEBA. I want to involve members through existing committees and leadership capacities and communicate with them so that the purpose and direction of the organization meets the needs of its members."

Ray Sanderson, director of operations for the shed formerly known as Amsouth Amphitheatre in Antioch, Tenn., is IEBA's new VP.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
FLEETWOOD MAC	Pepsi Center, Denver Oct. 11	\$1,363,151 \$125/\$75/\$45.50	15,480 sellout	Concerts West
AEROSMITH & KISS, SALIVA	UMB Bank Pavilion, Maryland Heights, Mo. Sept. 27	\$1,107,822 \$127/\$45	16,991 20,757	Clear Channel Entertainment
FLEETWOOD MAC	Qwest Center, Omaha, Neb. Oct. 9	\$1,062,185 \$95/\$75/\$47.50	13,425 sellout	Concerts West
SHANIA TWAIN, JAMES OTTO	HSBC Arena, Buffalo, N.Y. Sept. 30	\$948,735 \$80/\$45	15,353 19,968	Clear Channel Entertainment
FLEETWOOD MAC	Toyota Center, Houston Oct. 6	\$891,183 \$125/\$75/\$49.50	11,790 14,158	Concerts West
SHANIA TWAIN, JAMES OTTO	Mellon Arena, Pittsburgh Sept. 29	\$841,755 \$80/\$45	12,950 13,210	Clear Channel Entertainment
CHER, TOMMY DRAKE	Qwest Center, Omaha, Neb. Oct. 3	\$822,239 \$75.75/\$33.75	13,272 14,554	Clear Channel Entertainment
RADIOHEAD	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 1	\$628,031 \$44.50/\$39.50	15,839 15,923	Clear Channel Entertainment
CHER, TOMMY DRAKE	Journal Pavilion, Albuquerque, N.M. Sept. 29	\$616,197 \$85.75/\$32.25	12,111 12,125	Clear Channel Entertainment
CHER, TOMMY DRAKE	Verizon Wireless Amphitheater, Selma, Texas Sept. 27	\$572,200 \$78.75/\$27	11,949 20,000	Clear Channel Entertainment
CHER, TOMMY DRAKE	World Arena, Colorado Springs, Colo. Oct. 1	\$543,782 \$100/\$54.50	7,376 sellout	Clear Channel Entertainment
MANÁ	San Diego Sports Arena, San Diego Oct. 1	\$484,775 \$59/\$39	9,478 14,357	Clear Channel Entertainment
DURAN DURAN, SEAL, LIZ PHAIR, MAROONS	Golden Gate Park, San Francisco Sept. 21	\$389,560 \$40/\$30	15,000 sellout	Clear Channel Entertainment
MATCHBOX TWENTY	Wembley Arena, London Sept. 6	\$386,361 £242,888 \$35.79	10,795 10,900	Clear Channel Entertainment-U.K.
R.E.M., PETE YORN	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Oct. 3	\$378,690 \$65/\$30	8,853 14,105	Clear Channel Entertainment
STEELY DAN	careerbuilder.com Oakdale Theatre, Wallingford, Conn. Sept. 10	\$371,875 \$99.50/\$59.50	4,650 sellout	Clear Channel Entertainment
ARETHA FRANKLIN, BILLY D. WASHINGTON	Radio City Music Hall, New York Sept. 20	\$365,695 \$89.50/\$74.50/\$59.50/ \$49.50	5,123 5,942	Radio City Entertainment
PAT GREEN	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Sept. 27	\$348,507 \$25.50/\$23.50	17,022 sellout	Clear Channel Entertainment
STEELY DAN	Santa Barbara Bowl, Santa Barbara, Calif. Sept. 28	\$346,378 \$90/\$47	4,508 sellout	Nederlander Organization
R.E.M., PETE YORN	Liacouras Center, Philadelphia Oct. 1	\$343,512 \$67.50/\$36	6,262 9,105	Clear Channel Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 18	\$335,793 \$42.50	8,873 14,606	Clear Channel Entertainment, Palace Sports & Entertainment
R.E.M., WILCO	Shoreline Amphitheatre, Mountain View, Calif. Sept. 6	\$332,786 \$55.50/\$35	9,380 22,000	Clear Channel Entertainment
HUEY LEWIS & THE NEWS, THE MOTHER TRUCKERS	Villa Montalvo, Mountain Winery, Saratoga, Calif. Sept. 25-28	\$330,340 \$65/\$50	5,747 6,800 four shows	Clear Channel Entertainment
CROSBY, STILLS & NASH	Chastain Park Amphitheatre, Atlanta Sept. 19	\$323,322 \$71.50/\$36.50	5,088 6,700	Clear Channel Entertainment
DIXIE CHICKS	Royal Albert Hall, London Sept. 14-15	\$323,270 £201,628 \$56.12/\$40.08	7,022 7,216 two shows	Clear Channel Entertainment-U.K.
ART LABOE OLDIES SHOW: ZAPP, GO, THE ESCORTS, SLY SLICK & WICKED, THE ORIGINALS & OTHERS	Hyundai Pavilion at Glen Helen, Devore, Calif. Sept. 13	\$317,172 \$105.50/\$17.50	11,784 20,223	Clear Channel Entertainment, Original Sound Sales Corp. (Art Laboe)
YES	Sydney Entertainment Centre, Sydney Sept. 20	\$315,907 (\$470,100 Australian) \$67.20	4,701 5,500	Michael Chugg Entertainment, Jack Utsick Presents
MATCHBOX TWENTY, THE PUSH STARS	Tweeter Center for the Performing Arts, Mansfield, Mass. Sept. 30	\$310,035 \$45/\$25	9,621 19,900	Clear Channel Entertainment
SIMPLY RED	Auditorio Nacional, Mexico City Oct. 2	\$307,541 (3,413,700 pesos) \$72.07/\$13.51	8,790 sellout	OCESA Presents
STEELY DAN	Coors Amphitheatre, Chula Vista, Calif. Sept. 26	\$306,358 \$95.50/\$87.50/\$65.50/ \$26.50	4,740 5,000	House of Blues Concerts
MARIAH CAREY	Verizon Wireless Arena, Manchester, N.H. Sept. 23	\$305,775 \$76/\$50.50/\$30.50	4,531 6,715	Concerts West
STEELY DAN	Smirnoff Music Centre, Dallas Sept. 21	\$302,426 \$125.50/\$85.50/\$65.50/ \$27.50	4,403 5,500	House of Blues Concerts
STEELY DAN	HiFi Buys Amphitheatre, Atlanta Sept. 19	\$302,021 \$125.50/\$85/\$65/\$30	4,026 5,500	House of Blues Concerts
DEF LEPPARD, RICKY WARWICK	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 3	\$288,990 \$55/\$35	7,094 10,072	Clear Channel Entertainment
STEELY DAN	Dodge Theatre, Phoenix Sept. 24	\$280,591 \$114.50/\$59.50	3,209 3,845	Nederlander Organization, C.A.L. Productions

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ZZ Top Will Play Venue's Swan Song

That little ol' band from (Houston) Texas, **ZZ Top**, will bid a fond farewell to one of its best-loved buildings when it plays the final concert at the **Compaq Center** (formerly the **Houston Summit**) Nov. 22.



ZZ TOP: PLAYED 22 GIGS AT THE SUMMIT

ZZ Top played the first of its 22 concerts at the Summit Nov. 25, 1975. **Dusty Hill**, bassist for the legendary blues-rock band, says rehearsals at the Summit would likely take their total well over 30.

"We've played [there] more than anybody else," Hill says of the Summit. (The venue will be transformed after the show into **Lakewood International Center**, a ministry facility.)

With courtside seats at Houston Rockets games and a home nearby, Hill says the Summit was basically his home venue.

"I dated a girl—who I've since married—who had a condo right across the street, so the Summit was very much like home. I'd just walk in through the back door," he says.

Playing a hometown gig has its ups and downs, Hill points out. "After the show you'd be at the grocery store or the gas station, and people come up to you and say, 'Why didn't you play 'Pearl Necklace'?' I mean, you'll hear about it for years, so it's important you give 'em your best."

In addition to all of ZZ Top's performances at the Summit, Hill also came to the arena for his own entertainment, attending concerts by "everyone from **the Stones to Willie**."

The band will wrap this year's touring efforts in support of its new RCA effort, "Muscalero," at the Summit.

Hill and his bandmates are truly sentimental about playing the Summit for the last time, for rea-

sons both nostalgic and acoustic.

"I'm not just blowin' smoke up your ass—this is a big deal for us," he says.

"A lot of the halls you played [when the Summit opened] weren't built with any type of music in mind; they were built for sporting events. But when the Summit was built, at least they considered acoustics."

Hill says the building may need a "heavy cleansing" after ZZ Top does its last show there, and he didn't completely rule out the band's ever playing the arena again. "We could always do 'Jesus Just Left Chicago.'"

RALPH THE MIGHTY: Roots music godfather **Ralph Stanley** and his **Clinch Mountain Boys** will take their increasingly popular music on a tour of the British Isles Nov. 4-8.

The Grammy Award-winning troupe sets out Nov. 4, when Stanley will open the tour with a performance in Manchester, England's **Bridgewater Hall**.

Other stops include the **Royal Concert Hall** in Glasgow, Scot-

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By Ray Waddell
rwaddell@billboard.com



land (Nov. 5), London's **Barbican Hall** as part of the Way Beyond Nashville concert series (including the **Mavericks**, **John Hiatt** and **Robert Cray**, Nov. 7) and the **Olympia Theater** in Dublin (Nov. 8).

Opening for Stanley & the Clinch Mountain Boys will be **Paul Burch**, a member of Nashville-based band **Lambchop**, and singer/songwriter **Laura Cantrell**.

THROWIN' DOWN AGAIN: **Teena Marie** and **Rick James** will embark on their first tour together in 20 years with the You and I reunion tour, launching Oct. 30 at the **Showplace Arena** in Washington, D.C., and Oct. 31 at the **Arie Crown Theatre** in Chicago.

Conceived and produced by **Bill Ingram** for Platinum Productions, the tour will play 10 other dates in November/December, with more shows to be added in January 2004.

Loon Celebrates Long-Awaited CD

BY RASHAUN HALL

MIAMI—With the recent success of the “Bad Boys II” soundtrack and the “Too Hot for T.V.” debut of Bad Boy’s Da Band, Sean “P. Diddy” Combs and his Bad Boy label’s track record at their new Universal home has been strong (*Billboard*, Feb. 15).

However, the transition from Arista to Universal has proved frustrating for some of Bad Boy’s artists, such as Loon.

“I’ve suffered a lot of corporate transitions and a lot of situations that really didn’t have anything to do with [me]. I’m kind of scarred from that,” he says. “So, until I see the magic unfold, which has to an extent, [only] then will I feel completely accomplished.”

Loon may finally feel that sense of accomplishment with the release of his self-titled debut, due Oct. 21.

MANY IMPRINTS IN A SHORT WHILE

During the past seven years, the Harlem, N.Y., native has been signed to four labels—Tommy Boy, So So Def, Arista and Bad Boy. Having been with Bad Boy since its Arista days,

Loon’s project was delayed when the label switched homes. But the downtime gave him the opportunity to



LOON: FOUR LABELS IN SEVEN YEARS

perfect each track to his liking.

“I took a certain initiative and tried to make every record with some level of single-quality, club appeal and radio-friendly,” Loon explains.

Loon debuted on the charts in 2001 as a guest artist on P. Diddy’s hit singles “I Need a Girl (Part 1)” and “I Need a Girl (Part 2).” They

peaked at No. 2 and No. 4, respectively, on The Billboard Hot 100.

In each case, “we knew that the records were hits, but they just really wound up having a life of their own,” says Tracey Waples, Bad Boy VP of marketing.

“We were trying to play catch-up with getting a record recorded, but rushing is not a procedure that we believe in,” she adds.

Waples says that putting a deadline on the album—which was tempting, considering it would catch the momentum of the two singles—would have caused the record to suffer. She notes that fortunately, the exposure led to more guest appearances for Loon.

FREQUENT GUEST

The artist made a number of high-profile guest appearances, including

turns with 3LW on “I Do (Wanna Get Close to You)” and Toni Braxton on “Hit the Freeway.”

Loon says that even though it was “an honor” to do records with different artists, it was also a means of survival.

“Those transitions hindered the process of music being put out at Bad Boy, so I had to keep my face in the crowd,” Loon explains.

“I was selective about the records I did. I loved the 3LW record. [Bad Boy producer] Mario Winans had produced it, and it put me in a young market.”

The Neptunes produced the track with Braxton, which he says introduced him to a more sophisticated audience.

“I did a song with Wyclef—a remix to ‘Pussycat’—that never made an impact at all in the States but was

huge overseas. That enabled me to perform at the European Awards,” Loon explains. “So, I put myself in a position where I see opportunities present themselves, and I chose the right opportunities.”

Speaking of opportunities, the rapper co-hosted the Source Awards’ red carpet pre-show with BET’s Tiffany. The program will air on BET prior to the Source Awards on Nov. 11. He also has roles in the films “Death of a Dynasty” and “Unforeseen” on the horizon, as well as a role in the stage production “Ball: The Musical.”

Although releasing this album proved to be a struggle, Loon knows the journey has just begun.

“I’m just trying to give you more of me,” he says. “This is a new step into the future for Loon and Bad Boy. This is a movement and legacy that I’m proud to be a part of.”

Pookie Label Gets Joi, Truth

First Artists Signed To Saadiq’s Imprint Will Release Sets In 2004

R&B/soul singers **Joi** and **Truth** share honors as the first two artists signed to **Raphael Saadiq’s** Pookie Entertainment label. Both will release an album in early 2004.

Truth recorded initially as **Truth Hurts**, charting last year with her **Dr. Dre**-produced *Aftermath/Interscope* debut “Truthfully Speaking” and the No. 2 R&B single “Addictive.”

That single was later the subject of a copyright-infringement lawsuit. It was ruled to have contained a sample of four minutes of the song “Thoda Resham Lagta Hai” by Indian composer **Bappi Lahiri**.

Joi’s catalog includes her self-distributed 1998 album “Amoeba Cleansing Syndrome” and the 2002 Universal project “Star Kitty’s Revenge.”

An ex-**Lucy Pearl** bandmate of Saadiq’s, Joi appears on his new live set, “All Hits at the House of Blues,” singing “Missing You” and “Copy Cat.” That Oct. 14 project marks the first release under Saadiq’s Navarre Corp.-distributed Pookie label.

In other artist-related news, **Jagged Edge** has signed rap trio **Street Katz** to its 581 Records. The threesome appears on the remix track “They Ain’t JE” from JE’s just-released fourth album, “Hard” (see *Billboard* Picks, page 46).

LIFE GOES ON: Fresh from his role as the high-voiced prisoner Johnson in “The Fighting Temptations,” **Montell Jordan** is now getting busy promoting his new album, “Life After Def,” and its lead single, “Supa Star.” The set is on Jordan’s

Koch Entertainment-distributed label, the Enterprise Inc. It is the singer/songwriter/producer’s sixth release, as well as his first project since exiting Def Jam.

“I don’t have anything negative to say about the label or the execs,” the Atlanta-based Jordan says. “We ran our course.

But for me to survive and have a career, I needed to move beyond the Def Jam logo to a new place.”

Besides the Enterprise label, Jordan’s rebirth also includes a new production team, **JorJa Black**, with whom the artist wrote and produced the entire album. The team comprises Jordan, **James Jones**, and **Percell Holmes**. “Life After Def” arrives Oct. 21.



JORDAN: ‘I NEEDED TO MOVE’

DATEBOOK: The 2004 Soul Train Music Awards rolls out March 6 in Los Angeles . . . The third annual E.A.R.S. (Emerging Artists Reaching for Stardom) Talent Showcase takes place Oct. 20-22 at New York’s Club New York. Corporate partners include ASCAP, BMI,

Rhythm & Blues™

By Gail Mitchell
gmitchell@billboard.com



SESAC and Remy Martin. **Alicia Keys**, **Angie Stone**, **Kool & the Gang** and **Jon Lucien** are among the lineup saluting the 20th anniversary of personality **Hal Jackson’s** “Sunday Classics” on New York’s WBLN-FM. The concert is being staged Oct. 27 at Madison Square Garden . . . **Sheryl Lee Ralph’s** 14th annual AIDS benefit **DIVAS: Simply Singing** sashays into the Wilshire Ebell Theater in L.A. Oct. 25 with **Jody Watley**, **Oleta Adams**, **Linda Clifford** and **Tryniece** from “American Idol,” among others.

FOR THE RECORD: **Keith Sweat** is signed to Riviera Entertainment, not Sanctuary. His next album, to be delivered through Liquid 8 Records, is slated for March 2004.

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

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 95 R&B/Hip-Hop and 56 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ↗ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

OCTOBER 25
2003

Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WKS. ON CHART	WKS. ON CHART							WKS. ON CHART	WKS. ON CHART			
1	NEW	1	1	1	NUMBER 1/HOT SHOT DEBUT LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJMGM (18.98 CD)	1 Week At Number 1 Chicken*N*Beer	1	51	54	79	3	CASH KOLA W/ONDERBOY/MUM/LENNIUM 80017/KOCH (17.98 CD)	Life In General	51	
2	2	1	4	1	OUTKAST ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	52	43	46	5	CECE WINANS PURESPPRINGS GOSPEL/IND 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21	
3	1	—	2	2	BAD BOY'S DA BAND BAD BOY 001118*/UMRG (18.98 CD)	Too Hot For T.V.	1	53	—	—	1	HIEROGLYPHICS HERD IMPERIUM 230109* (18.98 CD) [M]	Full Circle	53	
4	3	2	4	2	R. KELLY JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2	54	48	50	12	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98) [M]	I Need You Now	26	
5	NEW	1	1	1	2PAC DEATH ROW 5530*/KOCH (18.98 CD)	Nu-Mixx Klazzics	5	55	47	53	4	JAHEIM DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	
6	4	4	4	4	DMX RUFF RYDERS/DEF JAM 063369*/DJMGM (12.98/19.98)	Grand Champ	1	56	56	56	5	DO OR DIE J PRINCE 42029/RAP-A LOT 4 LIFE (18.98 CD)	Pimpin Ain't Dead	17	
7	7	9	13	13	CHINGY DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	57	57	48	12	MYA A&M 000734*/INTERSCOPE (18.98 CD)	Moodring	2	
8	6	7	3	3	ANTHONY HAMILTON SD SD DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	6	58	—	—	12	DA BRAT SD SD DEF 51586*/ARISTA (11.98/18.98)	Limelite, Luv & Niteclubz	6	
9	10	8	4	4	YING YANG TWINS CDLLPARK 2480*/TVT (17.98 CD)	Me & My Brother	4	59	55	54	39	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPC 86491/SONY MUSIC (13.98 EQ CD) [M]	Surrender To Love	29	
10	11	11	7	7	YOUNGBLOODZ SD SD DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1	60	59	57	14	BLACK EYED PEAS A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	23	
11	5	3	3	3	OBIE TRICE SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	3	61	53	52	14	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	2	
12	9	6	4	4	ERYKAH BADU MOTOOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	2	62	34	39	4	VARIOUS ARTISTS DEF JAM 001196*/DJMGM (15.98 CD)	Def Jam Recordings Presents Music Inspired By Scarface	32	
13	12	10	17	17	BEYONCE COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	63	52	41	32	FABOLOUS DESERT STORM/ELEKTRA 62791*/EAG (12.98/18.98)	Street Dreams	3	
14	13	13	4	4	ARETHA FRANKLIN ARISTA 50174 (18.98 CD)	So Damn Happy	11	64	51	45	19	JAVIER CAPITOL 39843* (12.98/18.98)	Javier	18	
15	8	5	3	3	MURPHY LEE FD REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	5	65	62	60	77	VARIOUS ARTISTS VP/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	14	
16	15	16	51	51	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	66	61	64	73	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	
17	19	19	3	3	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8	67	50	51	27	GINUWINE EPIC 86360*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1	
18	17	17	8	8	T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (19.98/14.98)	Trap Muzik	2	68	64	62	49	JUSTIN TIMBERLAKE JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	
19	14	14	5	5	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14	69	63	63	18	JOE BUDDEN DEF JAM 000505*/DJMGM (10.98/18.98)	Joe Budden	2	
20	NEW	1	1	1	RZA WU-RECORDS 84652/SANCTUARY (18.98 CD)	Birth Of A Prince	20	70	—	—	1	KALVIN BISHOP NUMILLENNIUM/BRIESIA 13001/MOKAH (18.98 CD)	Do What I Gotta Do	70	
21	16	15	8	8	MARY J. BLIGE GEFEN 000956*/INTERSCOPE (12.98/18.98)	Love & Life	1	71	68	69	48	DOTTIE PEOPLES ATLANTA INT'L 10279 (18.98/13.98)	Churchin' With Dottie	49	
22	NEW	1	1	1	DIRTY INFINITY/J PRINCE 42030/RAP-A-LOT 4 LIFE (18.98 CD)	Love Us Or Hate Us	22	72	49	43	11	JS DREAMWORKS 450332/INTERSCOPE (9.98 CD)	Ice Cream	11	
23	25	28	21	21	DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	22	73	58	49	11	LSG ELEKTRA 82851/EAG (18.98 CD)	LSG2	3	
24	21	20	14	14	ASHANTI MURDER INC./DEF JAM 000143*/DJMGM (12.98/18.98)	Chapter II	1	74	77	66	4	GARY L. WYATT HR 9198/WEV (16.98 CD)	I Do Love You	63	
25	22	24	33	33	KEM MOTOOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	14	75	80	55	9	BIG GIPP GOODIE MOB/IN THE PAINT 8481/KOCH (18.98 CD) [M]	Mutant Mindframe	20	
26	20	18	9	9	VARIOUS ARTISTS STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	76	60	61	7	FRAYSER BOY HYPNOTIZE MINDS 3606/STREET LEVEL (17.98 CD) [M]	Gone On That Bay	23	
27	18	12	4	4	SHEEK LOUCH D-BLOCK/UNIVERSAL 001042*/UMRG (11.98/18.98)	Walk Witt Me	3	77	67	—	19	SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000425*/DJMGM (12.98/18.98)	2 Fast 2 Furious	1	
28	24	27	5	5	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	78	70	65	5	DAVID BANNER SRC/UNIVERSAL 000576/UMRG (12.98 CD)	Mississippi: The Screwed & Chopped Album	50	
29	23	21	4	4	BUBBA SPARXXX BEAT CLUB 001147*/INTERSCOPE (12.98 CD)	Deliverance	9	79	66	68	33	HEATHER HEADLEY RCA 68376/RMG (12.98/18.98)	This Is Who I Am	14	
30	31	31	4	4	SILK SILK 12147/LIQUID 8 (16.98 CD)	Silktime	30	80	75	—	3	JOSS STONE S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	75	
31	26	25	19	19	LUTHER VANDROSS J 51885/RMG (12.98/18.98)	Dance With My Father	1	81	71	67	4	LATIF MOTOOWN 000517/UMRG (12.98 CD) [M]	Love In The First	67	
32	28	29	34	34	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	82	—	—	1	NAJEE N-CODED 4248/WARLDC (18.98 CD)	Embrace	82	
33	35	33	3	3	BOW WOW COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	83	97	89	9	GOAPELE SKYBLAZE 230108/HERD IMPERIUM (16.98 CD)	Even Closer	63	
34	27	22	5	5	JUELZ SANTANA RDC-A-FELLA/DEF JAM 000142*/DJMGM (12.98/18.98)	From Me To U	3	84	—	—	1	BOYZ II MEN MOTOOWN/CHRONICS 301096/UME (12.98 CD)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	84	
35	30	26	13	13	SOUNDTRACK BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1	85	74	—	2	BOO YAA TRIBE SARINJAY 82024/DGLIO (17.98 CD)	West Koasta Nostra	85	
36	42	35	7	7	NAPPY ROOTS ATLANTIC 83646*/AG (11.98/18.98)	Wooden Leather	9	86	87	—	3	INCOGNITO NARADA JAZZ 91627/NARADA (18.98 CD)	Who Needs Love	74	
37	44	40	21	21	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1	87	83	90	31	BERNIE WILLIAMS GRP 000725/VG (18.98 CD) [M]	The Journey Within	72	
38	40	37	18	18	MONICA J 20031*/RMG (12.98/18.98)	After The Storm	2	88	83	90	31	INDIA.ARIE MOTOOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	
39	37	34	48	48	SEAN PAUL VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4	89	78	76	49	NELLY FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	
40	32	36	23	23	THE ISLEY BROTHERS FEATURING RONALD ISLEY DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1	90	72	73	24	BONE CRUSHER BREAK EM OFF/SD SD DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	1	
41	41	42	11	11	MICHAEL MCDONALD MOTOOWN 000651/UMRG (18.98 CD)	Motown	31	91	69	71	3	SOUNDTRACK RAPROCK/PYRAMID 891015/ARK 21 (18.98 CD)	A Hip Hop Story: Tha Movie	69	
42	39	38	54	54	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	92	—	—	1	JAYLIB FAT BEATS 2062*/STONES THROW (16.98 CD) [M]	Champion Sound	92	
43	33	30	9	9	VARIOUS ARTISTS CRIMINAL BACKGROUND/RDC-A-FELLA 000971*/DJMGM (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	1	93	85	77	11	LIL' KIM QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4	
44	45	87	9	9	YAHZARAH THREE KEYS 22256 (12.98 CD)	Blackstar	44	94	73	85	11	SOULJA SLIM CUT THROAT COMMITTY/IN THE PAINT 5703/KOCH (18.98 CD)	Years Later... A Few Months After	44	
45	NEW	1	1	1	RHIAN BENSON DKG 71007/TOP SAIL (12.98 CD) [M]	Gold Coast	45	95	86	70	11	CAM'RON PRESENTS THE DIPLOMATS RDC-A-FELLA/DEF JAM 063211*/DJMGM (12.98 CD)	Diplomatic Immunity	1	
46	29	23	5	5	E-40 SICK WID IT/JIVE 41857/ZOMBA (18.98 CD)	Breakin News	4	96	82	83	1	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	
47	NEW	1	1	1	BLACK MOON DUCK DDWN 2005* (17.98 CD)	Total Eclipse	47	97	92	80	48	VIVIAN GREEN COLUMBIA 86375/SONY MUSIC (12.98 EQ/18.98)	Love Story	14	
48	36	32	3	3	BABY BASH UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	32	98	76	58	3	ATMOSPHERE RHYMESAYERS ENTERTAINMENT/FAT BEATS 86690*/EPITAPH (17.98 CD)	Seven's Travels	58	
49	46	59	10	10	TYRONE DAVIS FUTURE 1005 (10.98/18.98)	Come To Daddy	42	99	79	75	43	TYRESE J 20041/RMG (12.98/18.98)	I Wanna Go There	2	
50	38	47	4	4	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38	100	—	—	18	T. NAJJA INOK 0537 (15.98 CD)	Rhythm Of Love	58	

OCTOBER 25
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WKS. ON CHART	WKS. ON CHART						WKS. ON CHART	WKS. ON CHART			
1	1	1	1	NUMBER 1 BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/DJMGM (12.98/18.98)	111 Weeks At Number 1 Legend	362	13	3	3	3	BONE THUGS-N-HARMONY RUTHLESS/EPIC 89443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	292
2	2	2	2	2PAC DEATH ROW 63088*/KOCH (19.98/25.98)	All Eyez On Me	392	14	14	14	14	2PAC AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	370
3	9	9	26	MICHAEL JACKSON EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	270	15	21	21	21	R. KELLY JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	118
4	7	7	17	SADE EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	397	16	19	19	19	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	138
5	12	12	25	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	251	17	6	6	6	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	134
6	15	15	8	EARTH, WIND & FIRE LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)	Greatest Hits	8	18	23	23	23	SADE EPIC 85185/SONY MUSIC (12.98 EQ/18.98)	Lovers Rock	78
7	4	4	300	THE NOTORIOUS B.I.G. BAD BOY 273011*/UMRG (19.98/24.98)	Life After Death	300	19	—	—	—	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	185
8	5	5	259	BARRY WHITE MERCURY 522459/DJMGM (11.98/18.98)	All Time Greatest Hits	259	20	22	22	22	MARY J. BLIGE MCA 111156* (12.98/18.98)	My Life	193
9	10	10	299	JAY-Z FREEZE/RDC-A-FELLA 50040*/CAPITOL (10.98/17.98)	Reasonable Doubt	299	21	24	24	24	MARY J. BLIGE UPTOWN 110681/MCA (16.98/11.98)	What's The 411?	184
10	11	11	413	THE NOTORIOUS B.I.G. BAD BOY 273000*/UMRG (11.98/18.98)	Ready To Die	413	22	18	18	18	R. KELLY JIVE 41527/ZOMBA (11.98/17.98)	12 Play	211
11	13	13	139	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	139	23	—	—	—	DONNIE MCCLURKIN VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	139
12	8	8	278	MAKAVELI DEATH ROW 63017*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	278	24	—	—	—	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	182
							25	—	—	—	T.I. GHET-O-VISION 14681/ARISTA (11.98/18.98)	I'm Serious	37

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). Δ

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA/SUM)	26	37	Milkshake	KELUS (STAR TRAK/ARISTA)	51	56	U Got That Love (Call It A Night)	GERALD LEVERT (ELEKTRA/VEEG)
2	3	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	27	24	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	52	46	Summertime	BEYONCÉ (MUSIC WORLD/COLUMBIA/SUM)
3	2	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	28	22	So Gone	MONICA (J/RMG)	53	62	This Is How We Do	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
4	4	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMG)	29	43	Clap Back	J.A. RULE (MURDER INC./DEF JAM/UMG)	54	57	I Need You Now	SMOKE NDRFUL (EMI GOSPEL)
5	5	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	30	26	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	55	58	Backlight	JAEHEM (DIVINE MILL/WARNER BROS.)
6	7	Step In The Name Of Love	R. KELLY (J/VE)	31	32	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	56	55	Crazy	JAVIER (CAPITOL)
7	6	Thoia Thoing	R. KELLY (J/VE)	32	28	Dance With My Father	LUTHER VANDROSS (J/RMG)	57	63	Superstar	RUBEN STUDDARD (J/RMG)
8	8	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	33	29	Danger	ERYKAH BADU (MOTOWN/UMRG)	58	—	One More Chance	MICHAEL JACKSON (EPIC/SUM)
9	12	Holiday In	CHINGY (DISTURBING THE PEACE/CAPITOL)	34	36	Pon De River, Pon De Bank	ELEPHANT MAN (VP/ATLANTIC)	59	60	Shake That Monkey	TOO SHORT (SHORT/JIVE)
10	15	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	35	42	Getting Late	FLOETRY (SOULJAZZ/REAMWORKS)	60	73	Fortnight	MUSIQ (DEF SOUL/J/UMG)
11	17	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	36	41	Busted	THE ISLEY BROTHERS (DREAMWORKS)	61	67	Salt Shaker	YING YANG TWINS (CDLIPARK/TVT)
12	9	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/UMG)	37	34	In Those Jeans	GINUWINE (EPIC/SUM)	62	61	Wonderful	ARETHA FRANKLIN (ARISTA)
13	11	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	38	33	24's	T.I. (GRAND HUSTLE/ATLANTIC)	63	66	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)
14	10	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	39	45	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	64	68	Gangsta Nations	WESTSIDE CONNECTION (PRIORITY/CAPITOL)
15	14	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	40	44	Love You More	GINUWINE (EPIC/SUM)	65	—	Be Easy	T.I. (GRAND HUSTLE/ATLANTIC)
16	19	Clubbin'	MARQUES HOUSTON (T.U.G./ELEKTRA/VEEG)	41	35	I'll Never Leave	R. KELLY (J/VE)	66	71	Comin' From Where I'm From	ANTHONY HAMILTON (SO SO DEF/ARISTA)
17	13	Ooh!	MARY J. BLIGE (GEFFEN)	42	47	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/J/UMG)	67	—	Touched A Dream	R. KELLY (J/VE)
18	21	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	43	50	Naggin	YING YANG TWINS (CDLIPARK/TVT)	68	64	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/UMG)
19	18	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	44	51	Find A Way	DWELE (VIRGIN)	69	70	Just A Dog	BIG M.O. (WRECKSHOP)
20	16	Into You	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	45	38	Fly	213 (D.P.G.)	70	—	Say How I Feel	RHIAN BENSON (D&G)
21	30	Bad Boy This Bad Boy That	BAD BOY'S DA BAND (BAD BOY/UMRG)	46	40	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)	71	—	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
22	20	Read Your Mind	AVANT (GEFFEN)	47	54	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)	72	—	Iz U	NELLY (FO REEL/UNIVERSAL/UMRG)
23	31	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	48	53	More & More	JOE (J/VE)	73	—	It Blows My Mind	SNOOP DOGG (STAR TRAK/ARISTA)
24	23	Runnin'	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	49	52	Down For Me	LOON FEAT. MARIO WINANS (BAD BOY/UMRG)	74	69	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)
25	25	Knock Knock	MONICA (J/RMG)	50	39	Officially Missing You	TAMIA (ELEKTRA/VEEG)	75	—	Get It On The Floor	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/UMG)

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

Roots Invigorated By Philly Jams

The Roots have never been described as the typical rap group. In keeping with its unconventional ways, the Philadelphia-based hip-hop band has been hosting a series of jam sessions to inspire its forthcoming Geffen set, "Tipping Point."

The band—consisting of drummer ?uestlove, MC Black Thought, keyboardist Kamal and bassist

two weeks ago (*Billboard*, Oct. 11). The single is currently No. 25 on that chart.

For Interscope Geffen A&M head of black music Ron Gillyard, the collaboration was one that needed to be heard.

"I was just going through the a cappellas with the Outlawz and a young man from [Tupac's label] Amaru, and having worked at Bad

Leonard Hubbard—has taken up residence at the Studio in their hometown for the sessions.

"We all came in with different ideas," Black Thought says. "So, we decided to put a bunch of people together and see what happens. As a result, we've already gotten a lot of solid material at an alarming rate."

Jam-session attendees have included Vernon Reid of Living Colour, Floetry, Jill Scott, Martin Luther, K-Os and Glenn Lewis, among others.

"Normally, this is the process for us," ?uestlove explains. "We used to jam like this in my living room all the time. So, we decided to do a re-creation of my living room in the studio. We also invited people from outside the group to get other energies."

Beats & Rhymes™
By Rashaun Hall
rhall@billboard.com

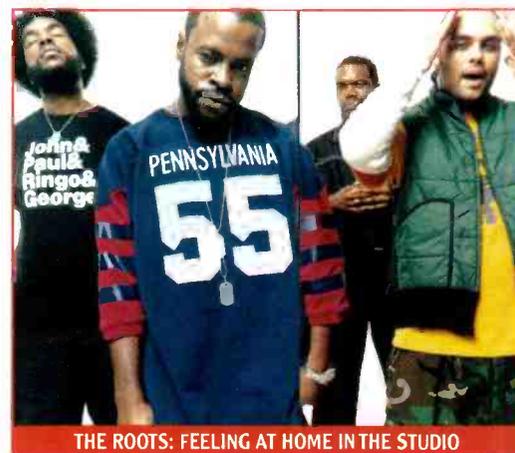


Leonard Hubbard—has taken up residence at the Studio in their hometown for the sessions.

"I was talking to [Interscope Geffen A&M chairman] Jimmy Iovine about it, and he said Eminem was interested in getting a shot," he adds. "You can't go wrong with that. That [a cappella] happened to be one of the ones we sent him. A week later, Em sent back a rough, and it worked."

"Runnin'" is the first single from the soundtrack to "Resurrection," a movie about the life of Tupac, which he narrates. The soundtrack hits shelves Nov. 4 with the movie set to be released Nov. 14.

SOURCE WRAP-UP: 50 Cent and Lil Jon & the East Side Boyz split top honors at this year's Source Awards. 50 Cent won two awards: album of the year, male; and single of the year, male, for "In Da Club." Atlanta natives Lil Jon & the East Side Boyz also scored two awards—artist of the year, group, and video of the year for "I Don't Give a F*."**



THE ROOTS: FEELING AT HOME IN THE STUDIO

While the album isn't due until early April 2004, the group hopes to wrap the jam sessions in November.

LEGENDS COME TOGETHER: While they may have been rivals in life, Tupac and the Notorious B.I.G. make a dynamic duo in death.

Almost seven years since the first version of the song "Runnin'" debuted on the Hot R&B/Hip-Hop Singles & Tracks chart, the track featuring Tupac and Notorious B.I.G. re-entered the list at No. 52

Other winners included Nelly for artist of the year, male; Lil' Kim for artist of the year, female; and the Neptunes for producer of the year.

This year's show, held at the Miami Arena, will air Nov. 11 on BET. For the backstage action, check out my next column.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	26	23	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/UMG)	51	72	Naggin	YING YANG TWINS (CDLIPARK/TVT)
2	3	Read Your Mind	AVANT (GEFFEN)	27	41	The Ownerz	GANG STARR (VIRGIN)	52	37	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
3	2	Calling All Girls	ATL (INDO/TIME/EPIC/SUM)	28	39	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)	53	59	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)
4	4	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	29	74	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	54	33	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
5	25	Thoia Thoing	R. KELLY (J/VE)	30	32	Milkshake	KELUS (STAR TRAK/ARISTA)	55	60	Immaculate	SURVIVALIST (SLAVE)
6	5	Gotta Get The Money	ELLIS HALL (CROSSOVER)	31	24	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	56	—	Ballin' Boy	NO GOOD (ARTISTDIRECT)
7	10	What Cha Gone Do	PLAYBOY SHANE FEAT. LIL FLIP (BALL HAWG)	32	44	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	57	—	Fortnight	MUSIQ (DEF SOUL/J/UMG)
8	15	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	33	30	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	58	—	Didn't You Know	THA RAYNE (DIVINE MILL/ARISTA)
9	9	Soul Shake	NATHANIEL LAMAR (JENSTAR)	34	34	Lean Low	YOUNGBLOODZ FEAT. BACKBONE (SO SO DEF/ARISTA)	59	70	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
10	8	I Like	AJ (RIPE)	35	47	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)	60	38	Party & Bullsh*t 2003	RAH DIGGA (FLIPMODE/J/RMG)
11	13	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	36	42	Knock Knock	MONICA (J/RMG)	61	69	GhettoMusick	OUTKAST (ARISTA)
12	29	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/J/UMG)	37	—	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	62	52	Cadillac On 22's	DAVID BANNER (S&C/UNIVERSAL/UMRG)
13	6	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)	38	19	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/J/UMG)	63	48	Industry	WYCLEF JEAN (YCLEF/J/RMG)
14	22	Let's Get It	SMOOT (RAPROCK/PYRAMID)	39	50	24's	T.I. (GRAND HUSTLE/ATLANTIC)	64	46	Tonite, I'm Yours	ZANE FEAT. TANK (PRIORITY/CAPITOL)
15	14	All Night Long	SEDUCTION WITH SADDLER (JENSTAR)	40	26	By The Way	JESSE POWELL (MONOPOLY/D3/RIVERIA)	65	51	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)
16	27	Step In The Name Of Love	R. KELLY (J/VE)	41	28	Through The Rain	MARIAH CAREY (MONARCI/ISLAND/UMG)	66	—	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA/SUM)
17	35	Uh-Oh	THE PROJECT 2B (NYCE/DRPHEUS)	42	—	Clap Back/The Crown	J.A. RULE (MURDER INC./DEF JAM/UMG)	67	—	Be About Yours	JAY-E (POWER/SOURCE/DRPHEUS)
18	21	Grind Right	SKENT DUKE'S FEAT. SLY FLM (WISE OWL)	43	43	Get It On The Floor	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/UMG)	68	—	Nothings Free/I Don't Give A @#&%	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
19	16	Holiday In	CHINGY (DISTURBING THE PEACE/CAPITOL)	44	18	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	69	68	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/UMG)
20	17	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	45	53	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMG)	70	63	So Whassup	JONELL FEAT. REDMAN (DEF SOUL/J/UMG)
21	12	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	46	65	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	71	75	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)
22	20	Officially Missing You	TAMIA (ELEKTRA/VEEG)	47	31	Jimmy Mathis	BUBBA SPAROOK (BEAT CLUB/INTERSCOPE)	72	—	Never Scared	BONE CRUSHER (BREAK EM' OFF/SO SO DEF/ARISTA)
23	11	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	48	40	Danger	ERYKAH BADU (MOTOWN/UMRG)	73	—	Find A Way	DWELE (VIRGIN)
24	71	Anything Goes	DN, WAYNE WUNDER & LEXUS (RED STAR/DEF JAM/UMG)	49	36	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/UMG)	74	66	Angel	AMANDA PEREZ (POWERHOUSE/VIRGIN)
25	7	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	50	—	Need Me In Your Life	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/UMG)	75	—	Rich Man	RUSSELL FEAT. R. KELLY (PYRAMID/DRPHEUS)

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Spotlight

MTV Latin At 10

Network Achieves Commercial And Creative Success While Boosting Acts



Antoinette Zel The Guiding Hand Behind The Network

BY LEILA COBO

Ten years ago, Antoinette Zel, a general counsel for MTV Networks, found herself in a conference room in the company's New York office discussing the launch of a similar network that would serve Latin America.

Zel had already been with the company eight years and had negotiated countless record and talent deals. She was Cuban-American and spoke Spanish, and her family was located in Miami. She

was a natural fit for an MTV network serving Latin America.

In the beginning, Zel was one of three managers of what many perceived as an experiment. Today, she is the president of the hippest network south of the border.

From her Miami Beach office, Zel spoke to *Billboard* about the birth of MTV Latin America and the development of its own identity.

Was MTV Latin America conceived as another outlet to air
(Continued on page 32)



The MTV Networks Latin America team consists of, from left: Linda Alexander, senior VP of communications; Scot McBride, senior VP/COO; Alina Vogtner, senior VP of human resources at MTVN International; Sofia Ioannou, senior VP of business and legal affairs/general counsel; Antoinette Zel, president; Cristian Jofre, senior VP/creative director at MTVN International; Pierluigi Gazzolo, senior VP of distribution; Charlie Singer, senior VP of production and programming; and Melisa Quiñoy, senior VP of advertising sales.

BY JOHN LANNERT

MTV Latin America debuted with a video by revered Chilean rock group Los Prisioneros called "We Are South American Rockers."

Ten years later, the pioneering network is still rocking viewers from Tijuana to Tierra del Fuego with a diverse menu of innovative music clips and original, cutting-edge lifestyle programming.

The network's attention to the region's shifting musical and cultural tastes has helped it become one of the most-viewed outlets in Latin America. MTV Latin America is watched by more than 13 million households this year, up from only 2.3 million households in 1993.

Bill Roedy, president of MTV Networks International, extols the performance of the channel.

"MTV Latin America is a vital part of the MTV Networks International family, both commercially and creatively," he says.

"Not only has the network increased distribution by more than five-fold since [its] launch and developed a strong stable of advertisers, it's been responsible for the development and exposure of countless Latin American artists over the years."

Overseeing the continued development of MTV Latin America is Antoinette Zel, president of MTV Networks Latin America, which is a unit of Viacom International. Zel believes that MTV Latin America's role in present-

ing groundbreaking Latin American pop and rock acts has helped the channel exert the same sort of influence on regional TV that MTV has enjoyed for more than 20 years in the U.S.

"It's art," she says of the videos. "There are awesome directors who are producing great videos. They may not have the biggest budgets, but they're great in terms of creativity."

Assisting Zel are Charlie Singer, senior VP of programming and production; Melisa Quiñoy, senior VP of advertising sales; Pierluigi Gazzolo, senior VP of distribution; Cristian Jofre, who was recently appointed senior VP and creative director of MTV International; José Tillán, VP of music and artist relations; and Michael Dagnery, VP of production.

During its 10-year run as a vital outlet for breaking artists, MTV Latin America has staged important concert tours and co-produced acoustic "Unplugged" CDs that have bolstered the record industries throughout Latin America with aggregate sales of 6.5 million units. Complementing its music-related projects are socially engaging specials that have bridged cultures and politics between North and South America.

Record-label executives say the contribution MTV Latin America had made to the regional recording industry is immense.

Frank Welzer, chairman/CEO of Sony Music Latin America, declares that MTV Latin America has been
(Continued on page 38)



Awards Show Will Link Latin Cultures

BY LEILA COBO

MIAMI—Among all the things one could say about last year's MTV Video Music Awards Latin America (VMALA), you had to mention the tongue.

It was on screen, it was a topic of discussion and, most important, it was the award itself.

The Academy Awards have Oscar, the Grammys have a gramophone, but the VMALAs have a tongue.

Contrary to what one might think, it's not a lascivious muscle but a communicative one.

"We broadcast in 22 countries with 22 cultures, and the only thing they have in common is su lengua—their tongue," says Charlie Singer, senior VP of programming and production at MTV Networks Latin America and producer of the show. "So the tongue is the award."

But the award is far more than that.

In this, the show's sophomore year, the VMALAs will also celebrate MTV Latin America's 10th anniversary.

"Miami was a first shot to figure it out," says Antoinette Zel, president of MTV Networks Latin America referring to last year's inaugural awards show at the Jackie Gleason Theater in Miami Beach. "The expectations were high, external and internal. And last year surpassed all my expectations. We made a profit off that show. And this year will be the big blowout."

Although Zel would not elaborate on bud-

ets, this year's awards, which will again take place at the Jackie Gleason Theater Oct. 23, are expected to be more grandiose.

They are also expected to be more rock-oriented, given the type of music that has dominated the network during the past year.

At press time, confirmed performers include Dido, Control Machete, Café Tacuba, the Mars Volta, Alejandro Sanz, Canadian punk band Sum 41, Chilean band La Ley, Mexican singer/songwriter Natalia Lafourcade,

'We broadcast in 22 countries with 22 cultures, and the only thing they have in common is su lengua—their tongue.'

—CHARLIE SINGER,
MTV LATIN AMERICA

Mexican rockers Molotov and punk legend Iggy Pop. Actor Diego Luna will once again host the show.

As was the case last year, several of the performances will be collaborations between groups, and at least one performance will be built entirely around the network's 10th-anniversary celebration.

"It will be a little more rock, a little bit rougher around the edges," Singer says. "A

lot of the other [award shows] are so big that they don't have the opportunity to get into [rock and alternative music]. We will have a bigger attitude."

When the VMALAs were inaugurated last year, they faced the task of standing out among a crowded field of Latin music award shows.

But because the network's focus is on music videos and rock and pop, MTV was confident it had a place, too.

"The U.S. video music awards has been able to co-exist [with other award shows], and the audience understands that they're different, and we expect the same to occur in Latin America," Zel said at the time.

Although MTV Latin America airs a mix of roughly 60% to 70% international videos and 30% to 40% Spanish-language videos, approximately 80% of the awards themselves are for music performed in Spanish.

But during the awards, like last year, everyone is expected to speak in Spanish onstage, or at least try to.

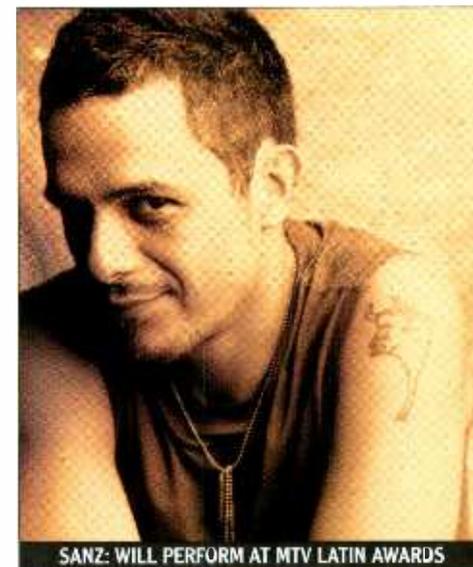
"That to me is very, very important," Singer says. "And we've talked to several international people, and they know the rules. We take the attitude that our audience doesn't speak English. We're not going to insult the audience by speaking a language they don't understand."

"One of the great temptations is we have incredible distribution of this show around the world, but we're making this show for Latin America. It's really important we make

the show for our audience."

The VMALA 2003 show will air live on the MTV Latin America network and domestically on MTV2. They will also air on all MTV channels worldwide, including MTV U.S., where it will be shown at a later date.

Nominees for the awards were voted upon by a music and video academy comprising



SANZ: WILL PERFORM AT MTV LATIN AWARDS

close to 300 music industry professionals and MTV viewers. Final winners will be decided upon by fans throughout the Latin region who vote through the Internet through a link on the MTV Latin America Web site.

Zel Q&A

Continued from page 31

MTV programming or as a unique channel?

To be unique, for sure. We were first proven right with a show we had for U.S. Hispanics called "MTV Internacional," which was hosted by Daisy Fuentes and which aired on Telemundo. There was all this music [which viewers] saw that didn't have a place on MTV. The thought was, "There has to be more than that, and there is a whole region that has not yet had its day." That was in 1992. And we already had a pretty strong expansion plan internationally.

MTV Europe had been growing and doing well, so the time was right. We really followed the European model. It was not about U.S. music, it was not about shared programs—nothing like that. It was really to grow the roots [in Latin America].

At the time, Argentina had a healthy rock scene, but the other countries did not, did they?

The Latin music scene was different. And we almost had a different purpose then than we do now. Then, we felt we had to go more to the

roots of the music, because it had never been exposed in that way. For example, we did an "Unplugged" with Charly García. Today, that's kind of far away.

An "Unplugged" with Charly García must have been great fun.

It was fun. I'm just saying "far away" because we had to start at the beginning and tap into all those bands that were so key to rock music. But now we have told the story. Now we look at these new artists, like Shakira and Alejandro Sanz.

The music industry, particularly the Latin sector, is facing difficult times. Yet, you have kept expanding.

We've had a very strong financial and creative performance. Not only measured by our own standards of how we push ourselves but externally, creatively, by the awards we've won.

We're still perceived as creative leaders out there, and our ratings have surpassed all demos. Even in a market like Mexico, where we've been the No. 1 music channel for many years, last year we had 33% of the 18- to 33-year-olds. That's a tough segment. And financially, we've had double-digit growth every year.

To what do you attribute that?

We've been true to our mission. And we've been true to our audience, in that we've taken risks. We've made mistakes—for sure—but [that is why] they trust us. I think it's the flexibility of the brand, honestly. The brand is like a home.

For me, the litmus test is the viewers. If you don't have viewers, you don't have advertisers or record labels. Then who are you talking to?

'We've been true to our mission.'

You mentioned mistakes. What are a few examples?

There was probably a time [in the mid-1990s] where I felt we were not true to the audience. Programming the channel—whether it's music, longform videos, whatever—is a delicate balance between reflecting [the audience] by putting on what they like all the time and leading [the audience in a new direction]. But there was a time when the brand was too narrow and didn't reflect as much as it could have. I'm happy to say that now we do.

MTV is synonymous with youth culture. Does MTV Latin America aim to show the same culture

as in the U.S.?

We do nothing with the U.S. But there is a library of programming. There's a list of every show that's produced around the world, and we choose what we want.

Do you air "The Osbournes"?

Yeah. It was the No. 1 show. The "Osbournes" and "Jackass" were very popular. And we started interpreting [some] shows in our setting. [For example], "Dismissed" is a show where two guys are vying for the attention of one girl—we've done that in Mexico with Mexican kids. "Fanatic," where the dream is to meet an artist—we did it in Mexico with Lenny Kravitz. So that is an example of a U.S. property that works in Latin America, too. But it's [still] two worlds.

Does it surprise you that audiences react so well to shows like "Jackass" and "The Osbournes," which are so American?

I don't think they're so American. They're funny. They work in Asia, too. We try it, and if a show doesn't perform well, we take it out. We tried "The Real World," and there were some seasons when it didn't work.

Music is the same way. We review the rotation weekly; there is no formula. We take risks—for

example, we knew "El Trip" [a show where cameras follow three guys as they travel through the region, randomly spending the night in viewers' homes] was something really edgy. We thought it was really true in reflecting a different side of Latin America. And the kids were so responsive, saying, "Please come to my house! Please eat in my house!"

All these things are about bonding with your viewer, who at the end of the day will buy music from you.

Going back in time, when you launched MTV Latin America, there must have been only 10 Latin videos . . .

[She laughs.] It's true! We [played] all 10.

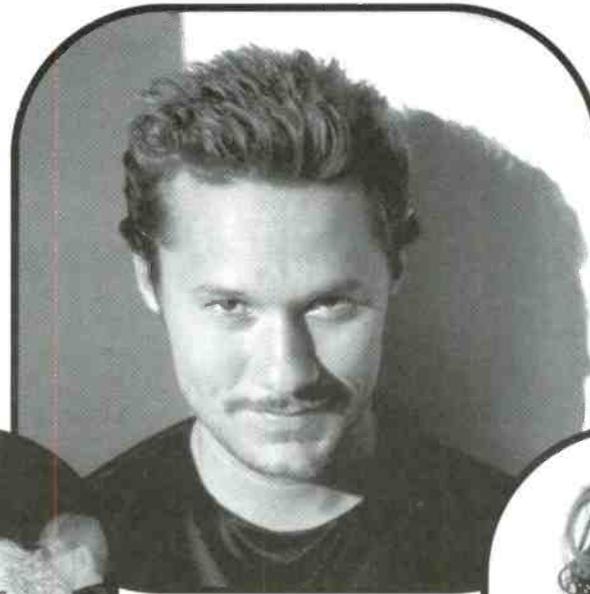
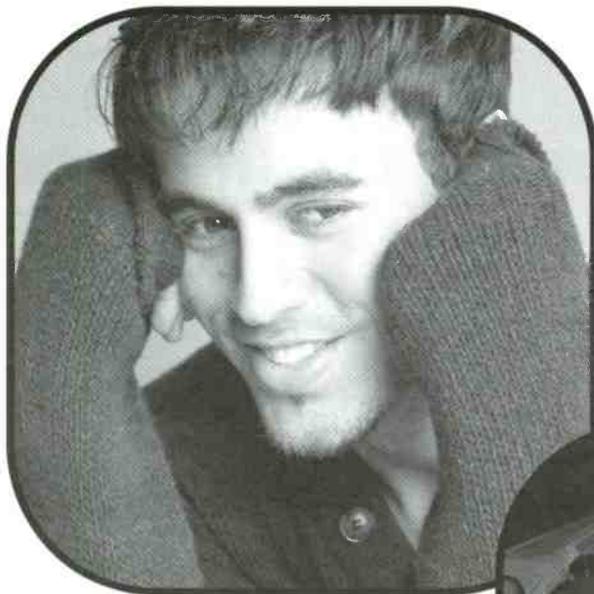
How did you make programming out of that?

It was 80% English. Because while there were Latin videos, the quality wasn't that good. We really didn't want to dilute the kind of association they had with MTV. Because, remember, they had [already] seen [American] MTV via broadcast, programs and shows. So there was an expectation that MTV was of [a certain] quality.

We really took pride; there was no way we were going to send some-
(Continued on page 36)



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Creativity Rocks | Video Play Propels Artists

BY JOHN LANNERT

MTV Latin America last year kicked off a funky image campaign called "Una Vez Vi MTV." It featured various wry sketches, ranging from a breast-grabbing infant being nursed by its mother to an elderly gent whose flatulent eruptions were punctuated by the chorus of Britney Spears' anthem "Hit Me Baby One More Time."

Not surprisingly, "Una Vez Vi MTV" won plenty of attention. It scored several design awards and nominations, as well as mainstream coverage on "The Today Show" in the U.S.

That is only one example of how MTV Latin America taps the creative energy of a team of designers, graphic artists, video and film directors and producers, who are all given ample room to show their stuff.

Supervising the team that produced "Una Vez Vi MTV" until recently was Cristian Jofré. In August, Jofré was appointed senior VP and creative director for MTV Networks International. Under the leadership of Jofré, a native of

Chile, MTV Latin America garnered more than 20 design and advertising awards.

Jofré notes that his ever-changing musical tastes provide major inspiration for the visual look and promotional vibe of the channel.

"Now rock is back and it's very loud, so we want to create some [visual] moments of peace on the channel, with a lot of trees and flowers," Jofré says. "Six months ago, there was a very alternative, psychedelic look to the channel."

Bill Roedy, president of MTV Networks International, says Jofré will work closely with Brent Hansen, who was recently appointed president of creative at MTV Networks International.

Roedy adds that Alina Vogtner, MTV Latin America senior VP of human resources, "also has taken on an additional role to oversee this area for international. So I'm looking forward to seeing the developments from our new creative and human resources groups, as well as to seeing more breakthrough music and programming initiatives from MTV Latin America."

BY JOHN LANNERT

Three years ago, Juanes was an unknown singer/songwriter from Colombia when MTV Latin America began rotating videos from his debut album, "Fíjate Bien."

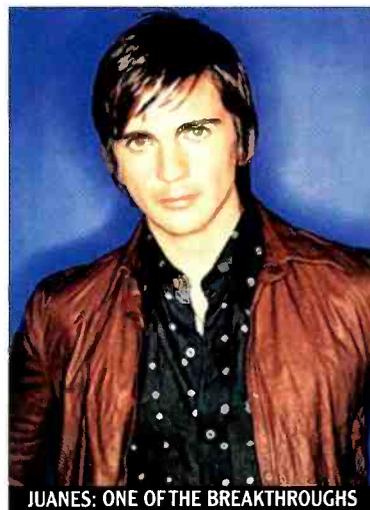
Thanks to the initial—and ongoing—promotion provided by MTV Latin America, Juanes has become a household name. His latest disc, "Un Día Normal," has sold several million units and earned six Latin Grammy Awards. And he is up for four awards at this year's MTV Video Music Awards Latin America (VMALA).

The Pan-Latin American success of Juanes, who is signed to Universal, is one of many artist success stories authored by MTV Latin America.

In the past 10 years, the channel has broken many Latin American artists in the region that otherwise might have remained confined to local popularity.

Among the biggest names are Warner idols Maná, Alejandro Sanz, Café Tacuba and La Ley; Sony superstar Shakira; Universal supergroup Molotov; and BMG's highly esteemed Aterciopelados.

MTV Latin America has provided a consistent sales boost in Latin America, too. The channel's "MTV Unplugged" CDs have sold a cumulative 6.5 million units, a healthy tally in a piracy-ravaged region.



JUANES: ONE OF THE BREAKTHROUGHS

The last four "MTV Unplugged" releases—by Maná, Shakira, La Ley and Sanz—have been huge commercial hits that have each earned a Latin Grammy.

Executives at MTV Latin America generally parry the idea that the channel is directly responsible for boosting sales in the region, but its pride in the "Unplugged" CDs is undisguised.

"Selecting an artist for an 'Unplugged' is something we take very, very seriously," says Charlie Singer, senior VP of programming and production for MTV Latin America. "It's not just someone we like or someone who is popular in one country. We look for artists who are at a certain point in their career where they're ready for a transition, or to push [new artists] on a trajectory they've already started themselves. Those four 'Unplugged' CDs [Maná, Shakira, La Ley and Sanz] really symbolize that thought process."

The stock in trade of MTV Latin America and its MTV counterparts is doing the unexpected.

That is why Singer and José Tillán, VP of music and artist relations for MTV Latin America, often work together with record labels and personnel from the channel's three feeds to discover new acts that

(Continued on page 36)

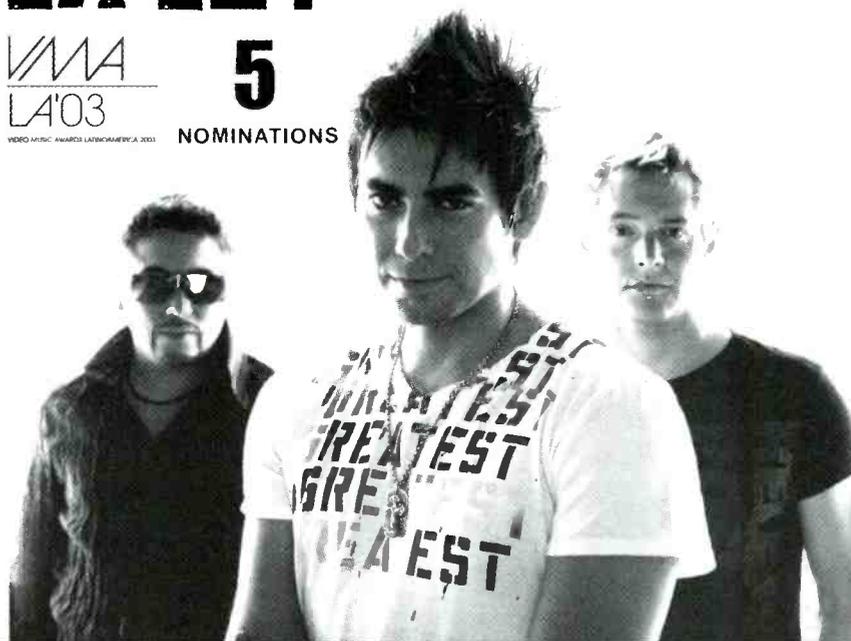
Celebrating  Latin America's
10 Years of Hit Making

vicentico  **3**
NOMINATIONS

LA LEY  **5**
NOMINATIONS



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Zel Q&A

Continued from page 32

thing lesser down. It bothers me when I hear things like our quality is not as good or our creativity is not as good.

Were you worried that this would become a showcase for American videos only?

The conversations we were having with the labels, they were so psyched. And we quickly saw a change. The video list used to be only a couple of pages, then it was five pages, then 10. Soon it was a book. And eventually it was enough that we divided into three signals in 1996.

The international was still international—everyone wanted to see Madonna. But we had enough that we could express the Chilean voice and the Argentine voice. The increase in better-quality videos, plus our more profound understanding of the differences in the market, led us to where we are now.

Your financial gain is impressive. What corporations have you recently partnered with that you haven't done business with before?

We recently did a Motorola deal

that was huge. Coca-Cola did a really massive sponsorship for the awards show two years in a row. This year in Mexico they'll have half a million units of Coca-Cola/VMLA-branded cans. It's so hip. You'll see the brand down the side of the can. That's the kind of exposure that's great for us. We've gotten a lot more creative working with them.

We have clients who didn't even have spots targeting this audience. They'll say, "We love you, but we don't have anything." And we say, "Bueno, we'll do it for you."

For example?

The famous one we did was with Renault. Renault in Argentina wanted to launch a small car called the Clio, and they hadn't really talked to the demo that we had. So we did a series of spots, and we let them use our brand on a new car. It was the Clio/MTV limited edition. It was this cool, small car that had MTV all over it. Inside, [there was an] amazing stereo; if you bought it, you got a pack of 20 CDs.

It was a strategic partnership deal. We did a series of spots that won a ton of awards. And they won in terms of the fact that they sold all their cars. That's the kind of deal we started doing.

I really believe in a 360 approach. And despite the [economic and political] crisis [in Latin America], last year we had 13% growth.

Labels often complain that the investment they make in videos does not yield them enough sales, especially with local alternative acts. How do they justify it?

That's something that's between the label and the artist. I suspect it's because at the end of the day, they understand the video is promotion. Without that, you're relying on radio. There are many video channels in Latin America; they still believe that's one of the most effective ways to sell music.

Before MTV Latin America, it was next to impossible to see videos in many countries in Latin America. Now, rock and alternative videos are everywhere. What were all these fans doing before the channel arrived?

They were so hungry for it. It's the power of music. I'm surprised at the history of Latin America, because TV was always broadcast-dominated. Even where it is today, there's a lot more that can happen.

Now they have cable.

They have cable, but it's not pen-

etrated. You have markets like Mexico, with 100 million people, and it reaches 13% of the population. That's why with a deal like the Coca-Cola one, I say my brand is bigger than my reach. It's an example of taking our brand to all those people.

We do some broadcast deals with, say, Televisa, but the majority [of the population] cannot see MTV 24 hours a day. Cable has not penetrated. So I happen to be of the school of thought that there is an enormous opportunity still to come in Latin America for paid TV.

Viewing habits in Latin America are still antiquated. There's still a dominance of broadcast viewing, but I'm bullish on the market. I think the economic volatility will come and go; that's our region. I think you'll see a shift in five or 10 years.

So you think there is incredible growth ahead for you?

It's paced. I am not in any rush. It's about long-term expectation, and we have seen every year consistently grow. That, to me, is great.

You see the hunger. If you believe in the opportunity of paid TV, and MTV stays true to its mission of being close to its audience, of knowing them and reflecting and leading, it will benefit the whole industry.

Artists

Continued from page 34

are appropriate for the channel and that display singular artistry, commercial potential and a slightly different attitude.

Singer says the channel often collaborates with the labels at the local, regional and international levels to make sure such bands make it big. He cites Sony singer/songwriter Natalia Lafourcade as a prominent example of an artist who has broken into the rest of Latin America.

Propelled by a self-titled debut that was a hit in her native Mexico, Lafourcade has scored four Latin Grammy nominations and is up for five awards at the VMALAs.

Luana Pagani, senior VP of marketing for the Latin American region at Sony Music Latin America, readily acknowledges MTV Latin America's crucial role in breaking Lafourcade, saying the channel "actually embraced her and helped us a lot in breaking her."

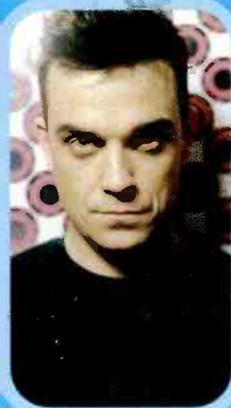
Pagani adds that when MTV Latin America airs a video, the artist not only benefits from the TV exposure on the channel but also from MTV's reputation among radio programmers as a respected arbiter of musical tastes.



Felicitaciones a MTV Latin America por su décimo aniversario, y a nuestros artistas nominados para los premios MTV VMALA, 2003.



Mejor Artista Pop: **Thalia**



Mejor Artista Pop Internacional: **Robbie Williams**



Mejor Artista Rock Internacional: **Radiohead**



Mejor Artista Rock Internacional: **Coldplay**



Mejor Artista Alternativo: **Plastilina Mosh**



Mejor Artista Nuevo Central: **Coni Lewin**



Mejor Artista Nuevo Mexico: **QBO**



Mejor Artista Nuevo Argentina: **EMME**

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0 Years

Continued from page 31

“extraordinarily important” to the local industry’s growth. “MTV Latin America has helped us both on the English- and Spanish-language product,” he says.

Íñigo Zabala, president of Warner Music Latin America, points out that MTV Latin America “is perceived as a sophisticated music channel where people find not only quality music but the latest music news and trends. This makes MTV Latin America an invaluable venue whenever we want to release a new artist and obtain regional impact.”

As in the rest of the world, MTV Latin America has helped brand MTV as the definitive source of what is hip for millions of young Latin Americans. The network has won numerous advertising and design awards for its groundbreaking marketing, imaging and promotion campaigns.

Jofré says that to stay culturally and musically relevant with its viewership, the channel needs to constantly alter its image, promotion and advertising campaigns.

“MTV is a channel that needs to be reinvented every hour, because every hour there is something new for the

kids,” he explains. “Remember, we don’t grow older with our audience; we stay in tune with them.”

That philosophy not only applies to the visual components of the channel but also to its programming initiatives.

Originally a single-feed channel that blanketed the entire continent, MTV Latin America eventually split into three different feeds—North (Mexico, Central America), Central (Peru, Chile, Bolivia, Ecuador) and South (Argentina, Paraguay, Uruguay). In addition, MTV Latin America opened offices in Argentina and Mexico to further its aim of tailoring the programming to a specific coverage area.

Dozens of original, music-driven shows have been featured on MTV Latin America, including such popular programs as “Conexion,” “Los 10 Más Pedidos,” “Playa MTV” and “MTV Unplugged.” MTV’s English-language shows “Dismissed,” “Jackass” and “The Osbournes” have proved to be as successful in Spanish as the original editions.

VMAS, LATIN STYLE

Last year, MTV Latin America introduced the Video Music Awards Latin America (VMALA), which were hosted by Mexican actor Diego Luna and boasted performances by Shakira, Maná, Avril Lavigne and Paulina Rubio.

The program was broadcast live on MTV Latin America and MTV2 to 17 million households in the U.S. and Latin America. According to research firm IBOPE, the show scored an unprecedented 2.08 pan-regional rating among 12- to 34-year-old viewers in Latin America. The show drew 4 million viewers in the U.S. alone.

Executives Singer, Tillán and Dagnery continue working to update and freshen the music programming served to culture-hungry viewers.

‘MTV Latin America is a vital part of the MTV Networks International family.’

—BILL ROEDY,
PRESIDENT, MTVN INTERNATIONAL

Singer says “a huge priority” for MTV Latin America is to become more socially conscious without being overly political. “Our audience is at that age where they are more passionate about social issues than political issues,” Singer says.

Coinciding with the channel’s resolve to become more engaged socially is a like-minded concept that the music on MTV Latin America

should be based more on substance than style. While stating MTV Latin America “is still a pop channel,” Tillán adds that he is looking for artists with greater creative intuition, “who hopefully will break artistic boundaries.”

Dagnery says he was tapped, in part, by MTV Latin America to assist Singer in expanding the channel’s production of in-house music and cultural shows that will have pan-regional appeal, such as “El Trip MTV,” a traveling roadshow in which the channel’s Pan-Latin crew visit the homes of viewers in four different countries.

Gazzolo points out that there is still room for additional distribution growth outside traditional pay-TV outlets.

“We still want be able to offer properties for people who do not have pay TV,” Gazzolo says. “So, people who watch the broadcast have access to our main properties, like the Video Music Awards Latin America. People that have wireless and don’t have cable have access to play with our brands, as well. So, it makes for a wider market, not forgetting that pay TV still gets the core of our business.”

Predictably, as the number of feeds and households have increased, so, too, has the number of advertisers. Since Coca-Cola first signed on in 1993, dozens of multinational companies have followed as advertisers and spon-

sors, including Unilever, Visa, Sony Ericsson, Volkswagen, Renault, Kodak and Hewlett-Packard.

More impressive is the channel’s annual, double-digit growth in ad revenue despite one of the softest advertising markets in memory. MTV Latin America has achieved robust ad sales by teaming with such prized multinational clients as Coca-Cola, Motorola and McDonald’s on a variety of long-running campaigns.

Quiñoy expects the robust increase in ad revenue to continue in the near future for MTV Latin America, which she says used to be viewed by advertisers as an image driver for upscale products.

“Now,” Quiñoy says, “the channel has become more of a must-buy if you’re going to reach the young adults in a meaningful and relevant way.”

Indeed, attracting young adult viewers is one of the cornerstones to the foundation laid by MTV Latin America in the past 10 years. And thanks to its imaging, promotion and music programming, the MTV brand is now known throughout Latin America.

Roedy says, “MTV Latin America will continue to be an influential part of the MTV Networks International mix as multi-channel TV develops in the region and the influence of Latin American culture continues to spread throughout the world.”



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OCTOBER 25 2003 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE	Artist	PEAK POSITION
Airplay monitored by Nielsen Broadcast Data Systems						
NUMBER 1 1 Week At Number 1						
1	3	4	6	TE NECESITO	Luis Miguel	1
2	4	1	10	HOY	Gloria Estefan	1
3	1	2	16	ANTES	Obie Bermudez	1
4	2	3	13	UN SIGLO SIN TI	Chayanne	1
5	7	13	8	NOMAS POR TU CULPA	Los Huracanes Del Norte	5
6	8	8	23	FOTOGRAFIA	Juanes With Nelly Furtado	1
7	6	7	11	NO ES LO MISMO	Alejandro Sanz	4
8	5	5	9	ASIGNATURA PENDIENTE	Ricky Martin	5
9	16	17	4	MIENTES TAN BIEN	Sin Bandera	9
10	12	11	9	NO HACE FALTA	Cristian	6
11	9	6	11	ESO DUELE	Intocable	5
12	14	12	5	QUIERO PERDERME EN TU CUERPO	David Bisbal	12
13	13	9	15	ESTOY A PUNTO	Bronco: El Gigante De America	7
14	11	15	7	AVE CAUTIVA	Conjunto Primavera	11
15	10	10	14	QUITEMONOS LA ROPA	Alexandre Pires	3
16	17	20	5	CAUSAME LA MUERTE	Los Tigres Del Norte	16
17	20	31	3	CARMELINA	Jorge Correa "Tereso"	17
18	15	14	13	RIE Y LLORA	Celia Cruz	12
GREATEST GAINER						
19	43	—	2	ROSAS	La Oreja De Van Gogh	19
20	21	27	7	ME CANSE DE MORIR POR TU AMOR	Adan Chalino Sanchez	20
21	45	49	3	QUE TE RUEGUE QUIEN TE QUIERA	Banda El Recodo	21
22	31	—	2	QUIEN TE DIJO ESO	Luis Fonsi	22
23	18	16	18	HOY EMPIEZA MI TRISTEZA	Grupo Montez De Durango	15
24	26	28	6	UN AMOR PARA LA HISTORIA	Gilberto Santa Rosa	24
25	44	—	2	LAGRIMAS DE CRISTAL	Grupo Montez De Durango	25
26	32	36	3	LA PAGA	Juanes	26
27	28	41	7	PARA MORIR IGUALES	Nico Flores Y Su Banda Puro Mazatlan	27
28	19	21	11	EN LOS PURITOS HUESOS	Banda El Limon	19
29	29	26	15	DEJENME SI ESTOY LLORANDO	Los Angeles De Charly	26
30	23	22	6	SOLO POR TI	Soraya	22
HOT SHOT DEBUT						
31	NEW	1	1	INOCENTE DE TI	Juan Gabriel	31
32	22	19	15	VIVE LA VIDA	Area 305	3
33	33	29	8	AMOR BESAME	Adolfo Urias Y Su Lobo Norteno	29
34	40	—	2	CUANDO TU NO ESTAS	Olga Tanon	34
35	25	24	19	SE ME OLVIDO TU NOMBRE	Shalim	2
36	38	47	3	MAS QUE TU AMIGO	Marco Antonio Solis	36
37	30	34	14	TE METISTE EN MI CAMA	Palomo	23
38	27	23	16	MINUTOS	Ricardo Arjona	5
39	NEW	1	1	MI CUCU	La Onda With Control	39
40	34	39	5	YO LA AMO	Pepe Aguilar	34
41	36	42	20	QUE GANAS	Ricardo Montaner	5
42	NEW	1	1	TE LLEVARE AL CIELO	Mana	42
43	24	25	18	YA NO ES IGUAL	Frankie J	11
44	NEW	1	1	YA NO ME DUELE	Victoria	44
45	37	30	7	TE RETO A QUE ME OLVIDES	Julio Preciado Y Su Banda Perla Del Pacifico	30
46	39	38	14	TE REGALO MI TRISTEZA	Los Temerarios	18
47	49	43	22	UNA EMOCION PARA SIEMPRE	Eros Ramazzotti	5
48	46	45	5	EN REALIDAD	Jorge Luis Cabrera	45
49	—	1	1	AMOR AMOR	Roselyn Sanchez Featuring Tego Calderon	49
50	—	1	1	SENTIMENTAL	Joan Sebastian	50

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	2	TE NECESITO	LUIS MIGUEL	21	17	MINUTOS	RICARDO ARJONA
2	1	UN SIGLO SIN TI	CHAYANNE	22	—	INOCENTE DE TI	JUAN GABRIEL
3	3	ANTES	OBIE BERMUDEZ	23	22	QUE GANAS	RICARDO MONTANER
4	7	HOY	GLORIA ESTEFAN	24	19	VIVE LA VIDA	AREA 305
5	5	FOTOGRAFIA	JUANES WITH NELLY FURTADO	25	—	TE LLEVARE AL CIELO	MANA
6	6	NO ES LO MISMO	ALEJANDRO SANZ	26	18	YA NO ES IGUAL	FRANKIE J
7	11	MIENTES TAN BIEN	SIN BANDERA	27	27	UNA EMOCION PARA SIEMPRE	EROS RAMAZZOTTI
8	4	ASIGNATURA PENDIENTE	RICKY MARTIN	28	23	RIE Y LLORA	CELIA CRUZ
9	8	NO HACE FALTA	CRISTIAN	29	30	ME FALTA VALOR	PEPE AGUILAR
10	10	QUIERO PERDERME EN TU CUERPO	DAVID BISBAL	30	31	YO LA AMO	PEPE AGUILAR
11	12	CARMELINA	JORGE CORREA TERESO	31	36	CUANDO TU NO ESTAS	OLGA TANON
12	9	QUITEMONOS LA ROPA	ALEXANDRE PIRES	32	—	YA NO ME DUELE	VICTORIA
13	24	ROSAS	LA OREJA DE VAN GOGH	33	38	NIÑA AMADA MIA	ALEJANDRO FERNANDEZ
14	13	TAL VEZ	RICKY MARTIN	34	39	AMOR AMOR	ROSELYN SANCHEZ FEATURING TEGO CALDERON
15	20	QUIEN TE DIJO ESO	LUIS FONSI	35	32	SE ME OLVIDO TU NOMBRE	SHALIM
16	16	UN AMOR PARA LA HISTORIA	GILBERTO SANTA ROSA	36	35	TE REGALO MI TRISTEZA	LOS TEMERARIOS
17	21	LA PAGA	JUANES	37	33	LLORARE LAS PENAS	DAVID BISBAL
18	26	TU AMOR O TU DESPRECIO	MARCO ANTONIO SOLIS	38	37	ME PONES SEXY	THALIA FEATURING FAT JOE
19	14	MARIPOSA TRACIONERA	MANA	39	25	DEJAME VOLAR	JULIO
20	15	SOLO POR TI	SORAYA	40	40	LO SIENTO	BELINDA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	9	HOY	GLORIA ESTEFAN	21	—	HERMANITA	AVENTURA
2	2	ANTES	OBIE BERMUDEZ	22	23	MASUCAMBA	TEGO CALDERON
3	1	RIE Y LLORA	CELIA CRUZ	23	21	HOY TE PASAR	KIKO RODRIGUEZ
4	7	SOY MUJER	INDIA	24	37	AMOR AMOR	ROSELYN SANCHEZ FEATURING TEGO CALDERON
5	3	MI LIBERTAD	JERRY RIVERA FEATURING VOLTIO	25	26	ENAMORAME	PAPI SANCHEZ
6	4	SI TE DIJERON	GILBERTO SANTA ROSA	26	24	SON DE CALI	SON DE CALI
7	8	POLOS OPUESTOS	MONCHY & ALEXANDRA	27	—	YA NO ME DUELE	VICTORIA
8	10	SE ME OLVIDO TU NOMBRE	SHALIM	28	—	PEQUENO DETALLE	COSTA BRAVA
9	6	INTENCIONAL TU	JOE VERAS	29	18	LA CURA	PENA SUAZO Y SU BANDA GORDA
10	16	CUANDO TU NO ESTAS	OLGA TANON	30	20	TRACION	INDIA
11	5	AY AMOR	HECTOR & TITO FEATURING VICTOR MANUELLE	31	—	TE NECESITO	LUIS MIGUEL
12	11	MERIANDO LA COLA	SEXAPPEAL	32	30	QUIERO PERDERME EN TU CUERPO	DAVID BISBAL
13	15	CUIDALA	TITO ROJAS	33	—	OBSESION	AVENTURA
14	13	LA ULTIMA VEZ	MAGIC JUAN FEATURING EDDY HERRERA	34	28	FOTOGRAFIA	JUANES WITH NELLY FURTADO
15	17	QUITEMONOS LA ROPA	ALEXANDRE PIRES	35	33	LA CADERONA	CABAS
16	14	SIN PODERTE HABLAR	HUEY OUNBAR	36	29	PERDONAME	LIMI-T 21
17	12	TU VOLVERAS	KEVIN CEBALLO	37	36	ASI TE AMO	ELVIS MARTINEZ
18	22	POCO HOMBRE	VICTOR MANUELLE	38	27	VIVE LA VIDA	AREA 305
19	19	COMO NO	LA SECTA ALLSTAR	39	—	BRUJERIA	EL GRAN COMBO DE PUERTO RICO
20	31	VOY A TENER QUE OLVIDARTE	ANDY ANDY	40	38	NO HACE FALTA	CRISTIAN

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	NOMAS POR TU CULPA	LOS HURACANES DEL NORTE	21	23	SENTIMENTAL	JOAN SEBASTIAN
2	2	ESO DUELE	INTOCABLE	22	30	MI GENTE	A.B. QUINLANILLA HI & KUMBIA KINGS FEAT. OZDMATU
3	4	ESTOY A PUNTO	BRONCO: EL GIGANTE DE AMERICA	23	—	AMOR DE LOS DOS	VICENTE FERNANDEZ
4	3	AVE CAUTIVA	CONJUNTO PRIMAVERA	24	22	MATAME	PESADO
5	5	CAUSAME LA MUERTE	LOS TIGRES DEL NORTE	25	27	ME QUIERO CASAR	CONTROL
6	8	ME CANSE DE MORIR POR TU AMOR	ADAN CHALINO SANCHEZ	26	24	COAZON	CUISILLOS
7	19	QUE TE RUEGUE QUIEN TE QUIERA	BANDA EL RECODO	27	28	ASI TE QUIERO	JOAN SEBASTIAN
8	6	HOY EMPIEZA MI TRISTEZA	GRUPO MONTEZ DE DURANGO	28	28	DESDE HOY	DUELO
9	9	UNA VEZ MAS	CONJUNTO PRIMAVERA	29	26	OTRA VEZ	VICTOR GARCIA
10	18	LAGRIMAS DE CRISTAL	GRUPO MONTEZ DE DURANGO	30	—	DILE	TRIN Y LA LEYENDA
11	10	PARA MORIR IGUALES	NICO FLORES Y SU BANDA PURO MAZATLAN	31	37	QUIZAS SI QUIZAS NO	GRUPO BRYNOIS
12	7	EN LOS PURITOS HUESOS	BANDA EL LIMON	32	32	TE REGALO MI TRISTEZA	LOS TEMERARIOS
13	12	DEJENME SI ESTOY LLORANDO	LOS ANGELES DE CHARLY	33	31	YO LA AMO	PEPE AGUILAR
14	13	AMOR BESAME	ADOLFO URIAS Y SU LOBO NORTEÑO	34	—	CUANTO ME DUELE	PRISIONERO
15	14	ACA ENTRE NOS	BANDA EL RECODO	35	35	NO TE OLVIDARE	PARALELO NORTE
16	11	TE METISTE EN MI CAMA	PALOMO	36	34	ENAMORADO DE TI	PUNTO Y APARTE
17	29	MI CUCU	LA ONDA WITH CONTROL	37	25	BANDIDO	ANA BARBARA
18	20	MAS QUE TU AMIGO	MARCO ANTONIO SOLIS	38	—	LA MUCURA	LUPILLO RIVERA
19	15	TE RETO A QUE ME OLVIDES	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	39	—	QIMELO	GUARDIANES DEL AMOR
20	21	EN REALIDAD	JORGE LUIS CABRERA	40	—	VETE YA	VALENTIN ELIZALDE

Billboard® TOP LATIN ALBUMS™

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
1	1	—	2	NUMBER 1 LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)	33	1	49	39	30	7	LUPILLO RIVERA SONY DISCOS 70501 (15.98 EQ CD) [M]	De Bohemia Con...Lupillo Rivera	13
2	2	—	2	GRUPO MONTEZ DE DURANGO DISA 724088 (13.98 CD)	De Durango A Chicago	2	50	NEW	1	1	LOS TUCANES DE TIJUANA SONY DISCOS 70392 (15.98 EQ CD)	Mis 30 Mejores Canciones	50
3	3	1	73	JUANES ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	1	52	50	45	49	OBIE BERMUDEZ EMI LATIN 84847 (14.98 CD)	Confesiones	29
4	6	2	7	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1	53	46	40	39	SHAKIRA ▲ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
5	5	3	6	ALEJANDRO SANZ WARNER LATINA 60516 (18.98 CD) [M]	No Es Lo Mismo	2	54	47	39	5	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	38
6	10	9	8	INTOCABLE ○ EMI LATIN 90524 (16.98 CD)	Nuestro Destino Estaba Escrito	1	55	43	35	29	YANDEL FRESH 9430 (14.98 CD)	Quien Contra Mi	24
7	7	4	5	SOUNDTRACK MILAN 36038 (18.98 CD)	Once Upon A Time In Mexico	3	56	57	57	22	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
8	11	8	10	LOS BUKIS FONOVI SA 350895/UG (14.98 CD) [M]	25 Joyas Musicales	3	57	NEW	1	1	GRUPO MONTEZ DE DURANGO DISA 724042 (7.98/13.98)	El Sube Y Baja	43
9	9	5	12	CELIA CRUZ SONY DISCOS 70620 (15.98 EQ CD)	Regalo Del Alma	1	58	38	—	2	FRANKIE J SONY DISCOS 70484 (16.98 EQ CD)	Frankie J	57
10	8	6	11	CELIA CRUZ UNIVERSAL LATINO 000756 (16.98 CD)	Exitos Eternos	2	59	55	49	17	VARIOUS ARTISTS PINA 270140/UNIVERSAL LATINO (18.98 CD)	Conspiracion II: La Secuela	38
11	12	7	8	CONJUNTO PRIMAVERA FONOVI SA 350875/UG (14.98 CD) [M]	Decide Tu	3	60	45	31	24	GRUPO BRYNDIS DISA 726995 (18.98 CD/DVD) [M]	Memorias	4
12	29	23	33	GREATEST GAINER A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4	61	56	47	18	CUISILLOS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	16
13	13	11	18	AKWID HEADLINERS/UNIVISION 310155/UG (14.98 CD) [M]	Proyecto Akwid	7	62	64	63	16	PALOMO/CONJUNTO PRIMAVERA DISA 727043 (14.98 CD) [M]	Encuentro De Titanes	12
14	14	10	15	LOS TIGRES DEL NORTE FONOVI SA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	1	63	51	52	10	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	42
15	4	—	2	CRISTIAN ARIOLA 55195/BMG LATIN (17.98 CD) [M]	Amar Es	4	64	RE-ENTRY	7	7	BELINDA ARIOLA 54141/BMG LATIN (13.98 CD)	Belinda	28
16	15	12	42	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2	65	69	64	31	TEGO CALDERON WHITE LION 53021/BMG LATIN (14.98 CD)	El Abayarde	60
17	17	13	3	GRUPO EXTERMINADOR FONOVI SA 350969/UG (13.98 CD) [M]	Nuestra Historia	13	66	52	44	8	VARIOUS ARTISTS FONOVI SA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
18	18	15	60	MANA ● WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	67	NEW	1	1	CELIA CRUZ LIDERES 950524 (13.98 CD)	El Carnaval De La Vida	26
19	26	36	23	MARCO ANTONIO SOLIS FONOVI SA 350840/UG (16.98 CD)	Tu Amor D Tu Desprecio	1	68	58	69	18	CONJUNTO ATARDECER UNIVERSAL LATINO 043202 (13.98 CD)	Conjunto Atardecer	67
20	37	—	2	FITO OLIVARES UNIVISION 310174/UG (14.98 CD)	30 Exitos Inolvidables	20	69	RE-ENTRY	13	13	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
21	19	16	17	LOS CADETES DE LINARES UNIVISION 310127/UG (14.98 CD) [M]	30 Inolvidables	5	70	61	55	46	LOS ORIGINALES DE SAN JUAN EMI LATIN 84836 (14.98 CD) [M]	La Motosierra	3
22	24	18	8	LOS ACOSTA DISA 726992 (14.98 CD/DVD) [M]	En Vivo Vol. 1	13	71	53	51	29	RICARDO ARJONA ▲ SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3
23	16	27	10	POLO URIAS Y SU MAQUINA NORTENA FONOVI SA 350948/UG (13.98 CD) [M]	20 Mas...Quinazos!!!	16	72	RE-ENTRY	3	3	CONJUNTO PRIMAVERA FONOVI SA 350786/UG (14.98 CD) [M]	Nuestra Historia	4
24	20	17	49	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12	73	63	58	7	GRUPO BRYNDIS DISA 729023 (7.98 CD)	30 De Coleccion	72
25	23	19	12	BRONCO: EL GIGANTE DE AMERICA FONOVI SA 350927/UG (13.98 CD)	Siempre Arriba	1	74	71	67	14	OLGA TANON WEACARIBE 60587/WARNER LATINA (17.98 CD)	A Puro Fuego	23
26	22	26	25	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	14	75	NEW	1	1	CARDENALES DE NUEVO LEON DISA 729026 (9.98 CD)	30 De Coleccion	57
27	21	25	22	DAVID BISBAL ○ VALE 066090/UNIVERSAL LATINO (13.98 CD) [M]	Corazon Latino	17					JOSE ALFREDO JIMENEZ SONY DISCOS 87645 (15.98 EQ CD)	Mis 30 Mejores Canciones	75
28	25	20	17	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7							
29	34	14	3	OZOMATLI CONCORD PICANTE 2210/CONCORD (6.98 CD)	Coming Up (EP)	14							
30	59	56	4	PACESETTER JAE-P HEADLINERS/UNIVISION 310168/UG (14.98 CD)	Ni De Aqui Ni De Alla	30							
31	36	37	3	BRONCO ARIOLA 53874/BMG LATIN (13.98 CD)	La Reconquista	31							
32	35	28	8	CONTROL EMI LATIN 90878 (14.98 CD) [M]	La Historia	9							
33	RE-ENTRY	44	4	VICENTE FERNANDEZ ○ SONY DISCOS 84282 (10.98 EQ/15.98)	Historia De Un Idolo Vol. 2	2							
34	30	24	7	LOS ORIGINALES DE SAN JUAN UNIVISION 310169/UG (14.98 CD)	25 Exitos Originales	18							
35	31	21	10	LIMITE UNIVERSAL LATINO 000964 (16.98 CD) [M]	Gracias 1995-2003	9							
36	27	—	2	EL CHICHICUILOTE LIDERES 950542 (13.98 CD)	Yo Soy La Banda	27							
37	32	29	5	SAMURAY DISA 724087 (13.98 CD)	Historia Musical	29							
38	28	22	21	RICKY MARTIN ▲ SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1							
39	33	32	12	PEPE AGUILAR MUSART 12891/BALBOA (12.98 CD)	Coleccion De Oro	30							
40	66	59	77	CHAYANNE ▲ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1							
41	NEW	1	1	HOT SHOT DEBUT LOS ORIGINALES DE SAN JUAN EMI LATIN 91728 (21.98 CD/DVD)	La Historia	41							
42	41	42	16	LOS HURACANES DEL NORTE UNIVISION 310122/UG (14.98 CD) [M]	En El Tiempo	4							
43	44	50	18	DON OMAR VI 450587 (15.98 CD) [M]	The Last Don	2							
44	54	41	29	ALEXANDRE PIRES ○ ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12							
45	42	33	12	GRUPO BRYNDIS/LIBERACION DISA 724078 (13.98 CD)	Encuentro Romantico	17							
46	40	34	22	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Ranchero De	26							
47	49	43	35	INTOCABLE EMI LATIN 90818 (14.98 CD)	La Historia	3							
48	48	38	18	BANDA EL RECODO FONOVI SA 350813/UG (14.98 CD) [M]	Nuestra Historia	5							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL 33 (WARNER LATINA)	1 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	1 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	2 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
3 CHAYANNE SINCERO (SONY DISCOS)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 LOS BUKIS 25 JOYAS MUSICALES (FONOVI SA/UG)
4 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	4 VARIOUS ARTISTS CONSPIRACION II: LA SECUELA (PINA/UNIVERSAL LATINO)	4 CONJUNTO PRIMAVERA DECIDE TU (FONOVI SA/UG)
5 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)	5 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	5 AKWID PROYECTO AKWID (HEADLINERS/UNIVISION/UG)
6 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	6 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	6 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVI SA/UG)
7 CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	7 LUNY TUNES & NORIEGA MAS FLOW (VI)	7 GRUPO EXTERMINADOR NUESTRA HISTORIA (FONOVI SA/UG)
8 MANA REVOLUCION DE AMOR (WARNER LATINA)	8 HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	8 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVI SA/UG)
9 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	9 FITO OLIVARES 30 EXITOS INOLVIDABLES (UNIVISION/UG)
10 OZOMATLI COMING UP (EP) (CONCORD PICANTE/CONCORD)	10 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	10 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
11 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	11 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	11 LOS ACOSTA EN VIVO VOL. 1 (DISA)
12 CHAYANNE GRANDES EXITOS (SONY DISCOS)	12 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	12 POLO URIAS Y SU MAQUINA NORTENA 20 MAS...QUINAZOS!!! (FONOVI SA/UG)
13 DON OMAR THE LAST DON (VI)	13 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	13 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
14 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	14 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	14 BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVI SA/UG)
15 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	15 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	15 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
16 SHAKIRA GRANDES EXITOS (SONY DISCOS)	16 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	16 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
17 YANDEL QUIEN CONTRA MI (FRESH)	17 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	17 JAE-P NI DE AQUI NI DE ALLA (HEADLINERS/UNIVISION/UG)
18 FRANKIE J FRANKIE J (SONY DISCOS)	18 VARIOUS ARTISTS MERENGUES DE ORO (VENE/EMI LATIN)	18 BRONCO LA RECONQUISTA (ARIOLA/BMG LATIN)
19 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	19 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	19 CONTROL LA HISTORIA (EMI LATIN)
20 BELINDA BELINDA (ARIOLA/BMG LATIN)	20 FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATINO)	20 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)

● Albums with the greatest sales gains this week. ● Recording Industry Ass. 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 (Dol). ▲ Certification of 200,000 units (Platin). ◆ Certification of 400,000 units (Multi-Platin). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



EMI'S NEW VOICES: Regional Mexican act Voces del Rancho, formerly with Sony Discos, has signed a multi-album deal with EMI Latin. "De un Rancho a Otro," the group's first EMI album, will be released in November. At the signing, standing from left, are EMI Latin VP/GM Miguel Trujillo, president/CEO Jorge A. Pino and marketing/A&R director Nir Seroussi. Sitting, from left, are Voces legal rep Anthony López, singers Mariano Fernández and Edgar Rodríguez and road manager Rafael Valdez.

Thalía, Sin Bandera Lead Winners At El Premios

BY LEILA COBO

With two awards each, Thalía and Mexican duo Sin Bandera led the list of winners at the fifth annual El Premio de la Gente Awards.

Thalía took home the pop female solo artist of the year award for her album "Thalía" and also won song of the year for "No Me Enseñaste," penned by Estéfano.

Sin Bandera won in the best new artist and hip-hop or Spanish rock solo act or group of the year categories.

Other winners included Pepe Aguilar for the *banda, ranchero* or *corrido* solo act of the year and Ricardo Arjona for artist of the year. Rock band Maná took home album of the year for "Revolución de Amor."

The awards, which took place Oct. 16 at the Mandalay Bay Resort & Casino in Las Vegas, will be broadcast Nov. 2 on Telemundo.

There were several changes for the awards show this year.



THALÍA: NABS TWO AWARDS

Foremost was a change in title sponsor. Retail chain Ritmo Latino, which had sponsored the awards since their inception, is no longer associated with the show. The retailer is reportedly considering launching its own awards show.

Chevrolet and General Motors stepped in several months ago as

title sponsors. Gary Cowger, president of General Motors North America, was a presenter at the event.

El Premio also partnered with Yahoo! en español as a media sponsor, and online voting was made available through the Web site.

Voting was also available at Virgin Megastore outlets, as well as at Vons and Albertsons supermarkets.

"We wanted to stimulate people to vote online and offline to [more realistically] reflect the market," says Luis Medina, founder and producer of the show with his company, Uno Productions.

Nominees for the 14-category El Premio are based on Nielsen SoundScan figures, but final voting is by the general public. Winners are announced on-camera by fans in various cities nationwide.

A posthumous special award, titled Gloria de la Música, was given to Celia Cruz, and The People's Tribute was given to Mexico's La Internacional Sonora Santanera.

Rodríguez uses Rock al Parque to scout possible signings. So does César Mancipe, managing director of indie label Sum Records Colombia.

Mancipe was one of three judges assigned to determine which local bands would perform at the event. The process is part of IDCT's mandate to "develop popular urban music genres," Restrepo says.

Months prior to the festival, 220 bands sent demos to IDCT. Based on those recordings, 24 bands were chosen to play at a series of free concerts dubbed Tortazos, which took place at the Media Torta. From those shows, 12 bands were chosen to play at Rock al Parque. IDCT paid for all the performances.

Mancipe says he was looking for originality in the bands he chose. Most, he says, "were very derivative. There were 25 Sepulturas and 10 Offsprings. The irony is, many international bands ask to play here, and they do it for free. Yet here in Colombia, most labels don't even come to the festival."

EMI was the only major label present at the fest. "I think [the labels] have lost contact with their fans," one observer said. "They see this as a nonprofit festival for a lot of long-haired pot smokers who buy pirate CDs."

But that was hardly the image portrayed by those tens of thousands of enthusiastic fans who traveled for days to get to the festival.

Thunderpuss: Tears Over Spilt Milk

After an incredibly successful six-year run, production/remix duo Thunderpuss (Chris Cox and Barry Harris) has called it quits.

According to Harris, it was either now or never. "For me, Thunderpuss had simply run its course," he says. "It was time to move on—and that's what I'm doing."

Cox says he has known since July 4 that Harris wanted out of Thunderpuss. Still, it was a "shock" when he received the official word.

"All creative partnerships have creative differences," Cox explains. "I thought we were experiencing a

between the two. "I'm very proud of *most* mixes we've done," he says. "I've definitely sold my soul along the way. I no longer want to

Beat Box™



By Michael Paoletta
mpaoletta@billboard.com



do it just for the buck."

Harris cites Mary J. Blige's "No More Drama" as the Thunderpuss mix he is most proud of.

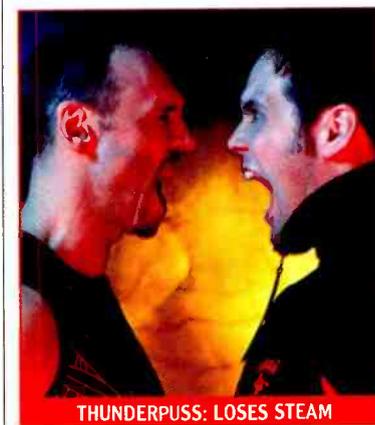
While this chapter of Harris' life is complete, he says he wants to get "inspired all over again and start another chapter." Until then, he will continue DJing.

Cox, too, will remain busy on the DJ circuit. Additionally, his studio schedule appears to be non-stop.

Now being managed by Mark Beaven and Mio Vukovic of Advanced Alternative Media, Cox has completed remixes of Michelle Branch's "Breathe" and Donna Summer's "Dream-a-Lot's Theme (I Will Live for Love)" (see story, page 17).

And Kristine W.'s new album, "Fly Again" (due Oct. 21 from Tommy Boy), will include a bonus disc featuring extended versions and remixes of album tracks—all seamlessly beat-mixed by Cox.

Right now, Cox is enjoying dancefloor success with "Just About Had Enough" by Beat Hustlerz. The Star 69 single (with the too-timely title) was penned/produced by Ellis Miah and Jody den Broeder and mixed by Cox and den Broeder.



THUNDERPUSS: LOSES STEAM

bump in the road—something we could work out. But I guess not."

During its reign, Thunderpuss remixed tracks for numerous superstars, including Madonna and Whitney Houston.

Along the way, the duo scored more than 30 No. 1s collectively on the *Billboard* Hot Dance Music/Club Play and Hot Dance Music/Dance Singles Sales charts.

According to Harris, there was much compromise in the studio

Dance Radio Chart Debuts

Recognizing an emerging radio format in major U.S. markets, *Billboard* introduces the Hot Dance Radio Airplay chart (see page 42).

The chart ranks the 25 most-played songs at the eight Nielsen Broadcast Data Systems-monitored radio stations that air primarily dance music.

The stations are WKTU New York, WQSX Boston, WPYM Miami, KDLD Los Angeles, KKDL Dallas, KPTI San Francisco, KCJZ San Antonio and KNRJ Phoenix. WKTU and WQSX will continue to report to the rhythmic top 40 chart.

"The chart will significantly elevate the profile of dance music at radio," dance radio chart manager Ricardo Companioni says.

The first No. 1 on the new chart is "Just the Way You Are" by Robins Entertainment act Milky.

The chart reflects a 10-week unpublished history; Milky is in its third week at No. 1.

To accommodate the new chart, *Billboard* has dropped the Dance breakouts. The breakouts will remain in the *Billboard* Information Network and on billboard.com.

Al Parque

Continued from page 30

"Rock audiences are big consumers, and Rock al Parque has tremendous sponsorship potential," IDCT music director Juan Luis Restrepo concedes.

The festival also offers a major promotional platform for up-and-coming local bands and for international bands who are looking for more exposure in the Colombian market.

"The word-of-mouth generated by Rock al Parque is incredible," EMI Colombia marketing director Diana Rodríguez says.

OCTOBER 25 2003
Billboard **HOT DANCE SINGLES SALES**TM

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	5	NUMBER 1 RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/CA 54218/RMG	Elvis Presley
2	2	2	4	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719166	The Rolling Stones
3	3	3	6	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico
4	5	7	19	STUCK (THUNDERPUSS REMIX) FOREFRONT 38865/VIRGIN	Stacie Orrico
5	14	—	2	THOIA THOING (SILK'S HOUSE REMIX) JIVE 57038/20MBA	R. Kelly
6	6	4	13	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia
7	4	6	36	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARC/ISLAND 063793/IDJMG	Mariah Carey
8	8	5	14	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna
9	10	9	5	PAVEMENT CRACKS (REMIXES) J 55884/RMG	Annie Lennox
10	11	10	15	ALL NIGHT LONG JENSTAR 1394	Seduction With Saddler
11	9	8	12	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC	Jennifer Lopez
12	12	14	3	TIME OF OUR LIVES MUTE 9225	Paul Van Dyk Featuring Vega 4
13	7	12	5	ROUND ROUND UNIVERSAL 063850/UMRG	Sugababes
14	15	11	8	GET IT TOGETHER (REMIXES) WARNER BROS. 42645	Seal
15	16	13	11	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
16	19	—	7	HYPNOTISED SIRE/REPRISE 42661/WARNER BROS.	Paul Oakenfold
17	NEW	1	1	MY EMPIRE STAR 69 1259	Lula
18	13	16	16	MURDER ON THE DANCEFLOOR UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
19	18	15	29	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/IDJMG	Daniel Bedingfield
20	24	18	25	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
21	NEW	1	1	FLY AGAIN TOMMY BOY SILVER LABEL 2422/TOMMY BOY	Kristine W
22	25	19	21	INTUITION (REMIXES) ATLANTIC 88122/AG	Jewel
23	21	17	52	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492	Madonna
24	22	—	8	APPRECIATE ME STAR 69 1262	Amuka Featuring Sheila Brody
25	17	—	2	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES) FLORA 36008/HIP.O.	Seiko

OCTOBER 25 2003
Billboard **HOT DANCE RADIO AIRPLAY**TM

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
1	1	11	NUMBER 1 JUST THE WAY YOU ARE ROBBINS	Milky
2	2	11	SOMETHING HAPPENED ON THE WAY TO HEAVEN J/RMG	Deborah Cox
3	3	11	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Arena
4	9	11	ALONE ROBBINS	Lasgo
5	5	11	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield
6	4	11	SIMPLY BEING LOVED (SOMNAMBULIST) NETTWERK	BT
7	6	11	CRAZY IN LOVE COLMBIA	Beyonce Featuring Jay-Z
8	10	7	MOVE YOUR FEET CRUNCHY FROG/ATLANTIC	Junior Senior
9	11	8	BURN FOR YOU ROBBINS	Kreo'
10	7	11	NEVER LEAVE YOU - UH OOH, UH OOOH! UNIVERSAL/UMRG	Lumidee
11	8	11	ROCK YOUR BODY JIVE	Justin Timberlake
12	12	8	BABY BOY COLMBIA	Beyonce Featuring Sean Paul
13	13	7	I BEGIN TO WONDER ULTRA	Dannii Minogue
14	14	10	SATISFACTION YOU/ULTRA	Benny Benassi Presents The Biz
15	16	11	SOMETHING ROBBINS	Lasgo
16	20	3	YOU PROMISED ME (TU ES FOUTU) ZYX	In-Grid
17	15	9	WHERE IS THE LOVE? A&M/INTERSCOPE	Black Eyed Peas
18	17	11	E ULTRA	Drunkenmunky
19	22	2	SUNRISE SIMPLYRED.COM/RED INK	Simply Red
20	23	11	AT THE END MINISTRY OF SOUND/MADE	iiO
21	NEW	1	GET IT TOGETHER WARNER BROS.	Seal
22	19	7	NOTHING BUT YOU MUTE	Paul Van Dyk Featuring Hemstock & Jennings
23	NEW	1	DOVE (I'LL BE LOVING YOU) POSITIVA	Moony
24	25	10	ON A HIGH ATLANTIC	Duncan Sheik
25	18	7	CLOCKS CAPITOL	Coldplay

OCTOBER 25 2003
Billboard **TOP ELECTRONIC ALBUMS**TM

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
1	1	2	NUMBER 1 ENIGMA VIRGIN 91929	Voyageur
2	2	2	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714*/VIRGIN	Singles '93 - '03
3	NEW	1	PAUL VAN DYK MUTE 9229* [M]	Reflections
4	4	7	LOUIE DEVITO ULTRA 1175	Louie DeVito Presents: Ultra.Dance 04
5	3	2	PAUL OAKENFOLD SIRE/REPRISE 48558/WARNER BROS.	Perfecto Presents... Great Wall
6	6	27	THE POSTAL SERVICE SUB POP 595 [M]	Give Up
7	5	7	VARIOUS ARTISTS VERVE 000598-7VG	Verve//Remixed2
8	11	10	BT NETTWERK 30344 [M]	Emotional Technology
9	7	4	BOND MBO/DECCA 001117/UNIVERSAL CLASSICS GRDUP	Bond: Remixed
10	9	3	PEACHES KITTY YOXL 171*/BEGGARS GROUP [M]	Fatherfucker
11	13	15	THE HAPPY BOYS ROBBINS 75338 [M]	Trance Party (Volume Three)
12	8	3	THE RIDDLER TOMMY BOY 1575 [M]	Dance Mix NYC - Vol. 4
13	12	3	BAD BOY BILL SYSTEM 1020 [M]	Behind The Decks
14	NEW	1	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!
15	NEW	1	MARK FARINA OM 30341	Air Farina
16	10	3	KMFDM SANCTUARY 84636	WWIII
17	NEW	1	DANNII MINOGUE ULTRA 1173	Neon Nights
18	14	14	DELERIUM NETTWERK 30306 [M]	Chimera
19	15	17	LOUIE DEVITO DEE VEE 0006/MUSICRAMA	Louie DeVito's Dance Factory Level 2
20	NEW	1	PRAFUL N-CODED 4244/RENDEZVOUS	One Day Deep
21	NEW	1	PAUL OAKENFOLD THRIVE 30709	Perfecto Chills Vol. 1
22	18	26	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
23	16	8	VARIOUS ARTISTS ROBBINS 75639	Best Of House Volume Three
24	NEW	1	LADYTRON EMPEROR NORTON 7071	Softcore Jukebox
25	21	2	VARIOUS ARTISTS NETTWERK 30340	Chillout 04: The Ultimate Chillout

● 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 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. ● 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.

OCTOBER 25 2003
Billboard **HOT DANCE CLUB PLAY**TM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	4	10	NUMBER 1 I LOVE I LOVE VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
2	1	3	8	SEND YOUR LOVE (REMIXES) A&M PROMO/INTERSCOPE	Sting
3	5	9	7	LEI LO LAI ELECTRIC MONKEY 1008	The Latin Project
4	8	10	8	WHAT U DO 2 ME (REMIXES) DREAMWORKS PROMO	Boomkat
5	10	14	7	CENTER OF THE SUN NETTWERK 33204	Conjure One
6	9	12	8	SOUL SLOSHING Geffen PROMO	Venus Hum
7	3	2	10	GET IT TOGETHER (RAUHOFFER, HAMEL, SUPERCHUMBO, DAVIS MIXES) WARNER BROS. 42645	Seal
8	11	15	9	A BETTER WORLD GATE 1108/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
9	6	7	9	SHELTER IT'S TIME CHILD 002	Ann Nesby
10	4	1	12	INTO THE SUN MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
11	17	27	4	THIS BEAT IS TWISTED 50020	Superchumbo
12	15	21	6	FUTURE FUNK TOMMY BOY SILVER LABEL 2413/TOMMY BOY	Seth Lawrence
13	16	19	8	LONG WAY HOME RADIKAL 99193	ATB
14	7	5	9	I NEED YOU (REMIXES) MUTE 42643/REPRISE	Dave Gahan
15	20	25	6	BRINGIN' ON THE HEARTBREAK (REMIXES) MONARC/ISLAND PROMO/IDJMG	Mariah Carey
16	13	6	13	BLINDSIDED (DANCE MIXES) ATLANTIC 88172	Lucy Woodward
17	18	24	6	YOU PROMISED ME (TU ES FOUTU) ZYX 5218	In-Grid
18	26	31	4	JUST SO YOU KNOW (REMIXES) WARNER BROS. PROMO	Holly Palmer
19	24	30	5	THE ONLY THING MISSIN' (REMIXES) ARISTA 56474	Aretha Franklin
20	30	38	3	FLY AGAIN (SCUMFROG MIXES) TOMMY BOY SILVER LABEL 2422/TOMMY BOY	Kristine W
21	14	16	10	SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES) CURB PROMO	Laura Turner
22	12	11	10	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES) INTERSCOPE PROMO	Smash Mouth
23	29	32	5	ANYTHING (GABRIEL & DRESDEN MIXES) PRIVATE MUSIC PROMO/AAL	Lili Haydn
24	27	29	6	HOT IN HERRE (THE REMIXES) IK7 PROMO	Tiga
25	37	—	2	POWER PICK STAND (REMIXES) ATLANTIC 88233	Jewel

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	25	17	12	SINNERMAN (FELIX DA HOUSECAT MIX) VERVE 000910/UMRG	Nina Simone
27	19	23	8	FREETIME (REMIXES) COLUMBIA 79860	Kenna
28	34	40	4	JALEO (ROGER SANCHEZ REMIX) SONY DISCOS PROMO	Ricky Martin
29	35	42	3	MY LOVE IS ALWAYS UNCOMMON TRAX 003	Saffron Hill
30	39	—	2	I FEEL LOVE BLUE MAN GROUP PROMO/LAVA	Blue Man Group Featuring Venus Hum
31	23	18	11	FEEL GOOD TIME (BORIS & BECK REMIXES) COLUMBIA PROMO	Pink Featuring William Orbit
32	31	26	8	WURKIN' HARLEQUIN 51251	Housekeeperz Featuring Cevox
33	36	45	3	ROCK WIT U (AWWWW BABY) [DANCE REMIXES] MURDER INC./DEF JAM PROMO/IDJMG	Ashanti
34	28	20	12	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES) STAR 69 1262	Amuka Featuring Sheila Brody
35	22	8	14	MY TIME EFFIN 1002	Dutch Featuring Crystal Waters
36	43	—	1	JUST ABOUT HAD ENOUGH STAR 69 1268	Beat Hustlerz Featuring Thea Austin
37	32	28	11	WE CAN (REMIXES) CURB PROMO	LeAnn Rimes
38	21	13	14	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia
39	NEW	1	1	HOT SHOT DEBUT MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA	Kelis
40	41	—	2	LOS TANGUEROS SURCO PROMO/UNIVERSAL LATINO	BajofondotangoClub
41	NEW	1	1	BABY BOY COLUMBIA 76867	Beyonce
42	40	—	2	INTUITION U-WATCH 1022/DKE	Hall & Oates
43	33	22	13	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 79947	Beyonce
44	44	—	2	DEEP DARK JUNGLE STATRAX 34003/STATRA	Victor Calderone
45	NEW	1	1	I'M WAITING VISH PROMO	Aubrey Vs. Johnny Vicious
46	NEW	1	1	ROCKET MAN EMERGE 16178/CENTAUR	Daphne Rubin-Vega
47	38	33	15	CAN YOU FIND THE HEART NITEGROOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
48	46	44	7	SHAKE IT CREEDENCE IMPORT	Lee-Cabrera
49	42	37	15	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES) DREAMWORKS PROMO	Cooler Kids
50	45	34	14	77 STRINGS (HOW DID YOU KNOW) UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix

● 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.

'Shock'n Y'All' May Shock Some

BY MARGO WHITMIRE

Toby Keith likes to have a little fun, and if he can get a rise out of you while he's at it—even better.

With a cast of characters including a mischievous Jesus, a few stoned roadies and a disillusioned music critic, Keith's fourth DreamWorks Records effort, "Shock'n Y'All," takes satirical aim in various directions.

The Nov. 4 release follows in the wake of 2002's successful "Unleashed." The album has sold 3.2 million copies so far, according to Nielsen SoundScan. It won and lost Keith fans with the single "Courtesy of the Red, White and Blue (The Angry American)" but ultimately established him as a crossover success, with a No. 1 album on the *Billboard* pop and country charts.

Featuring a more playful version of the country superstar, "Shock'n Y'All" is stripped of much of the production found on previous releases, with many of the songs carrying a jam-session vibe.

"We've been trying to make sure that as we make these records, sonically we make a difference with each one," says James Stroud, Keith's longtime co-producer and principal executive for DreamWorks in Nashville. "And this record is a little more raw, musically."

LAUGHING ALL THE WAY

Particularly raw is the stand-up comedy of "The Critic." In a nearly spoken-word delivery, Keith takes on

music critics like those that gave him less-than-favorable reviews when he first started.

"Me and Shania [Twain] came out on a publicity tour together, and nobody knew who either of us were," he recalls. "They graded us both horrible—her an 'F' and me a 'D-minus'—and we go on to sell probably as many records as anybody in the whole decade."

With a career album-sales total of 11 million, according to Nielsen SoundScan, it's not surprising that Keith "laughed all the way through that song. It turned out exactly like I wanted it to."

To record the 12 tracks on the album, Keith and his band packed up and headed for the Key West, Fla., studio of one of his favorite performers, Jimmy Buffett.

Contributing to the informal vibe of "Shock'n Y'All" is the inclusion of two of his "bus" songs, usually reserved for his live-show audiences.

"Weed for Willie" and "The Taliban Song" are part of a repertoire of tongue-in-cheek amusements that Keith writes during downtime on tour.

"I've just had so many people ask me about them and say they'd love to have a copy that I had to record them," Keith says.

The album delivers more than just comedy, though, with the standout collaboration with Brooks & Dunn's Ronnie Dunn, "Don't Leave, I Think I Love You," and the introspective "American Soldier."

"I'm not for every war, and I'm not against every war, and obviously I don't consider myself smart enough to say whether we should be [in Iraq] or not," Keith says. "This is just my way of letting everybody know exactly what a soldier is: just another American that gets up and goes to work."



KEITH: HASN'T LOST HIS SENSE OF HUMOR

Currently No. 4 on the *Billboard* Hot Country Singles & Tracks chart, the album's first single, "I Love This Bar," is a catchy sing-along that Keith and the label agreed was the obvious choice to send to radio.

"The great thing about where Toby is in country radio is he's pretty much an automatic add into a strong rotation," says Scott Borchetta, DreamWorks senior executive of promotion and artist development in Nashville.

The label made the song avail-

able for download all day on its release date, enabling stations to have it immediately.

HOW DO YOU LIKE HIM NOW?

"One thing is for sure: Toby Keith is the hottest guy in our format right now," says Evan Bridwell, PD for KUZZ-AM-FM Bakersfield, Calif. "People love [his single]. It's something our listeners are really relating to."

On the evening of the album's release, Keith will perform a few new songs acoustically during a live broadcast from the Country Music Hall of Fame and Museum in Nashville. Westwood One is syndicating that performance.

With Keith's 23 top 10 country singles—11 of which went to No. 1—Borchetta calls him "the Barry Bonds of country radio right now. He just keeps hitting home runs."

Because Keith leads the Country Music Assn. Awards nominations this year with seven nods, Stroud says the label decided to "get the most bang for our bucks" by releasing the album just hours before the Nov. 5 ceremony, where Keith will perform "I Love This Bar."

"We've been talking to retail way in advance, and we believe it will be one of the biggest releases of the fourth quarter," predicts Johnny Rose, senior executive of sales and marketing for DreamWorks in Nashville.

Having crossed into the mainstream, Keith is picking up various sponsorship opportunities.

Building on his relationship with

Ford Motor Co.—Keith has appeared in the company's ads for its pickup trucks—his image will be used in Ford's \$128 million campaign—the largest in its history—promoting the launch of its new F-150 truck series.

Keith is also the celebrity spokesperson for Mr. Coffee's Coffee Moments ad campaign, which kicks off in November.

And he is involved with an ongoing promotion with Miller beer. Through that, "Shock'n Y'All" will be available in grocery and convenience stores for retail sale nationwide during the brewery's When It's Miller Time, It's Time to Listen campaign.

"We've been increasing sales at the rate of 50% on each succeeding release [of Keith's], so the retail and merchandising campaign is the biggest in DreamWorks' [Nashville] history," Rose says.

During the album's release week, Keith will appear on the "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live," and the label is working with P.O.C. Media to play the new single during sporting events throughout the country.

With a decade-long career that started in 1993 with his first No. 1 hit, "Should've Been a Cowboy" (Mercury), and has since produced two multi-platinum, four platinum and two gold albums, Keith is ready for a little fun this time around. And if the critics don't like it, he'll take them on.

He says, "I never met a critic [and] didn't think I couldn't kick his ass."

Kenny & Co. Get Into The Christmas Spirit

Kenny Chesney's holiday album, "All I Want for Christmas Is a Real Good Tan," debuts at No. 20 on the *Billboard* Top Country Albums chart this issue.

The BNA album features guest

artists Willie Nelson and Alabama singer Randy Owen, as well as Chesney's mother and aunt. In addition to the holiday chestnuts, the set includes a cover of the Oak Ridge Boys' "Thank God for Kids."

John Michael Montgomery released "Mr. Snowman" Oct. 7 on Warner Bros. Records. Kathy Mattea's "Joy for Christmas Day" arrived Sept. 30 on Narada. She is touring to support it from Oct. 2 through Dec. 14.

Steve Wariner is currently selling his new instrumental release, "Guitar Christmas," on his own SelecTone Records label through

his Web site.

Compadre Records, which recently signed Suzy Bogguss to its roster, reissued on Oct. 14

"Have Yourself a Merry Little Christmas," an album Bogguss

released independently last year. Delbert McClinton, Ricky Skaggs and the late Chet Atkins make guest appearances.

BMG/RCA will release "Elvis: Christmas Peace" Nov. 4. The two-CD, 20-song set marks

the first time Elvis Presley's holiday and gospel classics have been packaged together.

DRG Records released Patti Page's "Sweet Sounds of Christmas" to retail Oct. 7. The album, recorded last year, was previously available only on her Web site.

This holiday season also brings several compilation albums.

Lost Highway Records will issue "A Very Special Acoustic Christmas" Oct. 21. It is the sixth release in the "A Very Special Christmas" series, which benefits the Special Olympics.

The newest volume features a mix of old and newly recorded songs from Nelson, Skaggs, Reba McEntire, Dan Tyminski, Alan Jackson, Alison Krauss, Marty Stuart, Earl Scruggs, Ralph Stanley, Patty Loveless, Wynonna, Sam Bush, Rhonda Vincent, Tift Merrit and Norah Jones.

Pat Green's "Walking in a Winter Wonderland" is the album's first single and video. CMT has signed on to promote the project nationally.

Time-Life Music released "Clas-

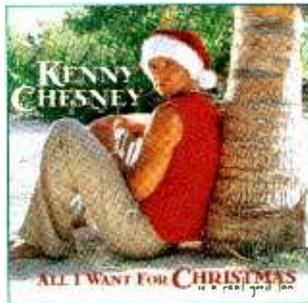
sic Country Christmas" Sept. 23. It features classic recordings from Atkins, Jim Reeves, Merle Haggard, Tammy Wynette and Randy Travis, among others.

expected to return to management. Meanwhile, Andy Nelson is promoted from senior director of sales and field marketing to VP of marketing and artist development at Lost Highway.

Veteran publicist Mike Hyland joins publishing company Caption Music/ALV Music as VP/GM. He previously ran his own publicity firm, Full Court Press, before briefly retiring from the music business.

Eric Hurt joins Still Working Music as professional manager of the creative department. He previously was creative director at Joe Scaife Productions.

SIGNINGS: Audium Records has signed Restless Heart to its artist roster. The group's first album for the label, due next spring, is being co-produced by Mac McAnally and Kyle Lehning. Restless Heart recorded for RCA from 1985 to 1999, where it notched six No. 1 consecutive hits and four gold albums.



ALL I WANT FOR CHRISTMAS

Nashville Scene™
By Phyllis Stark
pstark@billboard.com



ON THE ROW: Frank Callari has resigned from his position as senior VP of A&R/artist development at Lost Highway Records in Nashville, but he will continue to work with the label at least through year's end. Callari, who was an artist manager before helping launch the label in 2001, is

OCTOBER 25 2003

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			WKS. ON CHART	PEAK POSITION								WKS. ON CHART	PEAK POSITION				
			1 Week At Number 1									HOT SHOT DEBUT					
1	2	5	18	1	TOUGH LITTLE BOYS M. WRIGHT, G. ALLAN (G. SAMPSON, H. ALLEN)	Gary Allan	MCA Nashville 000946	1	31	35	37	8	LITTLE MOMENTS F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley	ARISTA Nashville Album Cut	31	
2	5	7	21	2	WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL Album Cut	2	32	34	35	10	I LOVE YOU THIS MUCH C. LINDEY, J. STROUD (J. WAYNE, C. DUBOIS, D. SAMPSON)	Jimmy Wayne	DREAMWORKS 001239	32	
3	4	6	19	3	THIS ONE'S FOR THE GIRLS M. MCBRIDE, P. WORLEY (C. LINDEY, H. LINDEY, A. MAYO)	Martina McBride	RCA Album Cut	3	33	32	34	22	LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner	MCA Nashville 000976	32	
4	8	9	9	4	I LOVE THIS BAR J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith	DREAMWORKS 001238	4	34	30	32	14	AND THE CROWD GOES WILD C. LINDEY, M. WILLS (J. STEELE, C. WISEMAN)	Mark Wills	MERCURY 001152	29	
5	1	1	24	1	REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREK)	Tim McGraw	CORB Album Cut	1	35	42	55	3	SHE'S NOT JUST A PRETTY FACE R. J. LANGE (R. J. LANGE, S. TWAIN)	Shania Twain	MERCURY Album Cut	35	
6	9	8	16	6	I MELT M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVON, N. THRASHER, W. MOBLEY)	Rascal Flatts	LYRIC STREET Album Cut	6	36	37	43	5	HOT MAMA S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)	Trace Adkins	CAPITOL Album Cut	36	
7	3	2	28	1	WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL 77963	1	37	39	44	6	PERFECT S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTINI)	Sara Evans	RCA Album Cut	37	
8	6	3	19	1	IT'S FIVE O'CLOCK SOMEWHERE K. STEGALL (J. BROWN, D. ROLLINS)	Alan Jackson & Jimmy Buffett	ARISTA Nashville 54205	1	38	38	38	11	EVERY FRIDAY AFTERNOON C. MORGAN, P. O'DONNELL (N. COTY, J. MELTON)	Craig Morgan	BROKEN BOW Album Cut	38	
9	10	12	22	9	WAVE ON WAVE D. MORRIS, T. BRIDWELL (P. GREEN, D. NEUHAUSER, J. POLLARD)	Pat Green	REPUBLIC Album Cut/UNIVERSAL SOUTH	9	39	36	31	16	TENNESSEE RIVER RUN F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	Darryl Worley	DREAMWORKS Album Cut	31	
10	7	4	23	3	HELP POUR OUT THE RAIN (LACEY'S SONG) C. BLACK (B. JEWELL)	Buddy Jewell	COLUMBIA 79885	3	40	44	49	5	COOL TO BE A FOOL B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)	Joe Nichols	UNIVERSAL SOUTH 001371	40	
11	12	13	26	11	WALK A LITTLE STRAIGHTER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington	MERCURY 000972	11	41	40	41	11	RUN, RUN, RUN S. HENDRICKS (P. HOWELL, H. DAVIS, K. KAYLE)	Ryan Tyler	ARISTA Nashville Album Cut	40	
12	13	15	12	12	COWBOYS LIKE US T. BROWN, G. STRAIT (A. SMITH, B. DIPIERO)	George Strait	MCA Nashville 001250	12	42	45	45	7	HEAVEN HELP ME D. HUFF, WYNNONNA (C. CANNON, J. D. HICKS)	Wynonna	ASYLUM-CORB Album Cut	42	
13	11	10	27	9	A FEW QUESTIONS J. RITCHEY, C. WALKER (P. MOORE, R. SCOTT, A. WHEELER)	Clay Walker	RCA Album Cut	9	43	41	42	18	IN MY DREAMS R. MALO (R. TREVINO, R. MALO, A. MILLER)	Rick Trevino	WARNER BROS. Album Cut/WRN	41	
14	14	18	18	14	CHICKS DIG IT C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)	Chris Cagle	CAPITOL Album Cut	14	44	47	53	3	TEXAS PLATES D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey	BNA Album Cut	44	
15	17	21	14	15	HELL YEAH B. CHANCEY (J. STEELE, C. WISEMAN)	Montgomery Gentry	COLUMBIA Album Cut	15	45	51	—	2	GOOD LITTLE GIRLS D. HUFF, J. JOHNSON (T. SEALS, B. JONES)	Blue County	ASYLUM-CORB Album Cut	45	
16	19	20	9	16	I'M GONNA TAKE THAT MOUNTAIN R. MCENTIRE, B. CANNON, N. WILSON (J. SALLEY, M. PEIRCE)	Reba McEntire	MCA Nashville 001404	16	46	NEW	1		THERE GOES MY LIFE B. CANNON, K. CHESNEY (W. MOBLEY, N. THRASHER)	Kenny Chesney	BNA Album Cut	46	
17	16	14	28	1	RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (B. BROOKS, R. DUNN)	Brooks & Dunn	ARISTA Nashville Album Cut	1	47	46	46	8	I THINK YOU'RE BEAUTIFUL L. MILLER (A. DALLEY, T. MILLER)	Amy Dalley	CORB Album Cut	46	
18	22	23	11	18	WALKING IN MEMPHIS D. HUFF (M. COHN)	Lonestar	BNA Album Cut	18	48	43	39	10	I'M ONE OF YOU D. JOHNSON (N. COTY, J. MELTON)	Hank Williams Jr.	ASYLUM-CORB Album Cut	39	
19	15	11	24	2	NO SHOES, NO SHIRT, NO PROBLEMS N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)	Kenny Chesney	BNA Album Cut	2	49	49	52	4	YOU'RE IN MY HEAD L. REYNOLDS (S. MINDR, J. STEELE, C. WALLIN)	Brian McComas	LYRIC STREET Album Cut	49	
20	21	22	21	20	I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)	Rushlow	LYRIC STREET 164080	20	50	50	50	4	DAYS OF OUR LIVES M. WRIGHT (J. OTTO, B. TERRY)	James Otto	MERCURY 001402	50	
21	25	30	14	21	YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL K. BROOKS, R. DUNN, M. WRIGHT (B. DIPIERO, B. ALLMAND)	Brooks & Dunn	ARISTA Nashville Album Cut	21	51	53	51	7	SELL A LOT OF BEER T. MCGRAW, B. GALLIMORE (B. ANDERSON, B. WARREN, B. WARREN)	The Warren Brothers	BNA Album Cut	51	
22	23	24	21	22	STREETS OF HEAVEN D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHA)	Sherrie Austin	BROKEN BOW Album Cut	22	52	55	57	3	YOUNG MAN'S TOWN V. GILL (V. GILL)	Vince Gill	MCA Nashville Album Cut	52	
23	24	25	19	23	HONESTY (WRITE ME A LIST) T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	Rodney Atkins	CORB 73149	23	53	57	54	5	I'M IN LOVE WITH YOU B. DEAN, L. WHITE (B. DEAN, C. CANNON)	Billy Dean	VIEW 2 Album Cut/HZE	53	
24	26	27	12	24	DRINKIN' BONE B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)	Tracy Byrd	RCA Album Cut	24	54	48	40	13	HALF A HEART TATTOO J. HANSON, G. DROMAN (J. HANSON, M. PHEENEYA, J. MASTERS)	Jennifer Hanson	CAPITOL Album Cut	40	
25	18	19	20	18	LOVIN' ALL NIGHT E. GORDY, JR. (R. CROWELL)	Patty Loveless	EPIC 79954/EMV	18	55	NEW	1		MY LAST NAME B. BEAVERS (H. ALLEN, D. BENTLEY)	Dierks Bentley	CAPITOL Album Cut	55	
26	29	29	13	26	WRINKLES M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)	Diamond Rio	ARISTA Nashville Album Cut	26	56	56	—	2	MARTIE, EMILY & NATALIE (THE CONTINUING SAGA OF...) C. T. JUDD (C. T. JUDD)	Cledus T. Judd	AUDIUM PROMO SINGLE	56	
27	27	26	16	27	PLAYBOYS OF THE SOUTHWESTERN WORLD B. BRADDOCK (N. COTY, R. VAN WARMER)	Blake Shelton	WARNER BROS. 16538/WRN	27	57	NEW	2		A YEAR AT A TIME L. REYNOLDS (J. DEMARCO, L. WILSON)	Kevin Denney	LYRIC STREET Album Cut	57	
28	28	28	14	28	I WISH B. GALLIMORE, T. MCGRAW (T. L. JAMES, E. HILL)	Jo Dee Messina	CORB Album Cut	28	58	52	48	14	PRAY FOR THE FISH K. LEHNING (P. MOORE, D. MURPHY, R. SCOTT)	Randy Travis	WORD-CORB Album Cut/WARNER BROS. CHRISTIAN	48	
29	31	33	14	29	I CAN'T TAKE YOU ANYWHERE J. STROUD, T. KEITH (S. EMERICK, T. KEITH)	Scotty Emerick With Toby Keith	DREAMWORKS Album Cut	29	59	59	—	3	HANDPRINTS ON THE WALL K. ROGERS, J. GUESS, J. CHEMAY (N. BLANCHARD, S. PINNES, C. PARISH)	Kenny Rogers	DREAMCATCHER Album Cut	59	
30	33	36	10	30	I WANNA DO IT ALL B. GALLIMORE (T. NICHOLS, R. GILES, G. GOARD)	Terri Clark	MERCURY Album Cut	30	60	58	56	6	SHE IS P. WDRLEY, T. L. JAMES (S. ASHTON, T. L. JAMES, P. BUNCH)	Susan Ashton	CAPITOL Album Cut	56	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 128 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. © CD Single available. © DVD Single available. © CD Maxi-Single available. © Cassette Single available. © Vinyl Maxi-Single available. © Vinyl Single available. © Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

OCTOBER 25 2003 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		Title	Artist
1	1	49	49 Weeks At Number 1		ALISON KRAUSS + UNION STATION ▲ ROUNDER 6 0515	Live
2	2	6	This Side		NICKEL CREEK ● SUGAR HILL 3941	
3	3	3	Wildwood Flower		JUNE CARTER CASH DJAL101HE 01112	
4	4	1	The Three Pickers		EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 6 10526	
5	5	1	Bluegrass Today		VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE	
6	6	6	It's Just The Night		THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [M]	
7	9	10	Heaven Bound: The Best Of Bluegrass Gospel		VARIOUS ARTISTS SMC/MG 18940/TIME LIFE	
8	7	3	One Step Ahead		RHONDA VINCENT ROUNDER 6 10497 [M]	
9	10	3	Best Of Bluegrass Gospel		VARIOUS ARTISTS MAOACY CHRISTIAN 3241/MAOACY	
10	13	3	Traveler		TIM O'BRIEN HOWDY SKIES 3978/SUGAR HILL	
11	11	3	Live At The Charleston Music Hall		RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 90104/HOLLYWOOD [M]	
12	8	3	Hold On We're Strummin'		SAM BUSH/DAVID GRISMAN ACOUSTIC DISC 54	
13	NEW	1	The Old Radio		PINE MOUNTAIN RAILROAD CMH 8732	
14	NEW	1	Blueprint		NATALIE MACMASTER ROUNDER 6 17058	
15	NEW	1	Will The Circle Be Unbroken, Volume III		THE NITTY GRITTY DIRT BAND CAPITOL 40177	

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 25 2003 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		Title	Artist
1	1	46	46 Weeks At Number 1		PICTURE ● UNIVERSAL SOUTH 17274	Kid Rock Featuring Allison Moorer
2	2	11	MCA Nashville 000976/UMGN		LONG BLACK TRAIN	Josh Turner
3	3	11	MERCURY 000972/UMGN		WALK A LITTLE STRAIGHTER	Billy Currington
4	4	21	CAPITOL 77963		WHAT WAS I THINKIN'	Dierks Bentley
5	5	19	COLUMBIA 79885/SONY MUSIC		HELP POUR OUT THE RAIN (LACEY'S SONG)	Buddy Jewell
6	6	13	LYRIC STREET 164075/HOLLYWOOD		CAN YOU HEAR ME WHEN I TALK TO YOU?	Ashley Gearing
7	7	4	CORB 73149		HONESTY (WRITE ME A LIST)	Rodney Atkins
8	9	23	DREAMWORKS 000345/INTERSCOPE		STAY GONE	Jimmy Wayne
9	8	16	UNIVERSAL SOUTH 000782		BROKENHEARTSVILLE	Joe Nichols
10	NEW	1	WARNER BROS. 16647/WRN		YOU'RE STILL HERE	Faith Hill

ALBUMS

Edited by Michael Paoletta

POP

LIVING COLOUR

Collide0scope
PRODUCERS: Living Colour
Sanctuary 0676-8638
RELEASE DATE: Oct. 7

In 1988, Living Colour broke down racial barriers at rock radio with its stunning debut, "Vivid." Melding rock, punk, funk and reggae influences with socially conscious lyrics, the New York quartet released two more albums before splitting up in 1993. While the band's sound is instantly familiar even after a decade, a lot has happened in music since then. As a result, much of what made Living Colour a trailblazer in 1988 has been assimilated or downright stolen by countless other bands. Corey Glover's voice remains as soulful as ever, and Vernon Reid's technical expertise on guitar is still stellar. Yet "Collide0scope" is a mixed bag of an album. While the band connects with the aggressive "A? of When," the reggae-influenced "Nightmare City" and the Sept. 11, 2001-inspired "Flying," few other songs stand out, save an unnecessary cover of AC/DC's "Back in Black" that is noticeable for all the wrong reasons.—**BT**

BELLE & SEBASTIAN

Dear Catastrophe Waitress
PRODUCER: Trevor Horn
Rough Trade 0676-83216
RELEASE DATE: Oct. 7

Jack Black's character in the movie "High Fidelity" famously complained that he didn't want to listen to Belle & Sebastian because it was "sad-bastard music." After four proper studio albums, apparently Belle & Sebastian has had its fill of the sad-bastard thing, too. Or at least by its standard it has. On the latest B&S outing, the Scottish collective—the beloved poster children of mid-'90s indie rock cool—lightens up with the help of... that's right, T.a.t.u. and Frankie Goes to Hollywood producer Trevor Horn. On paper, his pairing with a band that specializes in literate and precocious chamber pop seems downright bizarre. However, it works swimmingly. On "Dear Catastrophe Waitress," the band filters everything from new wave ("Stay Loose") to '70s soul ("If She Wants Me") through its unique perspective to deliver its best album in years.—**BG**

VARIOUS ARTISTS

MTV2 Headbangers Ball
PRODUCERS: various
Roadrunner 168 618 327
RELEASE DATE: Oct. 7

To celebrate the return of the seminal "Headbangers Ball" series, Roadrunner has wisely packed 40 songs on a double-CD; it retails for the price of a single disc. There is plenty of metal variety here, from thrash to progressive to modern. Disc one features cuts from such established acts or on-the-rise talent as Slayer (an awesome live track of its signature "Raining Blood"), Rob Zombie, Cold and Deftones. Disc two offers bands that are ready to burst from the underground:

ESSENTIAL REVIEWS



CLAY AIKEN

Measure of a Man
PRODUCERS: various
RCA 82876-54638
RELEASE DATE: Oct. 14

Clay Aiken's "Measure of a Man" is the best pop album of 2003. Every song, every note is brimming with ambition and glory. Thanks to the bull's-eye A&R talents of RCA chief Clive Davis and a cast of grade-A songwriters—including Cathy Dennis, Desmond Child, Kara DioGuardi, Gary Burr, Steve Morales, Andreas Carlsson—the "American Idol" hero's debut album perfectly matches his radiantly melodramatic voice with good, old-fashioned power ballads aimed straight for the gods. Throughout, the timeless production focuses squarely on Aiken's immense talent. "Run to Me" is arguably the sweet spot, the quintessential tear-jerker, along with show-stoppers "No More Sad Songs," "I Survived You" and the title track. In another radio era, this album could be the "Thriller" of the day, spawning hit after hit. In any case, fans have plenty to celebrate. "Measure of a Man" is an utter triumph of art and commerce.—**CT**

ELVIS PRESLEY

2nd to None
PRODUCERS: various
RCA/BMG 91108
RELEASE DATE: Oct. 7

This follow-up to last year's successful "30 #1 Hits" again features a winning collection of 30 hits and important singles spanning the King's career, all remastered from the original tapes. There is no significant drop-off in relevance; if anything, intense classics like "That's All Right," "Blue Suede Shoes" and "Mean Woman Blues," along with early ballads "Love Me," "I Want You, I Need You, I Love You" and "Love You,"



JAGGED EDGE

Hard
PRODUCERS: various
Columbia/Sony Urban Music 87017
RELEASE DATE: Oct. 14

The last time out, this soulful quartet hooked up with Nelly and nabbed a hit with the uptempo anthem "Where the Party At." Back for its fourth album—and first without the So So Def moniker—the foursome is floating up the charts again. This time around, it's with a sparkling ballad, "Walked Outta Heaven"—proof that emotion-packed R&B can still be a force in a seemingly all-hip-hop world. Featuring songs penned by Jagged Edge members/twin brothers Brian and Brandon Casey and songwriter/producer Bryan-Michael Cox, "Hard" includes nods to dancehall reggae ("Girls Gone Wild" with newcomer Major Damage) and funky hip-hop ("Car Show" with OutKast's Big Boi). But it's the guys' stock in trade as smooth-harmony balladeers that's the major plus here. Nowhere is that more evident than on the Jermaine Dupri- and Cox-produced charmer "Visions," which interpolates the the Michael Henderson classic "You Are My Starship."—**GM**

showcase Presley's stature quite nicely. Other cool cuts include attitude-laden "Trouble" and the mightily swinging "I Feel So Bad." Elvis' later career mostly holds up very well, reflected best by the languid "Don't Cry Daddy," "Kentucky Rain," "Always on My Mind" and the powerful live track "An American Trilogy." Extras include "I'm a Roustabout" and a wild Paul Oakenfold remix of "Rubberneckin'" that's more revelation than novelty. This Presley guy could really catch on.—**RW**

Lacuna Coil, Chimaira, Motorgrater and Poison the Well, among others. There are a few omissions (Korn, Tool), and for the most part, this material is strictly post-1995. So, anyone looking for the late-'80s glory that was Dio, Def Leppard or Pantera will not find such old-school chops here. But what a great idea for the next installment.—**CLT**

★ BRUCE SUDANO

Rainy Day Soul
PRODUCER: Bruce Sudano
Purple Heart
RELEASE DATE: Sept. 30

Bruce Sudano has been honing his craft as a singer/songwriter for a few decades now. Among other things, he co-wrote Tommy James & the Shondells' "Ball of Fire," was a member of Alive and Kicking ("Tighter, Tighter") and formed Brooklyn Dreams. In addition to releasing a handful of albums on Casablanca Records, Brooklyn Dreams were featured on "Heaven Knows" by Sudano's wife of 23 years, Donna Summer. Sudano and Summer also co-penned "Starting Over Again," a country hit for Dolly Parton. On "Rainy Day Soul," the artist's second solo album, Sudano delivers a collection of sincere pop songs that is akin to hearing from an old friend. "Show Me Who You

Are," "Whether or Not," "All That Matters," "Eagle in the Sky" and "No Exit" spotlight an artist who is not afraid to open up his heart. For info, visit brucesudano.com.—**MP**

THE FIERY FURNACES

Gallowsbird's Bark
PRODUCERS: Nicolas Vernhes, Fiery Furnaces
Rough Trade 83226
RELEASE DATE: Sept. 23

On their debut album, the Brooklyn, N.Y.-based Fiery Furnaces—led by commanding singer/guitarist Eleanor Friedberger and ably backed by her pianist/drummer sibling Matthew—do not deal in dour '80s new wave or electro histrionics. Instead, they tackle everything from rickety, Vaudevillian stage songs to raucous and incendiary '60s rock. Eleanor's rich, whiskey-tinted musings on American geography are as much Jagger as they are Patti Smith, and they are the perfect foil to Matthew's terse piano lines and skeletal drumming. The set opens with the bizarre and raging "South Is Only a Home," which sounds like PJ Harvey grinding her high heels into Elton John's piano as the two ride at top speed in an Alabama-bound boxcar. Unnecessary tracks like "Bow Wow" aside, the many great songs here burrow their

quirky melodies into your skin, demanding attention.—**AK**

R&B/HIP-HOP

MARIA

My Soul
PRODUCERS: various
DreamWorks B0000089
RELEASE DATE: Sept. 30

Maria joins the fray of singularly named R&B chanteuses with her debut set. "My Soul." Signed by Soulshock, of production duo Soulshock & Karlin, to his Soulpower imprint, the Danish songstress blends gentle R&B vocals with ethereal pop hooks. Lead single "I Give, You Take" is already gaining attention at top 40 radio. With its driving chorus and serene melody, the Soulshock & Karlin-produced single is a fitting introduction for the singer. Similarly, the album's title track is a mellow affair that showcases the singer's breathy alto. Maria also scores with the racy, uptempo "Coffee in Bed." Much of the material here has a mellow feel to it. While this makes for a few interesting listens, it fails to show the singer's true potential.—**RH**

DANCE/ELECTRONIC

► DANNII MINOGUE

Neon Nights
PRODUCERS: various
Ultra 1173
RELEASE DATE: Oct. 7

While Kylie Minogue may have sung "Your Disco Needs You," it seems her younger sister, Dannii, is the one that now has a stranglehold on the dancefloor. On the great "Neon Nights," Minogue has created a groove-filled, funky and always discofied set of tunes—nearly all of which the pint-sized singer co-wrote. The album has already spawned four top 10 U.K. hits, and it is no wonder why: "Neon Nights" is full of unabashedly fun, well-crafted, pure dance songs. Clubgoers and pop fans will eat this album up, and nearly every track would work at top 40 radio. The fabulous, electro-hued lead single, "I Begin to Wonder," is already taking off at rhythmic radio, while the album's other highlights include the springy bassline of the minimalist "Put the Needle on It" and thumpy-funk of "Don't Wanna Lose This Feeling."—**KC**

PAUL VAN DYK

Reflections
PRODUCER: Paul Van Dyk
Mute 9299-2
RELEASE DATE: Oct. 7

Sometimes, success springs forth from strange bedfellows. Witness Paul Oakenfold's pop hit, "Starry Eyed Surprise," which featured the vocals of Crazy Town's Shifty Shellshock. Paul Van Dyk could see the same sort of crossover with his new album, "Reflections." On the set, the dance artist teams with rock band Vega 4 on the U.K. top 40 hit "Time of Our Lives" (with inspirational lyrics reminiscent of the Byrds' "Turn! Turn! Turn!"). Elsewhere on the effort, the dreamy female vocals of Jan Johnston pair well with Van Dyk's progressive trance on many songs, including "Nothing but You," which was a top 10 Hot Dance Music/Club Play hit earlier this year. On the most surprising track, hip-hoppers Trooper Da Don and Atomek Dogg (aka DJ Tomekk) guest on the skittery-beat-filled, scratch-heavy "The Knowledge."—**KC**

COUNTRY

★ ROBERT EARL KEEN

Farm Fresh Onions
PRODUCER: Rich Brotherton
Audium 8191
RELEASE DATE: Oct. 7

Often miscast as just another Texas beer-joint pied piper, Robert Earl Keen is really much more of a thinking man's chronicler of the scruffy life. And if this earthy, organic collection is any indication, Keen has found his zone on Audium. The Arizona heat is palpable on the Prine-esque "Furnace Fan," and Keen evokes color and substance on "All I Have Today," with its references to sapphire canyons and shiny wood and steel. He gets unexpectedly funky at times, too ("Floppy Shows"). Keen is at his storytelling best with the finely drawn "Let the Music Play." While "Beats the Devil" rocks nicely, Keen, as always, is loudest when quietest, like on the world-weary "These Years" and the superb "Famous Words." (Continued on next page)

CONTRIBUTORS: Bradley Bamberger, Keith Caulfield, Brian Garrity, Rashaun Hall, Andrew Katchen, Gail Mitchell, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip van Vleck, Ray Waddell, Adrian Zupp.

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

(Continued from preceding page)

Bandmate Rich Brotherton's production is perfect. Keen has delivered one of the best records of his career.—RW

WORLD

★ **DAÚDE**
Neguinha Te Amo
PRODUCER: Will Womat
RealWorld 70876 18101
RELEASE DATE: Sept. 30
 This is Daúde's U.S. debut, and it is a fascinating effort. She was born in Salvador, Bahia, Brazil, and spent part of her youth growing up in Rio de Janeiro. The album title means "Little Black Girl, I Love You," and, indeed, the album consists of songs that, according to Daúde, pay tribute to Brazilian women and their strength. Daúde's sound is distinctive in that she seems to be comfortable working both American styles like hip-hop and rock and African beats with Brazil's Música Popular Brasileira (pop/roots) vibe. Add to this the proto-feminist nature of her lyrics and a little samba—this is Brazil, after all—and you have very current, very danceable Brazilian music. Cue up "Naja," a tune that exemplifies nearly every element of Daúde's groove in four tasty minutes.—PVV

JAZZ

★ **INCOGNITO**
Who Needs Love
PRODUCERS: various
Narada Jazz 70876-18073
RELEASE DATE: Sept. 30
 Want to escape new-millennium stress and be transported back to the mellow, club-crawling grooves of the '70s? Pop in this glorious musical time machine. The long-running British act (22 years and counting), with its ever-rotating lineup, revisits its soul-smacked roots under the direction of group founder Jean-Paul "Bluey" Maunick. From the throbbing dance rhythms of "Morning Sun" to the stretch-out vibes of "Byrd Plays," Incognito's rich fusion of jazz/house/funk remains pleasingly intact. At the same time, while vocalists Kelli Sae, Joy Rose and the returning Joy Malcolm bring additional style to the proceedings, you still miss the oomph of Maysa Leak. This quibble aside, "Who Needs Love" makes for one very pleasant journey.—GM

VITAL REISSUES

SKIP JAMES
The Very Best of Skip James
PRODUCERS: Sid Selvidge, Richard Foos, Tom Vickers
Shout Factory DK 30245
RELEASE DATE: Sept. 9
 From Bentonia, Miss., blues original Nehemiah "Skip" James was a difficult, haunted man who was torn—like many Southerners, black and white—between the Devil's music and God's word. His 1930 trip to Wisconsin to record for Paramount is depicted in Wim Wenders' film, "The Soul of a Man," in the PBS series "The Blues." Some of those 1930 tracks are here, although this compilation also draws from James' smoother-sounding Vanguard sessions of the mid-'60s. His high, keening voice and idiosyncratic style on guitar and piano make James' blues hard to replicate.

Despite its iconic status, "Devil Got My Woman"—a song featured centrally in not only Wenders' film but also cult hit "Ghost World"—has rarely been covered, although Cream recorded an electrified "I'm So Glad." New label Shout Factory licensed tracks from various companies in devising a series of new anthologies devoted to unsung blues luminaries, which also include Son House and Ma Rainey. Like the James disc, most feature covers by R. Crumb.—BB

ELVIS COSTELLO & THE ATTRACTIONS
Get Happy
ORIGINAL PRODUCER: Nick Lowe
REISSUE PRODUCERS: Gary Stewart, Val Jennings, Andrew Sandoval, Bill Inglot
Rhino R2 73908
RELEASE DATE: Sept. 9
 The fourth round in Rhino's reissue of Elvis Costello's back catalog includes three divergent albums made with the Attractions from 1980 to 1983: "Get Happy," "Trust" and "Punch the Clock." The first is the pick of the litter, with "Get Happy" including songs that Costello has yet to top in his ever-burgeoning oeuvre—namely, the highly charged "High Fidelity" and "Riot Act," tracks in which Costello seems to be documenting his youthful self-combustion by verse, chorus, verse. The original sonic concept was to nick tricks from the R&B canon, although the Attractions' sound was so sui generis that this is hardly apparent. As with the other Costello reissues, the two-for-one double-disc set includes a full bonus CD of demos, alternative versions and live cuts. Moreover, Costello himself penned the engrossing liner notes.—BB

DVD

THE WHO
The Kids Are Alright (Special Edition)
Pioneer 12103
RELEASE DATE: Sept. 30
 More a collage than a documentary, Jeff Stein's 1979 film about the Who, "The Kids Are Alright," is one of the finest rock movies of all time. Joyously lacking in linearity but bursting with hyperactivity, this DVD version virtually rescues this piece of rock history. The VHS version was a chopped-up, sped-up bastardization of the original flick, but all that has been righted here, with the added bonus of Dolby 5.1 remixing. A completely hypnotic hodge-podge of performances, interview outtakes and general lunacy, it flies along like a perfectly kicked snare drum. And the bonus disc makes the whole thing simply sublime. Five hours of extras include never-before-released multi-camera-angle footage, interviews with singer Roger Daltrey and filmmaker Stein, games, a slide show and a documentary look at the restoration process, along with a detailed 32-page booklet. Pure gold... no foolin'.—AZ

Billboard.com

- Also reviewed online this week:
- The Fire Theft, "The Fire Theft" (Rykodisc)
 - Herbaliser, "Solid Steel Vol. 3" (Ninja Tune)
 - Andy Smith, "The Document II" (Classic/Illicit)

SINGLES

Edited by Chuck Taylor

POP

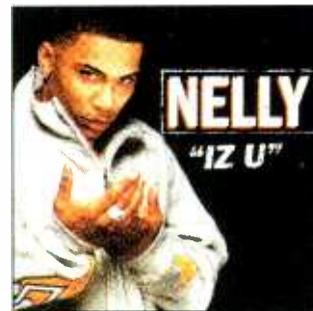
★ **KILEY DEAN** **Who Will I Run To?** (3:59)
PRODUCERS: the Underdogs
WRITERS: Mischke, H. Mason, D. Thomas, the Underdogs
PUBLISHERS: various
Beat Club/Interscope (CD promo)
 While 20-year-old Timbaland signee Kiley Dean's first single "Make Me a Song" was generic by today's hip-pop standards, follow-up "Who Will I Run To?" demonstrates vocal prowess that should make Christina Aguilera shake in her strap-on stilettos. It's not often that the urban camp produces a delicious power ballad, but then again, it's unusual among today's crop of R&B bathing beauties to possess chops capable of tearing into such challenging material. "Run" is absolutely lovely and simply produced, with the kind of bridge that makes you want to wave your hands to the sky and sing right along. Today's kids don't know what they're missing—but with radio's potent support, they will, making Arkansas native Dean a deserving star in the process.—CT

★ **KRISTINE W** **Fly Again** (3:52)
PRODUCER: the Scumfrog
WRITERS: K. Weitz, J. Houk
PUBLISHERS: Weltz House/F-Word/Dapadoosa, ASCAP
Tommy Boy 2422 (CD promo)
 Kristine W ruled dancefloors in the late '90s and came close to snatching a top 40 hit with "One More Try"—but her support at RCA was swallowed by consolidation, and she has drifted since. No matter; the title track from her upcoming Tommy Boy debut is W's heartiest triumph, to the letter. "Fly Again" is rooted enough in dance to thrill proponents, but it goes much further, with its Pat Benatar-meets-East Village punk rock attitude. Synthesizers swirl joyously with faux defiance, as Miss Kris whips her four-ounce range into a defiant frazzle, punctuated with a previously unheard streety mettle. But there's also a message of triumph against the odds and a melody and chorus that are reminiscent of great pop songs from Blondie or Berlin. "Fly Again" is liberating, fun and packed with a wicked sense of style and stamina. Bull's-eye! Look for the full-length "Fly Again" Oct. 21.—CT

R&B

► **JA RULE** **Clap Back** (4:18)
PRODUCER: Scott Storch
WRITERS: J. Atkins, S. Storch, I. Lorenzo
PUBLISHERS: various
Murder Inc. 15942 (CD promo)
 With rumors of his possible retirement seeming increasingly less likely, Ja Rule has decided to cut short his hiatus. The Queens, N.Y., rapper returns to his hardcore roots with "Clap Back." Gone are the sing-songy R&B hooks and tales of thug loving. Instead, Ja resurrects the ferocious MC that first stepped to the microphone in 1999 with debut single "Holla Holla." The Scott Storch-produced track gives Ja

ESSENTIAL REVIEWS



NELLY **Iz U** (4:21)
PRODUCER: Jason "Jay E" Epperson
WRITERS: Nelly, A. Tew, J. Epperson
PUBLISHERS: various
Universal 21118 (CD promo)
 Nelly is up to his old tricks with his latest offering, "Iz U." The single offers the typical Nelly party vibe that fans and critics have come to know and love. Lyrically, Nelly is again fending off the females who want to ride in style with the rap star. While the Jay E-produced track is oddly reminiscent of the theme to "The People's Court," with its driving bassline, the single—like many from the St. Louis native—has an infectious hook that is undeniable. Serving as the lead single for "Da Derrty Versions [Remix Album]," "Iz U" is one of two original songs recorded for the remix set. While the single doesn't have the same punch as previous smash hits like "Hot in Herre" or "Country Grammar," "Iz U" should still satisfy the appetites of Nelly fans hungry for new material. The recent chart-topping success of "Shake Ya Tailfeather," his collaboration with P. Diddy and Murphy Lee, can't hurt either. This is one to watch.—RH



TRAIN **When I Look to the Sky** (4:05)
PRODUCER: Brendan O'Brien
WRITERS: Colin, Monahan, Stafford, Underwood
PUBLISHER: not listed
Columbia 86593 (CD track)
 Train's previous single, "Calling All Angels," delivered the kind of atmosphere and hit power that Grammy Awards are made of. And yet this band remains relatively under the radar in terms of celebrity exposure. Curious, given that lead singer Pat Monahan has the goods—movie-star looks, charisma and conversational intensity—to make the group a major force in the adult realm. Could it be that a band in the new millennium is actually content to let the music speak for itself? If that's the case, then this second single from the gold-certified "My Private Nation" makes plenty of noise. "When I Look to the Sky" is another midtempo jewel that burns the gray film from the radio airwaves, complete with a smart, devotional lyric that draws you into the message like a vacuum. With its indelible melodies and keen lyrical observations, Train is the Elton John of our day. This is a band that will never let us down.—CT

just enough flavor without overpowering the rapper's fiery verses. "Clap Back" also serves as the first single from the rapper's forthcoming album, "Blood in My Eye." Tailor-made for mix tapes and mix shows, the track is already receiving attention at mainstream R&B radio. As another famous Queens, N.Y., MC once said: "Don't call it a comeback!"—RH

AC

► **CELINE DION** **Stand by Your Side** (3:33)
PRODUCERS: Mark Taylor, Humberto Gatica
WRITERS: P. Dyk, M. Taylor
PUBLISHER: Seven Peaks, ASCAP
Epic 87185 (CD track)
 It's a crying shame that Celine Dion has been relegated to only the AC airwaves in the U.S. As a result, her singles seldom stray from the tried and true, perpetuating the belief that ballads are her only calling card. That said, "Stand by Your Side" is a beauty, elegantly restrained and as singable and well-executed as her many previous hits. But close followers of Dion's career can't help but feel disappointed that her label doesn't make a meaningful push to be more adventurous. The double-platinum "One Heart" is ripe with the potential to surprise and delight, whether through the uptempo pop perfection of "Faith" and "Reveal" or—if a ballad is considered a must—why not the breath-taking "I Know

What Love Is," a Celine classic in waiting. Dion does her part, but Epic seems intent on stagnating what deserves to be a high-flying career. And that just won't do.—CT

DANCE

► **PAUL VAN DYK FEATURING VEGA 4** **Time of Our Lives** (3:37)
PRODUCER: Paul van Dyk
WRITERS: P. Dyk, J. McDaid, S. Walker
PUBLISHER: Sights and Sounds, adm. by Arabella Musikverlage/BMG UFA
Mute 9225 (CD single)
 Those in the dance/electronic trenches revere Germany's Paul van Dyk for his skills as a DJ, producer and composer. Unlike too many others in this beat-fueled genre, van Dyk continually pushes the boundaries of club music. With the glorious, radio-primed "Time of Our Lives," van Dyk—along with British rock outfit Vega 4— inches ever closer to the pop mainstream. Van Dyk's buoyant, trance-laced sonic landscape provides a most sublime backdrop for the yearning stylings of Vega 4 vocalist/guitarist John McDaid. This maxi-CD includes van Dyk's remixes of the track, as well as the bonus cut "Connected," which was recently featured in a Motorola TV ad campaign. Both "Time of Our Lives" and "Connected" appear on the artist's new album, "Reflections."—MP

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



BLACKSTONE

PUBLISHING: **Richard Blackstone** is promoted to president of Zomba Enterprises in New York. He was head of business affairs and creative.

RECORD COMPANIES:

Gene Rumsey is named GM of Concord Records in Los Angeles. He was executive VP of EMI Music Marketing.



RUMSEY



SHAY

Matt Shay is promoted to VP of marketing/A&R for J Records in New York. He was senior director of marketing/new media.

Andy Nelson is promoted to VP of marketing and artist development for Lost Highway Records in Nashville. He was senior director of sales and field marketing.



NELSON

John Rosenfelder is named senior director of national promotion for Koch Entertainment

in New York. He was national director of triple-A and college promotion for Island/Def Jam Records.

Melanie Zessos is promoted to international marketing director for Nonesuch Records in New York. She was international marketing manager.

Nonesuch also names **Melissa Cusick** publicity director in New York. She was senior publicist for the Brooklyn Academy of Music.



MADSEN

CHARITABLE

SERVICES: **Kristen Madsen** is promoted to senior VP of the Grammy and MusiCares foundations in Los Angeles. She was VP of member services for the National Academy of Recording Arts and Sciences.

VENUES: **Warren Zanes** is named VP of education for the Rock and Roll Hall of Fame and Museum in Cleveland. He is a Dualtone recording artist and former guitarist of the Del Fuegos.



ZANES



Kudos For Gretsch

Fred and Dinah Gretsch, owners of 120-year-old guitar and drum manufacturing company the Gretsch Co., were honored by the National Academy of Recording Arts and Sciences at the second annual Atlanta Heroes Awards. Since its inception in 1883, Gretsch instruments have been the choice of dozens of legendary artists, from **Neil Young** to **Rolling Stones** drummer **Charlie Watts**. Pictured, from left, are Fred and Dinah Gretsch; NARAS chairman **Dan Carlin**; artists **Nile Rodgers** and **Duane Eddy**; vocal producer and NARAS trustee **Jan Smith**; honoree **Leslie Fram**, modern WNNX-FM (99X) Atlanta director of programming; **Michele Rhea Caplinger**, executive director of NARAS' Atlanta chapter; and NARAS president **Neil Portnow**. (Photo: Rick Diamond/WireImage)



Celebrating Excellence Telefunken North America hosted a listening party at Avatar Studios in New York during the 115th Audio Engineering Society Convention. Telefunken's Ela M251 microphone won a technical excellence and creativity award in the microphone technology/studio category. Pictured, from left, are Telefunken North America director of operations **Joe Sanborn**, Telefunken North America CEO and owner **Toni Fishman**, Avatar Studios manager **Tino Passante**, engineer/producer **Kevin Killen**, Telefunken North America president **Craig Allmendinger**, Avatar president **Kirk Imamura** and engineer **Shelly Yakus** (seated). (Photo: David Goggin)



Summers' Love-In

Veteran artist manager **Jazz Summers**, right, received the Peter Grant Award from *Billboard* global editor **Emmanuel Legrand** at the Music Managers Forum (MMF) Roll of Honour dinner. Inductees are selected by a committee of MMF members. The Sept. 17 event, held at the Park Lane Hilton, recognized Summers' efforts through the years on behalf of such acts as **Wham!**, **the Verve** and **Badly Drawn Boy**.

Let There Be Rock

After being postponed because of the blackout of 2003, the sold-out **Kiss/Aerosmith** show at Comerica Park in Detroit went off without a hitch, grossing \$3.3 million. Also on the bill were Motor City Madman **Ted Nugent** and **Saliva**. Kiss' **Gene Simmons**, above, looks delighted to make up the date. The Kiss/Aerosmith co-headlining summer shed and stadium tour will continue through 2003, entering arenas. (Photo: Chris Schwegler)



Kids, Meet Madonna

Madonna stopped by a New York Barnes & Noble bookstore to sign copies of her new children's book, "The English Roses." Posing with the pop icon is 18-month-old fan **Jeremy Zorek**. (Photo: Kevin Mazur/WireImage.com)

Every Swing You Take

It's hard not to love the Cubs. Just ask **Sting**, seen here modeling the team's cap and jersey backstage at the recent Sting Live at the Blue 5 concert in the Windy City. Held at Chicago's Grant Park and sponsored by American Express, the show also featured **Jonny Lang** and **Keb' Mo'**. (Photo: Kevin Mazur/WireImage.com)



Now, Hear This ... TED LEO / PHARMACISTS Artists to Watch

New Jersey-based singer/songwriter **Ted Leo** pays tribute to his influences on the new Lookout! Records EP "Tell Balgeary, Balgury Is Dead." The set finds him taking a break from his band of four years, **Pharmacists**, to present a batch of solo tunes on his electric guitar. Leo's musical passions—'70s ska and dub, mod/R&B, Celtic folk tunes and punk rock—merge magnificently in his own compositions, and he injects his trademark manic energy and knack for melody and meter into covers of **Ewan MacColl** ("Dirty Old Town"), **the Jam** ("Ghosts") and **Split Enz** ("Six Months in a Leaky Boat"). The disc also includes three new originals and a solo version of "The High Party" from his February full-length, "Hearts of Oak." Fresh off a solo tour supporting the EP, Leo will hit the road with Pharmacists later this month for a set of U.S. dates stretching into December. He will then start recording the follow-up to "Hearts of Oak" in the spring.

TROY CARPENTER

Photo: Pete Kerlin



Orchestra members of Van Helsing's Curse

Haunting Halloween Tunes

When you hear music at a Halloween party or a haunted house, it usually consists of creepy noises and bloodcurdling screams. Appropriate, but not something you would play at home to put you in a spooky mood.

Twisted Sister frontman **Dee Snider** figures there are plenty of Christmas soundtracks—why not one for Allhallows Eve?

So he put together **Van Helsing's Curse (VHC)**, a rock orchestra that debuted Oct. 7 with "Oculus Infernum" on Koch.

Snider explains, "I'm a huge fan of Halloween. It's a big holiday at my house"—especially as one of his children was born Oct. 31. But the idea of creating a musical accompaniment took hold after he saw **Trans Siberian Orchestra (TSO)**, the rock extravaganza that tours at Christmastime.

Snider was "completely blown away by the whole rock-orchestra thing. I just said, 'Wow! I wanna do something like this; what can I do?'"

Halloween was the obvious choice. Describing it as "woefully undersupported with music," Snider likes that he can "bring in elements that [TSO doesn't], things that I've always been very comfortable with, and that's costuming and makeup. Our string section looks like **Anne Rice** goths, our electric section looks like [Marilyn] **Manson** goths, and our choir are druids, so it's a much more visual presentation."

Snider and a group of friends wrote the music and arrangements. Following the TSO model, the set incorporates such classical works as "Carmina Burana" and "Moonlight Sonata." It also uses more contemporary pieces, like "Tubular Bells," the theme

from "The Exorcist."

"Oculus Infernum" tells the story of how an evil entity descends on a small town, killing all the adults. Their children—aided by a descendent of **Dr. Abraham Van Helsing**—battle against the monster.

Snider wrote the storyline and narrated the album, keeping words to a minimum to let the music carry the action. (A more detailed description of the tale can be found at vanhelsingscure.com.)

A major promotional opportunity arrived thanks to **Six Flags**. Its Jackson, N.J., theme park has incorporated "Oculus Infernum" into its Fright Fest, which the park holds nightly through October. During the evening's finale, the first 15 minutes of the album are played, accompanied by a fireworks show.

Snider kicked off the festivities in person Oct. 3. "It was thrilling. The



crowd was cheering and loving it," he says. He is now discussing licensing deals with **Six Flags** and **Universal Studios** parks for similar activities.

Snider calls 2003 "an awareness year" for spreading the word about the project. He has big plans, including recording more VHC albums, and next year he hopes to take the act on tour. Snider also envisions having audiences attend in costume and participate as they do at screenings of "The Rocky Horror Picture Show."

He says, "The idea is to make **Van Helsing's Curse** a part of everybody's expanded Halloween experience, so that people will say, 'We'll have a Halloween party, and we'll go to **Six Flags** Fright Fest, and of course there's trick or treating, and we're gonna go see **Van Helsing's Curse**.'"

CHRISTA TITUS

Reviving A Forgotten Catalog

BY MOIRA McCORMICK

Thanks to a sample lifted from an old T-Bone Walker record, fresh publishing attention has been focused on the late John Willie "Shifty" Henry.

Henry was a prolific songwriter/arranger and a fixture on Los Angeles' fabled Central Avenue jazz scene at the time of his death in 1958 at age 37.

Also a trumpeter and jazz bassist, Henry worked during the '40s and '50s with such legends as Miles Davis, Dizzy Gillespie and Sarah Vaughan.

His songs were covered by Charlie Parker, Ray Charles, Dinah Washington, Louis Jordan and Benny Goodman.

Yet Henry faded into obscurity until 1999, when London-based breakbeat DJ Mr. Scruff sampled T-Bone Walker's 1949 single of Henry's "Hypin' Woman Blues" on his Ninja Tune Records U.K. dance hit "Get a Move On." The recording was subsequently featured in TV spots for Lincoln Navigator and Volvo vehicles.

Sierra Madre, Calif.-based estate management company Bates Meyer, which handles the late Walker's estate, came across Henry's name last summer, when "we noticed a

very large synch-fee payment [for Walker] from England for 'Hypin' Woman Blues,' written by John Henry," Rick Bates says.

Bates and partner Nancy Meyer are activists for artists' rights. "So we



decided to try to find out who this John Henry was," Bates says.

Internet research uncovered Henry's songwriting past. Determining that his music did not have an active publisher, Bates and Meyer then sought Henry's survivors to ensure their share of his royalties.

With help from L.A. drummer and

Henry contemporary Larance Marable, they eventually contacted Henry's widow, Elbie Wade, and daughter Cheryl Diane Henry. Together, they had "put all his papers, letters, documents and musical arrangements in the garage and locked the door," Bates says.

Wade went back to the long-locked garage and began unearthing her late husband's papers. "He did a lot of arranging for Benny Goodman, Dizzy Gillespie, Billy Eckstine, Bill Haley," she says. "I have 15 folders full of lead sheets alone."

Under Bates Meyer's supervision, Wade and Cheryl Henry established a publishing company, Henry Heritage Music (BMI), with worldwide administration duties being handled by Bug Music. "Get a Move On" has subsequently been used in the recent feature film "What a Girl Wants."

Bates notes that in building the Henry catalog, "we've found other people claiming ownership of his songs, but those issues are being rectified."

Cheryl Henry says, "We're still putting together his catalogs, and we have three books so far. We want the world to know his legacy, [and] we're so glad he's finally coming into his own."

Summit Finds Work For 'Idol' Hands

"Canadian Idol" worshipers will soon be able to praise homegrown songwriters, thanks to the just-completed Canadian Idol Songwriting Summit.

The six-day event was held Sept. 29-Oct. 4 and brought some 40 songwriters from Canada, the U.S. and Europe to Toronto's Phase One studio to write songs for "Canadian Idol" winner **Ryan Malcolm's** upcoming album. But

the summit was designed specifically to involve Canadian songwriters in the end-product of the hugely successful Canadian version of the worldwide TV talent-search phenomenon.

"We saw this as an incredible opportunity to spotlight the extraordinary songwriting talent in this country," says BMG Music Publishing Canada VP/GM **Robert Ott**, who also serves as president of the Canadian Music Publishers Assn. (CMPA), which sponsored the summit with "Canadian Idol" label ViK/BMG Canada.

"Canadian Idol," he adds, had already "galvanized the interest of the public to the tune of 2-3 million call-in votes per show."

Ott tallies some 120 songs composed during the summit, many of which were demoed on the spot at the studio.

"Songwriters were rotated in groups of three or four every half-

Words & Music
By Jim Bessman
jbessman@billboard.com



major and indie Canadian publishers and also included unsigned writers.

Randy Bachman, Dan Hill and Dean McTaggart were among the more prominent attendees from Canada's songwriting community.

"A lot of perspective was gained from songwriters from other territories," Ott says, adding that non-Canadian writers "have a

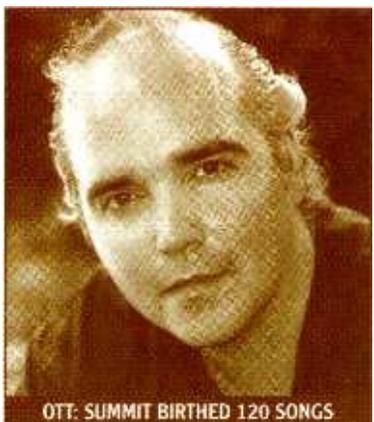
lot to gain from ours, too. We hope they go back to their countries as true proponents of Canadian songwriters and act as ambassadors for our talent as well."

The Canadian Idol Songwriting Summit, incidentally, was inspired by similar songwriting summits, most notably the Creative Collective. Founded in 2001 by BMG Music Publishing Canada songwriter/producer **Justin Gray** in conjunction with the CMPA, the collective is now in its third year.

"The idea there was that CMPA's general activities had surrounded creating a dynamic and progressive rights environment in Canada," Ott explains. "We wanted to expand our focus, and the Creative Collective was a beginning in terms of putting equal attention on promoting the songwriter development that we now do on an ongoing basis."

day," he reports. "Early word back from BMG is that the songs are so strong that it's likely they can get [Malcolm's] entire album just from that output—which is unbelievable."

Ott stresses the "egalitarian" nature of the summit: Participating writers were drawn equally from the



OTT: SUMMIT BIRTHED 120 SONGS

DAW Commands Attention At AES

The 115th Audio Engineering Society Convention, which concluded Oct. 13 at the Javits Convention Center in New York, portrayed an industry in transition. Like the music industry it serves, the future of professional audio holds promise and unpredictability.

Illustrating the predominance of digital audio workstation (DAW)-based recording at every level of production from hobbyist to commercial, the

largest crowds were found at the Digidesign exhibit—where the Pro Tools HD Accel PCI card was introduced—and the adjacent demonstrations of sound processing software.

The HD Accel card, allowing for greatly increased DSP power of HD process cards, means higher track and plug-in counts and a faster work flow, at sample rates up to 192kHz. Digidesign also demonstrated Pro Tools 6.2 software.

Steinberg's Nuendo platform, for which Version 2 was introduced earlier this year, also drew crowds, as did the 192kHz-capable 896HD FireWire interface from Mark of the Unicorn, maker of the Digital Performer platform.

The personal computer has all but obliterated the distinction between professional and project equipment. Similarly, there can be little difference between commercial and what was formerly considered project or hobbyist production.

The corrosive impact of peer-to-peer file sharing, illegal downloading and CD burning continues to batter major labels, causing sharp consolidation and slashed recording budgets. Meanwhile, however, legions of DAW users, many of them unsigned musicians and all of them computer-savvy, are considerably widening the base of content creation at the independent level.

As the DAW continues to evolve and reshape audio production through nonlinear recording and manipulation of sound at higher resolution, hardware-based product introductions at the 115th AES depict an industry at once moving in opposite directions.

Clear signs that hardware manufacturers recognize the DAW revolution abound.

In recent years, professional audio products exhibited by

Sony included the large-format OXF-R3 "Oxford" digital console and 3348HR digital multitrack tape machine. At the 115th AES, Sony instead demonstrated the considerably smaller DMX-R100 digital console, some 2,000 of which have been installed in multiple applications.

Also telling was the announcement that Sony's highly regarded Oxford plug-in software, once com-

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



patible only with Pro Tools' professional TDM systems, is now available for project- or home studio-targeted LE products like MBox and the 002 interface.

Oxford software for LE systems includes EQ, Dynamics, Inflator and a Transient Modulator, the last of which is also available for TDM systems. The EQ, Dynamic and Inflator plug-ins can be purchased as a bundle.

The Solid State Logic (SSL) XLogic line of rack-mounted processors (Studio Monitor, Oct. 11) is another acknowledgement of the degree of DAW production done in and outside of traditional studio environments.

Based on the large-format SSL XL 9000 K Series analog console, the XLogic channel offers the K Series' channel processing in a 1U rack space for less than \$3,600. The XLogic Mic Amp provides four K Series preamplifiers at a similar price, a small fraction of the cost of the console on which it is based.





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



RUBINSTEIN: A CD/DVD PACKAGE OF THE ARTIST WILL ARRIVE IN FEBRUARY 2004

BMG Bundles Classical CDs, DVDs

BY STEVE TRAIMAN

BMG Classics is jumping aboard the CD/DVD bandwagon to push sales of its new titles.

The revived BMG Classics will use the strategy of bundling DVDs with CDs with the first video releases under its RCA Red Seal/Legendary Vision brand, set to bow early next year.

February 2004 DVD titles from pianist Arthur Rubinstein, conductor Arturo Toscanini, pianist Van Cliburn and tenor Enrico Caruso will feature a bonus CD bundle.

Future releases in the two-disc format

are planned for later in 2004, BMG Classics VP/GM Gilbert Hetherwick says.

All will be offered at a suggested retail price of \$19.98.

BROADER MARKET APPEAL

The aim is to reach not only core classical collectors but also a broader market of consumers wanting to learn more about classical music, Hetherwick explains.

New releases will be packaged in a jewel-box format, instead of the larger DVD box, for prime positioning in retail music departments.

The videos were produced by award-

(Continued on page 52)

Smoothing The Way For Indies Online

Middlemen Link Labels, Digital Retailers

BY MATTHEW S. ROBINSON

BOSTON—The need for independent labels to distribute their music through services like iTunes and MusicNet is encouraging the rise of middlemen that specialize in connecting labels and digital retailers.

This new wave of distribution companies—which include the Independent Online Distribution Alliance (IODA), Digital Rights Agency (DRA) and Digital Audio Distribution (DAD)—provides Internet distribution services to indie labels and artists.

They also serve as convenient one-stop shops for digital services looking to acquire licenses for independent content.

HERE TO SERVE

"These services are great for artists as well as online companies," says Tim Quirk, Real Networks executive editor of music.

Artists get a direct line to all the digital services and the collective bargaining power that comes from being part of a larger entity, and such services as Rhapsody get to execute one agreement instead of thousands, Quirk says.

For example, IODA currently handles 50-plus independent labels and acts like the Donnas, Green Day and Cracker.

"Our goal is to help independent labels put their music online and be treated fairly," says IODA founder Kevin Arnold, who is the former director of data services for listen.com (now Real Networks).

Among IODA's early proponents are Mike Drake, co-head of Amazing Grease Records, and Jerod Gunsberg, president of the Telegraph Co., which handles distribution and promotion for about 15 labels.

In addition to providing distribution to Apple's iTunes and Real Networks' Rhapsody, IODA oversees encoding and offline marketing.

Gunsberg says IODA gives him a way to draw income from out-of-print titles. "Some albums may not warrant re-pressing, but the

fans still want access to them," he says. "This is a good way to give it to them."

Another option is DRA, a distributor of more than 35 indie labels, including Recess, Barsuk and Tiger Style Records.

The aim is to give the labels broad worldwide distribution, DRA managing director Tuhin Roy says, citing existing arrangements with Napster, Rhapsody, MusicMatch, AOL's MusicNet and Audio Lunchbox.

"We also help [the services] minimize costs by giving them one statement that makes it very easy for the labels to account to artists and publishers," Roy adds.

DIGITAL SNOWBALL

Though IODA and DRA deal with artists who are signed to independent labels, even unsigned artists can get heard online through the DAD program.

CD manufacturer Disc Makers created DAD in partnership with CDBaby, the Internet's largest all-indie CD store. DAD enables independent artists not only to sell their music in CD format but also to get it on retail download sites.

"We aggregate independent content so these sites have one point of contact for a whole library of music," says Tony van Veen, VP of sales and marketing for Disc Makers.

Among the sites that draw from DAD

artists are iTunes, Rhapsody, eMusic, MusicNet, buymusic.com and MusicMatch.

According to CDBaby founder Derek Sivers, the digital snowball began rolling in June, when he visited Apple's offices in Cupertino, Calif.

"I was in a conference room with some independent-label people, and out comes Steve Jobs to give us a two-hour presentation about how getting independent music online could and should work," Sivers says (*Billboard*, June 21).

That Jobs himself made the pitch signaled that Apple was serious about the offer. "It's really cool that these services actively want independent artists," Sivers says.

(Continued on page 53)



ROY: PROVIDING
WORLDWIDE DISTRIBUTION

*'Great distribution
can make
an indie label
survive and even thrive.
Poor distribution
can sink a label
and crush an artist.'*

—MIKE DRAKE, AMAZING GREASE RECORDS

Preservation Hall Label To Serve Up Jazz History



JAFFE: WANTS PEOPLE TO HEAR THE MUSIC

Preservation Hall, the 42-year-old New Orleans venue devoted to Crescent City jazz, has launched its own record label.

Distributed by Redeye in Graham, N.C., Preservation Hall Recordings will debut Jan. 27, 2004, with a trio of releases devoted to historic and contemporary traditional jazz music.

The label is a collaboration of **Ben Jaffe**, co-director of Preservation Hall, and **Steve DeBro** and **Albert Lee**, the principals of Facility Partners in New York.

DeBro previously was VP of associated labels at Atlantic Records, while Lee is the former head of production at Nonesuch Records.

The duo met Jaffe at the Newport Jazz Festival and urged him to form an imprint for Preservation Hall.

Jaffe "felt that more people should be able to get into [the Preservation Hall] band," according to DeBro.

The classic jazz emanating from the French Quarter's storied St. Peter Street hall—founded in 1961 by **Allan Jaffe**, Ben's father—has been represented on record before.

The Preservation Hall Jazz

Band—a unit that once featured trumpeter **De De Pierce**, clarinetist **George Lewis** and pianists **Billie Pierce** and **Sweet Emma Barrett**—cut albums for Columbia from the '70s to the '90s.

Those are some of the most sparkling latter-day recordings by musicians whose works in some cases date back to the era of **Buddy Bolden** and **Louis Armstrong**.

In recent years, Preservation Hall's recorded music has been heard only on self-released albums available at the venue's Web site, through New Orleans retailers or at the venue itself.

The Redeye deal targets a nationwide audience for Preservation Hall's 21st-century music.

The first Preservation Hall Recordings albums include "Best of the Early Years," a selection of vintage sides by the hall's legendary players, including the Pierces and Barrett: "The Hot Four," a quartet featuring vocalist **Harold "Duke" Dejan**, the late leader of the **Olympia Brass**

Band; and "Shake That Thing," an anthology of tracks by combinations of the 21 active Preservation Hall band members.

Preservation Hall Recordings will issue its music in elegant gatefold cardboard packages with a book-like design.

The Indies
By Chris Morris
cmorris@billboard.com



NEW COMPASS POINT: Nashville-based Compass Records has signed an exclusive distribution deal, effective Jan. 1, with Ryko Distribution.

The label, which is operated by avant-banjo artist **Alison Brown** and her partner **Garry West**, was previously handled by Koch Entertainment Distribution.

The first releases under the agree-

ment are English folk artist **Kate Rusby's** "Underneath the Stars," due Jan. 13, and "Republic of Strings" by violinist **Darol Anger & the American Fiddle Ensemble**, which arrives Feb. 10. An album by Brown is set for a late first-quarter release.

QUICK HITS: Ryko-distributed MRI Associated Labels has taken on retail distribution of composer **Patrick O'Hearn's** Web-based imprint, patrickohearn.com.

The Grammy Award-winning multi-instrumentalist has a new album, "Beautiful World," due in November.

Meanwhile, girl-group goddess **Ronnie Spector's** latest release, "Something's Gonna Happen," is being distributed by Big Daddy in New York.

The five-song collection, cut in 1989 by the late producer **Alan Betrock**, features interpretations of **Marshall Crenshaw** songs. Crenshaw, **Joe Jackson's** guitarist **Graham Maby**, **April March** and nouveau girl group **the Pussywillows** appear on the set.

The collection is being released on Spector's own aptly-named **Bad Girl Sounds** imprint.

BMG Bundles CDs, DVDs

Continued from page 51

winning documentary filmmaker Peter Rosen.

The Toscanini and Cliburn sets were released earlier on VHS by BMG, while the Rubenstein and Caruso titles were issued on independent video labels.

The project is being managed by BMG Classics catalog development senior director Daniel Guss, who is also responsible for all the companion CD audio selections.

"We're very excited about the prospects for this new classical series," says Paul Katz, BMG VP of new-business development and visual media.

The DVD presents a rich new opportunity for classical videos, which historically haven't sold well, Hetherwick says.

"DVD is changing things and, like movies, music videos in pop genres are doing very well," he notes.

BMG took its cue from the success of a DVD release in two packages for crossover "pop" tenor Josh Groban.

"The CD-size, with positioning in the music departments, outsold the



ROSEN, LEFT, AND HETHERWICK: BRINGING TOGETHER AUDIO AND VISUAL ELEMENTS

'Hopefully, this will be a whole new ballgame that can create new royalties for these artists or their estates.'

—PETER ROSEN, FILMMAKER

DVD package by 8 to 1, which became part of our thinking for the new series," Hetherwick explains.

With several successful pop/rock DVD/CD pairings as examples, BMG wanted to appeal to a younger mar-

ket of classical consumers.

"An audio disc with an introduction into each artist's best work

would be a great added value," Hetherwick says.

Sibling BMG replicator Sonopress has been supplying a dual CD/DVD package in Europe, and Hetherwick is investigating availability for the U.S. plant in Weaverville, N.C.

Material for the bonus CDs is still being considered. BMG is looking for material that complements the DVD, Guss says. The label has released most of each performer's complete discographies on CD.

"For classically knowledgeable people who have our Toscanini video or Laserdisc, the audio CD will remind them how great this artist was," Guss says.

He adds that for the newcomer, the DVD will function like a book, with the companion CD offering a portrait of the artists in audio.

NEW ROYALTIES

On the video side, much effort and money are being put into remastering all four releases, Rosen says.

For example, the Toscanini DVD will include excerpts from NBC Symphony concerts and remastered audio tracks from the RCA archives.

BMG is banking on the DVD format to be a catalyst for new classical interest, because everything else in classical music video marketing has failed, Rosen says.

"Hopefully, this will be a whole new ballgame that can create new royalties for these artists or their estates," he says.

UMVD Cuts Staff, Consolidates Branch Offices

In a move to cut costs, Universal Music & Video Distribution has shed 10 employees, including executive VP **Jim Weatherson**.

While the news about Weatherson prompted talk among numerous sources, who questioned if his departure was related to the controversial JumpStart program, that appears to be incorrect. All of the departures are part of Universal Music Group's global job-cutting, numerous sources in the Universal camp say (see related story).

In addition to Weatherson, five staffers were let go at corporate headquarters, along with four artist-development representatives, insiders tell *Billboard*.

UMVD will also consolidate its branch offices. The company will now have three locations—Chicago, Boston and Seattle—where staffers will work from their own homes.

That will enable UMVD to shutter the large branch offices it has in Boston and Seattle and move to a smaller setup that its Chicago team initiated six months ago.

In each of those three markets, UMVD is converting to what Retail Track calls a "store-front operation," where the office will house the

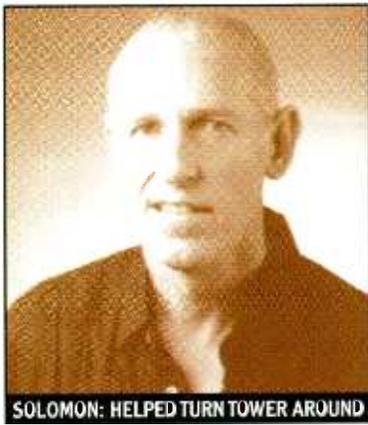
regional market director and one or two other staffers.

Three other branches—Detroit, Atlanta and Burbank, Calif.—will also be downsized, possibly through relocation.

The preliminary word is that some staffers will move from individual offices to a common area.

ALMOST FINISHED: With all the bids now said to be in for Tower Records, the word coming out of Sacramento, Calif., is that the sale of the company is moving closer to fruition, sources tell Retail Track.

In fact, some sources say they were



SOLOMON: HELPED TURN TOWER AROUND

expecting an announcement this week, although at press time, the principals involved in the transaction did not return calls for comment.

Sources also say that Tower president **Michael Solomon** is leaving the company when the sale is completed. Solomon has been instrumental in engineering Tower's turnaround, which was necessary to avoid Chapter 11, as well as making the company attractive to potential suitors.

NO BREACH OF SECURITY:

Best Buy has sent a letter to suppliers, notifying them that it would like to have all titles on The Billboard 200 source-tagged.

That means that electronic article surveillance tags will be placed inside the jewel box or whatever packaging is used at the point of manufacture so that it is hidden and inside the shrink wrap.

Suppliers can maintain the 1 in 3 ratio for catalog titles. The ratio was originally recommended for source-tagging by the National Assn. of Recording Merchandisers, but the

group moved to 100% on new titles this month.

As it is, according to the Best Buy level, "audits confirm that the current source-tag rate" is well under the 1 in 3 ratio.

Compliance with the measure

Retail Track

By Ed Christman
echristman@billboard.com



is expected by January 2004, the letter states.

COUNT US OUT: Speaking of Best Buy, the chain continues to reign as the most aggressive marketer of music, as illustrated by its coup of getting exclusives on the **Rolling Stones'** "Four Flicks" DVD from TGA Entertainment and **John Mellencamp's** "Trouble No More" DVD on Best Buy's Redline Entertainment label (*Billboard*, Oct. 18).

Since all labels and distributors are aware of how crazy such exclusives make those retailers left out in the cold, most suppliers generally don't make these deals anymore. And if they do, it's generally out of weakness in the fourth quarter, when the "making the numbers" mantra is in full swing.

But whenever it happens, the "R" word generally hangs heavy in the air, with retailers vowing retribution—although some call it "retaliation."

Knowing that, executives within the camp of the two labels that put out the Stones on CD have reached out to Retail Track to assure me that their labels and distribution companies had nothing to do with the Best Buy deals.

FOR THE RECORD: Contrary to an item that appeared in last issue's column, Super D co-owner **Jeff Walker** remains with the company.

Also, a story in the Oct. 11 issue on the **Bruce Springsteen** tribute album "Light of Day" that appeared in the Retail section incorrectly stated the amount that album executive producer **Bob Benjamin** raised for charity. Through his annual Light of Day concerts, he has raised \$100,000.

Smoothing The Way

Continued from page 51

Apple wants larger libraries, he adds, and it wants artists who will tell their fans to visit their sites and buy music. It is grassroots marketing on a grand scale.

According to Quirk, catalog expansion is exactly what his company is targeting through these relationships.

"We're trying to build the Library of Alexandria of music," he says, noting that Real Networks already had a stable of indie label contacts before it got involved with DAD.

Quirk sees benefits for both parties. "There's nothing more gratifying than seeing an independent artist in our top 10 with a bunch of superstars," Quirk says.

In a music market flooded with content and format choices, distribution is more important than ever.

"Great distribution can make an indie label survive and even thrive," Amazing Grease's Drake says.

"Poor distribution can sink a label and crush an artist," he adds.

September RIAA Certifications

Following are the September Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

- Pearl Jam**, "Ten," Epic, 12 million.
- Billy Joel**, "The Stranger," Columbia, 10 million.
- Norah Jones**, "Come Away With Me," Blue Note, 8 million.
- Bob Seger & the Silver Bullet Band**, "Night Moves," Capitol, 6 million.
- Bob Seger & the Silver Bullet Band**, "Live Bullet," Capitol, 5 million.
- Bob Seger & the Silver Bullet Band**, "Against the Wind," Capitol, 5 million.
- Staind**, "Break the Cycle," Elektra, 5 million.
- Bruce Springsteen**, "The River," Columbia, 5 million.
- Bob Seger & the Silver Bullet Band**, "Nine Tonight," Capitol, 4 million.
- The Beach Boys**, "Endless Summer," Capitol, 3 million.
- Linkin Park**, "Metemora," Warner Bros., 3 million.
- The Beach Boys**, "Made in U.S.A.," Capitol, 2 million.
- Beyoncé**, "Dangerously in Love," Columbia/Sony Music, 2 million.
- Bob Dylan**, "Blonde on Blonde," Columbia, 2 million.
- Bob Seger & the Silver Bullet Band**, "Beautiful Loser," Capitol, 2 million.
- Sean Paul**, "Dutty Rock," VP/Atlantic, 2 million.

PLATINUM ALBUMS (1 million units)

- Various artists, "Worship Together: I Could Sing of Your Love Forever," EMI Special Markets/Time Life Music.
- Miles Davis**, "Bitches Brew," Columbia, his second.
- Lil' Jon & the East Side Boyz**, "Kings of Crunk,"TVT, their first.
- The White Stripes**, "Elephant," Third Man/V2, their first.
- Various artists, "Now That's What I Call Music!, Vol. 13," UTV.
- Foo Fighters**, "One by One," Roswell/RCA, their fourth.
- Chingy**, "Jackpot," Disturbing Tha Peace/Capitol, his first.
- Fabulous**, "Street Dreams," Desert Storm/Elektra, his second.
- Alan Jackson**, "Greatest Hits, Vol. II and Some Other Stuff," Arista Nashville, his 12th.
- The Beach Boys**, "Endless Summer," Capitol, their eighth.
- The Beach Boys**, "Made in U.S.A.," Capitol, their ninth.
- The Beach Boys**, "Still Cruisin'," Capitol, their 10th.
- Lynyrd Skynyrd**, "Thyrty: The 30th Anniversary Collection," MCA/UTV, its 17th.
- The Beach Boys**, "Sounds of Summer: The Very Best of the Beach Boys," Capitol, their 20th.
- Soundtrack, "A Knight's Tale," Columbia.
- George Strait**, "Honkytonkville," MCA Nashville, his 31st.

George Strait, "20th Century Masters—The Millennium Collection," MCA Nashville, his 32nd.

Michelle Branch, "Hotel Paper," Maverick/Warner Bros., her second.

Various artists, "Now That's What I Call Music!, Vol. 13," UTV.

Steve Miller Band, "Living in the USA," Capitol, its ninth.

Nickel Creek, "This Time," Sugar Hill Records, its second.

The Neptunes, "The Neptunes Present... Clones," Arista, their first.

The Black Eyed Peas, "Elephunk," A&M/Interscope, their first.

Bow Wow, "Bow Wow: Unleashed," Columbia/Sony Music, his third.

Mya, "Moodring," A&M/Interscope, her third.

Alan Jackson, "Greatest Hits, Vol. II and Some Other Stuff," Arista Nashville, his 13th.

Mary Mary, "Incredible," Columbia, their second.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS (200,000 units)
Juanes, "Un Dia Normal," Universal Music Latino, 600,000.

GOLD ALBUMS (100,000 units)
Intocable, "Nuestro Destino Estaba Escrito," EMI Latin, its fifth.
Grupo Control, "Todo Bajo Control," EMI Latin, its third.

AOL Music: Total Monthly Streams

Top Audio

1. BRITNEY SPEARS * Me Against the Music JIVE	3,110,512
2. LUDACRIS ** Stand Up DEF JAM	562,055
3. CHINGY Right Thru CAPITOL	535,153
4. NELLY FURTADO * Powerless DREAMWORKS	507,951
5. SARAH McLACHLAN Fallen ARISTA	452,038
6. JOSH GROBAN * You Raise Me Up WARNER BROS.	436,889
7. BLACK EYED PEAS Where Is the Love? INTERSCOPE	383,940
8. FABOLOUS Intro You ELEKTRA	368,850
9. R. KELLY Thaia Thoin'g JIVE	216,257
10. PINK Trouble ARISTA	192,704

Top Video

1. 50 CENT FEATURING SNOOP DOGG P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	1,265,512
2. HILARY DUFF So Yesterday HOLLYWOOD	1,244,507
3. NELLY FEATURING P. DIDDY Shake Ya Tailfeather UNIVERSAL	1,129,336
4. JENNIFER LOPEZ Baby I Love You EPIC	1,088,397
5. JUSTIN TIMBERLAKE I'm Loving It JIVE	1,068,261
6. ASHANTI Rain on Me DEF JAM	1,027,020
7. BLACK EYED PEAS Where Is the Love? INTERSCOPE	973,057
8. MANDY MOORE Have a Little Faith in Me EPIC	873,771
9. CHRISTINA AGUILERA FEATURING LIL' KIM Can't Hold Us Down RCA	518,042
10. PINK Trouble ARISTA	354,634

* First Listen/First View * Artist of the Month ** Breaker Artist *** Sessions@AOL
Source: AOL Music for four weeks ending Oct. 9, 2003

OCTOBER 25 2003 Billboard TOP KID VIDEO				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	PRICE
			Sales data compiled by Nielsen VideoScan	
			YEAR OF RELEASE	
			PRICE	
			NUMBER 1 1 Week At Number 1	
1			BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	2003 19.98
2			SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 01933	2003 14.98
3	1	2	BIONICLE: MASK OF LIGHT BUENA VISTA HOME ENTERTAINMENT 25064	2003 19.98
4	2	6	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428	2003 22.98
5	5	15	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	2002 12.98
6	7	7	WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02156	2003 14.98
7	9	10	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	1966 12.98
8	6	8	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 75053	2003 12.98
9	3	10	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	2003 24.98
10	4	8	KIM POSSIBLE: THE SECRET FILES BUENA VISTA HOME ENTERTAINMENT 31208	2003 19.98
11	19	11	RUGRATS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876863	2002 12.98
12	10	17	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	2003 24.98
13	8	4	THE WIGGLES: SPACE DANCING HIT ENTERTAINMENT 02520	2003 14.98
14	22	9	TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65718	2003 9.98
15	13	17	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	2003 9.98
16	11	18	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003 12.98
17	12	6	BLUE'S CLUES - BLUE TAKES YOU TO SCHOOL PARAMOUNT HOME ENTERTAINMENT 79033	2003 9.98
18	16	29	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2006934	2003 12.98
19	17	7	BABY EINSTEIN: BABY GALILEO BUENA VISTA HOME ENTERTAINMENT 31445	2003 19.98
20	14	9	POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES BUENA VISTA HOME ENTERTAINMENT 32229	2003 14.98
21	18	8	BARNEY - BARNEY'S BEST MANNERS HIT ENTERTAINMENT 02081	2003 14.98
22	20	64	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000 14.98
23	23	3	SESAME STREET: SESAME SINGS KARAOKE SONY WUNDER 55757	2003 12.98
24	25	18	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	2003 9.98
25	15	10	SPONGEBOB SQUAREPANTS - LAUGH YOUR PANTS OFF PARAMOUNT HOME ENTERTAINMENT 79273	2003 12.98

OCTOBER 25 2003 Billboard RECREATIONAL SPORTS DVD				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			Sales data compiled by Nielsen VideoScan	
			PROGRAM SUPPLIER & NUMBER	
			PRICE	
			NUMBER 1 3 Weeks At Number 1	
1	1	5	AND1 MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827	19.98
2	2	2	MISCHIEF IMPORT STREET RACING VENTURA DISTRIBUTION 95107	19.98
3	3	2	WWE SUMMERSLAM 2003 SONY MUSIC ENTERTAINMENT 58240	24.98
4	2	2	TRISH STRATUS: 100% STRATUSFAC SONY MUSIC ENTERTAINMENT 58996	19.98
5	4	3	100 YEARS OF THE NEW YORK YANKEES HART SHARP VIDEO 00412	24.98
6	5	16	CKY4 VENTURA DISTRIBUTION 14197	19.98
7	6	9	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98
8	7	13	MISCHIEF DESTROY VAS 95307	19.98
9	14	10	MISCHIEF 3000 - EPISODE II VENTURA DISTRIBUTION 01307	19.98
10	8	3	THE LEGEND OF LAMBEAU FIELD GREEN BAY PACKERS 10060	19.98
11	9	16	WWE WRESTLEMANIA XIX (2003) SONY MUSIC ENTERTAINMENT 14197	24.98
12	12	18	BORN TO BALL VENTURA DISTRIBUTION 14817	14.98
13	10	15	WWE FROM THE VAULT - SHAWN MICHAELS SONY MUSIC ENTERTAINMENT 58260	24.98
14	11	4	WWE - VENGEANCE SONY MUSIC ENTERTAINMENT 58239	19.98
15	15	14	JDM INSIDER VENTURA DISTRIBUTION 05697	19.98
16	16	10	FIGHTING MAD VENTURA DISTRIBUTION 92107	19.98
17	16	10	STREETBALL CLASSICS VOL. 1 REDLINE ENTERTAINMENT 05095	14.98
18	19	8	MAYHEM STREET TRUCKS VENTURA DISTRIBUTION 95301	19.98
19	17	8	WWE BAD BLOOD SONY MUSIC ENTERTAINMENT 58236	19.98
20	18	10	STREETBALL: THE AND1 MIX TAPE TOUR VENTURA DISTRIBUTION 11467	24.98

OCTOBER 25 2003 Billboard HEALTH & FITNESS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			Sales data compiled by Nielsen VideoScan	
			PROGRAM SUPPLIER & NUMBER	
			PRICE	
			NUMBER 1 5 Weeks At Number 1	
1	1	8	CHEER! VENTURA DISTRIBUTION 81122	14.98
2	2	104	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
3	3	137	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
4	4	117	METHOD-ALL IN ONE CURRENT WELLNESS 906	12.98
5	5	47	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
6	7	79	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.98
7	6	79	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.98
8	9	113	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
9	19	2	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12589	9.98
10	8	45	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790	24.98
11	10	105	DENISE AUSTIN MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10157	14.98
12	11	11	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02642	14.98
13	14	108	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368	9.98
14	16	79	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98
15	12	104	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
16	18	104	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20196	9.98
17	13	132	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
18	15	10	BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS VENTURA DISTRIBUTION 2001	12.98
19	13	10	CRUNCH - CARDIO SALS ANCHOR BAY ENTERTAINMENT 12583	14.98
20	19	10	WALKING AWAY THE POUND EXPRESS GOODTIMES HOME VIDEO 02835	19.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for non-theatrical titles. ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for non-theatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HomeVideo

PSV Grades Home Video

BY JILL KIPNIS

LOS ANGELES—Parents who are concerned about the DVDs their children watch can now turn to a new company for a heads-up.

PSVRatings, which launched Oct. 13, rates the levels of profanity, sex and violence in home videos using a three-tiered, color-coded system. Consumers can access its database of more than 2,500 titles at psvratings.com.

The frequency of profanity, sex and violence is identified as green (low), yellow (medium) or red (high) and is determined by a standards board.

"We see ourselves as a robust supplement to the MPAA [Motion Picture Assn. of America] system because we benefit the studios," PSVRatings president/CEO David Kinney says. The MPAA determines the G, PG, PG-13, R and NC-17 ratings given to films.

For example, the PG-13 rating has become a warning label to parents, Kinney continues. "A movie like 'Whale Rider' was rated PG-13



KINNEY

but is probably something like a 'green, yellow, green' in our system. People will buy more of the studios' product with this system."

Additionally, Kinney says PSVRatings' system differs from the MPAA's and other independent companies because it is "based strictly on fact, not on opinion."

PSVRatings' scoring procedure leaves little room for personal influence. Three independent auditors watch each film, noting each instance of profanity, sex or violence. PSVRatings' data-entry department matches the auditors' findings to the 4,000 ratings rules created by the standards board, and a computer system generates the final rating.

Psvratings.com information is free, but the company's affiliated site, currentattractions.com, offers more extensive ratings functions for a fee. A \$4.95 monthly, \$9.95 quarterly or \$19.95 yearly payment gives consumers access to ratings search functions and chat rooms.

PSVRatings will also begin rating music, videogames and TV shows starting in January 2004. Kinney hopes that the company's traffic-light logo will eventually be licensed for use on all packaged entertainment, including DVDs, music and games.

The home video and videogame community welcomes PSVRatings.

"Anything that enhances the ability of parents to make an informed decision about the entertainment that their children are exposed to is positive," says Sean Bersell, Video Software Dealers Assn. VP of public affairs.

OCTOBER 25 2003 Billboard TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	PRICE
			Sales data compiled by Nielsen SoundScan		
			YEAR OF RELEASE		
			PRICE		
			NUMBER 1 2 Weeks At Number 1		
1			PAST, PRESENT & FUTURE GEFEN HOME VIDEO 001041	Rob Zombie	18.98 CD/DVD
2			ANIMALS SHOULD NOT TRY TO ACT LIKE PEOPLE INTERSCOPE VIDEO 001323	Primus	19.98 CD/DVD
3	1	2	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA ENTERTAINMENT/RINO HOME VIDEO 7332	Pantera	18.98 CD/DVD
4			THE DEEPEST END ATO VIDEO/BMG VIDEO 21517	Gov't Mule	27.98 CD/DVD
5	3	4	LIVE HOLLYWOOD MUSIC VIDEO 65043	Rascal Flatts	19.98 DVD
6	4	5	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 73803	Jeff Foxworthy	18.98 CD/DVD
7	6	5	GREATEST HITS VOLUME 2 ARISTA RECORDS INC./BMG VIDEO 54509	Alan Jackson	19.98 DVD
8	5	9	THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759	Cher	24.98 DVD
9	7	10	LEO ZEPPELIN ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD
10	2	1	MARTINA RCA/BMG VIDEO 55451	Martina McBride	18.98 CD/DVD
11			INSIDE: THE SONGS OF SACRED LOVE A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001154	Sting	19.98 DVD
12	9	7	PINK FLOYD: CLASSIC ALBUM - THE MAKING OF THE DARK SIDE OF THE MOON EAGLE VISION 30042	Pink Floyd	14.98/20.98
13			AMERICAN FAREWELL TOUR RCA VIDEO DIST./BMG VIDEO 55452	Alabama	6.98 DVD
14	8	1	NICKELBACK - THE VIDEOS ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10958	Nickelback	8.98 DVD
15	12	13	HOLE IN THE WORLD ERC/33RD STREET 3322	Eagles	7.98 DVD
16	10	8	ROCKY MOUNTAIN HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 42517	Bill & Gloria Gaither	25.98 CD/DVD
17	13	4	RED ROCKS HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 42518	Bill & Gloria Gaither	25.98 CD/DVD
18	15	29	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent	19.98 CD/DVD
19	14	5	RED DIRT ROAD & OTHER VIDEO HITS ARISTA RECORDS INC./BMG VIDEO 55440	Brooks & Dunn	6.98 DVD
20	18	7	EN VIVO VOL. 1 DISA VIDEO 26992	Los Acosta	14.98 DVD
21	16	9	KISS - SYMPHONY: THE DVD KISS/SANCTUARY/BMG VIDEO 88356	Kiss	29.98 DVD
22			THREE DAYS SANCTUARY/BMG VIDEO 88362	Jane's Addiction	24.98 DVD
23	19	4	LIVE AT BERKELEY GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17209	The Jimi Hendrix Experience	16.98 DVD
24	22	3	THE WAY YOU MOVE/HEY YA! ARISTA RECORDS INC./BMG VIDEO 54962	OutKast	7.98 DVD
25	17	3	LIVE AT THE BEACON THEATRE SANCTUARY/BMG VIDEO 88340	The Allman Brothers Band	29.98 DVD
26			THE BEATLES ANTHOLOGY CAPITOL VIDEO 90190	The Beatles	149.98/69.98
27	23	11	MTV UNPLUGGED V2.0 VAGRANT 378	Dashboard Confessional	18.98 CD/DVD
28	21	2	BEHIND THE DECKS SYSTEM RECORDINGS 01020	Bad Boy Bill	19.98 CD/DVD
29	20	3	JUSTIFIED: THE VIDEOS JIVE/ZIMBA VIDEO/BMG VIDEO 53725	Justin Timberlake	14.98/19.98
30	25	45	JOSH GROBAN IN CONCERT 143/REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413	Josh Groban	27.98 CD/DVD
31	24	5	SELENA - LIVE: THE LAST CONCERT IMAGE ENTERTAINMENT 01082	Selena	24.98 DVD
32	26	19	HELL FREEZES OVER GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.98/24.98
33			THE LEGEND LIVE SANCTUARY/BMG VIDEO 88364	Bob Marley And The Wailers	24.98 DVD
34	28	11	WAR AT THE WARFIELD UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63660	Slayer	19.98 DVD
35			HEAVEN SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44465	Bill & Gloria Gaither And Their Homecoming Friends	29.98/24.98
36			BOSS PLAYA: A DAY IN THE UFE OF SNOOP DOGG CAPITOL VIDEO 90720	Snoop Dogg	19.98 DVD
37			ABBA - GOLD GREATEST HITS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10069	Abba	16.98 DVD
38	35	13	MEMORIAS DISA VIDEO 726995	Grupo Bryndis	17.98 CD/DVD
39			GOING HOME SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44467	Bill & Gloria Gaither And Their Homecoming Friends	29.98/24.98
40	30	7	PRINCE LIVE AT THE ALADDIN LAS VEGAS NPG/NIP-QUINVERSAL VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 00095	Prince	19.98 DVD

◆ RIAA gold cert. for sales of 25,000 units for video singles; ◆ RIAA gold cert. for sales of 50,000 units for SF or LF videos; ◆ RIAA platinum cert. for sales of 50,000 units for video singles; ◆ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

OCTOBER 25 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	SCARFACE (WIDESCREEN) SPECIAL EDITION UNIVERSAL STUDIOS HOME VIDEO Z3157	Al Pacino Michelle Pfeiffer	R	26.98
2	NEW	2 FAST 2 FURIOUS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO Z2975	Paul Walker Tyrese	PG-13	26.98
3	NEW	2 FAST 2 FURIOUS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO Z2520	Paul Walker Tyrese	PG-13	26.98
4	NEW	SCARFACE (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO Z3822	Al Pacino Michelle Pfeiffer	R	26.98
5	1	DADDY DAY CARE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	27.98
6	NEW	DREAMCATCHER (WIDESCREEN) WARNER HOME VIDEO Z4664	Morgan Freeman Donny Wahlberg	NR	27.98
7	NEW	DREAMCATCHER (PAN & SCAN) WARNER HOME VIDEO Z4663	Morgan Freeman Donny Wahlberg	R	27.98
8	2	HOLES (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 31662	Shia LaBeouf Khelo Thomas	PG-13	29.98
9	NEW	SCARFACE DELUX GIFT SET UNIVERSAL STUDIOS HOME VIDEO Z3158	Al Pacino Michelle Pfeiffer	R	59.98
10	NEW	BEND IT LIKE BECKHAM (WIDESCREEN) 20TH CENTURY FOX 08426	Parminder Nagra	PG-13	27.98
11	3	HOLES (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 31925	Shia LaBeouf Khelo Thomas	PG-13	29.98
12	NEW	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14476	Animated	NR	19.98
13	5	SLEEPING BEAUTY BUENA VISTA HOME ENTERTAINMENT 29756	Animated	G	29.98
14	NEW	BEND IT LIKE BECKHAM (PAN & SCAN) 20TH CENTURY FOX 08435	Parminder Nagra	PG-13	27.98
15	4	ANGER MANAGEMENT (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 01490	Adam Sandler Jack Nicholson	PG-13	27.98
16	NEW	BOAT TRIP (UNRATED) ARTISAN HOME ENTERTAINMENT 14280	Cuba Gooding, Jr.	NR	26.98
17	NEW	THE OSBOURNES: THE SECOND SEASON BUENA VISTA HOME ENTERTAINMENT 32799	Ozzy Osbourne	NR	29.98
18	NEW	FARGO (SPECIAL EDITION) MGM HOME ENTERTAINMENT 04333	Frances McDormand William H. Macy	R	24.98
19	8	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
20	6	ANGER MANAGEMENT (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13	27.98
21	10	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
22	12	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 129411	Animated	NR	29.98
23	9	BIONICLE: MASK OF LIGHT BUENA VISTA HOME ENTERTAINMENT 29065	Animated	NR	29.98
24	7	A MIGHTY WIND WARNER HOME VIDEO 27718	Eugene Levy Catherine O'Hara	PG-13	27.98
25	18	ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21950	John Belushi	R	19.98
26	16	CHICAGO (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
27	NEW	THE ADVENTURES OF ROBIN HOOD WARNER HOME VIDEO 13123	Errol Flynn Olivia de Havilland	NR	26.98
28	13	A MAN APART NEW LINE CINEMA/NEW LINE HOME VIDEO 06525	Vin Diesel	R	27.98
29	17	IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00539	John Cusack Ray Liotta	R	27.98
30	14	FAMILY GUY - VOLUME 2 20TH CENTURY FOX 07939	Animated	NR	49.98
31	NEW	2 FAST 2 FURIOUS (2-PACK COLLECTION) UNIVERSAL STUDIOS HOME VIDEO Z3819	Paul Walker Tyrese	PG-13	39.98
32	15	BULLETPROOF MONK MGM HOME ENTERTAINMENT 04639	Chow Yun-Fat Sean William Scott	PG-13	26.98
33	19	THE SIMPSONS - THE COMPLETE THIRD SEASON 20TH CENTURY FOX 06970	Animated	NR	49.98
34	11	SMALLVILLE: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 24255	Tom Welling	NR	64.98
35	30	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
36	NEW	SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 19342	Animated	NR	24.98
37	RE-ENTRY	NATIONAL LAMPOON'S VAN WILDER (UNRATED) ARTISAN HOME ENTERTAINMENT 12936	Ryan Reynolds Tara Reid	NR	26.98
38	21	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13	29.98
39	20	THE CORE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56884	Hilary Swank Aaron Eckhart	PG-13	29.98
40	26	CHICAGO (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 32417	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98

OCTOBER 25 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	HOLES BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	2003	PG-13	22.98
2	NEW	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
3	NEW	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	2003	PG-13	22.98
4	3	SLEEPING BEAUTY BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
5	NEW	SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 01933	Animated	2003	NR	14.98
6	NEW	BEND IT LIKE BECKHAM 20TH CENTURY FOX 08416	Parminder Nagra	2003	PG-13	19.98
7	2	BIONICLE: MASK OF LIGHT BUENA VISTA HOME ENTERTAINMENT 29064	Animated	2003	NR	19.98
8	4	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428	Animated	2003	NR	22.98
9	5	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
10	NEW	DREAMCATCHER WARNER HOME VIDEO Z3721	Morgan Freeman Donny Wahlberg	2003	R	19.98
11	6	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31490	Hilary Duff	2003	PG	22.98
12	7	CHICAGO BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	2002	PG-13	24.98
13	NEW	SCARFACE UNIVERSAL STUDIOS HOME VIDEO 62197	Al Pacino Michelle Pfeiffer	1983	R	22.98
14	8	TITANIC (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 54916	Leonardo DiCaprio Kate Winslet	1997	PG-13	34.98
15	NEW	BAYWATCH - RIVER OF NO RETURN UAV ENTERTAINMENT 60027	David Hasselhoff	1992	NR	9.98
16	12	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.98
17	10	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	2003	PG-13	24.98
18	NEW	THE SPY WHO LOVED ME MGM HOME ENTERTAINMENT 275353	Roger Moore	1977	PG	9.98
19	14	WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02155	Animated	2003	NR	14.98
20	NEW	CLEAN SLATE MGM HOME ENTERTAINMENT 45883	Dana Carvey	1994	PG-13	9.98
21	18	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 132703	Animated	1966	NR	12.98
22	13	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	12.98
23	9	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G	24.98
24	11	KIM POSSIBLE: THE SECRET FILES BUENA VISTA HOME ENTERTAINMENT 31208	Animated	2003	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

OCTOBER 25 2003 Billboard TOP DVD RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO Z2975	Paul Walker Tyrese	PG-13
2	2	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG
3	1	ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13
4	NEW	DREAMCATCHER WARNER HOME VIDEO Z4663	Morgan Freeman Donny Wahlberg	R
5	NEW	BOAT TRIP ARTISAN HOME ENTERTAINMENT 13363	Cuba Gooding, Jr.	R
6	3	HOLES BUENA VISTA HOME ENTERTAINMENT 31662	Shia LaBeouf Khelo Thomas	PG-13
7	4	CORE PARAMOUNT HOME ENTERTAINMENT 34674	Hilary Swank Aaron Eckhart	PG-13
8	5	IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00539	John Cusack Ray Liotta	R
9	6	A MAN APART NEW LINE CINEMA/NEW LINE HOME VIDEO 06525	Vin Diesel	R
10	NEW	BEND IT LIKE BECKHAM 20TH CENTURY FOX 08435	Parminder Nagra	PG-13

OCTOBER 25 2003 Billboard TOP VHS RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	PG-13
2	NEW	DREAMCATCHER WARNER HOME VIDEO Z3721	Morgan Freeman Donny Wahlberg	R
3	2	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
4	1	ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10034	Adam Sandler Jack Nicholson	PG-13
5	3	HOLES BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	PG-13
6	NEW	BOAT TRIP ARTISAN HOME ENTERTAINMENT 13361	Cuba Gooding, Jr.	R
7	NEW	BEND IT LIKE BECKHAM 20TH CENTURY FOX 08416	Parminder Nagra	PG-13
8	4	CORE PARAMOUNT HOME ENTERTAINMENT 34673	Hilary Swank Aaron Eckhart	PG-13
9	5	A MAN APART NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524	Vin Diesel	R
10	6	IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00537	John Cusack Ray Liotta	R

◆ 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.

NOTICE RE: STRICTLY RHYTHM RECORDS, LLC

REQUEST FOR PROPOSAL FOR PURCHASE OF THE ASSETS OF
STRICTLY RHYTHM RECORDS, LLC, DEBTOR IN BANKRUPTCY

October 15, 2003

Section 1 - Introduction

1.1 Description

Strictly Rhythm Records, Inc. was founded on May 1, 1989 in New York City by Mark Finkelstein and Gladys Pizarro. Strictly Rhythm Records, Inc. owned two recording labels, namely Strictly Rhythm Records ("SRR") and Groovilicious Music ("Groovilicious"). The label was created to manufacture, distribute, market and promote 12" vinyl records to deejays around the world. In June of 1991, Strictly Rhythm Records, Inc. released its first album. At the beginning of 1993, Strictly Rhythm Records, Inc. launched rap label Phat Wax Records. At the end of 1993, Strictly Rhythm Records, Inc. launched Groove On Records with George Morel as head of Artist and Repertoire ("A&R"). During the summer of 1996, Strictly Rhythm Records, Inc. took over Groovilicious and appointed its founder, Michael McDavid, Vice President of A&R. Through the years, Strictly Rhythm Records, Inc. and its affiliates have had over 1000 releases.

On November 22, 2000, Strictly Rhythm Records, Inc. entered into a joint venture with Warner Music Group Inc. ("Warner") for the distribution of dance music. This joint venture led to the formation of a new limited liability company, named Strictly Rhythm Records, LLC (the "Debtor"). Strictly Rhythm Records, Inc. and The Rhythm Method, Inc., an affiliate of Warner, each had a 50% membership interest in the Debtor. Strictly Rhythm Records, Inc. transferred substantially all of its rights and interests in its repertoire of recordings to the Debtor.

The Debtor has been one of the most internationally-dominant forces in the dance music industry. SRR generally specialized in U.S. "house and garage" genres of dance music while Groovilicious generally specialized in "hard/progressive house and trance" genres of dance music. In 1996, SRR was voted "Best Independent Label" at the International Dance Awards in London. At the Winter Music Conference in Miami--the most important dance convention in the world--SRR won the award for "best dance label" for six years from 1992 - 1997. Groovilicious won the same award thereafter for four years from 1998 - 2001. In the 2002 year-end edition of Billboard, SRR was rated the number one dance label while Groovilicious was rated the number one dance imprint--this despite having virtually no releases in the second half of that year.

The Debtor's most successful artists under the SRR label have been: Reel 2 Real; Ultra Nate; The Wamdue Project; Planet Soul; Barbara Tucker; Roger Sanchez; Erick Morillo; Armand Van Helden; DJ Pierre; Little Louie Vega; Todd Terry; Kenny "Dope" Gonzalez; and Josh Wink. For example, Reel 2 Real gained worldwide fame with its 1993 hit "I Like to Move It." Reel 2 Real's "Move It!" album did well on the charts and produced four hit singles in Britain. The single also achieved platinum status in Holland, and gold status in the UK, Germany, France, and Australia. Ultra Nate also had significant success throughout Europe. Ultra Nate's breakthrough album was "Situation: Critical" in 1998. Ultra Nate's hit single "Free" was in the top 10 in several countries in Europe. In 2001, Ultra Nate also released the album "Stranger Than Fiction" on the Debtor's label. In 1990, Roger Sanchez ("Sanchez") released his first hit single "Luv Dancin'" under the name Underground Solution. Known primarily for his remixing abilities and production of underground house music, Sanchez was nominated in 1999 for a Grammy Award for Remixer of the Year.

The Debtor's most successful artists under the Groovilicious label have been The Vengaboys; Darude; Fragma; and Razor N' Guido. Finland's Darude has been an international success. Darude's single, "Sandstorm", was a top 40 hit in the United States.

The Debtor's business philosophy was to acquire publishing rights as well as master rights in virtually all its contracts with the artists, producers and writers it signed. The Debtor's publishing companies are Jessica Michael Music (ASCAP), Connor Ryan Music (BMI), Strictly Rhythm Publishing (ASCAP), and New York House Music (BMI). These companies have an interest in such hits as "I Like to Move It" by Reel 2 Real; "Free" by Ultra Nate"; "King Of My Castle" by The Wamdue Project; and "Higher State Of Consciousness" by Wink.

The Trustee (as defined below) believes that the Debtor's catalogue has substantial value because its masters and musical compositions will continue to be compiled and sampled.

1.2 Sales History¹

The total gross revenue for the Debtor during the tenure of Strictly Rhythm Records, Inc.'s joint venture with Warner (i.e., during the period of November 2000 - December 2002) for the major assets within the catalogue were \$12,559,000, which are broken down as follows:

Publishing Royalties - \$1,920,000
Master Record Royalties - \$2,569,000
Finished Goods - \$8,070,000.

1.3 Bankruptcy Proceeding

On December 9, 2002, a bankruptcy petition was filed by the Debtor under chapter 7 of title 11 of the United States Code, 11 U.S.C. § 101 et seq. ("United States Bankruptcy Code"). John S. Pereira was appointed trustee (the "Trustee") on December 10, 2002. LeBoeuf, Lamb, Greene & MacRae, LLP ("LeBoeuf") has been retained as special counsel to the Trustee in the Debtor's bankruptcy case. By an Order signed by the United States Bankruptcy Court for the Southern District of New York (the "Bankruptcy Court") on January 27, 2003, the Trustee was authorized to operate the business of the Debtor. By an order signed by the Bankruptcy Court on January 27, 2003, the Trustee was authorized to enter into, and has entered into, a distribution and manufacturing agreement (the "Agreement") with Alternative Distribution Alliance ("ADA"). Under the terms of the Agreement, ADA has agreed to perform customary manufacturing and distribution services with respect to 128 titles of the Debtor for a term, with extensions, through the period ending December 31, 2003.

1.4 Definitions

The term "**Request for Proposal**" or "**RFP**" means a solicitation of proposals for the purchase of the Debtor's assets.

The term "**Trustee**" shall refer to John S. Pereira, Esq., the trustee in the Debtor's Bankruptcy Proceeding.

The term "**LeBoeuf**" shall refer to LeBoeuf, Lamb, Greene & MacRae, LLP, special counsel to the Trustee in the Debtor's Bankruptcy Proceeding.

The term "**Bidder**" means any firm(s), organization(s), individual(s) or other entity(ies) submitting a proposal in response to this RFP.

Section 2 - Instructions and Conditions

2.1 Rights Reserved

The Trustee reserves the right, prior to acceptance of any proposal, to negotiate any and all elements of proposals submitted in response to this RFP.

The Trustee reserves the right to amend or supplement this RFP, giving equal information and cooperation to all potential Bidders. In the event that it becomes necessary to revise any part of this RFP, or if additional information is necessary to enable the Bidder to make an adequate interpretation of this RFP, a supplement to the RFP will be provided to each Bidder. Amendments to this RFP may be issued at any time prior to the time set for receipt of proposals. The Bidders are required to acknowledge receipt of any amendments by submitting a signed copy of each amendment issued.

The Trustee reserves the right, solely in his discretion, without having or disclosing the reasons therefore, at any time, and in any respect, to terminate discussions with any or all Bidders, to reject any or all proposals, and to waive any minor informality or irregularity in any proposal. The Trustee further reserves the right to reject any proposal if an investigation of the Bidder indicates that such Bidder is not properly qualified to carry out the obligations of the Purchase and Sale Agreement (as defined below).

The Trustee reserves the right to reject any bids that are not all cash. In addition, the person or entity that submits the accepted bid (the "Accepted Bid") must post a cash deposit (the "Deposit") in the amount of 10% of the Accepted Bid.

The Trustee further reserves the right to confer upon the Bidder whose bid is accepted by the Trustee (the "Accepted Bidder"), even if not ultimately approved by the Bankruptcy Court appropriate bid protection in the form of minimum incremental bids and a "break-up" fee.

This RFP does not commit the Trustee to accept a proposal by any Bidder, or to pay any costs incurred in preparation of the proposal, presentations and negotiations in response to this RFP.

2.2 Requests for Information

Copies of this RFP can be obtained from LeBoeuf. The due diligence period begins October 20, 2003. A copy of this RFP, SRR's books and records, and any other relevant documents will be made available for review during the due diligence period at the offices of LeBoeuf:

LeBoeuf, Lamb, Greene & MacRae, LLP
Attn: John P. Campo, Esq.
125 West 55th Street
New York, NY 10019
Phone: 212-424-8000
Fax: 212-424-8500

LeBoeuf shall be the sole point of contact for purposes of information concerning this RFP. The Trustee reserves the right to issue addenda if required. All questions and inquiries shall be submitted to LeBoeuf at the above address.

2.3 Submission of Proposals

Respondents must submit one original and four (4) copies of the proposals. All proposals, including all copies, shall be delivered to LeBoeuf by hand, U.S. Mail, or overnight delivery so as to be received by no later than 5:00 p.m. EST, November 17, 2003, and shall be addressed to the contact person listed in Section 2.2. The proposal must be signed by a duly authorized representative of the firm(s), organization(s), individual(s) or other entity(ies) submitting the proposal. The signature shall include the Title of the individual signing the proposal.

Proposals may be submitted for the purchase of all, or only either, of the publishing rights and the master rights part of the Debtor's catalogue. If a proposal is only for a part of the catalogue, such part should be clearly indicated in the proposal.

All proposals submitted shall become the property of the Trustee. Any Bidder who submits a proposal in response to this RFP shall be deemed to have agreed to comply with all terms and conditions of this RFP. Negligence on the part of the Bidder in preparing the proposal confers no right of withdrawal after the time fixed for the submission of proposals.

A Bidder may modify or withdraw an offer in writing at any time prior to the deadline for submission of proposals. Any request for withdrawal of an offer must be signed by the individual who signed the initial proposal submittal.

Bidders must provide information regarding their financial qualifications in terms of recent financial information, bank statements, and/or any such other information reasonably requested by LeBoeuf. LeBoeuf will qualify Bidders for continuing with the sales process.

LeBoeuf will confirm receipt of any proposal if requested.

2.4 Assets to be Sold

The assets of the Debtor, which consist of the catalogue of rights in particular artists, recordings, publishings, and licenses, as set forth on the Debtor's schedules of assets filed with the Bankruptcy Court, and/or as may be supplemented in the due diligence phase of this RFP Process (the "Assets"), shall be sold free and clear of all liens, claims, and encumbrances in consideration for the payment of the purchase price.

Section 3 - Proposal Content and Acceptance

3.1 Introduction

The Trustee reserves the right to include the selected proposal, or parts thereof, in the final contract for the purchase of the Assets (the "Purchase and Sale Agreement").

3.2 Collusive or Sham Proposals

Any proposal deemed to be collusive or a sham proposal will be rejected. Your authorized signature of the proposal assures that such proposal is genuine and is not a collusive or sham proposal.

3.3 Bidder Due Diligence

Each Bidder shall judge for itself as to all conditions and circumstances having relationships to the proposal, and become informed about the Debtor's assets for sale. Failure on the part of any Bidder to make such examination and become informed shall not constitute grounds for declaration of not understanding the conditions with respect to making its proposal.

3.4 Confidential or Proprietary Information

If a Bidder believes that parts of a proposal are confidential, then the Bidder must so specify. The Bidder must submit in writing specific detailed reasons, including any relevant legal authority, stating why the Bidder believes the material to be confidential. Vague and general claims as to confidentiality will not be accepted. The Trustee will be the sole judge as to whether a claim is general and/or vague in nature. All proposals or parts of proposals which are not designated as confidential will be automatically considered public information after the proposal is accepted.

3.5 Acceptance

Any proposal received shall be considered an offer, which may be accepted based on initial submission without discussions or negotiations. Proposals must include a written statement that "the bid is firm and will not be withdrawn for a period of thirty (30) days." The Accepted Bidder must post the Deposit immediately upon acceptance of the bid by the Trustee.

The Bidder providing the Accepted Bid will be notified in writing by facsimile and mail.

Any acceptance of a bid by the Trustee shall be subject to higher or better bids and approval by the Bankruptcy Court. In the event that the Accepted Bidder is not approved by the Bankruptcy Court, the Trustee will return to such bidder its Deposit, together with any break-up fee that may be due.

Any acceptance of an Accepted Bidder is further conditioned upon the Accepted Bidder's commitment to enter into a mutually-agreeable Purchase and Sale Agreement by no later than November 24, 2003, with a closing to occur on or before December 31, 2003, with time of the essence as to the Accepted Bidder's obligation to close.

3.6 Governing Law

This RFP shall be governed by, and its terms construed, in accordance with the laws of the State of New York. The laws of the State of New York shall govern any contract for the purchase of the Debtor's Assets. Any contract for the purchase of the Debtor's Assets should become effective upon its approval by the Bankruptcy Court with jurisdiction over the Debtor's bankruptcy case.

¹ The sales information included herein is being provided for information purposes only, and represents the best available information that the Trustee has at his disposal. Potential bidders should perform their own due diligence of the books and records that will be made available during the due diligence process, as set forth in Section 2.2 herein.

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PAVLO: HIS SONG 'FANTASIA' IS SAMPLED ON R. KELLY'S 'FIESTA'

'Fiesta' Finally Gives Pavlo Cause For Celebration

BY LARRY LeBLANC

TORONTO—Canadian guitarist Pavlo can quote sales of R. Kelly's new Jive compilation, "The R. in R&B Collection Volume 1."

"I made \$6,000 U.S. [in mechanicals] on the first week of its release," the 34-year-old says. "That's unbelievable for a musician like me, playing a niche type of music."

After two years of legal wrangling, Pavlo finalized a settlement Sept. 11 with R. Kelly Publishing and Zomba Song for an unauthorized sample of his song "Fantasia" on Kelly's 2000 hit "Fiesta."

Under the agreement, R. Kelly Publishing and Zomba Song admitted to using Pavlo's song without prior consent.

The track was produced by Tone and Poke and originally appeared on the Jive album "TP-2.com." "Fiesta," which hit No. 6 on The Billboard Hot 100 in 2000, is on the

current Kelly compilation.

Under the settlement, Pavlo and his publishing company, Hejaz Entertainment, will hold a 25% interest in the "new" composition, as well as the copyright.

"Our estimation is that his share is worth \$250,000 [U.S.]," Pavlo's Toronto-based lawyer, Craig Parks, says. "He received \$125,000 on completion of the agreement."

Representatives for Zomba and R. Kelly Publishing declined to comment.

'A DIRECT LIFT'

Pavlo originally heard Kelly's "Fiesta" hit on his car radio three years ago. "The first thing I heard was my sample," he recalls.

"I knew immediately it was mine. Before I told anybody, I went to two studios in Toronto and put the two samples—his and mine—side

(Continued on page 60)

Wagner Remixed

Compositions Get New Musical Settings

BY HOWELL LLEWELLYN

MADRID—An idea hatched in Havana four years ago has grown into a bold project that is taking the music of German classical composer Richard Wagner into some startling new settings.

Hamburg-based music/film production company Gateway4M is putting together what it intends to be a 12-CD series, helmed by record producer Ben Lierhouse.

Each disc will feature Wagner compositions performed in the style of a different country or genre, featuring relevant guest musicians.

Germany-born Lierhouse is a Hamburg resident whose American mother is a classical violinist. He says he conceived the idea in Cuba.

Speaking in Madrid during a promotional visit, Lierhouse explains: "I was recording the Matanzas Symphonic Orchestra in Havana in 1999, and I played them one of my favorite

Wagner recordings.

"We were all listening in a kind of reverential way, when surprisingly a percussionist not connected to the orchestra joined in. It was splendid—even the Cuban classical musicians were astonished at how well it worked."

Lierhouse says he was convinced that the "heaviness" of Wagner could twin with the "lightness" of Cuban music. On his return to Europe, he sought musicians to work on the project, backed by Gateway4M. Among them was Amsterdam-based Cuban pianist Ramón Valle.

"We wanted to explore and break structures," says Valle, who studied classical music in Havana from age 14. "But we made sure not to lose the essence of Wagner."

The project, titled "Parsifal Goes la Habana," was recorded in Havana's Abdala Studios. Credited to the Ben Lierhouse Project, it features Gateway4M's own orchestra, comprising international musicians who study classical music at a Hamburg conservatory.

(Continued on page 60)

Oz Concert Promoters Upbeat Despite JEL's Woes

BY CHRISTIE ELIEZER

SYDNEY—The recent decision by one of Australia's leading concert promoters to go into administration has sent tremors throughout the country's live music business.

Sydney-based Jacobsen Entertainment Ltd. (JEL) announced Sept. 30 that it was calling in administrators KordaMentha to run the company (Billboard Bulletin, Oct. 1), having built up debts of \$8 million Australian (\$5.6 million).

Executive director Michael Jacobsen said the move was part of a plan to "work through the current period for the ultimate benefit of shareholders, creditors, employees and business associates."

At an Oct. 7 creditors meeting, Jacobsen said the company was looking to trade its way out of its difficulties and was seeking fresh investment from the U.S.

One of JEL's major recent losses resulted from Bruce Springsteen & the E Street Band's tour in March.

JEL chairman Kevin Jacobsen has blamed a \$1.7 million Australian (\$1.2 million) loss

from that tour on bad weather, the invasion of Iraq—which coincided with the tour's opening—and a bomb scare at the first date.

Sources at other promoters also suggest that fans balked at paying \$150 Australian (\$104) apiece for the Springsteen dates.

The failure of a 2002 Australian production of the musical "The Witches of Eastwick" added to JEL's problems.

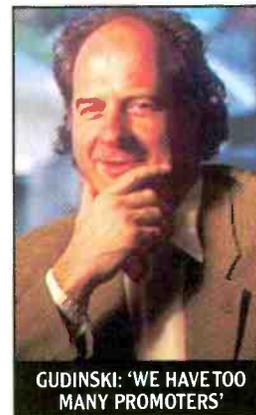
Shares in the publicly held company were suspended Sept. 15 by the Australian Stock Exchange at \$0.21 Australian (\$0.15). They had traded in 2002 at \$1 Australian (\$.70).

The company's woes have focused industry attention on the relatively thin profit margins within which Australian promoters have to work.

Michael Gudinski, managing director of Melbourne-based Frontier Touring Co., calls Australia's touring business "the laughing stock of the world."

"There are four times too many promoters here," he says, "and overseas agents are hav-

(Continued on page 60)



GUDINSKI: 'WE HAVE TOO MANY PROMOTERS'



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 10/14/03		(OFFICIAL UK CHARTS CO.) 10/11/03		(MEDIA CONTROL) 10/14/03		(SNEP/IFOP/TITE-LIVE) 10/11/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	1
IMITATION GOLD TAK MATSUMOTO FEATURING MAI KURAKI VERMILLION RECORDS		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M		HEY OH TRAGEDIE UP MUSIC	
2	1	2	NEW	2	2	2	2
AMBITIOUS JAPAN! TOKIO UNIVERSAL		BABY BOY BEYONCÉ FEATURING SEAN PAUL COLUMBIA		WHITE FLAG DIDO ARIOLA		LA BAMBA STAR ACADEMY 3 MERCURY	
3	4	3	6	3	13	3	3
MELISSA PORNÒ GRAFFITTI SONY		SUPERSTAR JAMELIA PARLOPHONE		FEELGOOD LIES NO ANGELS POLYDOR		PAPI CHULO . . . TE TRAIGO EL MMMM LORNA SCORPIO	
4	3	4	2	4	3	4	NEW
NIJI MASAHARU FUKUYHARA UNIVERSAL		SWEET DREAMS MY L.A. EX RACHEL STEVENS POLYDOR		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA		TOUT L'OR DES HOMMES CELINE DION COLUMBIA	
5	2	5	3	5	NEW	5	4
TALI YOSHII LOVINSON TOSHIBA-EMI		I BELIEVE IN A THING CALLED LOVE THE DARKNESS MUST DESTROY		ICH BIN JUNG UND BRAUCHE GELD EKO FRESH FEATURING G-STYLE ARIOLA		LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC	
6	5	6	5	6	4	6	7
YUKI NO HANA MIKA NAKASHIMA SONY		WHITE FLAG DIDO CHEEKY/ARISTA		AB IN DEN SUEDEN BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA		FAUDEL JE VEUX VIVRE MERCURY	
7	NEW	7	NEW	7	14	7	5
ELECTRIC CIRCUS THEE MICHELLE GUN EUPHANT UNIVERSAL		12:51 THE STROKES ROUGH TRADE		P.I.M.P. 50 CENT INTERSCOPE		OCEAN THIERRY CHAM POLYDOR	
8	NEW	8	4	8	7	8	6
DESTINY DOUBLE FOR LIFE		SUNDOWN S CLUB 8 POLYDOR		BREATHE BLU CANTRELL FEATURING SEAN PAUL ARIOLA		DJ DIAM'S HDSTILE	
9	NEW	9	NEW	9	12	9	8
KIMI O TSURETE IKU ASAMI ABE UNIVERSAL		CARNIVAL GIRL TEXAS FEATURING KARDINAL OFFISHALL MERCURY		CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL' KIM RCA		WHITE FLAG DIDO ARIOLA	
10	NEW	10	NEW	10	6	10	13
GOUKONATO NO FAMIRES NITE SONIM TOY'S FACTORY		SAY CHEESE (SMILE PLEASE) FAST FOOD ROCKERS BETTER THE DEVIL		THE MAGIC KEY ONE-T & COOL-T POLYDOR		SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB SCORPIO	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	NEW	12	NEW	11	NEW	15	99
GLISTEN SOWELU DEFSTAR RECORDS		GOOD BOYS BLONDIE EPIC		ALL THE GIRLS B3 HANSA		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE BARCLAY	
21	NEW	14	NEW	12	31	22	NEW
SOUMATOU DASEIN AVEV TRAX		ATTITUDE/GOLDEN GUN SUEDE SONY MUSIC		(THERE'S GOTTA BE) MORE TO LIFE STACIE ORRICO VIRGIN		A CONTRE-COURANT ALIZÉE POLYDOR	
23	NEW	16	NEW	13	NEW	29	45
WORLD CITIZEN RYUICHI SAKAMOTO & DAVID SYLVIAN WARNER		MARIA (I LIKE IT LOUD) SCOOTER VS. MARC ACARDIPANE EDEL		SEEMANN APOCALYPTICA FEATURING NINA HAGEN UNIVERSAL		MARIA MAGDALENA JESSICA MARQUEZ AZ	
24	NEW	20	NEW	14	NEW	40	NEW
ANGELITA FIRE BALL TOSHIBA EMI		SHE DROVE ME TO DAYTIME TELEVISION FUNERAL FOR A FRIEND INFECTIOUS		TIME OF OUR LIVES PAUL VAN DYK UNIVERSAL		CAN'T HOLD US DOWN CHRISTINA AGUILERA BMG	
25	NEW	22	NEW	20	28	43	51
WARAI MIWA SASAGAWA AVEV TRAX		GOOD SONG BLUR PARLOPHONE		LIKE GLUE SEAN PAUL EAST WEST		STUCK STACIE ORRICO VIRGIN	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	3	1	1
KETSUMEISHI KETSUNOPOLICE 3 TOY'S FACTORY		DIDO LIFE FOR RENT CHEEKY/ARISTA		LIFE FOR RENT DIDO ARIOLA		DIDO LIFE FOR RENT ARIOLA	
2	2	2	2	2	2	2	NEW
I WISH TSUTAETAI KOTOBANA—NAMIOANO—OCHIRU BASHO SONY		ROBBIE WILLIAMS LIVE AT KNEBWORTH CHRYSALIS		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL		STAR ACADEMY 3 FAIT SA BAMBA MERCURY	
3	3	3	3	3	1	3	6
JYOSHI JYUNI GAKUBOU BEAUTIFUL ENERGY PLATA ENTERTAINMENT		THE DARKNESS PERMISSION TO LAND MUST DESTROY		DIE ARZTE GERAUSCH HOT ACTION		NORAH JONES COME AWAY WITH ME BLUE NOTE	
4	9	4	NEW	4	14	4	9
VARIOUS LOVE STORIES 1 PONY CANYON		ELVIS PRESLEY ELVIS 2ND TO NONE RCA		SEAL SEAL 4 WEA		CALOGERO CALOGERO MERCURY	
5	5	5	4	5	5	5	3
SHOGO HAMADA EARLY AUTUMN SONY		R. KELLY THE R. IN R&B COLLECTION VOLUME 1 JIVE		PUR WAS IST PASSIERT? CAPITOL		MUSE ABSOLUTION NAIVE	
5	4	6	NEW	6	4	6	4
ROAD OF MAJOR ROAD OF MAJOR TEARBRIDGE RECORDS		MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE		STING SACRED LOVE A&M		YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA	
7	11	7	23	7	7	7	5
VARIOUS WOMAN 5 UNIVERSAL		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		NICKELBACK THE LONG ROAD ROADRUNNER		STING SACRED LOVE A&M	
3	6	8	10	8	12	8	2
VARIOUS MOBILESUIT GUNDAM SEED COMPLETE BEST SONY		HAYLEY WESTENRA PURE DECCA		HELMUT LOTTI POP CLASSICS IN SYMPHONY CAPITOL		IAM REVOIR UN PRINTEMPS HDSTILE	
9	16	9	15	9	6	9	7
VARIOUS LOVE STORIES II PONY CANYON		SEAN PAUL DUTTY ROCK ATLANTIC		LIMP BIZKIT RESULTS MAY VARY INTERSCOPE		VARIOUS SOLE EN CIRQUE WEA	
10	10	10	6	10	NEW	10	8
EVERY LITTLE THING EVERY BEST SINGLE 2 AVEV TRAX		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		SPATZEN KASTELRUTHER HERZENSSACHE KOCH		KYO LE CHEMIN JIVE	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 10/25/03		(AFYVE) 10/12/03		(ARIA) 10/07/03		(FIMI) 10/09/03	
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		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M		OBSESSION AVENTURA PLANET	
2	NEW	2	3	2	2	2	NEW
TOUT L'OR DES HOMMES CELINE DION COLUMBIA/SONY MUSIC		FRANTIC METALLICA VERTIGO		NOT ME, NOT I DELTA GOODREM ARIOLA		DON'T CALL ME BABY MINA EPIC	
3	2	3	NEW	3	5	3	2
SOMEDAY NICKELBACK EMI		R DE RUMBA BUFANK/XHELAZZ BOA COR		SHAKE YA TAIL FEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/ISLAND		WHITE FLAG DIDO BMG RICORDI	
4	NEW	4	4	4	NEW	4	7
BABY BOY BEYONCÉ FEATURING SEAN PAUL COLUMBIA/SONY MUSIC		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M		BABY BOY BEYONCÉ FEATURING SEAN PAUL COLUMBIA		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M/INTERSCOPE	
5	5	5	5	5	3	5	NEW
SUNRISE SIMPLY RED UNIVERSAL		ENCONTRARAS NATASHA ST. PIER COLUMBIA		MISS INDEPENDENT KELLY CLARKSON RCA		XVERSO TIZIANO FERRO CAPITOL	
6	3	6	2	6	9	6	3
RUBBERNECKIN' ELVIS PRESLEY BMG HERITAGE/RCA/BMG		CRAZY IN LOVE BEYONCÉ FEATURING JAY-Z COLUMBIA		SOMEDAY NICKELBACK ROADRUNNER		LA MIA RAGAZZA MENA ARTICOLO 31 RICORDI	
7	NEW	7	NEW	7	10	7	4
LOW KELLY CLARKSON RCA/BMG		PERVERSO TIZIANO FERRO CAPITOL		P.I.M.P. 50 CENT INTERSCOPE		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA	
8	4	8	6	8	8	8	8
GO TO SLEEP RADIOHEAD EMI		HOY GLORIA ESTEFAN EPIC		CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL' KIM RCA		ALMENTO STAVOLTA NEK WEA	
9	6	9	8	9	7	9	5
SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL		MOTIVOS DE UN SENTIMIENTO JOAQUIN SABINA BMG-ARIOLA		ANGEL AMANDA PEREZ EMI		YOU WEREN'T THERE LENE MARLIN VIRGIN	
10	8	10	7	10	6	10	6
FOREVER AND FOR ALWAYS SHANIA TWAIN MERCURY/UNIVERSAL		WILDEST DREAMS IRON MAIDEN CAPITOL		SEÑORITA JUSTIN TIMBERLAKE JIVE		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY SONY	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	19	14	NEW	19	24	11	14
TURN ME ON NORAH JONES BLUE NOTE/EMI		CARNIVAL GIRL TEXAS UNIVERSAL		INTO YOU FABOLOUS FEATURING TAMIA/ASHANTI EAST WEST		CRAZY IN LOVE BEYONCÉ FEATURING JAY-Z COLUMBIA	
15	NEW	15	NEW	20	23	17	NEW
GOING UNDER EVANESCENCE WIND-UP/EPIC/SONY MUSIC		DOWN JUNIOR MIGUEZ UNIVERSAL		LIKE GLUE SEAN PAUL ATLANTIC		FAITHFULNESS SKIN CAPITOL	
16	NEW			24	NEW	19	NEW
SHAKE YA TAIL FEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/UNIVERSAL				NUMB LINKIN PARK WARNER BROS.		SHAKE YA TAIL FEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/ISLAND	
18	22			27	NEW	20	NEW
HOLE IN THE WORLD EAGLES ERC/3RD STREET				LITTLE BIRDY LITTLE BIRDY EMI		CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL' KIM RCA	
24	NEW			33	48	23	NEW
HEY YA! OUTKAST ARIOLA/BMG				TROUBLE ASHLEY & MELAINE SHOCK		NON TI VOGLIO FERMARE MAURO DI MAGGIO RICORDI	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	NEW
NICKELBACK THE LONG ROAD ROADRUNNER/EMI		LUIS MIGUEL 33 WEA		DIDO LIFE FOR RENT BMG		VENDITTI CHE FANTASTICA STORIA E' LA VITA RICORDI	
2	2	2	3	2	2	2	2
DIDO LIFE FOR RENT ARIOLA/BMG		EUROJUNIOR EUROJUNIOR FESTIVAL VALE MUSIC		DELTA GOODREM INNOCENT EYES EPIC		DIDO LIFE FOR RENT BMG RICORDI	
3	NEW	3	2	3	3	3	1
ELVIS PRESLEY ELVIS 2ND TO NONE BMG STRATEGIC MARKETING/BMG		ALEJANDRO SANZ NO ES LO MISMO WEA		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL		STING SACRED LOVE A&M	
4	3	4	4	4	NEW	4	3
STING SACRED LOVE A&M/INTERSCOPE/UNIVERSAL		ANDY & LUCAS ANDY & LUCAS BMG-ARIOLA		ELVIS PRESLEY ELVIS 2ND TO NONE RCA		EROS RAMAZZOTTI 9 ARIOLA	
5	NEW	5	5	5	5	5	4
LUDACRIS CHICKEN 'N' BEER DISTURBING THE PEACE/DEF JAM SOUTH/ADMJG		VARIOUS ENTRE TOGAS LAS MUJERES BMG-ARIOLA		POWDERFINGER VULTURE STREET UNIVERSAL		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL	
6	4	6	NEW	6	4	6	9
OBIE TRICE CHEERS SHADY/INTERSCOPE/UNIVERSAL		VARIOUS LOS No. 1 DE 40 PRINCIPALES MUXXIC/BMG/VALE		JOHN MAYER HEAVIER THINGS COLUMBIA		NOMADI THE PLATINUM COLLECTION EMI	
7	7	7	8	7	10	7	8
HILARY DUFF METAMORPHOSIS BUENA VISTA/HOLLYWOOD/UNIVERSAL		LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... EPIC		EVANESCENCE FALLEN EPIC		AVENTURA WE BROKE THE RULES PLANET	
8	RE	8	6	8	6	8	6
JOHN MAYER HEAVIER THINGS AWARE/COLUMBIA/SONY MUSIC		GLORIA ESTEFAN UNWRAPPED EPIC		MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC		MUSE ABSOLUTION EAST WEST	
9	RE	9	7	9	9	9	5
50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		MAGO DE OZ GAIA LOCOMOTIVE MUSIC		JET GET BORN CAPITOL		LENE MARLIN ANOTHER DAY VIRGIN	
10	6	10	9	10	8	10	7
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		DIDO LIFE FOR RENT BMG-ARIOLA		NICKELBACK THE LONG ROAD ROADRUNNER		GIORGIA LADRA DI VENTO DISCHI DI CIOCCOLATA	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Unreleased Tracks Spark Brel Row

The release of "Infiniment" (Barclay/Universal), a compilation of the best of the legendary Jacques Brel, has caused discord between Eddie Barclay, who first signed the performer, and Pascal Nègre, CEO of Universal Music France. According to Barclay, the inclusion of five previously unreleased songs is against the expressed wishes of the deceased singer.

gave his blessing to the German translation of the featured songs, which include "A Boy Named Sue," "Orange

Global Pulse™

Nigel Williamson, Editor
nwilliamson@billboard.com



Nègre admits to having seen a letter from Brel to this effect, but he stands by his decision to include the songs on the collection, which marks the 25th anniversary of the singer's

Blossom Special" and "Folsom Prison Blues." Gabriel tours 14 German cities October through December, with guest appearances by Carter Cash. "Johnny Cash encouraged me to do this album, and I have huge respect for this man, who was working until he died," Gabriel says. "He was a great man." He is already planning a second album of Johnny Cash songs, again to be produced by Carter Cash.

ELLIE WEINERT

GANG OF FOUR: Alcazar, once the trio of Andreas Lundstedt, Annikafore Johansson and Tess Merke, has expanded its lineup on sophomore effort "Alcazarized" to include Lundstedt's partner, Magnus Carlsson, the acclaimed schlager king who fronted Barbados. "In Barbados, I was the face of the band," Carlsson says. "In Alcazar, there are four talented people who want to achieve the same thing." The BMG Sweden act has already enjoyed three top 20 singles, including first No. 1 hit "Not a Sinner nor a Saint." The disco-drenched "Alcazarized" peaked at No. 2 on the German albums chart. The album includes "Funky Feet," a tune that ABBA recorded but never released, and "Love Life," written for the band by Pet Shop Boys' Neil Tennant and Chris Lowe.

JEFFREY DE HART

TAKING LIBERTIES: Irish trad superstar Sharon Shannon has released her first new studio album in three years. "Libertango," on the Daisy label, entered the Irish album charts last month at No. 4. An exuberant collection of reels, traditional folk songs and genre-hopping experimentation, "Libertango" finds the squeezebox virtuoso free-wheeling through musical boundaries, utilizing the vocal talents of the late Kirsty MacColl on the title track as well as Sinéad O'Connor and Pauline Scanlon. There's even a hip-hop version of a traditional Irish reel featuring a rap from Malawi's Marvel and a cover of Fleetwood Mac's "Albatross" arranged for fiddles and accordion. Already available in the U.K., Europe, Japan and Australia, "Libertango" will get a U.S. release in the new year.

NICK KELLY

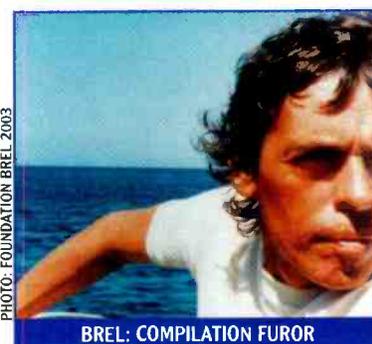


PHOTO: FOUNDATION BREL 2003

death. "Infiniment" has gone straight to the top of the French compilations chart. The album will be released in mid-November throughout Europe and in Canada.

JAMES MARTIN

DRUMMING DUO: Safri Duo, the drumming Danes, are back to get the dancefloors bouncing again. The pair's sophomore album, "3.0," retains the aggressive beats that took it to the top but adds a new twist with the appearance of vocalist Clark Andersen. The 11-track set was released in 15 countries Sept. 29 and followed first single "Fallin' High." Universal Denmark director of international exploitation Claus Pedersen says that second single "All the People in the World" will go out in selected territories areas during the fourth quarter. Morten Friis and Uffe Savery were classical percussionists before the smash hit "Played-a-Live" made them a club favorite. The duo's debut album, "Episode II," sold more than 1 million units internationally.

CHARLES FERRO

GERMANY HONORS CASH: In August, German singer Gunter Gabriel recorded the album "Sonderfall von Mann" at Johnny Cash's studio in Hendersonville, Tenn. The 18 songs are sung in German and produced by John Carter Cash. The album, due for an Oct. 27 release on Sony Music, is the result of a long friendship between Gabriel and Cash, who before he died

Billboard
EUROCHART

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	10/14/03
SINGLES		
1	1	WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
2	2	WHITE FLAG DIDO CHEEKY/ARISTA
3	3	NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA/BARCLAY
4	5	PAPI CHIULO... TE TRAIGO EL MMMM LORNA ZYX/ENERGY
5	6	HEY OH TRAGEDIE UP MUSIC
6	8	LA BAMBA STAR ACADEMY 3 MERCURY
7	NEW	BABY BOY BEYONCE FEATURING SEAN PAUL COLUMBIA
8	4	BREATHE BLU GANTRELL & SEAN PAUL ARISTA
9	13	CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL KIM RCA
10	24	SUPERSTAR JAMELIA PARLOPHONE
HOT MOVER SINGLES		
12	52	FEELGOOD LIES NO ANGELS CHEYENNE
13	NEW	TOUT L'OR DES HOMMES CELINE DION COLUMBIA
17	40	P.I.M.P. 50 CENT INTERSCOPE
19	33	MARIA (I LIKE IT LOUD) SCOOTER VS. MARC ACARDIPANE EDEL/DIGIDANCE
20	29	JE VEUX VIVRE FAUDEL MERCURY
ALBUMS		
1	1	DIDO LIFE FOR RENT CHEEKY/ARISTA
2	3	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL
3	2	STING SACRED LOVE A&M
4	15	SEAL IV WARNER BROS.
5	7	EVANESCENCE FALLEN WIND-UP/EPIC/COLUMBIA
6	4	MUSE ABSOLUTION EAST WEST
7	NEW	ELVIS PRESLEY ELVIS 2ND TO NONE RCA
8	6	NICKELBACK THE LONG ROAD ROADRUNNER
9	11	SEAN PAUL DUTTY ROCK ATLANTIC
10	5	LIMP BIZKIT RESULTS MAY VARY INTERSCOPE

THE NETHERLANDS
(MEGA CHARTS BV) 10/11/03

THIS WEEK	LAST WEEK	
SINGLES		
1	2	ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BROS.
2	1	TRAFFIC DJ TIESTO BLACK HOLE RECORDS
3	3	WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
4	4	PAPI CHIULO... TE TRAIGO EL MMMM LORNA DIGIDANCE
5	6	TEENAGE SUPERSTAR KIM-LIAN STRENGTHOLT
ALBUMS		
1	5	FRANS BAUER 'N ONS GELUK' SONY MUSIC MEDIA
2	2	DIDO LIFE FOR RENT BMG
3	4	ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL
4	3	STING SACRED LOVE A&M
5	1	K3 OYA LELE RCA

SWEDEN
(GLF) 10/10/03

THIS WEEK	LAST WEEK	
SINGLES		
1	1	AICHA OUTLANDISH ARIOLA
2	2	WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
3	3	WHEN WE WERE WINNING BRODER DANIEL DOLDES
4	5	WHITE FLAG DIDO BMG
5	NEW	HEY WHATEVER WESTLIFE BMG
ALBUMS		
1	NEW	DIDO LIFE FOR RENT BMG
2	1	BO KASPERIS ORKESTER VILKA TROR VI ATT VI AR COLUMBIA
3	2	PER GESSE MAZARIN CAPITOL
4	4	CHER THE VERY BEST OF WARNER SPECIAL MARKETING
5	3	STING SACRED LOVE A&M

DENMARK
(IFPI/NIELSEN MARKETING RESEARCH) 10/14/03

THIS WEEK	LAST WEEK	
SINGLES		
1	1	WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
2	4	NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA
3	5	WHITE FLAG DIDO BMG
4	4	BURHAN G BURHAN G BMG
5	3	IT'S YOUR DUTY LENE UNIVERSAL
ALBUMS		
1	3	ROBBIE WILLIAMS LIVE SUMMER 2003 CAPITOL
2	1	DIDO LIFE FOR RENT BMG
3	NEW	JOKEREN ALPHA HAN CAPITOL
4	5	TIM CHRISTENSEN HONEYBURST CAPITOL
5	2	SAFRI DUO 3.0 UNIVERSAL

NORWAY
(VERDENS GANG NORWAY) 10/06/03

THIS WEEK	LAST WEEK	
SINGLES		
1	2	WILD AT HEART DAVID PEDERSEN RCA
2	1	WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
3	5	WHITE FLAG DIDO BMG
4	NEW	FOR EVIG MIN DINA N/A
5	3	AICHA OUTLANDISH ARIOLA
ALBUMS		
1	3	ROBBIE WILLIAMS LIVE SUMMER 2003 CAPITOL
2	5	DIDO LIFE FOR RENT BMG
3	1	DAVID PEDERSEN WILD AT HEART RCA
4	2	LENE MARLIN ANOTHER DAY VIRGIN
5	4	HANS ROTMO SPAELL AT MAE NDRSKE GRAM

NEW ZEALAND
(RECORD PUBLICATIONS LTD.) 10/05/03

THIS WEEK	LAST WEEK	
SINGLES		
1	2	STAND UP SCRIBE DIRTY
2	3	CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL KIM RCA
3	1	RIGHT THURR CHINGY CAPITOL
4	5	SEÑORITA JUSTIN TIMBERLAKE JIVE
5	4	GOING UNDER EVANESCENCE EPIC
ALBUMS		
1	1	HAYLEY WESTENRA PURE UNIVERSAL
2	NEW	DIDO LIFE FOR RENT CHEEKY/ARISTA
3	5	MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS.
4	4	SOUNDTRACK BAD BOYS II UNIVERSAL
5	3	NICKELBACK THE LONG ROAD ROADRUNNER

PORTUGAL
(PORTUGAL/AFPI) 10/14/03

THIS WEEK	LAST WEEK	
SINGLES		
1	6	FRANTIC METALLICA MERCURY
2	5	SING FOR THE MOMENT EMINEM INTERSCOPE
3	20	LOSE YOURSELF EMINEM INTERSCOPE
4	NEW	WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
5	12	KA-CHING! SHANIA TWAIN MERCURY
ALBUMS		
1	1	TRIBALISTAS TRIBALISTAS VIRGIN
2	2	ROBBIE WILLIAMS LIVE SUMMER 2003 CAPITOL
3	3	STING SACRED LOVE A&M
4	5	DIDO LIFE FOR RENT BMG
5	6	EVANESCENCE FALLEN WIND-UP/EPIC

ARGENTINA
(CAPIPI) 10/14/03

THIS WEEK	LAST WEEK	
ALBUMS		
1	NEW	LUIS MIGUEL 33 WARNER BROS.
2	1	ALEJANDRO SANZ NO ES LO MISMO WEA
3	3	LOS NOCHEROS ESTADO NATURAL EMI
4	4	CHAYANNE SINCERO SONY
5	5	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
6	6	EVANESCENCE FALLEN EPIC
7	2	PABLO TAMAGNINI PABLO TAMAGNINI UNIVERSAL
8	NI-W	VARIOUS ARTISTS COSTUMBRES ARGENTINAS TOCCA DISCOS
9	NEW	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS SONY
10	NEW	FERNANDO PARA MI GENTE WARNER BROS.

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)	4		1	1	1	2	10	1	2	2
R. KELLY The R. in R&B Collection Volume 1	8		5							
MUSE Absolution (W/I)					5				8	9
NICKELBACK The Long Road (U/I)	10			7		1		10		
ELVIS PRESLEY 2nd to None (B)	3		4			3		4		
STING Sacred Love (U)	6			6	7	4			3	4
ROBBIE WILLIAMS Live at Knebworth (E)			2	2				3	5	3

DVD/CD Proves Band Can

Release Marks Milestone For German Space Rockers

BY GARY SMITH

MARSEILLES, France—The Nov. 24 international release of "Can DVD" will mark the 35th anniversary of a band whose influence on contemporary music has hit a new high.

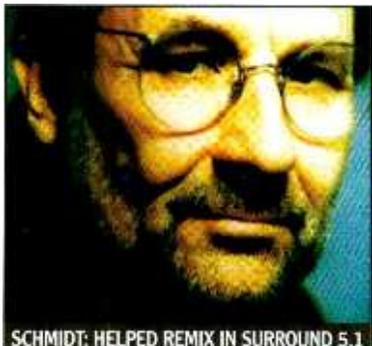
The early 1980s post-punk era in Europe saw widespread name-checking for Can, which formed in 1968 in Cologne, Germany. The band was a pioneer in electronic music.

Such new talent as U.S. outfit LCD Soundsystem (DFA) and French act Colder (Output Records) bears the stamp of Can's trademark approach.

The double-DVD/single audio CD will be released jointly by EMI-owned U.K. label Mute Records and the band's own Spoon Records. It will be available globally through EMI.

The DVD package is a mix of previous releases and new material compiled by Peter Pryzzgodda. A longtime film editor for German director Wim Wenders, Pryzzgodda has been a Can collaborator since the group's earliest days.

"The process of editing the material was a bit like stepping into a time machine, with moments of my life popping up constantly,"



SCHMIDT: HELPED REMIX IN SURROUND 5.1

Pryzzgodda says.

The new material on the DVD includes recent band interviews, plus Pryzzgodda's film portrait of the group, "Can Notes."

The DVD also includes a 1999 documentary directed by German filmmakers Rudi Dolezal and Hannes Rossacher, a 1972 concert film and three Can tracks remixed in surround 5.1 by band members Irmin Schmidt, Holgar Czukay and Jackie Liebezzeit.

A separate audio CD compiles new and previously released solo material by all four members.

The DVD celebrates a group whose members' solo work is ongoing and

a tribute to Can guitarist Michael Karoli, who died in September 2001.

Keyboardist Schmidt chose "Half Past One" from 1992 Can release "Cannibalism 2" (Spoon Records) for a surround 5.1 remix.

"The track features a lot of Michael," he says. "On it he plays violin, several guitars. I believe it's the only track where we multi-tracked his voice."

Although happy with the results, Schmidt has some reservations about the 5.1 process. "The track was originally composed for stereo," he says, "so in some ways the original idea is compromised. I would prefer to compose pieces specifically for 5.1."

The set will be released Nov. 18 in North America. New York-based Mute North America director of marketing Jeanne Klafin says, "We will target indie, online and chain accounts that have strong sales of Mute product, Can catalog and DVDs."

"We will be attempting to use the DVD to connect with people who have heard of Can and understand their contribution to modern music but who don't necessarily have [many] of their recordings."

NEWSLINE

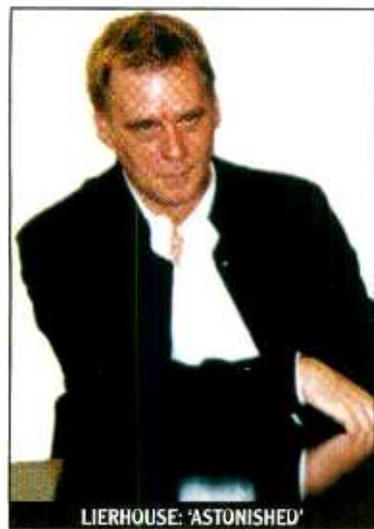
THE INTERNATIONAL WEEK IN BRIEF



EMI Music Germany president Udo Lange has left the company. Lange, who assumed the post last year, tells *Billboard* he has no immediate plans. Lange's exit was announced in an Oct. 13 statement by EMI Music Continental Europe chairman/CEO Emmanuel de Buretel. Industry insiders say the move was unexpected. Lange is replaced by Niel Van Hoff, who takes the title of managing director for Germany and retains his post as managing director of EMI in the Netherlands. He will be based in Cologne and Hilversum. **WOLFGANG SPAHR**

The British Phonographic Industry expects the European Union Copyright Directive to be incorporated into British law Oct. 31. In a letter to members, the labels body's executive chairman, Peter Jamieson, says: "Our initial reaction is one of relief that the waiting period is finally over—together with a cautious optimism that, with a clear legal framework, the music business will be able to move forward more confidently to embrace the many new technological opportunities." The BPI's Rights Committee will shortly issue a detailed assessment of the legislation, which the government published Oct. 3. **JULIANA KORANTENG**

Universal Music Publishing (UMP) will close its Belgian office Jan. 1, 2004. All Belgian publishing activities will be transferred to the Netherlands, to be supervised by UMP Netherlands managing director Kees van der Hoeven. Hilversum-based van der Hoeven reports to UMP U.K. managing director/VP of European publishing Paul Connolly. The move is part of Universal's plan to cut costs by consolidating publishing units in smaller countries into larger operations. "Having a publisher close to the local talent is better," Universal Music Belgium managing director Dirk De Clippeleir says, "[but] we're facing the economic reality where a drop in revenue leads to drastic decisions like this one." UMP Belgium launched in 1998 and is headed by GM Luc Standaert. He will exit Universal at year's end. **MARC MAES**



Wagner

Continued from page 57

The success of the initial recordings led Lierhouse and Gateway4M to expand the concept. A further 11 musical journeys have been mapped out, and two of them have been recorded.

The completed albums are "Tristan Meets Isolde in Harlem," where Wagner's music is blended with blues, soul and gospel styles, and "Siegfried's Olé in Sevilla." For the latter, the 80-strong Gateway Orchestra plays in the framework of

traditional Spanish musical genres.

The "Harlem" album features jazz/R&B vocalist Randy Crawford, while guests on the "Sevilla" album include flamenco guitarist Gerardo Núñez, saxophonist Bobby Martinez and pianist Pepe Rivero. An as-yet-untitled fourth album will tackle Brazilian styles.

"Parsifal Goes la Habana" was initially released in February in the Germany/Switzerland/Austria region through Warner Strategic Marketing. A Japanese release on King Records followed in August. Spain was next, with a Sept. 1 release through Nuevos Medios. A companion DVD is due in late November through the same label

partners. Gateway4M plans a DVD for each release in the series.

Gateway4M GM Peter Will says, "We are in negotiations in the U.S., the U.K. and other countries for release of the Cuba CD. We expect to release the two that have been recorded in New York and in Spain [internationally] in February."

Although he declines to give total sales figures to date, Will says, "We are pleased with the sales response so far, especially through e-sales."

Javier López, music manager at retailer FNAC's central Madrid outlet, says the store sold out of "Habana" twice within the first three weeks of release.

Lierhouse says, "We have been

astonished by the reaction [in Spain], with several repeated TV and radio interviews. We are having talks about performing concerts next spring."

The only people who might object to the project, Lierhouse insists, are diehard Wagner fans.

Wagner's reputation has long been tainted by the composer's published anti-Semitic views and the appropriation of his music by the Nazis in the 1930s and 1940s. "There are Wagner clubs that seem like sects," Lierhouse says, "and the past link with Nazism can't be ignored. Some must be shocked by 'Parsifal . . .': black people playing Wagner!"

Concerts

Continued from page 57

ing a field day pushing up fees."

Meanwhile, Paul Dainty, managing director of Melbourne Dainty Consolidated Entertainment (DCE), insists that the market is on an upswing.

DCE promoted the Rolling Stones' Australian dates in March, with top ticket prices of \$500 Australian (\$345).

Despite JEL's problems, promot-

ers report that the summer circuit, which runs from November to March, is filling up.

"Numbers were down in the Northern Hemisphere, so [acts] are making it up here," explains Don Elford, business development manager at the Sydney Superdome.

A rise in exchange value of the Australian dollar to 70 cents U.S. in recent months has also made touring Down Under more attractive to many superstar acts. Prince, Metallica, Robbie Williams, Neil Young, Fleetwood Mac and Christina Aguilera have all been tempted into returning.

Pavlo

Continued from page 57

by side," Pavlo says. "It was a direct lift."

In 2001, Pavlo hired a Los Angeles law firm to seek a settlement. That was unsuccessful, and in December 2002, he began working with Parks.

During the past five years, Pavlo has independently released four albums in Canada on his Sleeping Giant Music label, distributed in Canada by Distribution Fusion III in Montreal.

He describes his original songs as "Mediterranean music." It is a style that combines flamenco, Latin and classical guitar influences with Greek *bouzouki* playing.

"Fantasia" first appeared on the 1998 "Pavlo" album and was reprised in a live version on the guitarist's 1999 album, also called "Fantasia." The two instrumental albums have each shipped 75,000 units, primarily in Canada, according to the label.

Pavlo's 2002 album, "I Feel Love Again," has shipped 15,000 units. He also recently released a seasonal recording, "Frostbite."

Born Pavlo Simtikidis to Greek parents in Toronto, the guitarist got his start performing in local Greek clubs along Toronto's Danforth Avenue.

Today, booked by Toronto-based Live Tour Artists, Pavlo averages 100 to 150 performances annually throughout North America.

"I took my niche and I went with it," Pavlo says. "In the beginning, I'd have two people at my shows. But I've worked at this for many years, and I generally play 1,000- to 2,000-seaters."

Pavlo plans to film a DVD in Greece with the settlement funds.

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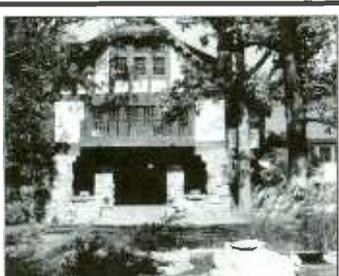
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NOTICES/ANNOUNCEMENTS

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It's the issue the industry has been waiting for all year long, featuring year-end charts in every genre and the expanded coverage of the year's most notable artists and events.

- THE YEAR IN BUSINESS
- A COMPREHENSIVE RECAP
- TOP TOURS OF 2003
- ON NEWSSTANDS FOR 2 WEEKS
- AN ANNUAL COLLECTORS ISSUE

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iTunes

Continued from page 3

services next year. That anticipates a market for digital downloads of slightly more than \$100 million in 2004—a figure in line with projections made earlier this year by Jupiter Research.

The remainder of the Windows-based download market could be split among as many as 10 service providers, including MusicMatch, AOL and Rhapsody, according to Munster.

BULLISH EXPECTATIONS

The recording industry views the rollout of such digital services as a key component to slowing unauthorized file sharing on peer-to-peer (P2P) networks.

"We are at a tipping point," EMI Group executive VP John Rose says. "This will start a migration into a legitimate world."

Paul Vidich, executive VP for planning and business development at Warner Music, adds, "What we're hoping is that the huge success Apple has seen in the Mac world—which is a small percentage of the total home computer owner base—is translated into the larger PC world."

Apple outlined bullish expectations for its downloads business in its star-studded introduction of the new iTunes Music Store for Windows service Oct. 16.

In front of a packed house at San Francisco's Moscone Center, Apple CEO Steve Jobs said that the company plans to sell in excess of 100 million downloads by April.

Jobs said: "We set a goal of selling a million songs in the first six months—we did it in the first week. We set a goal of selling 10 million songs in the first six months—we did that in the first four months."

"Today we are going to raise the bar again: We want to sell 100 million songs in the first year. Not the first year starting from today, but from when we launched iTunes—so by April 28, 2004."

Apple expects to sell 30 million downloads through the Mac version of iTunes by the end of this year.

Jobs' comments at the launch event were accompanied by live and remote appearances by Mick Jagger, Bono, Dr. Dre and Sarah McLachlan.

The rollout of such services as iTunes and Napster comes at a time when the

Pepsi Gives Away Downloads

NEW YORK—Pepsi has a new affiliation with a hot, rising music star. But this time, Apple Computer's iTunes is showing aside the likes of Britney Spears and Beyoncé.

The soft-drink giant plans to give away 100 million downloads from iTunes next year and plug the service in a Super Bowl commercial.

The relationship between Pepsi and Apple—the brainchild of Interscope chief executive Jimmy Iovine—is an effort to drive consumer interest in the iTunes service, which is now available for Windows-based computers.

The offer kicks off Feb. 1, 2004, with the Super Bowl ad, and it will run until March 31, 2004. Apple famously introduced its Macintosh computer with a Super Bowl ad in 1984.

Special codes that can be used to redeem a free track through iTunes will be contained in bottle caps of 20-ounce and 1-liter bottles of Pepsi, Diet Pepsi and Sierra Mist.

In all, 300 million Pepsi bottles will be wrapped with special iTunes packaging. Only 100 million bottles will contain redeemable codes.

"This historic promotion to legally give away 100 million free songs will go down in history as igniting the legal download market," Apple CEO Steve Jobs said in a statement.

Pepsi reportedly will pay Apple for each of the songs downloaded during the promotion.

The deal is the latest move by Pepsi to use music to help craft its brand image.

The company currently sponsors the program "Pepsi Smash" on the WB TV network—a weekly show that features performances from popular recording artists.

Last year, Pepsi entered a broad-based marketing alliance with Sony Music Entertainment to promote its artists.

BRIAN GARRITY and MELINDA NEWMAN

music industry has unauthorized download sites under legal fire.

Recent studies by Nielsen NetRatings and Raleigh, N.C.-based Music Forecasting Inc. suggest that traffic on P2P services is declining in the face of industry lawsuits against consumers.

Adding to the decline is an apparent growing frustration with the user experience associated with downloading through such sites as Kazaa.

NetRatings reports that between June 29 and Sept. 21, Kazaa traffic fell 41% from 6.5 million unique weekly users to 3.8 million unique weekly users.

Industry research also indicates that a growing number of consumers are expressing a willingness to buy music if they have user-friendly options.

Napster president Michael Bebel, the former head of Pressplay, says that converting consumers accustomed to free music into paying customers is the biggest challenge facing digital services today.

"The hurdle is getting to the broader mass market and getting people comfortable with putting a credit card down and buying something," he says.

Munster estimates that Napster and iTunes for PC initially will mimic the launch of iTunes for the Mac. During its first eight weeks, the latter service sold 4.5 million tracks; to date, that number has reached 13 million.

The PC market has significantly greater potential. At the end of 2002, the Windows platform held nearly 94% of the worldwide desktop computer market, according to research firm IDC. Apple's share was just under 3%.

However, label executives and the service providers are hesitant to quan-

tify their gains from the new services.

"We have huge expectations for the growth and development of legitimate services in the Windows environment," one major-label source at the corporate level says.

"Having said that, I don't think you can do a simple calculation of, 'If this portion of the Apple community responded to iTunes platform, then the same proportion of the Windows community will respond to the legitimate services.'"

Bebel expects strong demand.

"The opportunity is very large," he says of the Windows market. "I don't think it will be as much of an overnight phenomenon [as on the Mac]. But I think that because of the vast number on the PC platform, the numbers will be sizeable and impressive."

MORE CONSUMER-FRIENDLY

Thus far, Windows consumers have failed to rally en masse around any service attempting to sell digital music.

Buymusic.com and MusicMatch are already in the market with à la carte download options, but neither service has claimed an iTunes-like consumer response.

RealNetworks' Rhapsody and MusicNet on AOL both sell permanent downloads as part of their subscription services, and each service has about 100,000 subscribers, sources say.

The services sell unlimited access to tethered music for \$9.95 per month, plus the ability to purchase permanent tracks.

Real and MusicNet are expected to launch their own download stores later this year.

Label executives expect adoption of PC-based services to grow now that content selection and usage rights are more consumer-friendly.

Most expect iTunes and Napster to stand out from the rest of the pack, at least in the short term.

The Apple service is expected to benefit from enthusiasm in the PC market for Apple's iPod digital music player and from an aggressive marketing campaign for iPod.

Interest in the iPod is growing. Apple says it has sold more than 1.4 million iPods to date.

In its fiscal fourth quarter ended Sept. 27, the company sold 336,000 iPods—up 11% from the third quarter, when 304,000 units were sold, and up 140% from fourth-quarter 2002, when 140,000 units were sold.

Apple executives say that with the introduction of iTunes for Windows, they expect Windows iPod users to outnumber Mac iPod users.

Apple also figures to benefit from a new distribution alliance with AOL, which will enable its members to link to iTunes through its service. AOL users can register for iTunes without re-entering their credit card information.

BRAND POWER

Napster, meanwhile, is expected to benefit from the power of its brand.

A U.S. Bancorp Piper Jaffray survey of 200 consumers found that Napster had more than 92% brand awareness among respondents. By contrast, iTunes claimed 30% awareness and Rhapsody had 15% awareness.

Still, there are hurdles to consumer adoption of both services.

CELEBRITY PLAYLISTS

As on the Mac side, individual tracks cost 99 cents and most albums cost less than \$10. Usage rights are the same on both. That includes the ability to make 10 copies of the same playlist. Other services for the PC, including Napster and MusicMatch, enable users to burn up to five copies of the same playlist.

The iTunes store for both Mac and PC features improved search functionality. It now also offers recommendations, as well as celebrity playlists, which can be purchased and burned.

Unknown is just how much consumer affinity for the Apple brand exists in the PC market. However, the service's profile is expected to rise with a new promotion from Pepsi that is giving away 100 million free downloads through iTunes (see story, this page).

Meanwhile, the Napster brand could potentially be a source of confusion in the market, as consumers look for legitimate options in the wake of industry lawsuits against illicit P2P network users. Many may still associate Napster with illegal file sharing.

Further, Phil Leigh, senior analyst with research firm Inside Digital Media, says that while Napster has brand awareness with teens and young consumers, the Apple brand has greater cachet with the bearers of credit cards.

However, Bebel says he is unconcerned about Napster's former image. He says the company's online and traditional marketing initiatives will focus on getting consumers to sample the service.

Analysts like Munster say that once consumers try the new Napster and realize it is legitimate, they are likely to stick with it.

The Beat

Continued from page 17

bringing in people who are passionate and can see that we're at a crossroads in the music industry and who can figure out how to carve themselves a path when there is no clear path."

STUFF: Sweet Relief Musicians Fund will hold its fourth annual fundraiser Oct. 22 in Los Angeles. Honorees are attorney Fred Davis and industry veteran Steve Rifkind. Sweet Relief provides musicians assistance during

times of crisis, including funds for medical assistance and paying basic living expenses. Among the acts supporting the charity are **R.E.M., Madonna and Eminem . . . Slash, Scott Weiland and Buckcherry's Joshua Todd** have been added to the Nov. 15 Los Angeles benefit for Step Up Women's Network sponsored by DKNY and Vanity Fair. **Macy Gray, Mark McGrath and Camp Freddy** have previously been announced as performers. **Mandy Moore** will host. Tickets go on sale Oct. 25.

WHEELING AND DEALING: Celine Dion and Coty Beauty are running an online sweepstakes that will award

five grand-prize winners a day of beauty in New York, a Sony studios tour and then a private jet trip to Las Vegas to see Dion's show. Coty Beauty manufactures Dion's perfume line . . . Saks Fifth Avenue has partnered with VH1's Save the Music Foundation to feature various artists in the store's holiday catalog with exclusive products. A portion of the sale of the selected items will go to the VH1 program that funds music programs in public schools. Among the participating artists are **Beyoncé, Sheryl Crow, Jewel, B.B. King, Ashanti, Gloria Estefan, Mya, Darius Rucker and Fuel's Brett Scallions . . .** Just in time for Christmas, the **Jimi Hendrix**

estate, which operates as Experience Hendrix LLC, has forged an agreement with McFarlane Toys to create a Hendrix collectible figure.

LITERARY ADVICE: "American Idol" judge **Randy Jackson** is penning "What's Up, Dawg?: How to Become a Recording Star." The book, to be published by Hyperion in January 2004, will feature Jackson's tips on how to make it in the record industry . . . Former Rykodisc president **George Howard** has also entered the book publishing world. "Getting Signed! An Insider's Guide to the Recording Industry" will be in stores Oct. 31 through Berklee Press.

FOR THE RECORD

The article "Movie Ties In CD/DVD" in the Oct. 11 issue should have read that the soundtrack to "Dirty Dancing" has sold 32 million units worldwide, including 11 million in the U.S., according to BMG.

The article "Streisand Readies New 'Movie'" in the Oct. 4 issue should have noted that the Humane Society of the United States' Kindred Spirits program was using Barbra Streisand's version of the song "Smile."

OCTOBER 25 2003 Billboard® VIDEO MONITOR

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1 CHINGY, HOLIDAE IN OUTKAST, THE WAY YOU MOVE ASHANTI, RAIN ON ME LUDACRIS, STAND UP BEYONCÉ, BABY BOY NICK CANNON, GIGLO BOW WOW, MY BABY BIG TYMERS, THIS IS HOW WE DO B2K, WHAT A GIRL WANTS AVANT, READ YOUR MIND ATI, CALLING ALL GIRLS ELEPHANT MAN, PON DE RIVER G UNIT, STUNT 101 JAEHEIM, BACK TIGHT R. KELLY, STEP IN THE NAME OF LOVE JAGGED EDGE, WALKED OUTTA HEAVEN PHARRELL, FRONTIN' JOE, MORE & MORE P. DIDDY, LENNY KRAVITZ, PHARRELL WILLIAMS & LOON, SHOW ME YOUR SOUL DAVID BANNER, CADILLAC DJ 22 S NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER MURPHY LEE, WAT DA HOOK GON BE YOUNGBLOODZ, DAMN LODN, DOWN FOR ME OUTKAST, HEY YA LIL JON & THE EAST SIDE BOYZ, GET LOW DWELE, FIND A WAY BENZINO & THE UNTOUCHABLES, UNTOUCHABLES OBIE TRICE, GOT SOME TEETH MARQUESS HOUSTON, CLUBBIN' FABOLOUS, INTO YOU RAH DIGGA, PARTY & T.I., BE EASY ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM YAHZARAH, WISHING YOUNG GUNZ, CAN'T STOP WON'T STOP R. KELLY, THOIA THOING BAD BOYS' DA' BANO, BAD BOY THIS, BAD BOY THAT CNN, ANYTHING GOES SHEEK LOUCH, MIGHTY D-BLOCK (2 GUNS UP)	1 TOBY KEITH, I LOVE THIS BAR KEITH URBAN, WHO WOULDN'T WANNA BE ME ALAN JACKSON & JIMMY BURETT, IT'S A FEELING GARY ALLAN, TOUGH LITTLE BOYS PAT GREEN, WAVE ON WAVE MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS RASCAL FLATTS, I MELT TIM MCGRAW, REAL GOOD MAN DIERKS BENTLEY, WHAT WAS I THINKIN' REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN JUNE CARTER CASH, KEEP ON THE SUNNY SIDE WILLIE NELSON & NORAH JONES, WURLITZER PRIZE (LIVE) TRACE ADKINS, HOT MAMA NICKEL CREEK, SMOOTHIE SONG DWIGHT YOAKAM, THE BACK OF YOUR HAND SARA EVANS, PERFECT MARTY STUART/MERLE HAGGARD, FARMER'S BLUES CHRIS CAGLE, CHICKS DIG IT BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) PATTY LOVELESS, LOVIN' ALL NIGHT MONTGOMERY GENTRY, HELL YEAH DARRYL WORLEY, TENNESSEE RIVER RUN BILLY CURRINGTON, WALK A LITTLE STRAIGHTER SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE KID ROCK, PICTURE RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU GEORGE STRAIT, SHE LL LEAVE YOU WITH A SMILE MARK WILLIS, AND THE CROWD GOES WILD MINOY SMITH, JOE CROSS CANADIAN RAGWEE, CONSTANTLY JOHN MELLENCAMP, TEARDROPS WILL FALL JOHNNY CASH, HURT RICK TRAVINO, IN MY DREAMS TOBY KEITH, BEER FOR MY HORSES TERRI CLARK, I WANNA DO IT ALL TRAVIS TRITT, LONESOME, ON RY AND MEAN KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS BRAD PAINLEY, CELEBRITY SHANIA TWAIN, FOREVER AND FOR ALWAYS JIMMY WAYNE, I LOVE YOU THIS MUCH	1 OUTKAST, HEY YA BEYONCÉ, BABY BOY LUDACRIS, STAND UP HILARY DUFF, SO YESTERDAY YOUNGBLOODZ, DAMN JOHN MAYER, BIGGER THAN MY BODY LINKIN PARK, NUMB PINK, TROUBLE FOUNTAINS OF WAYNE, STACY'S MOM WHITE STRIPES, THE HARDEST BUTTON TO BUTTON SIMPLE PLAN, PERFECT FEFF DOBSON, TAKE ME AWAY MAROONS, HARDER TO BREATHE OUTKAST, THE WAY YOU MOVE YOUNG GUNZ, CAN'T STOP WON'T STOP THURSDAY, SIGNALS OVER THE AIR ASHANTI, RAIN ON ME T.I., 24 S LIL JON & THE EAST SIDE BOYZ, GET LOW BAD BOYS' DA' BANO, BAD BOY THIS, BAD BOY THAT R. KELLY, STEP IN THE NAME OF LOVE CHINGY, HOLIDAE IN DMX, WHERE THE HOOD AT TRAP, HEADSTRONG A.F.I., THE LEAVING SONG PT. II BUBBA SPARKXX, DELIVERANCE ELEPHANT MAN, PON DE RIVER SCHOOL OF ROCK, SCHOOL OF ROCK DAVE MATTHEWS, GRAVE DIGGER LIMP BIZKIT, BEHIND BLUE EYES LILUX, TOMORROW MURPHY LEE, WAT DA HOOK GON BE LIMP BIZKIT, EAT YOU ALIVE R. KELLY, THOIA THOING DASHBOARD CONFESIONNA, HANDS DOWN OBIE TRICE, GOT SOME TEETH JUSTIN TIMBERLAKE, I'M LOVIN' IT CHRISTINA AGUILERA, CAN'T HOLD US DOWN KELLY CLARKSON, LOW ATARIS, THE BOYS OF SUMMER	1 MAROONS, HARDER TO BREATHE BLACK EYED PEAS, WHERE IS THE LOVE JOHN MAYER, BIGGER THAN MY BODY OUTKAST, HEY YA FOUNTAINS OF WAYNE, STACY'S MOM MATCHBOX TWENTY, BRIGHT LIGHTS BEYONCÉ, BABY BOY SHERYL CROW, THE FIRST CUT IS THE DEEPEST 3 DOORS DOWN, HERE WITHOUT YOU PINK, TROUBLE DAVE MATTHEWS, GRAVE DIGGER LIZ PHAIR, WHY CAN'T I SCHOOL OF ROCK, SCHOOL OF ROCK JEWEL, STAND DIDD, WHITE FLAG FUEL, FALLS ON ME R.E.M., BAD DAY NICKELBACK, SOMEDAY STING, SEND YOUR LOVE SANTANA, WHY DON'T YOU & I DIXIE CHICKS, TOP OF THE WORLD ROBERT RANDOLPH, I NEED MORE LOVE HOWIE DAY, PERFECT TIME OF DAY JASON MRAZ, THE REMEDY (I WON'T WORRY) NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER SEAL, WAITING FOR YOU MYA, MY LOVE IS LIKE... WO MANDY MOORE, HAVE A LITTLE FAITH IN ME DAMIEN RICE, VOLCANO LIVE, HEAVEN COLDPLAY, GOD PUT A SMILE UPON YOUR FACE EVANESCENCE, BRING ME TO LIFE GAVIN DEGRAW, FOLLOW THROUGH DARKNESS, I BELIEVE IN A THING CALLED LOVE PINK, DON'T LET ME GET ME MATCHBOX TWENTY, UNWELL NO DOUBT, HEY BABY JUSTIN TIMBERLAKE, ROCK YOUR BODY DAVE MATTHEWS BAND, EVERYDAY TRAIN, CALLING ALL ANGELS
NEW ONS BOW WOW, MY BABY AVANT, READ YOUR MIND P. DIDDY, LENNY KRAVITZ, PHARRELL WILLIAMS & LOON, SHOW ME YOUR SOUL LODN, DOWN FOR ME DWELE, FIND A WAY RAH DIGGA, PARTY & BULL SH*T 2003 T.I., BE EASY	NEW ONS REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN TRACE ADKINS, HOT MAMA RECKLESS KELLY, NOBODY'S GIRL	NEW ONS LINKIN PARK, NUMB FEFF DOBSON, TAKE ME AWAY R. KELLY, STEP IN THE NAME OF LOVE CHINGY, HOLIDAE IN	NEW ONS SHERYL CROW, THE FIRST CUT IS THE DEEPEST 3 DOORS DOWN, HERE WITHOUT YOU PINK, TROUBLE SEAL, WAITING FOR YOU

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1 WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 3 DOORS DOWN, HERE WITHOUT YOU DASHBOARD CONFESIONNA, HANDS DOWN A PERFECT CIRCLE, WEAK AND POWERLESS STAINED, SO FAR AWAY THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU NICKELBACK, SOMEDAY LINKIN PARK, NUMB EVANESCENCE, GOING UNDER 50 CENT, P.I.M.P. FOUNTAINS OF WAYNE, STACY'S MOM YELLOWCARD, WAY AWAY RANCID, FALL BACK DOWN BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS SWITCHFOOT, MEANT TO LIVE ALL-AMERICAN REJECTS, TIME STANDS STILL AUDIOSLAVE, SHOW ME HOW TO LIVE SMILE EMPY SOUL, BOTTOM OF A BOTTLE JET, ARE YOU GOING TO BE MY GIRL THURSDAY, SIGNALS OVER THE AIR FUEL, FALLS ON ME BILLY TALENT, TRY HONESTY A.F.I., THE LEAVING SONG PT. II CHEVELLE, SEND THE PAIN BELOW THRICE, ALL THAT'S LEFT SIMPLE PLAN, PERFECT DAVE MATTHEWS, GRAVE DIGGER SIMPLE PLAN, PERFECT ATARIS, THE BOYS OF SUMMER 311, CREATURES (FOR A WHILE)	1 DIERKS BENTLEY, WHAT WAS I THINKIN' TOBY KEITH, I LOVE THIS BAR KEITH URBAN, WHO WOULDN'T WANNA BE ME MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS TIM MCGRAW, REAL GOOD MAN GARY ALLAN, TOUGH LITTLE BOYS ALAN JACKSON & JIMMY BURETT, IT'S A FEELING PAT GREEN, WAVE ON WAVE PATTY LOVELESS, LOVIN' ALL NIGHT CHRIS CAGLE, CHICKS DIG IT BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) BILLY CURRINGTON, WALK A LITTLE STRAIGHTER SARA EVANS, PERFECT SHERRIE AUSTIN, STREETS OF HEAVEN MONTGOMERY GENTRY, HELL YEAH SHANIA TWAIN, FOREVER AND FOR ALWAYS SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE MARTY STUART/MERLE HAGGARD, FARMER'S BLUES JIMMY WAYNE, I LOVE YOU THIS MUCH MARK WILLIS, AND THE CROWD GOES WILD BILLY DEAN, I'M IN LOVE WITH YOU THE MAVERICKS, WOULD YOU BELIEVE? CHRIS LEOUX, HORSEPOWER DARRYL WORLEY, TENNESSEE RIVER RUN BILLY RAY CYRUS, BACK TO MEMPHIS CRISIE MORAN, EVERYBODY AFTERNOON CROSS CANADIAN RAGWEE, CONSTANTLY RICK TRAVINO, IN MY DREAMS RANDY TRAVIS, THREE WOODEN CROSSES ASHLEY GEARING, CAN YOU HEAR ME WHEN I TALK TO YOU	1 ELEPHANT MAN, PON DE RIVER WHITE STRIPES, THE HARDEST BUTTON TO BUTTON PETE YORN, CRYSTAL VILLAGE FOUNTAINS OF WAYNE, STACY'S MOM LUDACRIS, STAND UP LINKIN PARK, NUMB HOWIE DAY, PERFECT TIME OF DAY DASHBOARD CONFESIONNA, HANDS DOWN R. KELLY, STEP IN THE NAME OF LOVE OUTKAST, THE WAY YOU MOVE CHINGY, HOLIDAE IN BEYONCÉ, BABY BOY YOUNG GUNZ, CAN'T STOP WON'T STOP DMX, WHERE THE HOOD AT JET, ARE YOU GOING TO BE MY GIRL YOUNGBLOODZ, DAMN NICKELBACK, SOMEDAY OBIE TRICE, GOT SOME TEETH FEFF DOBSON, TAKE ME AWAY T.I., 24 S KANYE WEST, THROUGH THE WIRE S.T.U.N., ANNIHILATION OF THE GENERATIONS OUTKAST, HEY YA YELLOWCARD, WAY AWAY DWELE, FIND A WAY KINGS OF LEON, HOLLY S CHAMBERS MURPHY LEE, WAT DA HOOK GON BE A PERFECT CIRCLE, WEAK AND POWERLESS DEFEONTS, HEXAGRAM STAINED, SO FAR AWAY	1 LINKIN PARK, NUMB FINGER ELEVEN, ONE THING HILARY DUFF, SO YESTERDAY GODD CHARLOTTE, GIRLS & BOYS FEFF DOBSON, BYE BYE FRIENDO NICKELBACK, SOMEDAY PINK, TROUBLE OUTKAST, HEY YA LUDACRIS, STAND UP 50 CENT, P.I.M.P. BLACK EYED PEAS, SHUT UP BILLY TALENT, TRY HONESTY OUTKAST, THE WAY YOU MOVE BEYONCÉ, BABY BOY JOHN MAYER, BIGGER THAN MY BODY DIXIE CHICKS, TOP OF THE WORLD SIMPLE PLAN, PERFECT ATARIS, THE BOYS OF SUMMER A PERFECT CIRCLE, WEAK AND POWERLESS EVANESCENCE, GOING UNDER WHITE STRIPES, THE HARDEST BUTTON TO BUTTON G UNIT, STUNT 101 IMA ROBOT, DYNOMITE DUSTA RHYMES, LIGHT YOUR ASS ON FIRE OBIE TRICE, GOT SOME TEETH HAWKLEY WORKMAN, ANGER AS BEAUTY NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER JACYNTHIE, LOOK WHO'S CRYING NOW JANE'S ADDICTION, JUST BECAUSE
NEW ONS 3 DOORS DOWN, HERE WITHOUT YOU PINK, TROUBLE BLUE OCTOBER, CALLING YOU SEAN PAUL, I'M STILL IN LOVE WITH YOU TRAVIS, RE-OFFENDER THE DISTILLERS, DRAIN THE BLOOD HOWIE DAY, PERFECT TIME OF DAY HILARY DUFF, SO YESTERDAY	NEW ONS MARTY STUART/MERLE HAGGARD, FARMER'S BLUES MINDY SMITH, JOLENE JACK INGRAM, BARBIE DOLL	NEW ONS FEFF DOBSON, TAKE ME AWAY SPINESHANK, SMOOTHED BIG TYMERS, THIS IS HOW WE DO SLAYER, RAINING BLOOD KILLSWITCH ENGAGE, FIXATION ON THE DARKN SHADOWS FALL, DESTROYER OF SENSES MIDWYNE, WORLD SO COLD CROALE OF FILTH, MANNED UP	NEW ONS G UNIT, STUNT 101 P. DIDDY, LENNY KRAVITZ, PHARRELL WILLIAMS & LOON, SHOW ME YOUR SOUL LILUX, TOMORROW

h	JBTV	MTV EUROPE	DownTown Music Video Television
404 Washington Ave., Miami Beach, FL 33139	Three hours weekly 216 W Ohio, Chicago, IL 60610	Continuous programming Hawley Crescent, London NW18T	5 hours weekly 223-225 Washington St, Newark, NJ 07102
1 CHAYANNE, UN SIGLO SIN TI THALIA, TE QUIERO DAVID BISBAL, LLORARE LAS PENAS JUANES, FOTOGRAFIA SORAYA, SOLO POR TI EROS RAMAZZOTTI, EMOCION PARA SIEMPRE MOLTOVO, HERÉ WE KUM RICKY MARTIN, TAL VEZ CHRISTIAN, NO HACE FALTA OBIE BERMUDEZ, ANTES JUANES, LA RACA CABAS, LA CADERONA RICARDO ARJONA, MINUTOS GLORIA ESTEFAN, HOY VOZ VEIS, AUNQUE SEA POCO ALEXANDRE Pires, DUTTE MONDS LA LOPE JENNIFER LOPEZ, DIGAL I HAVE DAVID BISBAL, DIGAL RICKY MARTIN, JALEO DAVID CIVERA, QUE LA DETENGAN NATALIA LAFOURCADE, EN EL 2000	1 SEVEN PLACES, LANDSLIDE SIDE WALK SLAM, TIME WILL PASS YOU BY SPOKEN PROMISE SNOWBOGS, DRIVE MINUS, ROMANTIC EXORCISM FREYA, AS THE LAST LIGHT DRAINS (VALKYRIE) SNAPCASE, A SYNTHESIS OF CLASSIC FORMS ATREYU, LIP GLOSS AND BLACK TAKING BACK SUNDAY, YOU'RE SO LAST SUMMER MUSHROOMHEAD, SUN DOESN'T RISE THE RAPTURE, HOUSE OF JEALOUS LOVERS THE MARS VOLTA, INERTIATIC LUCKY BOYS CONFUSION, HEY DRIVER SOMETHING CORPORATE, SPACE LO TEL, GEMME CASTING TO MY SURPRISE, IN THE MOOD SAVES THE DAY, ANYWHERE WITH YOU ALIEN ANT FARM, GLOW SABARA HÖTNIGHTS, ON TOP OF YOUR WORLD HOLLY PALMER, JUST SO YOU KNOW SUPAGROUP, WHAT'S YOUR PROBLEM MY RUIN, MADE TO MEASURE THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON	1 DIDD, WHITE FLAG BLACK EYED PEAS, WHERE IS THE LOVE? 50 CENT, P.I.M.P. CHRISTINA AGUILERA, CAN'T HOLD US DOWN BEYONCÉ, BABY BOY BLU CANTRELL, BREATHE THE DARKNESS, I BELIEVE IN A THING CALLED LOVE EVANESCENCE, GOING UNDER LINKIN PARK, NUMB KYLE MINOGUE, SLOW SUGABABES, HOLD IN THE HEAD THE RASMUS, IN THE SHADOWS ROBBIE WILLIAMS, SEXED UP T. LOVE, POLISH BOYFRIEND JUSTIN TIMBERLAKE, SENORITA NICKELBACK, SOMEDAY ROBBIE WILLIAMS, FEEL MUSE, TIME IS RUNNING OUT LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOOH OUTLANDISH, AICHA	1 LYNRYD SKYNYRD, RED WHITE AND BLUE THE NETWORK, JOE ROBOT THE DONNAS, TOO BAD ABOUT YOUR GIRL DANNI MINOGUE, BEGIN TO WONDER CHRISTINA AGUILERA, CAN'T HOLD US DOWN THE ROLLING STONES, SYMPATHY FOR THE DEVIL SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE IMA ROBOT, DYNOMITE ELECTROCLUTE, KLEINER DICKER JUNGLE MYA, FALLEN NINA SIMONE, SINNERRMAN THE RAVEONNETTES, THAT GREAT LOVE SOUND DIDD, WHITE FLAG THE CASH BROTHERS, SHADOW OF DOUBT SUPAGROUP, WHAT'S YOUR PROBLEM TRACE ADKINS, HOT MAMA ANDREW W.K., NEVER LET DOWN LIMBECK, JULIA JACK-O, NOOKIE (REAL GOOD) THE BANGLES, SOMETHING THAT YOU SAID

THE CLIP LIST

h	JBTV	MTV EUROPE	DownTown Music Video Television
404 Washington Ave., Miami Beach, FL 33139	Three hours weekly 216 W Ohio, Chicago, IL 60610	Continuous programming Hawley Crescent, London NW18T	5 hours weekly 223-225 Washington St, Newark, NJ 07102
1 CHAYANNE, UN SIGLO SIN TI THALIA, TE QUIERO DAVID BISBAL, LLORARE LAS PENAS JUANES, FOTOGRAFIA SORAYA, SOLO POR TI EROS RAMAZZOTTI, EMOCION PARA SIEMPRE MOLTOVO, HERÉ WE KUM RICKY MARTIN, TAL VEZ CHRISTIAN, NO HACE FALTA OBIE BERMUDEZ, ANTES JUANES, LA RACA CABAS, LA CADERONA RICARDO ARJONA, MINUTOS GLORIA ESTEFAN, HOY VOZ VEIS, AUNQUE SEA POCO ALEXANDRE Pires, DUTTE MONDS LA LOPE JENNIFER LOPEZ, DIGAL I HAVE DAVID BISBAL, DIGAL RICKY MARTIN, JALEO DAVID CIVERA, QUE LA DETENGAN NATALIA LAFOURCADE, EN EL 2000	1 SEVEN PLACES, LANDSLIDE SIDE WALK SLAM, TIME WILL PASS YOU BY SPOKEN PROMISE SNOWBOGS, DRIVE MINUS, ROMANTIC EXORCISM FREYA, AS THE LAST LIGHT DRAINS (VALKYRIE) SNAPCASE, A SYNTHESIS OF CLASSIC FORMS ATREYU, LIP GLOSS AND BLACK TAKING BACK SUNDAY, YOU'RE SO LAST SUMMER MUSHROOMHEAD, SUN DOESN'T RISE THE RAPTURE, HOUSE OF JEALOUS LOVERS THE MARS VOLTA, INERTIATIC LUCKY BOYS CONFUSION, HEY DRIVER SOMETHING CORPORATE, SPACE LO TEL, GEMME CASTING TO MY SURPRISE, IN THE MOOD SAVES THE DAY, ANYWHERE WITH YOU ALIEN ANT FARM, GLOW SABARA HÖTNIGHTS, ON TOP OF YOUR WORLD HOLLY PALMER, JUST SO YOU KNOW SUPAGROUP, WHAT'S YOUR PROBLEM MY RUIN, MADE TO MEASURE THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON	1 DIDD, WHITE FLAG BLACK EYED PEAS, WHERE IS THE LOVE? 50 CENT, P.I.M.P. CHRISTINA AGUILERA, CAN'T HOLD US DOWN BEYONCÉ, BABY BOY BLU CANTRELL, BREATHE THE DARKNESS, I BELIEVE IN A THING CALLED LOVE EVANESCENCE, GOING UNDER LINKIN PARK, NUMB KYLE MINOGUE, SLOW SUGABABES, HOLD IN THE HEAD THE RASMUS, IN THE SHADOWS ROBBIE WILLIAMS, SEXED UP T. LOVE, POLISH BOYFRIEND JUSTIN TIMBERLAKE, SENORITA NICKELBACK, SOMEDAY ROBBIE WILLIAMS, FEEL MUSE, TIME IS RUNNING OUT LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOOH OUTLANDISH, AICHA	1 LYNRYD SKYNYRD, RED WHITE AND BLUE THE NETWORK, JOE ROBOT THE DONNAS, TOO BAD ABOUT YOUR GIRL DANNI MINOGUE, BEGIN TO WONDER CHRISTINA AGUILERA, CAN'T HOLD US DOWN THE ROLLING STONES, SYMPATHY FOR THE DEVIL SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE IMA ROBOT, DYNOMITE ELECTROCLUTE, KLEINER DICKER JUNGLE MYA, FALLEN NINA SIMONE, SINNERRMAN THE RAVEONNETTES, THAT GREAT LOVE SOUND DIDD, WHITE FLAG THE CASH BROTHERS, SHADOW OF DOUBT SUPAGROUP, WHAT'S YOUR PROBLEM TRACE ADKINS, HOT MAMA ANDREW W.K., NEVER LET DOWN LIMBECK, JULIA JACK-O, NOOKIE (REAL GOOD) THE BANGLES, SOMETHING THAT YOU SAID

U.S. Enjoys More Car Time

In-car listening as a percentage of total radio listenership has grown to 34% from 30% in the past five years, according to a new study.

Edison Media Research's **Larry Rosin** and Arbitron's **John Snyder** presented the study, titled "In-Car Strategies," at the National Assn. of Broadcasters Radio Show Oct. 1-3 in Philadelphia. Edison interviewed 1,505 respondents and found that 39% of them say that they are spending more time in their cars than one year ago.

The study also found that more than half of workers' drive time is done by 8 a.m. and that more than half of all in-car listening takes place during the 5 p.m. hour.

Ninety-six percent of the respondents use radio in their car. The next most-used electronic device is the CD player. Fifty-eight percent of those polled listen to CDs. But

subscribed to either service. However, interest in the satellite services increased when respondents were presented with the scenario of pre-installed units in their cars.

It was suggested that the best way for traditional terrestrial radio to fend off satellite radio is to

Tuned In: Radio
By Marc Schiffman
mschiffman@billboard.com



embrace digital radio, which can display song and artist info.

THEY GET SIRIUS: Sirius names former rhythmic top 40 **WKUT** New York music director/night jock **Geronimo** director of hip-hop and dance programming. **Jose Mangin** is named format manager of rock streams Octane and Hard Attack, while **Rich McLaughlin** is named format manager of modern stations Alt Nation and Left of Center. Also at the satcaster, former *Billboard* talent editor **Larry Flick** is named morning co-host on Sirius OutQ stream.

ZEO GETS RADIOACTIVE: Zeo Radio Networks has purchased Radioactive Solutions, a Hartford, Conn.-based software company. Terms of the deal were not disclosed.

Radioactive is developing a suite of applications to help stations create and edit Web pages as well as to offer online advertising tools, e-mail databases and custom Web-based contesting.

Radioactive will retain its name as it relocates to Zeo's Denver headquarters. Radioactive president **Shawn Potter** will retain the title during the transition period.

Zeo expects to offer client stations Web packages from Radioactive sometime in fourth-quarter 2003.

NEWS BRIEFS: Classic hits **KFRC** San Francisco PD **Brian Thomas** is named operations manager of Clear Channel's San Francisco stations adult top 40 **KIOI** and adult R&B **KISQ** and San Jose, Calif., stations active rock **KSJO**, classic rock **KUFJ** and modern **KCNL**. He replaces **Gary Schoenwetter** at the last three stations.

Additional reporting by Airplay Monitor staff.

edison media research

radio listening is less dominant among 12- to 24-year-olds than other age groups.

The study found that presets on car radios play a large role in determining listening patterns. Sixty-nine percent of in-car listeners use only the stations programmed in their radio presets. Also, most presets stay locked on the same station. Forty-three percent of

ARBITRON

in-car listeners keep only one station on, while 37% switch stations frequently, and 20% switch occasionally. That's compared with 75% of at-work listeners that keep only one station on.

The study also found that half of in-car listeners use radio for traffic reports and that half of those who do would listen to traffic reports outside of drive time.

Satellite radio still is not a factor. While 24% and 34% of the respondents were aware of Sirius and XM, respectively, 48% of those surveyed had no interest in signing up for them. Only 1% of those surveyed had

PRE-REGISTRATION DEADLINE OCT. 24!



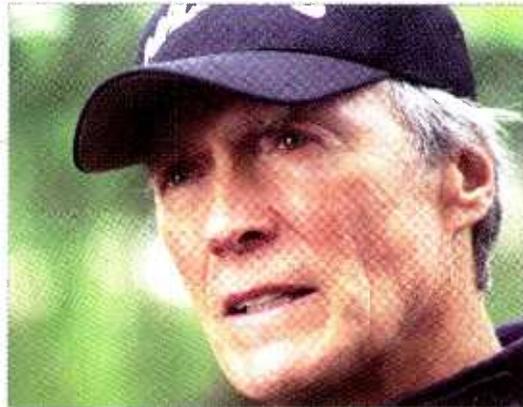
The Hollywood Reporter **Billboard**
FILM & TV
MUSIC CONFERENCE

presented by **VOLVO**

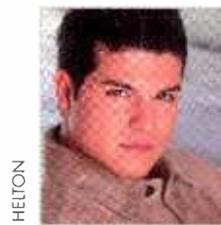
OPENING KEYNOTE

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.



CONFIRMED PARTICIPANTS



HELTON

JOE AUGUSTINE
Hybrid Recordings

JEFF BRABEC
The Chrysalis Music Group

TODD BRABEC
ASCAP

MARC FERRARI
Master Source

RJ HELTON
"American Idol" finalist

JOEL C. HIGH
Lion's Gate

RANDY JACKSON
producer/songwriter

BOB KNIGHT
Music Sales Corp.

NANCY KNUTSEN
ASCAP

MICHAEL MCKEAN
actor/songwriter/director/screenwriter

NEIL MERON
Storyline Entertainment

DANNY PELFREY
music producer/composer

LEONARD RICHARDSON
The WB

CHRISTINE RUSSELL
Evolution Music Partners

GREG SILL
music supervisor

RANDY SPENDLOVE
Miramax

ADAM TAYLOR
Associated Production Music

JEANIE WEEMS
ASCAP

IRWIN WINKLER
producer/director

STEVEN WINOGRADSKY
The Winogradsky Company

CRAIG ZADAN
Storyline Entertainment

MORE TO BE ANNOUNCED!



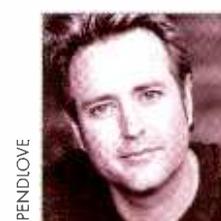
JACKSON



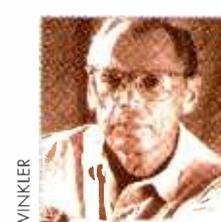
KNUTSEN



MCKEAN



SPENDLOVE



WINKLER



AFTERNOON KEYNOTE

director/producer/composer

ROBERT RODRIGUEZ

A discussion of his work, including
"Spy Kids," "Desperado" & "Once Upon a Time in Mexico"

ANATOMY OF A FILM

Hear from the creative team behind the music of

"The Matrix Reloaded"

JASON BENTLEY, MUSIC SUPERVISOR

DON DAVIS, COMPOSER

ZACH STAENBERG, EDITOR



BENTLEY



DAVIS



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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SALES / AIRPLAY / TRENDS / ANALYSIS

Ludacris Nabs No. 1

Rapper **Ludacris** scores his first No. 1 on The Billboard 200 with the biggest sales week of his career, and most of the top five albums look healthier than the chart's numbers from one year ago.

With album sales beating those of the same 2002 frame for a fifth consecutive week, 2003 suddenly feels like a different year in the music business than it did through the middle of September (see story, page 3). Ludacris' "Chicken 'N' Beer" sets the table with 429,500 copies sold in its first week. His biggest prior Nielsen SoundScan week had been 282,000 in late November 2001 when third album "Word of Mouf" arrived. Although his last two albums sold more than 6.2 million combined, this marks his first to the big chart's highest rung. "Chicken" follows "Mouf" as his second No. 1 on Top R&B/Hip-Hop Albums.

More significant to many of our readers, the new Ludacris album's opening salvo is more than double the sum that led the chart in the *Billboard* dated Oct. 26 of last year. At that time, an **Elvis Presley** compilation titled "Elvis: 30 #1 Hits"



Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



ruled the list for a third week with 205,000 copies.

Perhaps you remember the man. Presley is in the mix again this time with another anthology, "Elvis: 2nd to None," which opens at No. 3 with 181,000 copies.

"2nd to None" outsells the No. 3 from the same 2002 week, the **Rolling Stones'** "Forty Licks," by a 24% margin. Similarly, the total by this week's No. 2, **OutKast's** "Speakerboxxx/The Love Below," with 187,500 copies, outsells the runner-up from one year ago, **Bon Jovi's** "Bounce," by 17%.

The odd stat of the moment is that while industry-wide album sales have shown five steady weeks of improvement over their comparable 2002 frames, and although six of this week's top 10 albums sold more than their counterparts in the top 10 of a year ago did, the overall volume of top 10 albums lags behind that from the same 2002 frame by 24%. Go figure.

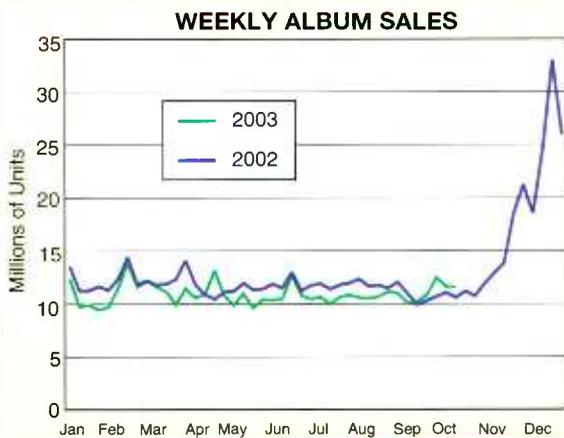
SUBJECT TO GROWTH: R&B crooner **Dwele** is shaping up as one of the more impressive artist-development stories in the second half of this year. His latest feat: Pacesetter honors on The Billboard 200, where he jumps 173-108 (up 69%).

Dwele's album "Subject" has seen gains in 10 of the past 13 weeks. It also scores Greatest Gainer honors on Top R&B/Hip-Hop Albums, where a core panel of stores that specialize in R&B/hip-hop fare registers a 22% spike (25-23).

Lead track "Find a Way" found 10 million audience
(Continued on page 68)

Market Watch

A Weekly National Music Sales Report

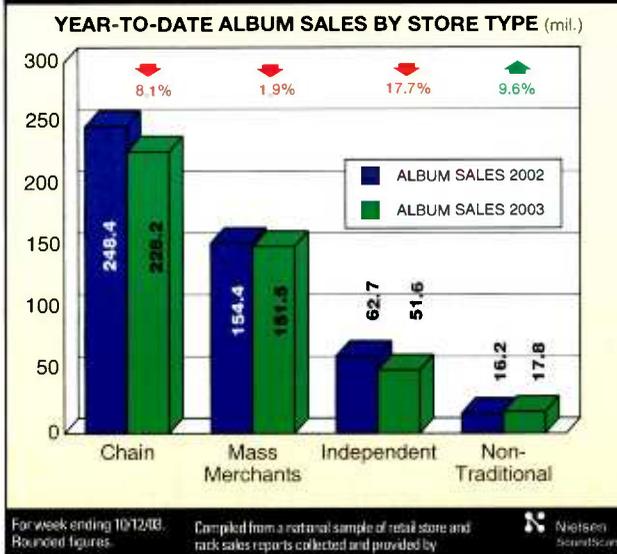


ALBUM SALES			
This Week	11,580,000	This Week 2002	10,654,000
Last Week	11,667,000	Change	◀8.7%
Change	◊0.7%		
SINGLES SALES			
This Week	185,000	This Week 2002	178,000
Last Week	199,000	Change	◊3.9%
Change	◊7.0%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	
Total	491,704,000	458,524,000	(◊6.7%)
Albums	481,681,000	449,040,000	(◊6.8%)
Singles	10,023,000	9,484,000	(◊5.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	
CD	456,652,000	433,659,000	(◊5.0%)
Cassette	23,811,000	13,997,000	(◊41.2%)
Other	1,218,000	1,384,000	(◊13.6%)



Madonna Hits 50 (Songs)

Madonna's 50th chart entry on The Billboard Hot 100 bows, appropriately, at No. 50. In another chart coincidence, this debut comes 20 years to the week after Madonna made her first appearance on the Hot 100 with "Holiday," the week of Oct. 29, 1983.

There's something unique about Madonna's 50th chart entry. "Me Against the Music" (Jive) is **Britney Spears'** 10th appearance on the Hot 100, and the first song in chart history to include the name Madonna and the word "featuring." Madonna's first 49 chart entries were all solo efforts, despite the growing trend of sharing credit with another artist. "Me Against the Music," the first hit from Spears' forthcoming album, "In the Zone," is credited to **Britney Spears Featuring Madonna**.

There's one more unique fact about this collaboration: It's the first of Spears' 10 chart entries that she has co-written. The track is produced by **Christopher "Tricky" Stewart** under the name **Trixxter**. It's his sixth production to reach the Hot 100, and it will have to go to No. 1 to be his biggest hit. That honor is now held by **Mya's** "Case of the Ex (Whatcha Gonna Do)," which hit No. 2 in December 2000.

Stewart's first production to chart on the Hot 100 was "Who Dat," a No. 5 hit for **JT Money Featuring Sole** in May 1999. Stewart's mother, **Maryann**, was a backing vocalist who worked with **Curtis Mayfield** and **Aretha Franklin**. He wanted to be a drummer, but his mother told him there wasn't any money in it. "She wanted me to be a producer," he says. "She wanted me to write songs, so I started writing."

Chart Beat

By Fred Bronson
fbronson@billboard.com



While Stewart is listed as producer on "Me Against the Music," Madonna is not. It is the first of her chart entries she has not produced since her remake of **Rose Royce's** "Love Don't Live Here Anymore" went to No. 78 in 1996.

'RAIN' DROPS IN: Thanks to **Ashanti's** "Rain on Me" (Murder Inc./Def Jam) making a 13-10 move on The Billboard Hot 100, songwriters **Burt Bacharach** and **Hal David** have their first top 10 hit in eight years. "Rain on Me" samples **Isaac Hayes'** version of "The Look of Love." Bacharach and David were last in the top 10 in March 1995, when "Warning" by the **Notorious B.I.G.** sampled Hayes' remake of "Walk on By."

ONLY A 'DAY' AND 'AWAY': The tenacious "Drift Away" (Lava) by **Uncle Kracker Featuring Dobie Gray** is No. 1 for the 21st week on the Adult Contemporary chart, tying **Celine Dion's** "A New Day Has Come" as the longest-running AC chart-topper of all time.

'ONE MORE' ON EPIC: **Michael Jackson** prepares to close the door on his duration as an artist with Epic Records with "One More Chance," his first song to appear on Hot R&B/Hip-Hop Singles & Tracks in one year and two months. "Chance" debuts at No. 60 and is Jackson's first chart entry since "Heaven Can Wait" peaked at No. 72 in April 2002.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 000330*/DJMG (18.98 CD)	Chicken*N*Beer	1	51	NEW	1	1	VARIOUS ARTISTS PROVIDENT/WOR/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51
2	1	1	3	OUTKAST ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	52	NEW	1	1	COHEED AND CAMBRIA EQUAL VISION 87 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3	52
3	NEW	1	1	ELVIS PRESLEY BMG STRATEGIC MARKETING/RCA 55895*/RMG (19.98 CD)	Elvis: 2nd To None	3	53	38	41	39	JOHNNY CASH AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	22
4	4	—	2	DIDO ARISTA 50137 (18.98 CD)	Life For Rent	4	54	41	29	8	VARIOUS ARTISTS STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1
5	5	2	3	DAVE MATTHEWS RCA 55167/RMG (18.98 CD)	Some Devil	2	55	48	50	47	MATCHBOX TWENTY MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
6	3	—	2	STING A&M 001141*/INTERSCOPE (16.98 CD)	Sacred Love	3	56	39	36	4	ARETHA FRANKLIN ARISTA 50174 (18.98 CD)	So Damn Happy	33
7	2	—	2	BAD BOY'S DA BAND BAD BOY 001118*/UMRG (18.98 CD)	Too Hot For T.V.	2	57	53	59	50	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)	Stripped	2
8	8	4	3	R. KELLY JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4	58	56	52	16	BLACK EYED PEAS A&M 000699*/INTERSCOPE (18.98 CD)	Elephunk	26
9	12	10	7	HILARY DUFF ▲ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	59	45	34	4	BUBBA SPARXXX BEAT CLUB 001147*/INTERSCOPE (12.98 CD)	Deliverance	10
10	9	6	3	NICKELBACK ROADRUNNER 818400/DJMG (18.98 CD)	The Long Road	6	60	50	45	54	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
11	6	3	3	LIMP BIZKIT FLIP 001235*/INTERSCOPE (18.98 CD)	Results May Vary	3	61	51	49	21	STAINED ▲ FLIP/ELEKTRA 62882/EEG (18.98 CD)	14 Shades Of Grey	1
12	11	9	5	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	62	49	44	12	VARIOUS ARTISTS ▲ UNIVERSAL/EMI/ZOMBA/SONY MUSIC 000556/UME (18.98 CD)	Now 13	2
13	NEW	1	1	VARIOUS ARTISTS BMG STRATEGIC MARKETING/WARNER MUSIC GROUP 55777/RMG (18.98 CD)	Totally Hits 2003	13	63	57	53	47	SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD)	Up!	1
14	NEW	1	1	SEVENDUST TVT 5993 (17.98 CD)	Seasons	14	64	NEW	1	1	ALABAMA RCA (NASHVILLE) 54371/RLG (14.98 CD)	The American Farewell Tour	64
15	NEW	1	1	2PAC DEATH ROW 9530*/KOCH (18.98 CD)	Nu-Mixx Klazzics	15	65	52	43	48	SEAN PAUL ▲ ² VP/ATLANTIC 83820*/AG (12.98/18.98)	Dutty Rock	9
16	13	7	4	DMX RUFF RYDERS/DEF JAM 063369*/DJMG (12.98/19.98)	Grand Champ	1	66	59	65	47	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
17	10	5	3	OBIE TRICE SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	5	67	55	47	18	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
18	16	16	13	CHINGY ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	68	40	15	3	FUEL EPIC 86392/SONY MUSIC (18.98 CD)	Natural Selection	15
19	15	12	16	BEYONCE ▲ ² COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	69	61	63	28	THE WHITE STRIPES ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
20	NEW	1	1	STATIC-X WARNER BROS. 48427 (18.98 CD)	Shadow Zone	20	70	67	74	22	MAROONS OCTONE/J 5000*/RMG (11.98 CD) [M]	Songs About Jane	47
21	22	21	48	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8	71	90	94	9	SOUNDTRACK WALT DISNEY 860126 (7.98 CD)	The Cheetah Girls (EP)	71
22	19	13	9	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	72	66	55	50	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
23	21	18	32	EVANESCENCE ▲ ² WIND-UP 13069 (18.98 CD)	Fallen	3	73	65	56	8	T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
24	14	—	2	BETTE MIDLER COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14	74	75	86	38	TRAPT WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
25	7	—	2	MARTINA MCBRIDE RCA (NASHVILLE) 54207/RLG (11.98/18.98)	Martina	7	75	73	58	3	EMMYLOU HARRIS NONESUCH 79805/AG (18.98 CD)	Stumble Into Grace	58
26	20	8	3	MURPHY LEE FD REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	8	76	72	64	5	BOW WOW COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3
27	26	23	50	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	77	64	68	64	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)	Unleashed	1
28	18	14	4	A PERFECT CIRCLE VIRGIN 80918* (18.98 CD)	Thirteenth Step	2	78	68	70	81	MERCYME ▲ INC 86133/CURB (16.98 CD) [M]	Almost There	37
29	27	30	85	NORAH JONES ▲ ^B BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	79	NEW	1	1	JET ELEKTRA 62892/EEG (12.98 CD)	Get Born	79
30	24	17	4	ERYKAH BADU MOTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	3	80	58	37	3	VARIOUS ARTISTS WARNER BROS. (NASHVILLE)/BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	37
31	25	20	5	SEAL WARNER BROS. 47947 (18.98 CD)	Seal IV	3	81	76	79	45	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
32	34	25	29	LINKIN PARK ▲ ³ WARNER BROS. 48186* (18.98 CD)	Meteora	1	82	74	73	28	CHER ▲ Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4
33	28	24	36	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	83	84	48	1	BABY BASH UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	48
34	NEW	1	1	VARIOUS ARTISTS ROADRUNNER 618327/DJMG (18.98 CD)	MTV2 Headbangers Ball	34	84	NEW	1	1	BELLE AND SEBASTIAN ROUGH TRADE 832167/SANCTUARY (18.98 CD)	Dear Catastrophe Waitress	84
35	29	27	59	COLDPLAY ▲ ² CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	85	71	67	94	JOHN MAYER ▲ ³ AWARE/COLUMBIA 86293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares	8
36	32	32	7	YOUNGBLOODZ SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	5	86	78	72	49	JUSTIN TIMBERLAKE ▲ ³ JIVE #1823*/ZOMBA (12.98/18.98)	Justified	2
37	23	11	3	ROB ZOMBIE Geffen 001041/UME (18.98 CD/DVD)	Past, Present & Future	11	87	77	66	9	DASHBOARD CONFESSIONAL VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2
38	NEW	1	1	MICHAEL W. SMITH REUNION 10080 (18.98 CD)	The Second Decade: 1993-2003	38	88	63	—	2	LYLE LOVETT CURB 001182*/LOST HIGHWAY (18.98 CD)	My Baby Don't Tolerate	63
39	33	26	4	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	89	43	—	2	LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)	33	43
40	36	31	15	ASHANTI ▲ MURDER INC./DEF JAM 000143*/DJMG (12.98/18.98)	Chapter II	1	90	47	—	2	BONNIE RAITT CAPITOL 90491 (18.98 CD)	The Best Of Bonnie Raitt On Capitol 1989-2003	47
41	31	19	5	SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	19	91	81	54	9	KIDZ BOP KIDS RAZOR & TIE 89074 (11.98/18.98)	Kidz Bop 4	14
42	17	—	2	GARY ALLAN MCA NASHVILLE 000111/UMGN (11.98/18.98)	See If I Care	17	92	86	71	26	KELLY CLARKSON ▲ RCA 68158/RMG (18.98 CD)	Thankful	1
43	42	33	3	ANTHONY HAMILTON SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33	93	79	46	4	THURSDAY VICTORY/SLAND 000239*/DJMG (15.98 CD)	War All The Time	7
44	NEW	1	1	PRIMUS INTERSCOPE 001323 (19.98 CD/DVD)	Animals Sould Not Try To Act Like People	44	94	87	80	77	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
45	46	51	12	MICHAEL MCDONALD MOTOWN 000651/UMRG (18.98 CD)	Motown	45	95	166	—	2	🏆 GREATEST GAINER 🏆		
46	NEW	1	1	HOWIE DAY EPIC 86807*/SONY MUSIC (12.98 EQ CD)	Stop All The World Now	46	96	69	42	7	SOUNDTRACK ATLANTIC 83694/AG (18.98 CD)	School Of Rock	95
47	30	22	5	MARY J. BLIGE ▲ Geffen 000956*/INTERSCOPE (12.98/18.98)	Love & Life	1	97	NEW	1	1	WARREN ZEVON ARTEMIS 51156 (18.98 CD)	The Wind	12
48	35	28	11	SOUNDTRACK ▲ BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1	98	93	92	34	DEATH CAB FOR CUTIE BARSUK 32 (16.98 CD)	Transatlanticism	97
49	NEW	1	1	RZA WU-RECORDS 84652/SANCTUARY (18.98 CD)	Birth Of A Prince	49	99	80	—	2	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
50	44	40	11	SOUNDTRACK ▲ WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6	100	60	35	4	VARIOUS ARTISTS CAPITOL (NASHVILLE) 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	80
											SHEEK LOUCH D-BLOCK/UNIVERSAL 001042*/UMRG (11.98/18.98)	Walk Witt Me	9

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
101	104	97	5	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)	2:35 PM	65	151	124	118	51	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1
102	54	39	3	GLORIA ESTEFAN EPIC 86790/SONY MUSIC (18.98 CD)	Unwrapped	39	152	128	123	31	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
103	106	81	16	MICHELLE BRANCH ● MAVERICK 48426/WARNER BROS. (18.98 CD)	Hotel Paper	2	153	NEW	1	GOV'T MULE ATO 21517 (27.98 CD/DVD) [M]	The Deepest End	153	
104	37	—	2	ILL NINO ROADRUNNER 618391/DJMG (12.98 CD)	Confession	37	154	125	119	19	JEWEL ● ATLANTIC 83638/AG (18.98 CD)	0304	2
105	117	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 1031 (18.98 CD)	Halloween	105	155	NEW	1	HIEROGLYPHICS HIRO IMPERIUM 230109* (18.98 CD) [M]	Full Circle	155	
106	82	77	4	STEVE MILLER BAND CAPITOL 90509 (18.98 CD)	Young Hearts: Complete Greatest Hits	37	156	139	99	99	KID ROCK ▲ ⁴ LAVA 83482*/AG (12.98/18.98)	Cocky	3
107	NEW	1	1	THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE (15.98 CD) [M]	The Room's Too Cold	107	157	RE-ENTRY	2	BERNIE WILLIAMS GRP 00725/VG (18.98 CD) [M]	The Journey Within	157	
108	173	164	4	DWELE VIRGIN 80919* (19.98 CD) [M]	Subject	108	158	134	114	13	BROOKS & DUNN ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	4
109	97	98	53	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	160	NEW	1	DIRTY INFINITY/J PRINCE 42030/RAP-A-LOT 4 LIFE (18.98 CD)	Love Us Or Hate Us	160	
110	70	38	3	PANTERA ELEKTRA 73932/RHINO (18.98 CD/DVD)	The Best Of Pantera: Far Beyond The Great Southern Cowboys' Vulgar Hits	38	161	138	129	71	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740 (17.98 CD)	Let Go	2
111	108	109	19	TRAIN ● COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6	162	145	125	17	MONICA ● J 20031*/RMG (12.98/18.98)	After The Storm	1
112	91	76	11	SOUNDTRACK HOLLYWOOD 162404 (13.98 CD)	Freaky Friday	19	163	149	136	36	THE ALL-AMERICAN REJECTS ● DODHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25
113	95	62	19	LONESTAR ● BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7	164	111	—	2	DONNA SUMMER MERCURY/UTV 001009/UME (16.98 CD)	The Journey: The Very Best Of Donna Summer	111
114	92	121	7	SOUNDTRACK UTV 000704/UME (18.98 CD)	Martin Scorsese Presents The Best Of The Blues	92	165	83	106	4	VARIOUS ARTISTS DEF JAM 001196*/DJMG (15.98 CD)	Def Jam Recordings Presents Music Inspired By Scarface	83
115	NEW	1	1	SOUNDTRACK A BAND APART/MAVERICK 48570/WARNER BROS. (18.98 CD)	Kill Bill Vol. 1	115	166	130	96	8	JUELZ SANTANA ROC-A-FELLA/DEF JAM 000142*/DJMG (12.98/18.98)	From Me To U	8
116	103	88	30	JASON MRAZ ● ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55	167	99	69	4	DAVID BOWIE ISO/COLUMBIA 90576/SONY MUSIC (18.98 EQ CD)	Reality	29
117	100	99	46	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	168	140	110	23	JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3
118	85	90	5	CECE WINANS PURESPRINGS GOSPEL/IND 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	32	169	141	108	16	RADIOHEAD ● CAPITOL 84543* (18.98 CD)	Hail To The Thief	3
119	105	91	39	SOUNDTRACK ▲ ² EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2	170	158	159	49	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26
120	114	120	29	STACIE ORRICO FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	171	187	151	21	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9
121	110	103	13	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	10	172	NEW	1	ROBERT EARL KEEN AUDIUM 8191/KOCH (18.98 CD) [M]	Farm Fresh Onions	172	
122	109	82	32	THE ATARIS ● COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)	So Long, Astoria	24	173	153	127	26	JIMMY BUFFETT ▲ MAILBOAT/MCA 067181/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
123	115	105	11	YO-YO MA SONY CLASSICAL 89935/SONY MUSIC (18.98 EQ CD)	Obrigado Brazil	58	174	151	142	18	JUANES ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	110
124	98	93	9	LYNYRD SKYNYRD ● MCA/UTV 000284/UME (21.98 CD)	Thyrty: 30th Anniversary Collection (Limited Edition)	16	175	180	174	9	DAMIEN RICE DRM/VECTOR 48507/WARNER BROS. (18.98 CD) [M]	0	169
125	94	—	2	ENIGMA VIRGIN 91929 (18.98 CD)	Voyageur	94	176	160	144	5	VARIOUS ARTISTS WALT DISNEY 860088 (12.98 CD)	Radio Disney Series Vol. 6	105
126	132	197	20	SOUNDTRACK ● DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMG (12.98/18.98)	2 Fast 2 Furious	5	177	156	146	29	CELINE DION ▲ ² EPIC 87185/SONY MUSIC (12.98 EQ/18.98)	One Heart	2
127	89	78	8	JESSICA SIMPSON COLUMBIA 86580/SONY MUSIC (12.98 EQ CD)	In This Skin	10	178	148	128	18	ANNIE LENNOX ● J 52350/RMG (18.98 CD)	Bare	4
128	88	—	2	GRUPO MONTEZ DE DURANGO DISA 724088 (13.98 CD)	De Durango A Chicago	88	179	164	143	14	TRACE ADKINS CAPITOL (NASHVILLE) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9
129	NEW	1	1	DAVE KOZ CAPITOL 34226 (18.98 CD) [M]	Saxophonic	129	180	178	165	5	VARIOUS ARTISTS MARANATHA/INO/INTEGRITY 90362/SONY MUSIC (18.98 CD)	iWorsh!p A Total Worship Experience Vol. 2	134
130	119	89	12	MYA ● A&M 000734/INTERSCOPE (18.98 CD)	Moodring	3	181	162	134	12	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
131	102	126	5	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	102	182	127	95	5	E-40 SICK WID' IT/JIVE 41857/Zomba (18.98 CD)	Breakin News	16
132	101	87	32	FABOLOUS ▲ DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	183	154	113	9	VARIOUS ARTISTS CRIMINAL BACKGROUND/ROC-A-FELLA 000971*/DJMG (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	6
133	62	100	39	VARIOUS ARTISTS ▲ EMI SPECIAL MARKETS 6320/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39	184	165	145	17	BRAND NEW TRIPLE CROWN 82896/RAZOR & TIE (13.98 CD)	Deja Entendu	63
134	121	111	27	GODSMACK ● REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1	185	133	85	3	MEAT LOAF SANCTUARY 84853 (18.98 CD)	Couldn't Have Said It Better	85
135	112	102	8	DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	186	168	162	68	NELLY ▲ ⁶ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
136	144	131	16	SMILE EMPTY SOUL THROBACK/LAVA 83639/AG (12.98 CD) [M]	Smile Empty Soul	94	187	171	161	16	SOUNDTRACK WALT DISNEY 860092 (18.98 CD)	Holes	80
137	NEW	1	1	KENNY CHESNEY BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	137	188	118	57	3	ELVIS COSTELLO DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP (18.98 CD)	North	57
138	113	75	7	NAPPY ROOTS ATLANTIC 83646*/AG (11.98/18.98)	Wooden Leather	12	189	NEW	1	RICKIE LEE JONES V2 27171 (18.98 CD)	The Evening Of My Best Day	189	
139	120	130	51	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	190	163	153	39	UNCLE KRACKER ● LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
140	136	138	16	FOUNTAINS OF WAYNE S-CURVE 90875 (18.98 CD) [M]	Welcome Interstate Managers	130	191	155	140	23	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1
141	96	60	3	RUFUS WAINWRIGHT DREAMWORKS 000896/INTERSCOPE (18.98 CD)	Want One	60	192	185	170	18	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	5
142	161	173	50	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1	193	189	192	21	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15
143	146	133	12	YELLOWCARD CAPITOL 39844 (12.98 CD)	Ocean Avenue	99	194	NEW	1	THREE DAYS GRACE JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	194	
144	143	148	29	SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85	195	170	139	30	VARIOUS ARTISTS ● EMI CMG/WORL/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
145	131	116	30	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	90	196	159	147	27	GINUWINE ● EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	6
146	126	117	73	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	197	107	—	2	BILLY CURRINGTON MERCURY 000194/UMGN (9.98 CD) [M]	Billy Currington	107
147	169	—	3	JOSS STONE S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	147	198	147	107	4	GRATEFUL DEAD WARNER BROS. 73899/RHINO (18.98 CD)	The Very Best Of Grateful Dead	69
148	122	104	18	THE BEACH BOYS ● CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	199	176	166	16	LIZ PHAIR CAPITOL 83928 (18.98 CD)	Liz Phair	27
149	116	101	19	METALLICA ▲ ² ELEKTRA 62853*/EEG (18.98 CD)	St. Anger	1	200	129	61	3	VERTICAL HORIZON RCA 68121/RMG (18.98 CD)	Go	61
150	NEW	1	1	JUMPS SPARROW 83553 (12.98 CD)	Accelerate	150							

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ▲ Certification for net shipment of 200,000 units (Platino). ◆ Certification for net shipment of 400,000 units (Multi-Platino). *Asterisk indicates 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.

OCTOBER 25 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	BILLBOARD 200 RANK
1	3	STING A&M 001141/INTERSCOPE	Sacred Love	6
2	12	BETTE MIDLER COLUMBIA 90350/SONY MUSIC	Bette Midler Sings The Rosemary Clooney Songbook	24
3	1	DIDO ARISTA 50137	Life For Rent	4
4		GOV'T MULE ATD 21517 [M]	The Deepest End	153
5		ELVIS PRESLEY BMG STRATEGIC MARKETING/RCA 55895*/RMG	Elvis: 2nd To None	5
6		DAVE MATTHEWS RCA 55167/RMG	Some Devil	5
7		OUTKAST ARISTA 50133*	Speakerboxxx/The Love Below	2
8		MICHAEL W. SMITH REUNION 10080	The Second Decade: 1993-2003	38
9		JOHN MAYER ▲ A&M/COLUMBIA 96185*/SONY MUSIC	Heavier Things	12
10		HOWIE DAY EPIC 86807*/SONY MUSIC	Stop All The World Now	46
11		SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
12		THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]	The Room's Too Cold	107
13		SEVENDUST TVT 5993	Seasons	14
14		SEAL WARNER BROS. 47947	Seal IV	31
15		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1031	Halloween	105
16		MICHAEL MCDONALD MDTOWN 000651/UMRG	Motown	45
17		EMMYLOU HARRIS NONESUCH 79805/AG	Stumble Into Grace	75
18		WARREN ZEVON ARTEMIS 51156	The Wind	96
19		PRIMUS INTERSCOPE 001323	Animals Sould Not Try To Act Like People	44
20		JOSS STONE S-CURVE 42234 [M]	The Soul Sessions (EP)	147
21		LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 000530*/IDJMG	Chicken*N*Beer	1
22		LYLE LOVETT CURB 001162*/LOST HIGHWAY	My Baby Don't Tolerate	88
23		COHEED AND CAMBRIA EQUAL VISION 87	In Keeping Secrets Of Silent Earth: 3	52
24		NORAH JONES ▲ BLUE NOTE 32088* [M]	Come Away With Me	29
25		THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	-

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 25 2003 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
2	2	BAD BOYS II ▲	BAD BOY 000716*/UMRG
3	3	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
4	14	THE LION KING ◆	WALT DISNEY 860124*
5	4	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
6	10	SCHOOL OF ROCK	ATLANTIC 83694/AG
7	5	FREAKY FRIDAY	HOLLYWOOD 162404
8	6	MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES	UTV 000704/UME
9		KILL BILL VOL. 1	A BAND APART/MAVERICK 48570/WARNER BROS
10	7	CHICAGO ▲²	EPIC 87018/SONY MUSIC
11	8	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
12	11	HOLES	WALT DISNEY 860092
13	9	UNDERWORLD	LAKEHORE 33781
14	13	LOST IN TRANSLATION	EMPEROR NORTON 7068*
15	12	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
16	20	O BROTHER, WHERE ART THOU? ▲⁷	LOST HIGHWAY/MERCURY 170069/IDJMG
17	17	ONCE UPON A TIME IN MEXICO	MILAN 36038
18	21	8 MILE ▲⁴	SHADY 493508*/INTERSCOPE
19	23	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY
20	24	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
21	15	CHARMED	PRIVATE MUSIC 52130/AAL
22	16	AMERICAN JUNIORS: KIDS IN AMERICA	19/JIVE 55973/ZOMBA
23	18	FREDDY VS. JASON	ROADRUNNER 618347/IDJMG
24	25	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS
25		COYOTE UGLY ▲³	CURB 78703

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 15	Brand New 184	Gloria Estefan 102	Rickie Lee Jones 189	Martina McBride 25	Bonnie Raitt 90	Of The Blues 114	Def Jam Recordings Presents Music
3 Doors Down 21	Brooks & Dunn 158	Evanescence 23	Juanes 174	Michael McDonald 45	Rascal Flatts 72	School Of Rock 95	Inspired By Scarface 165
50 Cent 33	Jimmy Buffett 173	Fabulous 132	Jimp5 150	Tim McGraw 117	Damien Rice 175	Bubba Sparxxx 59	iWorship A Total Worship Experience
Trace Adkins 179	Chris Cagle 193	Fountains Of Wayne 140	Robert Earl Keen 172	Meat Loaf 185	Calvin Richardson 101	Staind 61	Vol. 2 180
AFI 152	Johnny Cash 53, 131	Aretha Franklin 56	Toby Keith 77	MercyMe 78	RZA 49	Static-X 20	MTV2 Headbangers Ball 34
Christina Aguilera 57	Cher 82	Fuel 68	R. Kelly 8, 98	Metallica 149	Juarez Santana 166	Rod Stewart 139	The Neptunes Present... Clones 54
Alabama 64	Kenny Chesney 94, 137	Ginuwine 196	Kem 145	Bette Midler 24	Santana 151	Sting 6	Now 13 62
The All-American Rejects 163	Chingy 18	Godsmack 134	Kid Rock 156	Luis Miguel 89	Seal 31	Joss Stone 147	Radio Disney James Vol. 6 176
Gary Allan 42	Kelly Clarkson 92	Good Charlotte 60	Kidz Bop Kids 91	Steve Miller Band 106	Sean Paul 65	George Strait 192	State Property Presents: The Chain
Ashanti 40	Coheed And Cambria 52	Gov't Mule 153	Dave Koz 129	Monica 162	Sevendust 14	Donna Summer 164	Gang Vol. II 183
The Ataris 122	Coldplay 35	Grateful Dead 198	Avril Lavigne 161	Montgomery Gentry 170	Sheek Louch 100	Switchfoot 144	Totally Country Vol. 3 80
Audioslave 66	Elvis Costello 188	Pat Green 121	Murphy Lee 26	Jason Mraz 116	Simple Plan 81	Three Days Grace 194	Totally Hits 2003 13
Baby Bash 83	Billy Currington 197	Josh Groban 159	Annie Lennox 178	Mya 130	Jessica Simpson 127	Worship Together: I Could Sing Of	Your Love Forever 133
Bad Boy's Da Band 7	Dashboard Confessional 87	Grupo Montez De Durango 128	Lil Jon & The East Side Boyz 27	Nappy Roots 138	Smile Empty Soul 136	Thursday 93	Worship (Yellow) 195
Erykah Badu 30	Howie Day 46	Anthony Hamilton 43	Limp Bizkit 11	Nickelback 10	Michael W. Smith 38	T.I. 73	WOW Worship (Yellow) 195
David Banner 171	Death Cab For Cutie 97	Linkin Park 32	Lonestar 113	Stacie Orrico 120	SOUNDTRACK	Train 111	Vertical Horizon 200
The Beach Boys 148	Dido 4	Lynyrd Skynyrd 124	Lyle Lovett 88	OutKast 2	2 Fast 2 Furious 126	Trapt 74	Rufus Wainwright 141
Belle And Sebastian 84	Celine Dion 177	Yo-Yo Ma 123	Ludacris 1	Brad Paisley 181	Bad Boys II 48	Obie Trice 17	The White Stripes 69
Dierks Bentley 135	Dirty 160	Mannheim Steamroller 105	The Isley Brothers Featuring Ronald	Pantera 110	Bad Boy's II 48	Shania Twain 63	CeCe Winans 118
Bernie Williams 157	DMX 16	Maroon5 70	Isley 191	A Perfect Circle 28	The CheetaH Girls (EP) 71	Uncle Kracker 190	Yellowcard 143
Becky G 19	Hilary Duff 9	matchbox twenty 55	Alan Jackson 22	Liz Phair 199	Chicago 119	Keith Urban 109	Ying Yang Twins 39
Black Eyed Peas 58	Dwele 108	Dave Matthews 5	Jet 79	Elvis Presley 3, 142	The Fighting Temptations 41	Luther Vandross 67	YoungBloodZ 36
Mary J. Blige 47	E-40 182	John Mayer 12, 85	Jewel 154	Primus 44	Freaky Friday 112	VARIOUS ARTISTS	Warren Zevon 96
David Bowie 167	The Early November 107		Jack Johnson 168	Radiohead 169	Holes 187	CMT Presents: Most Wanted,	Rob Zombie 37
Bow Wow 76	Eminem 146		Norah Jones 29		Kill Bill Vol. 1 115	Volume 1 99	
Michelle Branch 103	Enigma 125				The Lizzie McGuire Movie 50		
					Martin Scorsese Presents The Best		

Over The Counter

Continued from page 65

impressions at radio during the sales week that ended Oct. 12, up 2 million over the prior week. It bullets 52-46 on Hot R&B/Hip-Hop Singles & Tracks. It is also garnering plays at BET and MTV2, and it appeared on new-artist showcases "BET: The Next" and "New Faces of MTV2."

Dwele also played dates in Washington, D.C., for radio station WMMJ and at Howard University. The album shows an increase of 146% over prior-week sales in that market, along with an 80% gain in New York and a 75% burst in Los Angeles.

Dwele is featured on the "MTV

Advance Warning Vol. 3" compilation, available at mtv.com and Best Buy. His "Subject" has a developmental-act suggested list of \$9.98.

HOME FOR THE HOLIDAYS: Orange juice was once advertised with the catch phrase "It's not just for breakfast anymore," a tag later adopted by eggs and Cinnabon cinnamon rolls.

I hereby offer a variation of that theme to the American Gramophone label: "Mannheim Steamroller: It's not just for Christmas anymore."

The ensemble, led by label founder and drummer **Chip Davis**, has spun eight platinum Christmas sets since 1984, including five that went multi-platinum.

Mannheim's albums have sold 16.4 million copies collectively since Nielsen SoundScan started counting music sales in 1991, with most of that rung by Christmas titles. This year, however, Davis'

ensemble has broadened its palate to cover other holidays.

In February, the Steamroller targeted Valentine's Day with "Romantic Melodies," which peaked at No. 41 on The Billboard 200. In June, the group



aimed for Fourth of July celebrations with "American Spirit," which peaked at No. 78. They have sold 112,000 and 106,000 copies to date, respectively,

according to Nielsen SoundScan.

Now, the act seeks to harvest autumn profits with "Halloween," which rises 117-105 with a 15% gain. Expect this one to rise like a witch's broom as we approach the end of the month.

HIS STORY LIVES ON: We might never again see a posthumous story like that of rapper **2Pac**, who has 10 albums to his credit since he was slain in 1996, yet only four before his death.

More chilling than that, the rap icon has sold far more units since he died.

At the time 2Pac was shot, his first four albums had sold 5.5 million copies, according to Nielsen SoundScan. Since then, his 14 albums have accounted for almost 11 million units.

The latest chapter belongs to "Nu-Mixx Klazzics," which opens at No. 15 on The Billboard 200 (66,000 copies). It is only the

fourth of his posthumous releases to fall short of the top 10, although it does reach No. 5 on Top R&B/Hip-Hop Albums.

It is the 10th album in his discography to reach the latter chart's top 10.

ALL THAT JAZZ: An Oct. 5 appearance on "CBS Sunday Morning" gives new life to the contemporary jazz album by **Bernie Williams**, which re-enters The Billboard 200 at No. 157, a new peak.

The guitarist, who also happens to be centerfielder for the New York Yankees, sees his sales more than triple, up by 284%.

Meanwhile, sax man **Dave Koz** opens at No. 2 on Top Contemporary Jazz, which is not published this week.

This marks Koz's highest Billboard 200 rank since the chart flipped to Nielsen SoundScan data in 1991, and 7,000 copies is his biggest opening week.

OCTOBER 25 2003
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES DATA COMPILED BY	ARTIST	TITLE
1	25	—	99	Nielsen SoundScan	NUMBER 1 / GREATEST GAINER SOUNDTRACK ♦ ¹⁰ WALT DISNEY 860124* (11.98 CD)	The Lion King
2	1	1	90	Nielsen SoundScan	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits
3	3	2	151	Nielsen SoundScan	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits
4	2	7	357	Nielsen SoundScan	PINK FLOYD ♦ ¹⁵ CAPITOL 45001* (10.98/18.98)	Dark Side Of The Moon
5	4	8	101	Nielsen SoundScan	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits
6	6	4	732	Nielsen SoundScan	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 548904/IDJMG (11.98/18.98)	Legend
7	7	5	152	Nielsen SoundScan	THE BEATLES ▲ ³ APPLE 29325/CAPITOL (12.98/18.98)	1
8	5	3	121	Nielsen SoundScan	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
9	8	6	146	Nielsen SoundScan	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵ CAPITOL 30334 (10.98/15.98)	Greatest Hits
10	13	15	164	Nielsen SoundScan	AC/DC ♦ ¹⁹ LEGACY/EPIC 80207/SONY MUSIC (11.98 EQ CD)	Back In Black
11	9	9	128	Nielsen SoundScan	METALLICA ♦ ¹³ ELEKTRA 61113/EEG (11.98/17.98)	Metallica
12	23	21	154	Nielsen SoundScan	JOURNEY ♦ ¹⁰ COLUMBIA 44493/SONY MUSIC (11.98 EQ/17.98)	Journey's Greatest Hits
13	15	10	135	Nielsen SoundScan	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
14	11	12	181	Nielsen SoundScan	CELINE DION ▲ ⁶ All The Way...A Decade Of Song 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	
15	12	14	159	Nielsen SoundScan	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits
16	20	42	90	Nielsen SoundScan	DIDO ▲ ⁴ ARISTA 19025* (12.98/18.98) [M]	No Angel
17	17	17	109	Nielsen SoundScan	SHANIA TWAIN ♦ ¹⁹ MERCURY 536003/UMIG (12.98/18.98)	Come On Over
18	14	13	77	Nielsen SoundScan	BARRY WHITE ▲ MERCURY 522459/IDJMG (11.98/18.98)	All Time Greatest Hits
19	10	11	124	Nielsen SoundScan	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits
20	18	20	179	Nielsen SoundScan	DISTURBED ▲ ³ GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
21	16	16	134	Nielsen SoundScan	RASCAL FLATTS ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
22	19	18	84	Nielsen SoundScan	FRANK SINATRA ● Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	
23	22	19	308	Nielsen SoundScan	QUEEN ▲ ¹ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
24	24	23	127	Nielsen SoundScan	ABBA ▲ ⁵ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
25	26	28	308	Nielsen SoundScan	PHIL COLLINS ▲ ² FACE VALUE ATLANTIC 83139/AG (10.98/17.98)	...Hits
26	21	22	5	Nielsen SoundScan	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits
27	27	24	6	Nielsen SoundScan	SIMON & GARFUNKEL ● The Best Of Simon & Garfunkel LEGACY/COLUMBIA 66222/SONY MUSIC (11.98 EQ CD)	
28	28	26	63	Nielsen SoundScan	ORIGINAL BROADWAY CAST RECORDING ● Mamma Mia! DECCA BROADWAY 543115 (18.98 CD)	
29	30	35	208	Nielsen SoundScan	SADE ▲ ⁴ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
30	29	33	410	Nielsen SoundScan	MADONNA ♦ ¹⁰ SIRE 24140* WARNER BROS. (13.98/18.98)	The Immaculate Collection
31	40	—	45	Nielsen SoundScan	TENACIOUS D ● EPIC 86234* SONY MUSIC (11.98 EQ CD)	Tenacious D
32	36	40	7	Nielsen SoundScan	EARTH, WIND & FIRE LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)	Greatest Hits
33	RE-ENTRY	59	—	Nielsen SoundScan	THE WHITE STRIPES ● TWRD/MCA 27124* V2 (11.98 CD) [M]	White Blood Cells
34	32	25	142	Nielsen SoundScan	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
35	33	34	455	Nielsen SoundScan	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	Greatest Hits
36	34	36	239	Nielsen SoundScan	KID ROCK ♦ ¹¹ TOP DOG/LAVA 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
37	31	27	88	Nielsen SoundScan	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994*/UMRG (11.98 CD) [M]	Brushfire Fairytales
38	35	32	536	Nielsen SoundScan	GUNS N' ROSES ▲ ¹⁵ Geffen 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
39	43	48	162	Nielsen SoundScan	ENYA ▲ ² Paint The Sky With Stars - The Best Of Enya REPRISE 48839/WARNER BROS. (12.98/18.98)	
40	37	47	98	Nielsen SoundScan	SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 62240*/SONY MUSIC (12.98 EQ/18.98)	Toxicity
41	45	41	146	Nielsen SoundScan	SOUNDTRACK ▲ ¹ O Brother, Where Art Thou? LST HIGHWAY/MERCURY 170069/IDJMG (12.98/18.98)	
42	39	30	109	Nielsen SoundScan	GOOD CHARLOTTE DAYLIGHT/EPIC 85645/SONY MUSIC (13.98 EQ CD) [M]	Good Charlotte
43	41	38	298	Nielsen SoundScan	DIXIE CHICKS ♦ ¹⁷ MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces
44	RE-ENTRY	196	—	Nielsen SoundScan	DIXIE CHICKS ♦ ¹⁰ MONUMENT 63678/SONY MUSIC (12.98 EQ/18.98)	Fly
45	46	31	288	Nielsen SoundScan	PATSY CLINE ▲ ³ DECCA/MCA NASHVILLE 00012/UMGN (9.98/11.98)	12 Greatest Hits
46	RE-ENTRY	105	—	Nielsen SoundScan	3 DOORS DOWN ▲ ⁶ REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98) [M]	The Better Life
47	48	43	84	Nielsen SoundScan	NICKELBACK ▲ ⁵ ROADRUNNER 818485/IDJMG (12.98/18.98)	Silver Side Up
48	RE-ENTRY	77	—	Nielsen SoundScan	FRANK SINATRA ▲ ² Sinatra Reprise - The Very Good Years REPRISE 26501/WARNER BROS. (13.98/18.98)	
49	44	37	201	Nielsen SoundScan	BROOKS & DUNN ▲ ³ The Greatest Hits Collection ARISTA NASHVILLE 18852/RLG (12.98/18.98)	
50	50	39	511	Nielsen SoundScan	METALLICA ▲ ⁶ ELEKTRA 60439/EEG (11.98/18.98)	Master Of Puppets

OCTOBER 25 2003
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES DATA COMPILED BY	ARTIST	TITLE
1	NEW	1	1	Nielsen SoundScan	NUMBER 1 / HOT SHOT DEBUT THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE (11.98 CD)	The Room's Too Cold
2	6	6	6	Nielsen SoundScan	GREATEST GAINER DWELE VIRGIN 80919* (9.98 CD)	Subject
3	NEW	1	1	Nielsen SoundScan	DAVE KOZ CAPITOL 34226 (11.98 CD)	Saxophonic
4	2	2	18	Nielsen SoundScan	FOUNTAINS OF WAYNE S-CURVE 90875 (11.98 CD)	Welcome Interstate Managers
5	5	21	4	Nielsen SoundScan	JOSS STONE S-CURVE 42234 (9.98 CD)	The Soul Sessions (EP)
6	NEW	1	1	Nielsen SoundScan	GOV'T MULE ATO 21517 (27.98 CD/DVD)	The Deepest End
7	NEW	1	1	Nielsen SoundScan	HEROGLYPHICS HIRO IMPERIUM 230109* (11.98 CD)	Full Circle
8	RE-ENTRY	7	7	Nielsen SoundScan	BERNIE WILLIAMS GRP 000725/VG (11.98 CD)	The Journey Within
9	NEW	1	1	Nielsen SoundScan	ROBERT EARL KEEN AUDIUM 8191/KOCH (11.98 CD)	Farm Fresh Onions
10	3	3	72	Nielsen SoundScan	JUANES ● SURCO 017532/UNIVERSAL LATIN (11.98 CD)	Un Dia Normal
11	8	7	18	Nielsen SoundScan	DAMIEN RICE DRM/VECTOR 48307/WARNER BROS. (11.98 CD)	O
12	14	12	12	Nielsen SoundScan	THREE DAYS GRACE JIVE 53479/ZOMBA (12.98 CD)	Three Days Grace
13	1	—	2	Nielsen SoundScan	BILLY CURRINGTON MERCURY 000164/UMGN (9.98 CD)	Billy Currington
14	9	—	2	Nielsen SoundScan	CASTING CROWNS BEACH STREET 10733/REUNION (11.98 CD)	Casting Crowns
15	15	5	4	Nielsen SoundScan	STORY OF THE YEAR MAVERICK 48478/WARNER BROS. (12.98 CD)	Page Avenue
16	NEW	1	1	Nielsen SoundScan	CASSANDRA WILSON BLUE NOTE 81860 (11.98 CD)	Glamoured
17	11	8	18	Nielsen SoundScan	JOSH KELLEY HOLLYWOOD 162377 (9.98 CD)	For The Ride Home
18	10	9	4	Nielsen SoundScan	ZOEGIRL SPARROW 80666 (11.98 CD)	Different Kind Of Free
19	21	34	12	Nielsen SoundScan	GAVIN DEGRAW J 20058/RMG (11.98 CD)	Chariot
20	17	17	42	Nielsen SoundScan	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
21	NEW	1	1	Nielsen SoundScan	PAUL VAN DYK MUTE 8229* (17.98 CD)	Reflections
22	NEW	1	1	Nielsen SoundScan	RHIAN BENSON DKG 71007/TOP SAIL (12.98 CD)	Gold Coast
23	12	13	4	Nielsen SoundScan	ALEJANDRO SANZ WARNER LATINA 60516 (11.98 CD)	No Es Lo Mismo
24	22	16	24	Nielsen SoundScan	HOT HOT HEAT SUB POP 70599* (12.98 CD)	Make Up The Breakdown
25	7	—	2	Nielsen SoundScan	BIG DADDY WEAVE FERVENT 30040 (11.98 CD)	Fields Of Grace
26	18	10	5	Nielsen SoundScan	MY MORNING JACKET ATO/RCA 52979/RMG (12.98 CD)	It Still Moves
27	26	18	8	Nielsen SoundScan	KINGS OF LEON RCA 52394/RMG (12.98 CD)	Youth & Young Manhood
28	NEW	1	1	Nielsen SoundScan	JAYLIL FAT BEATS 2062*/STONES THROW (11.98 CD)	Champion Sound
29	34	25	4	Nielsen SoundScan	BILLY TALENT ATLANTIC 83614/AG (12.98 CD)	Billy Talent
30	27	20	10	Nielsen SoundScan	LOS BUKIS FONDVISA 350895/UG (14.98 CD)	25 Joyas Musicales
31	30	—	2	Nielsen SoundScan	CHRIS BOTTI COLUMBIA 90535/SONY MUSIC (11.98 EQ CD)	A Thousand Kisses Deep
32	29	29	9	Nielsen SoundScan	SHERRIE AUSTIN BROKEN BOW 75872 (11.98 CD)	Streets Of Heaven
33	23	15	4	Nielsen SoundScan	SHELBY LYNNE CAPITOL 90508 (11.98 CD)	Identity Crisis
34	16	1	3	Nielsen SoundScan	AESOP ROCK DEFINITE JUX 88* (11.98 CD)	Bazooka Tooth
35	28	19	8	Nielsen SoundScan	CONJUNTO PRIMAVERA FONDVISA 350875/UG (14.98 CD)	Decide Tu
36	25	31	23	Nielsen SoundScan	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98)	Bringing It All Together
37	32	24	24	Nielsen SoundScan	THE STARTING LINE DRIVE-THRU 060063/MCA (12.98 CD)	Say It Like You Mean It
38	31	23	14	Nielsen SoundScan	AKWID HEADLINERS/UNIVISION 310155/UG (14.98 CD)	Proyecto Akwid
39	35	36	20	Nielsen SoundScan	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86391/SONY MUSIC (13.98 EQ CD)	Surrender To Love
40	44	37	10	Nielsen SoundScan	ROBERT RANDOLPH & THE FAMILY BAND DARE 48472/WARNER BROS. (11.98 CD)	Unclassified
41	38	38	23	Nielsen SoundScan	SENSES FAIL DRIVE-THRU 000155/MCA (11.98 CD)	From The Depths Of Dreams (EP)
42	NEW	1	1	Nielsen SoundScan	GALACTIC SANCTUARY 84643 (11.98 CD)	Ruckus
43	NEW	1	1	Nielsen SoundScan	HEY MERCEDES VAGRANT 389 (15.98 CD)	Loses Control
44	43	40	17	Nielsen SoundScan	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up
45	4	—	2	Nielsen SoundScan	CRISTIAN ARIELA 55195/BMG LATIN (17.98 CD)	Amar Es
46	33	26	57	Nielsen SoundScan	INTERPOL MATAODR 545* (11.98 CD)	Turn On The Bright Lights
47	41	39	3	Nielsen SoundScan	GRUPO EXTERMINADOR FONDVISA 350896/UG (13.98 CD)	Nuestra Historia
48	39	41	13	Nielsen SoundScan	JEREMY CAMP BEC 40456 (11.98 CD)	Stay
49	20	4	3	Nielsen SoundScan	THE STRING CHEESE INCIDENT SCI FIDELITY 1015 (17.98 CD)	Untying The Not
50	40	28	44	Nielsen SoundScan	TAKING BACK SUNDAY VICTORY 176 (12.98 CD)	Tell All Your Friends

OCTOBER 25 2003
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	SALES DATA COMPILED BY	ARTIST	TITLE
1	NEW	1	1	Nielsen SoundScan	NUMBER 1 / HOT SHOT DEBUT SEVENDUST TVT 5983 (17.98 CD)	Seasons
2	NEW	1	1	Nielsen SoundScan	2PAC DEATH ROW 9530*/KOCH (11.98 CD)	Nu-Mixx Klazzics
3	1	1	31	Nielsen SoundScan	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370/TVT (13.98/17.98)	Kings Of Crunk
4	2	2	4	Nielsen SoundScan	YING YANG TWINS CDL/PARK 2480*/TVT (11.98 CD)	Me & My Brother
5	NEW	1	1	Nielsen SoundScan	COHEED AND CAMBRIA EQUAL VISION 87 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3
6	4	4	9	Nielsen SoundScan	DASHBOARD CONFESSIONAL ● A Mark, A Mission, A Brand, A Scar VAGRANT 0385 (11.98 CD)	
7	3	3	7	Nielsen SoundScan	WARREN ZEVON ARTEMIS 51156 (11.98 CD)	The Wind
8	NEW	1	1	Nielsen SoundScan	DEATH CAB FOR CUTIE BARSKU 32 (11.98 CD)	Transatlanticism
9	5	15	3	Nielsen SoundScan	GREATEST GAINER MANNHEIM STEAMROLLER AMERICAN GRAMMOPHON 1031 (11.98 CD)	Halloween
10	NEW	1	1	Nielsen SoundScan	HEROGLYPHICS HIRO IMPERIUM 230109* (11.98 CD) [M]	Full Circle
11	NEW	1	1	Nielsen SoundScan	ROBERT EARL KEEN AUDIUM 8191/KOCH (11.98 CD) [M]	Farm Fresh Onions
12	11	11	3	Nielsen SoundScan	SILK SILK 12147/LIQUID 8 (11.98 CD)	Silktime
13	9	9	4	Nielsen SoundScan	MICHAEL BOLTON PMG 73973 (11.98 CD)	Vintage
14	6	6	6	Nielsen SoundScan	SOUNDTRACK LAKE SHORE 33781 (11.98 CD)	Underworld
15	15	19	7	Nielsen SoundScan	SIMPLY RED SIMPLY RED COM 0001/RED INK (11.98 CD)	Home
16	7	5	3	Nielsen SoundScan	ATMOSPHERE RHYMESAYERS ENTERTAINMENT/FAT BEATS 86690/EPIGRAPH (17.98 CD)	Seven's Travels
17	8	8	4	Nielsen SoundScan	SAVES THE DAY VAGRANT 001115/DREAMWORKS (15.98 CD)	In Reverie
18	13	22	4	Nielsen SoundScan	SOUNDTRACK EMPEROR NORTON 7086* (17.98 CD)	Lost In Translation
19	14	13	14	Nielsen SoundScan	THE PETER MALICK GROUP FEATURING NORAH JONES KOCH 8678 (11.98 CD)	New York City
20	NEW	1	1	Nielsen SoundScan	PAUL VAN DYK MUTE 8229* (17.98 CD) [M]	Reflections
21	18	18	23	Nielsen SoundScan	HOT HOT HEAT SUB POP 70599* (12.98 CD) [M]	Make Up The Breakdown
22	NEW	1	1	Nielsen SoundScan	JAYLIL FAT BEATS 2062*/STONES THROW (11.98 CD) [M]	Champion Sound
23	NEW	1	1	Nielsen SoundScan	BLACK MOON DUCK DOWN 2005* (11.98 CD)	Total Eclipse
24	17	16	7	Nielsen SoundScan	LOUIE DEVITO ULTRA 1175 (11.98 CD)	Louie DeVito Presents: Ultra.Dance 04
25	NEW	1	1	Nielsen SoundScan	VARIOUS ARTISTS ALICE @ 97.3: This Is Alice Music Volume 7 ALICE RADIO 9737* (17.98 CD)	

OCTOBER 25 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SOUNDTRACK	UTV 00704/UME	NUMBER 1 7 Weeks At Number 1 Martin Scorsese Presents The Best Of The Blues
2	3	VARIOUS ARTISTS	NARV 5009	Get The Blues Vol. 2
3	2	SOUNDTRACK	HIP-O/LEGACY/COLUMBIA 000393/UME	Martin Scorsese Presents The Blues: A Musical Journey
4	4	STEVIE RAY VAUGHAN	LEGACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan
5	9	JOHN MELLENCAMP	COLUMBIA 90133/SONY MUSIC	Trouble No More
6	6	JIMI HENDRIX	EXPERIENCE HENDRIX/MCA 000638/UME	Martin Scorsese Presents The Blues: Jimi Hendrix
7	12	TYRONE DAVIS	FUTURE 1005	Come To Daddy
8	8	MUDDY WATERS	MARTIN SCORSESE PRESENTS THE BLUES	Martin Scorsese Presents The Blues: Muddy Waters
9	9	SOUNDTRACK	HIP-O/LEGACY/COLUMBIA 000393/UME	Martin Scorsese Presents The Blues: Piano Blues
10	5	ERIC CLAPTON	POLYDOR/CHRONICLES 000796/UME	Martin Scorsese Presents The Blues: Eric Clapton
11	13	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
12	12	SOUNDTRACK	HIP-O 000728/UME	Martin Scorsese Presents The Blues: Red, White And Blues
13	7	KEB' MO'	OKEH/LEGACY 90496/SONY MUSIC [H]	Martin Scorsese Presents The Blues: Keb' Mo'
14	10	SON HOUSE	LEGACY/COLUMBIA 90485/SONY MUSIC	Martin Scorsese Presents The Blues: Son House
15	15	ROBBEN FORD	CONCORD 2187	Keep On Running

OCTOBER 25 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SEAN PAUL	VP/ATLANTIC 83620/7AG	NUMBER 1 48 Weeks At Number 1 Dutty Rock
2	2	VARIOUS ARTISTS	VP/ATLANTIC 83654/7AG	Reggae Gold 2003
3	3	WAYNE WONDER	VP/ATLANTIC 83628/7AG	No Holding Back
4	4	VARIOUS ARTISTS	RAZOR & TIE 89062	Rasta Jamz
5	5	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 000516/IDJMG	Bob Marley & The Wailers Live At The Roxy
6	6	ZIGGY MARLEY	PRIVATE MUSIC/VICTOR 11636/AAL	Dragonfly
7	7	SIZZLA	VP 1649*	Da Real Thing
8	8	JULIAN MARLEY	TUFF GONG 54610*/LIGHTYEAR	A Time & Place
9	8	SHAGGY	BIG YARD 113070/MCA	Lucky Day
10	10	SIZZLA	GREENSLEEVES 0273*	Rise To The Occasion
11	11	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon
12	9	BUJU BANTON	VP/ATLANTIC 83634/7AG [H]	Friends For Life
13	10	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 588714/IDJMG	Legend (Deluxe Edition)
14	12	UB40	VIRGIN 84724	Labour Of Love I/II/III: The Platinum Collection
15	14	NATURAL VIBRATIONS	NATURAL VIBRATIONS 0004	The Circle

OCTOBER 25 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	VARIOUS ARTISTS	WINDHAM HILL 54888/AAL	NUMBER 1 1 Week At Number 1 Celtic Circle
2	3	SOUNDTRACK	MILAN 38010	Bend It Like Beckham
3	1	THE CHIEFTAINS	VICTOR 52897/AAL	Further Down The Old Plank Road
4	2	CESARIA EVORA	BLUEBIRD 54380/AAL	Voz D'Amor
5	4	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	Frida
6	5	CAETANO VELOSO	NONESUCH 73608/AG	The Best Of Caetano Veloso
7	7	VARIOUS ARTISTS	PUTUMAYO 216	Brazilian Groove
8	13	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 73691/AG	Mambo Sinuendo
9	9	ASTOR PIAZZOLLA	MILAN 38619	Astor Piazzolla Remixed
10	8	PANJABI MC	SEQUENCE 8015	Beware
11	10	VARIOUS ARTISTS	WARNER LATINA 60579	Chill: Brazil 2
12	9	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show
13	13	CIBELLE	SIX DEGREES 1091	Cibelle
14	12	SOUNDTRACK	VIRGIN 10730	Amelie
15	11	DANIEL O'DONNELL	DPTV MEDIA 9550	Greatest Hits

OCTOBER 25 2003 Billboard TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	MICHAEL W. SMITH	REUNION 1000/PROVIDENT	NUMBER 1 1 Week At Number 1 The Second Decade: 1993-2003
2	2	1	VARIOUS ARTISTS	PROVIDENT WORD/SPARROW/EMI CHRISTIAN 0652/CHORDANT	WOW Hits 2004
3	3	2	MERCYME	INO 86133/WORD-CURB [H]	Almost There
4	4	4	CECE WINANS	PURE SPRINGS GOSPEL/INO 82685/WORD-CURB	Throne Room
5	4	4	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [H]	Stacie Orrico
6	1	3	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
7	5	6	SWITCHFOOT	SPARROW 1878/CHORDANT	The Beautiful Letdown
8	8	8	JUMP5	SPARROW 3553/CHORDANT	Accelerate
9	9	7	VARIOUS ARTISTS	MARANATHA/INO INTEGRITY 82746/WORD-CURB	iWorship A Total Worship Experience Vol. 2
10	6	5	VARIOUS ARTISTS	EMI CMG/WORD 80116/PROVIDENT	WOW Worship (Yellow)
11	11	11	CASTING CROWNS	BEACH STREET REUNION 10723/PROVIDENT [H]	Casting Crowns
12	10	10	MERCYME	INO 86218/WORD-CURB	Spoken For
13	12	9	ZOEGIRL	SPARROW 0666/CHORDANT [H]	Different Kind Of Free
14	13	8	AMY GRANT	WORD-CURB 86248	Simple Things
15	14	13	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
16	8	15	BIG DADDY WEAVE	FERYENT 30040/PROVIDENT [H]	Fields Of Grace
17	16	15	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album
18	21	11	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	iWorship: A Total Worship Experience
19	7	11	GAITHER VOCAL BAND	SPRING HOUSE 2518/CHORDANT	A Cappella
20	19	20	PASSION WORSHIP BAND	SIX STEPS/SPARROW 4393/CHORDANT	Sacred Revolution: Songs From OneDay03
21	20	19	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
22	18	16	DAVID CROWDER BAND	SIX STEPS/SPARROW 0230/CHORDANT	Illuminate
23	27	18	4HIM	WORD-CURB 86262	Visible
24	34	21	ROBERT RANDOLPH & THE FAMILY BAND	DARE/WARNER BROS. 48472/WORD-CURB [H]	Unclassified
25	32	24	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right...But Three Do
26	23	17	JIM BRICKMAN	WINDHAM HILL 52896/PROVIDENT	Peace
27	31	23	JEREMY CAMP	BEC 0456/CHORDANT [H]	Stay
28	26	22	VARIOUS ARTISTS	HILLSONG AUSTRALIA/INTEGRITY 82725/WORD-CURB	Hillsong Hope: Live Worship
29	15	—	THOUSAND FOOT KRUTCH	TOOTH & NAIL 4799/CHORDANT [H]	Phenomenon
30	30	—	FFH	ESSENTIAL 10705/PROVIDENT	Ready To Fly
31	25	25	VARIOUS ARTISTS	ESSENTIAL 10701/PROVIDENT	City On A Hill: The Gathering
32	22	12	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2418/CHORDANT	Red Rocks Homecoming
33	29	14	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2417/CHORDANT	Rocky Mountain Homecoming
34	36	30	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love
35	37	29	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again
36	35	27	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again
37	33	26	VARIOUS ARTISTS	EMI CMG/PROVIDENT WORD/SPARROW 9776/CHORDANT	WOW Hits 2003
38	17	—	KJ-52	UPROK/BEC 4260/CHORDANT [H]	It's Pronounced Five Two
39	39	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT	Heaven
40	40	—	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB	24

OCTOBER 25 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	SOUNDTRACK	MUSIC WORLD/COLUMBIA 80286/SONY MUSIC	NUMBER 1 4 Weeks At Number 1 The Fighting Temptations
2	2	2	CECE WINANS	PURE SPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
3	4	4	SMOKIE NORFUL	EMI GOSPEL 20374 [H]	I Need You Now
4	6	5	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
5	5	6	VICKIE WINANS	VERITY 43214/ZOMBA [H]	Bringing It All Together
6	7	8	SHIRLEY CAESAR	WORD-CURB 86008 [H]	Shirley Caesar And Friends
7	8	7	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
8	11	14	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENIOA [H]	Let It Rain
9	9	11	KIRK FRANKLIN	GOSPEL CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
10	10	9	BYRON CAGE	GOSPEL CENTRIC 70047/ZOMBA [H]	Byron Cage
11	19	16	TONY HIBBERT II	SPIRIT IN MOTION 70852/RUBY ROSE	In His Presence
12	14	15	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [H]	Family Affair II: Live At Radio City Music Hall
13	22	21	EDDIE RUTH BRADFORD	JUANA/KNIGHT 2008/MALACO	Too Close To The Mirror
14	13	10	SHIRLEY CAESAR	WORD-CURB 73898/RHINO [H]	Greatest Gospel Hits
15	15	12	MARVIN SAPP	VERITY 43227/ZOMBA [H]	Diary Of A Psalmist
16	21	19	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
17	12	13	THE V.I.P. MUSIC AND ARTS SEMINAR PRESENTS JOHN P. KEE	TYSCOT/VERITY 53728/ZOMBA	Power Of Worship
18	18	17	FRED HAMMOND	VERITY 53712/ZOMBA	Nothing But The Hits
19	16	18	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [H]	Lost And Found
20	27	26	GARY L. WYATT	HR 9198/WEW	I Do Love You
21	26	22	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great
22	17	20	LEE WILLIAMS AND THE SPIRITUAL Q.C.'S	MCG 7029/MALACO [H]	Right On Time
23	23	24	VIRTUE	VERITY 53729/ZOMBA	Free
24	29	25	BRODERICK E. RICE	BORN AGAIN 54493/LIGHTYEAR	Get Yo Laugh On!
25	30	32	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE	It's About Time
26	28	27	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
27	24	23	MARY MARY	COLUMBIA 85690/SONY MUSIC	Incredible
28	28	29	JOHNNY MO	SIERRA PEARL 001	A New Direction
29	31	29	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20380/EMI GOSPEL [H]	Go Get Your Life Back
30	20	28	THE BORN AGAIN MASS CHOIR	PURE SPRINGS GOSPEL 82699/EMI GOSPEL	CeCe Winans Presents The Born Again Church Choir
31	34	31	LISA MCCLENDON	INTEGRITY GOSPEL/EPIC 86347/SONY MUSIC	Soul Music
32	33	35	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
33	33	35	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 53711/ZOMBA	Nothing But Hits The Hits
34	38	—	PERCY BADDY	GOSPEL CENTRIC 70054/ZOMBA	The Percy Baddy Experience
35	35	30	HARVEY WATKINS, JR.	VERITY 43224/ZOMBA	It's In My Heart-Live In Raymond MS
36	36	34	YOLANDA ADAMS	ELEKTRA 82690/EEG	Believe
37	32	33	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA
38	32	33	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [H]	Behind The Veil: Morning Glory 2
39	25	3	GARY ANGLIN AND THE VOICES OF CCC	EAGLE 20021 [H]	Gary Anglin And The Voices Of CCC
40	40	—	LUTHER BARNES & THE SUNSET JUBILAIRE	ATLANTA INT L 10282	It's Your Time

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 for tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for 200,000 units (Platino). Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. 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.

Chart Codes: CS (Hot Country Singles), H100 (Hot 100 Singles), LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 81; RBH 37

-A-

ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 83
AMAZING (Dudeski, ASCAP) H100 79
AMOR AMOR (Bayashi, BMI) LT 49
AMOR BESAME (Solmar, SESAC) LT 33
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 34
ANOTHER POSTCARD (CHIMPS) (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 95
ANTES (Copyright Control) 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 96
ASIGNATURA PENDIENTE (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 8
AVE CAUTIVA (Seg Sun, BMI) LT 14

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Music, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 1; RBH 1
BACKTIGHT (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Begghah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 54
BAD BOY THIS BAD BOY THAT (Tony Dofat, BMI/Rounder, BMI/Copyright Control) H100 60; RBH 22
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 33
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 55
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 44
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 36

-C-

CADILLAC ON 22'S (Crump Tight, ASCAP) RBH 83
CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 27
CALLING ALL GIRLS (Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 74
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI), HL, H100 17
CAN'T STOP, WON'T STOP (Copyright Control/Six Figga, BMI) H100 19; RBH 13
CARMELINA (EMOA, ASCAP/Sony/ATV Discos, ASCAP) LT 14
CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 16
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 93
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 14
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI) H100 84; RBH 27
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joel Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 51; RBH 16
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Nootime South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Nootime Tunes, BMI), WBM, H100 47; RBH 15
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 67
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 40
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 12; H100 64
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP), WBM, RBH 57
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 23; RBH 30
CUANDO TU NO ESTAS (Not Listed) LT 34

-D-

DAMI! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 5; RBH 3
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 52; RBH 34
DANGER (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Universal, ASCAP/Jajapo, ASCAP), WBM, H100 90; RBH 32
DAT SEXY BODY (Tony Kelly, BMI/Songs Of Universal PolyGram International, BMI/Dubplate, PRS) RBH 97
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomatt Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP), HL/WBM, CS 50
DEJENNE SI ESTOY LORANDRO (Iraos Vitale, BMI) LT 29
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 89
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 49
DRIFT AWAY (Almo, ASCAP), HL, H100 30
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 24

-E-

EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siempre, ASCAP) LT 28
EN REALIDAD (Maximo Aguirre, BMI) LT 48
ESO DUELE (Ser-Ca, BMI) LT 11
ESTOY A PUNTO (Ser-Ca, BMI) LT 13
EVERY FRIDAY AFTERNOON (Murrach, BMI/Melanie Howard, ASCAP), WBM, CS 38

-F-

FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 62
FALLEN (Sony/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN) H100 73
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dogg, BMI) CS 13; H100 85
FIND A WAY (Modat, ASCAP/916, BMI) H100 98; RBH 46
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 93
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI) H100 75
FLY (My Own Chit, BMI/EMI Blackwood, BMI/Warren G, ASCAP/EMI April, ASCAP/Nate Dogg, BMI), HL, RBH 42
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, H100 45
FORTHENIGHT (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/Copyright Control) RBH 61
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 6
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 13; RBH 14

-G-

GANGSTA NATIONS (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP) RBH 65
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beatz, ASCAP), HL, RBH 73
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 2; RBH 5
GETTING LATE (Marshmellow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukir, BMI/Universal, BMI/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 35
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, RBH 58
GIRL I'M A BAD BOY (Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Dade Co. Project Music, BMI/Bubo, ASCAP/That's What's Up, ASCAP/New Columbia Pictures, ASCAP/Sony/ATV Tunes, ASCAP/Colpix, BMI/Sony/ATV Songs, BMI), HL, RBH 92
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI) CS 45
GO TOME TEETH (Obie Trice, ASCAP/Eight Mile Style, BMI/Jacef, ASCAP/Resto World, ASCAP/Universal, ASCAP/Universal-PolyGram International, ASCAP/Buffalo, ASCAP/Bughouse, ASCAP/Unforgettable Music, PRS/Almo, ASCAP), HL/WBM, H100 65; RBH 45
GOTTA GET THE MONEY (Miracle Brew, ASCAP) RBH 98

-H-

HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI), HL, CS 54
HANDPRINTS ON THE WALL (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 59
HARDER TO BREATHE (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 22
HEAD BUSSA (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 84
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 25
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 59
HEAVEN HELP ME (Wacissa River, BMI/On The Mantel, BMI/BP, BMI) CS 42
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 15
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI/Reville B, BMI/Sony/ATV Tree, BMI), HL, CS 10; H100 69
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 6
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP) H100 41
HOLE IN THE WORLD (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 91
HOLIDAE (In Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 9; RBH 8
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 23; H100 91
HOTEL (Larsy, BMI/Swizz Beatz, ASCAP/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 68
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 36
HOT & WET (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP), HL, H100 88; RBH 39
HOY (Estefan, ASCAP) LT 2
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 23

-I-

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) H100 77
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 20
I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 29
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Flocking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Zomba, ASCAP/Feemstraz, ASCAP), WBM, H100 76
ILL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 44
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 4; H100 38
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 32
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 6; H100 49
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 16

I'M IN LOVE WITH YOU (Haneli, BMI/Wacissa River, BMI) CS 53
I'M ONE OF YOU (Warner-Tamerlane, BMI/Melanie Howard, ASCAP), WBM, CS 48
I NEED YOU NOW (Smoke'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 43
INOCENTE DE TI (BMG Songs, ASCAP) LT 31
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 74; RBH 38
INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP/Cherry River, BMI), CLM/HL, H100 12; RBH 20
IT BLOWS MY MIND (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Rainchaser, BMI/My Own Chit, BMI), HL, RBH 78
IT THINK YOU'RE BEAUTIFUL (Mosaic Music, BMI/Hold Jack, BMI) CS 47
IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 8; H100 40
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP), BMI/Mike Curb, BMI), HL/WBM, CS 30
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 28
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, RBH 33
IZ U (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP) RBH 77

-P-

PARA MORIR IGUALES (Peer Int'l., BMI) LT 27
PARTY & BULLSH*T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 81
PARTY TO DAMASCUS (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 86; RBH 47
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 35; RBH 19
PERFECT (Copyright Control/Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 37
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 11; RBH 21
PLAYBOYS OF THE SOUTHWESTERN WORLD (Murrach, BMI/VanWarmer, ASCAP), WBM, CS 27
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) H100 92; RBH 29
PRAY FOR THE FISH (Green Dogg, BMI/Springer Ink, BMI) CS 58
PUT YOUR DRINKS DOWN (Feelis, ASCAP/Dead Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl Hayes, ASCAP) RBH 87

-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 21
QUIEN TE DIJO ESO (Brantunions, ASCAP/Maximo Aguirre, BMI) LT 22
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 12
QUITEMOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplanetum, ASCAP/Sony/ATV Discos, ASCAP) LT 15

-J-

JUST A DOG (Ottanover, BMI) RBH 71

-K-

KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/World Music, ASCAP/Abc-Dunhill, BMI), WBM, H100 80; RBH 24

-L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 25
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 26
LET'S GET DOWN (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/R.O.C., BMI/INB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 89; RBH 82
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 70
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 31
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 33
LOVE AT 21'S 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 80
LOVE CALLS (Kem, BMI) RBH 28
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP), HL, RBH 41
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 25; H100 100
LOW (Whorgamusica, ASCAP/EMI April, ASCAP), HL, H100 63

-M-

MARTIE, EMILY & NATALIE (THE CONTINUING SAGA OF...) (Copyright Control) CS 56
MAS QUE TU AMIGO (Crisma, SESAC) LT 36
ME AGAINST THE MUSIC (Zomba Songs, BMI/Briney Spears, BMI/Songs Of Peer, ASCAP/Marchninth, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morningsidetrail, ASCAP/T. Youngdell's Art, ASCAP), WBM, H100 50
ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 20
MI CUCU (Sid Sim, BMI/Flattown, BMI) LT 39
MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 9
MIGHTY D-BLOCK (2 GUNS UP) (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Lantern, BMI), HL, RBH 95
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raychaser, BMI/Careers-BMG, BMI/Issy & Nemo Tunes, ASCAP), HL, H100 70; RBH 26
MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 38
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 50
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 55
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 28; RBH 79
MY NAME (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 99

-N-

NAGGIN (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) H100 87; RBH 43
NEVA EVA (Swole, ASCAP) RBH 85
NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 7
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 10
NO L.O.V.E. (WB, ASCAP/Divine Mill, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Jojits, SESAC/Sony/ATV Tunes, ASCAP/Teron Beal, ASCAP/Feedmybabez, ASCAP/Coverboy, ASCAP/EMI Hastings Catalog, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Bee Mo Easy, ASCAP), HL/WBM, RBH 94
NOMAS POR TU CULPA (Vander, ASCAP/Edimusa, ASCAP) LT 5
NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 86
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 19; H100 78

-O-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, H100 97; RBH 48

ONE MORE CHANCE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 60
THE ONLYTHING MISSING! (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemusica, ASCAP), HL, RBH 100
OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, H100 37; RBH 17

-P-

PARA MORIR IGUALES (Peer Int'l., BMI) LT 27
PARTY & BULLSH*T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 81
PARTY TO DAMASCUS (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 86; RBH 47
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 35; RBH 19
PERFECT (Copyright Control/Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 37
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 11; RBH 21
PLAYBOYS OF THE SOUTHWESTERN WORLD (Murrach, BMI/VanWarmer, ASCAP), WBM, CS 27
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) H100 92; RBH 29
PRAY FOR THE FISH (Green Dogg, BMI/Springer Ink, BMI) CS 58
PUT YOUR DRINKS DOWN (Feelis, ASCAP/Dead Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl Hayes, ASCAP) RBH 87

-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 21
QUIEN TE DIJO ESO (Brantunions, ASCAP/Maximo Aguirre, BMI) LT 22
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 12
QUITEMOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplanetum, ASCAP/Sony/ATV Discos, ASCAP) LT 15

-R-

RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colgems-EMI, ASCAP), HL/WBM, H100 10; RBH 4
READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 57; RBH 18
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 5; H100 48
RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 17
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 26
RIE Y LLORA (Sir George, ASCAP/WB, ASCAP) LT 18
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Inv-ing, BMI), HL, H100 7; RBH 9
ROC YA BODY "MIC CHECK 1,2" (Robert Cliviles, ASCAP/Dontana, ASCAP/Mighty One, SESAC) H100 82
ROSAS (Sony/ATV Discos, ASCAP) LT 19
RUNNIN' (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP), HL, H100 61; RBH 25
RUN, RUN, RUN (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deston, ASCAP/Boat Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 41

-S-

SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP) RBH 62
SAY HOW I FEEL (D.K.) (BMI) RBH 72
SELL A LOT OF BEER (Sony/ATV Tree, BMI/Mr. Bubba, BMI), HL, CS 51
SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 35
SENORITA (Tenman Tunes, ASCAP) Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 72
SENTIMENTAL (Edimusa, ASCAP) LT 50
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, RBH 59
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 3; RBH 12
SHE IS (EMI April, ASCAP/Zorro Roja, ASCAP/Still Working For The Man, BMI/ICG, BMI/Tommy Lee James, BMI/Pat Price, BMI), HL, CS 60
SHE'S NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 35
SHOW ME HOW TO LIVE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 71
SIGNS OF LOVE MAKIN' (Zovetikon, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, H100 99
SO FAR AWAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP), WBM, H100 29
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N'Leony, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 31
SOLO POR TI (Yami, BMI) LT 30
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 34
SO YESTERDAY (BMG-Careers, BMI/Lauren Christy, BMI/Scott Spock Songs, BMI/Shahasa, BMI/Graham Edwards Songs, ASCAP), HL, H100 42
STACY'S MOON (Monkey Demon, BMI/Vaguely Familiar, ASCAP) H100 31
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/World Music, ASCAP), HL, H100 4; RBH 2
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 20; 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 91
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 22
STUNT 101 (High On Life, ASCAP/EMI April, ASCAP/Dirty Works, BMI/50 Cent, ASCAP/Universal,

ASCAP), HL/WBM, RBH 40
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI) H100 16; RBH 76
SUMMERTIME (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 52
SUPERSTAR (Embassy, BMI/Young Carney, ASCAP) RBH 56

-T-

TE LLEVARE AL CIELO (Tulum, ASCAP/EMI April, ASCAP) LT 42
TE METISTE EN MI CAMA (Edimonsa, ASCAP) LT 37
TE NECESITO (Karen, BMI/Elyon, BMI) LT 1
TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM, CS 39
TE REGALO MI TRISTEZA (ADG, SESAC) LT 46
TE RETO A QUE ME OLVIDES (Arpa, BMI) LT 45
TEXAS PLATES (BMI, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 44
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 46
(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 54
THIS IS HOW WE DO (Maximo Mack, BMI) RBH 53
THIS ONE'S FOR THE GIRLS (DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, CS

Allan Stands Alone With His Second Country No. 1

Gary Allan earns his second consecutive No. 1 on Hot Country Singles & Tracks, as "Tough Little Boys" climbs 2-1.

"Boys" dominates the list in its 18th week on the chart, which is a slightly faster climb than the 19-week average for No. 1s thus far in 2003. The average trek to No. 1 by this time last year was 20 weeks.

Allan's single is the 16th No. 1 title of 2003, compared with 18 chart-toppers for the same period in 2002,

further indicating a chart that has quickened somewhat during the past year.

Allan is the only artist in 2003 to achieve two No. 1 country singles. By the same frame

last year, Alan Jackson and Toby Keith had taken top honors twice.

Elsewhere on Hot Country Singles & Tracks, Kenny Chesney marks a career-high debut, as "There Goes My Life" opens at No. 46. Previously, his best bow was No. 48 with "I Lost It" in the Aug. 19, 2000, issue.

The new single introduces Chesney's forthcoming set, which reportedly drops during first-quarter 2004. No street date or title has yet been assigned. His first holiday set, "All I Want for Christmas Is a Real Good

Tan," starts at No. 20 this week on Top Country Albums (see Nashville Scene, page 43).

OPEN DOORS: "Here Without You" from 3 Doors Down moves to No. 1 on the Mainstream Top 40 chart, becoming the band's second No. 1 song at that format this year following "When I'm Gone," which topped the list for one week in April.

It has been well-documented that

Singles Minded

Silvio Pietroluongo
silvio@billboard.com
Minal Patel
mpatel@billboard.com
Wade Jessen
wjessen@billboard.com



rock songs have taken a back seat to R&B/hip-hop and pop titles on the Mainstream Top 40 chart during the past couple of years.

While the representation of rock tracks has dwindled on the top 40 list, "Here" becomes the third Modern Rock-charting song to hit No. 1 on Mainstream Top 40 in 2003 (the other, apart from 3 Doors Down's pair, is "Bring Me to Life" by Evanescence Featuring Paul McCoy), one more than in all of 2002.

And with all the success of artists

from the R&B/hip-hop world on the chart, 3 Doors Down is the first act of any genre to reach No. 1 on Mainstream Top 40 with two different tracks this year.

STAND BACK: In addition to having the top-selling album this issue (see Over the Counter, page 65), Ludacris earns his highest-charting single as a lead artist on Hot R&B/Hip-Hop Singles & Tracks, as "Stand Up" climbs 3-2.

An increase in airplay of nearly 10 million listeners earns "Stand" the Greatest Gainer/Airplay flags on both this chart and The Billboard Hot 100 (up 15 million listeners, 6-4).

Ludacris' prior high as a lead artist on the R&B chart was "Move B**h," which peaked at No. 3 in September 2002. The radio personality-turned-rapper spent two weeks atop that chart as a featured artist on Mariah Carey's "Loverboy" in August 2001.

A similar gain at R&B radio next issue will likely give Ludacris the top slot on Hot R&B/Hip-Hop Singles & Tracks, because the current No. 1, "Baby Boy" by Beyoncé Featuring Sean Paul, is losing ground.

JUMPIN', JUMPIN': Fountains of Wayne leaps 21-10 on the Mainstream Top 40 chart with "Stacy's Mom," which gains 815 detections, the second-largest spin increase on the chart.

The 11-position jump is the biggest move into the top 10 on that

chart since 'N Sync's "Pop" made an identical 21-10 leap in June 2001.

On another radio chart, Blink-182's "Feeling This" makes the fourth-biggest chart move in the his-

tory of Modern Rock Tracks, moving 40-13. It is the largest position increase on that chart since Weezer's "Hash Pipe" climbed 37-8 in the May 5, 2001, issue.

HIT Predictor		DATA PROVIDED BY
MAINSTREAM 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	MICHELLE BRANCH Breathe WARNER BROS	79.5
2	COLDPLAY Clocks CAPITOL	76.0
3	STACIE ORRICO (There's Gotta Be) MORE TO LIFE VIRGIN	74.4
4	LIZ PHAIR Why Can't I CAPITOL	74.2
5	NICK LACHEY This I Swear UNIVERSAL/UMRG	72.0
ADULT TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
TRAIN When I Look To The Sky COLUMBIA 68.8		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	SARAH MCLACHLAN Fallen ARISTA	89.0
2	SHANIA TWAIN Forever And For Always IDJMG	76.2
3	STACIE ORRICO (There's Gotta Be) More To Life VIRGIN	72.6
4	HOWIE DAY Perfect Time Of The Day EPIC	72.3
5	JASON MRAZ You And I Both ELEKTRA/EEG	72.0
RHYTHMIC TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
SEAN PAUL Im Still In Love With You VP/ATLANTIC 68.0		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	ASHANTI Rain On Me IDJMG	76.2
2	WYCLEF JEAN Party To Damascus J/RMG	68.0
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	LINKIN PARK Numb WARNER BROS	91.8
2	REVIS Seven EPIC	85.4
3	AUDIOSLAVE I Am The Highway EPIC	79.4
4	ROONEY I'm Shakin' GEFEN/INTERSCOPE	75.8
5	CHEVELLE Closure EPIC	75.0

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tested Songs are the songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003. Promosquad is a trademark of Think Fast LLC.

OCTOBER 25 2003		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	11	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	1 Wk At No. 1
2	3	8	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)	5 Wks At No. 1
3	1	17	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
4	4	14	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LL KIM (RCA/RMG)	
5	6	13	Harder To Breathe	MARIONNE (DITONE/J/RMG)	
6	5	21	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
7	7	10	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA)	
8	8	10	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	
9	12	8	Headstrong	TRAPT (WARNER BROS.)	
10	21	4	Stacy's Mom	FOUNTAINS OF WAYNE (IS-CURVE/EMCI)	
11	9	11	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
12	14	11	(There's Gotta Be) More To Life	STACIE ORRICO (FOREFRONT/VIRGIN)	
13	19	6	Get Low	LIL JON & THE EAST SIDE BOYZ FEAT. YING YANG TWINS (BMG/RTV)	
14	16	9	Low	KELLY CLARKSON (RCA/RMG)	
15	20	7	So Yesterday	HILARY DUFF (BUENA VISTA/HOLLYWOOD)	
16	11	21	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA)	
17	17	12	Into You	FABOLOUS FEAT. TAMIA OR ASHANTI (DESERT STORM/ELEKTRA/EEG)	
18	10	24	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)	
19	22	3	Trouble	PINK (ARISTA)	
20	13	13	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	

OCTOBER 25 2003		Billboard®		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	11	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)	5 Wks At No. 1
2	3	8	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)	
3	2	17	Get Low	LIL JON & THE EAST SIDE BOYZ FEAT. YING YANG TWINS (BMG/RTV)	
4	5	14	Holiday In	CHINGY FEAT. LUGABE & SHOP DOGG (DISTURBING THE PEACE/CAPITOL)	
5	7	7	Damn!	YOUNGBLOODZ FEAT. LIL JON (50 CENT/ARISTA)	
6	8	6	Stand Up	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	
7	4	19	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
8	6	23	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	
9	9	9	Can't Stop, Won't Stop	YOUNG GUZ (RCA/DEF JAM/UMRG)	
10	14	6	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	
11	10	17	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	
12	13	8	Got Some Teeth	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	
13	12	18	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
14	11	12	Deliverance	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	
15	15	25	Into You	FABOLOUS FEAT. TAMIA OR ASHANTI (DESERT STORM/ELEKTRA/EEG)	
16	16	14	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
17	18	8	Ooh!	MARY J. BLIGE (GEFFEN)	
18	27	2	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	
19	25	7	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMRG)	
20	22	9	Wat Da Hook Gon Be	MURPHY LEE FEAT. JERMAINE DUPRI (RCA/UNIVERSAL/UMRG)	

OCTOBER 25 2003		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	19	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA)	3 Wks At No. 1
2	3	18	Calling All Angels	IRAINI (COLUMBIA)	
3	2	37	Unwell	MATCHBOX TWENTY (ATLANTIC)	
4	4	24	Heaven	LIVE (RADIOACTIVE/GEFFEN)	
5	5	10	Bigger Than My Body	JOHN MAYER (AWARDE/COLUMBIA)	
6	8	11	Bright Lights	MATCHBOX TWENTY (ATLANTIC)	
7	7	32	Why Can't I	LIZ PHAIR (CAPITOL)	
8	11	11	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
9	9	14	White Flag	DIDDY (ARISTA)	
10	6	35	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)	
11	10	28	Amazing	JOSH KELLEY (HOLLYWOOD)	
12	13	29	Drift Away	UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	
13	15	4	Fallen	SARAH MCLACHLAN (ARISTA)	
14	12	22	Are You Happy Now?	MICHELLE BRANCH (MAYBECK/WARNER BROS.)	
15	16	4	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	
16	17	6	Another Postcard (Chimps)	BARENAKED LADIES (REPRISE)	
17	18	11	I'm Still Here	VERTICAL HORIZON (RCA/RMG)	
18	22	9	Someday	NICKELBACK (ROADRUNNER/IDJMG)	
19	23	9	So Far Away	STAINED (FLIPELEKTRA/EEG)	
20	19	21	Miss Independent	KELLY CLARKSON (RCA/RMG)	

OCTOBER 25 2003		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	32	Drift Away	UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	21 Wks At No. 1
2	2	25	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	
3	3	33	Unwell	MATCHBOX TWENTY (ATLANTIC)	
4	4	26	Have You Ever Been In Love	CELINE DION (EPIC)	
5	5	19	Dance With My Father	LUTHER VANDROSS (J/RMG)	
6	6	24	Big Yellow Taxi	TOUSSAINTE FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	
7	10	15	Calling All Angels	IRAINI (COLUMBIA)	
8	8	35	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	
9	7	28	If You're Not The One	MICHAEL BEGINSHOF (ISLAND/UMRG)	
10	9	23	I Can Only Imagine	MERCYME (INO/CURR)	
11	12	12	Sunrise	SIMPLY RED (SIMPLYRED.COM/RED INK)	
12	11	21	Hole In The World	EAGLES (EPC/33RD STREET)	
13	14	61	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	
14	13	34	Can't Stop Loving You	PHIL COLLINS (ATLANTIC)	
15	15	5	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	
16	16	11	Peace (Where The Heart Is)	JIM BRICKMAN FEAT. COLIN HAY (WINDHAM HILL/LAAU)	
17	17	5	When I Fall In Love	MICHELLE BOLTUN (PMG)	
18	30	2	Stand By Your Side	CELINE DION (EPIC)	
19	24	2	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	
20	23	6	Waiting For You	SEAL (WARNER BROS.)	

OCTOBER 25 2003		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	18	So Far Away	STAINED (FLIPELEKTRA/EEG)	6 Wks At No. 1
2	2	11	Weak And Powerless	A PERFECT CIRCLE (VIRGIN)	
3	3	24	Faint	LINKIN PARK (WARNER BROS.)	
4	4	11	Someday	NICKELBACK (ROADRUNNER/IDJMG)	
5	5	18	Going Under	EVANESCENCE (WING-UP)	
6	6	18	Show Me How To Live	AUDIOSLAVE (INTERSCOPE/EPIC)	
7	7	18	Still Frame	TRAPT (WARNER BROS.)	
8	12	13	(I Hate) Everything About You	THREE DAYS GRACE (JIVE)	
9	9	11	The Hardest Button To Button	THE WHITE STRIPES (THIRD MAN/V2)	
10	8	14	Hands Down	DASHBOARD CONFESSIOAL (VAGRANT/INTERSCOPE)	
11	10	15	Serenity	GODSMACK (REPUBLIC/UNIVERSAL/UMRG)	
12	11	12	Falls On Me	FUEL (EPIC)	
13	40	2	Feeling This	BLINK-182 (GEFFEN)	
14	15	3	Will You	P.O.D. (ATLANTIC)	
15	21	4	Numb	LINKIN PARK (WARNER BROS.)	
16	16	7	Are You Going To Be My Girl	JET (ELEKTRA/EEG)	
17	14	25	Bottom Of A Bottle	SMILE EMPTY SOUL (THROBACK/LAVA)	
18	13	34	Seven Nation Army	THE WHITE STRIPES (THIRD MAN/V2)	
19	18	12	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	
20	17	13	Headstrong	TRAPT (WARNER BROS.)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 119 mainstream top 40, 56 rhythmic top 40, 88 adult top 40, 91 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.

Clear Channel

Continued from page 8

approximately 7% of division-level earnings [earnings before interest, taxes, depreciation and amortization], is likely reflected in the company's current valuation and, if sold, probably would net the company a lot less than the \$4.6 billion paid [for SFX Entertainment] in 2000," the report says.

"Even so, we believe that divesting the entertainment division might increase shareholder wealth in creat-

ing a more focused company and eliminating distractions."

The report also suggests SFX might have paid too much for the regional promoters it purchased in the late 1990s rollup that forever changed the concert industry.

It reads, "We estimate that SFX often paid multiples of trailing earnings that were in the low teens to mid-teens, multiples that were unheard of in the industry before SFX began its acquisition hunt."

Again, that is not necessarily a news flash to the rest of the concert business.

"[The rollup] was a real bonanza for the promoters that did sell their businesses but an even greater bonanza for Bob Sillerman," Mick-

elson says, referring to former SFX chairman Robert F.X. Sillerman. "He walked away with the bank, so to speak."

The report finds little of the much-touted synergy between the radio and concert divisions. "It is difficult to say how successful Clear Channel has been at realizing synergies. Performance in the division since Clear Channel acquired SFX has been dismal," the report says.

Acknowledging economic and social factors outside CCE's control, the report concludes that "the combined ownership of concert promotion and radio businesses are not as meaningful as the company had expected."

CCC has not expressed any inten-

tion of selling and has instead publicly voiced its commitment to CCE.

But the report says, "We believe the SFX acquisition has fallen short of expectations and, barring an unlikely sustained improvement in the business' growth and profitability, management may reconsider its commitment down the road."

Some question who a likely buyer might be and what they would pay. "I'm not a Wall Street analyst, but \$4.6 billion is a lot of money to pay for a company that I'm not so sure has made money in any one quarter," Mickelson says.

According to the report, those who could be interested in purchasing CCE might include "large U.S. or multinational entities in-

involved in music, entertainment or ancillary businesses like concessions or ticketing. Alternatively, the division could be broken up and sold in parcels to other concert-promotion companies."

CCC seems committed to staying the course. "Clear Channel Entertainment is our fastest-growing division and has tremendous prospects moving into the future," CCC president/COO Mark Mays tells *Billboard*.

Mays sees potential where analysts do not: "We see additional growth opportunities in incremental sales of tickets to the diverse live entertainment events produced and promoted by Clear Channel Entertainment in the U.S. and abroad."

Celtic Acts

Continued from page 10

Moloney, two members of Cherish the Ladies and a member of Altan—condemned Green Linnet for alleged non-payment of royalties.

The concert comes on the heels of a lawsuit filed by Altan, Cherish the Ladies, Joanie Madden (a Cherish the Ladies member who released a solo album on the label), Ivers and Moloney against Green Linnet in May in New York Supreme Court. Some of those artists are now seeking to resolve the dispute through arbitration (*Billboard* Bulletin, July 8).

Industry executives polled by *Billboard* say they cannot remember a protest concert staged over a dispute for non-payment of royalties, although they recall plenty of lawsuits.

"This is the first demonstration of its kind in Irish music," Moloney said at the event. "We are going public to protest the level of exploitation against artists by this company, which is the most visible Irish [music] label on this side of the Atlantic."

Moloney said there are three issues: non-payment of royalties, underpayment of royalties and unauthorized use of material in compilations licensed to other labels.

In a statement, Green Linnet owner Wendy Newton replied that Green Linnet has paid royalties to

more than 300 artists during the past 27 years, including substantial advances against royalties to those acts who filed the lawsuit.

The company invited all of the label's artists to formally audit its books, adding that it will file countersuits against some of the artists.

Newton also said that talk that the label is for sale is "irrelevant" to any suit. "If I sell the label, one of the reasons would be to fulfill any obligations that we have," she says.

While the Oct. 13 concert/protest appeared to be a well-staged event, a Spinal Tap-like moment occurred when it became apparent that the record label was closed for Columbus Day. Its owner and employees were not even present in the building when the protest unfolded.

Midway through the event, three Danbury police cars showed up. But other than talking to Green Linnet lawyer Bob Donnelly, police did nothing to stop the action—although they stayed until the end.

The day concluded with children playing a couple of traditional Irish songs. One stepped up to the microphone before playing and said they were there to support their mentors.

During the concert, the Green Linnet Five read statements of support from other artists, including Pete Seeger, Tom Chapin, Paddy Reilly, Christine Lavin, John Sheahan of the Dubliners and Donald Lunny.

Such union leaders as AFL-CIO president John J. Sweeney and American Federation of Musicians

Local 1000 president Thomas F. Lee also sent statements of support. Some people carried picket signs, which read: "Show your loyalty, pay the royalty" and "Who can we trust to record our music?"

Other performers included Dave Fisher from the Highwaysmen, which hit the No. 1 spot on The *Billboard* Hot 100 in 1961 with "Michael," and Robbie O'Connell, who changed the words to a traditional Irish folk song, "Gypsy Rover," to include lines like "Wendy didn't care about the linnet; all she cared about was the green."

At the end of the event, Madden said, "In the beginning, Wendy's heart was in the right place, but somewhere she made a wrong turn. Let's hope she comes back around."

UMG Cuts

Continued from page 7

these two businesses, and I believe that the future is going to be very bright," he adds.

Morris also says that Vivendi Universal—which is divesting many of its entertainment assets—has affirmed its confidence in UMG: "They've expressed complete support in the record company and maintaining their ownership in the company."

At the end of the current round of layoffs, UMG's worldwide head count will stand at 10,850—reflecting an 11% reduction of a work force that numbered 12,200 at the beginning of 2003.

To date this year, 550 UMG employees have lost their jobs (250 in North

America, 300 elsewhere).

Other majors have made similar cuts. Earlier this year, Sony Music lopped 1,000 staffers, while EMI has eliminated nearly 1,900 positions since the end of 2001.

No closures or consolidation of UMG's current operations are expected in the present wave of restructuring, and no changes in senior management or the company's talent roster are anticipated.

UMG—the U.S. industry leader with 27.8% of the album market through the first nine months of the year, according to Nielsen SoundScan—has already dramatically slashed jobs and folded operations around the world this year.

In June, the company eliminated 75 MCA Records staffers and merged the label with Geffen Records. It shaved 10% of Universal Music International's London work force in August. Early

this month, 22 Universal Music Australia staffers were let go.

The operations of Rondor Music and Universal Music Publishing Group were consolidated in the U.K. in September and in Nashville in October.

Just this week, cost-cutting moves including layoffs were made at Universal Music & Video Distribution (see *Retail Track*, page 53).

Sources at Universal refute criticism that UMG waited too long to restructure and cut back on non-vital back-office functions, compared with other companies.

"People tend to forget that while other companies did only recently restructure, a lot of this had been done in 1999 when Universal and PolyGram merged," a source says. "What is happening now [at UMG] is a result of what is going on in the marketplace."

Concerning projected cuts at Univer-

sal Music International, a source at the company suggests, "It is up to the individual heads of companies to do what they have to do, according to the state of their company and their market."

A UMI spokesman says that Universal has no plans at this stage to close down any operations. It will continue to operate in 71 countries, even if some territories have dramatically downsized in recent months.

"Our affiliates in the United States and elsewhere are now experiencing the crisis that started here with us," notes Tim Renner, chairman/CEO of Universal Music Germany, where the market has declined 40% over the past four years.

The Latin division will continue to be affected. "Latin American operations are to be downsized due to disastrous market conditions in the region," a source says.

In Spain, Universal Music Iberia (Spain & Portugal) president Marcelo Castillo Branco unified four music marketing departments under one division as of Oct. 15 as part of the global UMG changes.

Castillo Branco did not want to talk of layoffs. "We are relocating most people," he tells *Billboard*. "The number of layoffs is not significant and has nothing to do with [the larger] figures being bandied about."

At press time, *Billboard* learned that Universal Music Canada laid off 21 people—6.6% of its work force—Oct. 16.

This story was reported by Chris Morris in Los Angeles, Emmanuel Legrand and Gordon Masson in London, Larry LeBlanc in Toronto, Christie Eliezer in Sydney, Howell Llewellyn in Madrid, Wolfgang Spahr in Berlin and Mark Worden in Milan.

Eco War

Continued from page 7

manding the dismissal of Griles at firegriles.com, a site and movement spearheaded by such organizations as Greenpeace and Americans for Energy Freedom.

Prior to joining the Department of the Interior, Griles was an oil, gas

and coal lobbyist. The letter claims that he is still being paid \$284,000 per year by an "old lobbying company . . . which we feel is a pretty big conflict of interest." Firegriles.com names that company as National Environmental Strategies.

"His job of overseeing our national parks is at odds with his working hard to help oil companies flourish," the letter continues.

Department of the Interior spokesman Mark Pfeifle describes Moris-

sette's and the others' comments as "discarded talking points from partisan special-interest groups." He stresses that Griles has instead worked to advance the administration's initiatives to make the land clearer, the air cleaner and the water safer than when he entered office.

He adds, "To borrow a line from Alanis, isn't it ironic that a Canadian citizen who is not registered to vote in the U.S. is leading" the effort, which he calls "misinformed."

Pfeifle says that while Griles did serve as a lobbyist for oil companies and electric utilities, he also lobbied for the nation's largest renewable energy company, New York state-based Caithness Energy.

The \$284,000, he says, was approved by the government ethics office and in a bipartisan manner in the U.S. Senate Energy and Natural Resource Committee before Griles appeared before the Senate for his confirmation hearing.

"It's fairly standard when somebody gives up his or her practice that they receive payment for it," Pfeifle says. "He worked many years at something; you don't just give it away for free."

Morisette is a supporter of numerous environmental, political action and human-rights groups, including Amnesty International. She is to receive the Missions in Music Award Nov. 5 at the 13th Annual Environmental Media Awards in Los Angeles.

Crossover

Continued from page 3

"After [Sept. 11, 2001], people were just flocking to churches, which was amazing to watch," she says.

Orrico, MercyMe, Natalie Grant, Relient K and even the long-established Steven Curtis Chapman are leading the Christian charge onto adult contemporary, modern rock and top 40 airwaves.

Such inroads gives the Christian music community reason to rejoice, yet pop acceptance remains an uphill climb for religious acts.

"I'm always excited that there's an opportunity to get my music out beyond the normal fences that get put around Christian and gospel music," Chapman says.

MAINSTREAM ACCEPTANCE

Amy Grant was the first to breach the barriers to crossover success in the 1980s, followed by the likes of Michael W. Smith, Kathy Troccoli, Jars of Clay and Sixpence None the Richer. Today, 17-year-old Orrico often appears on MTV's "Total Request Live" and MercyMe lights up phone lines at AC stations.

MercyMe's INO Records release "I Can Only Imagine" is currently spending its second week atop the *Billboard* Hot 100 Singles Sales chart. It debuted at No. 76 on The *Billboard* Hot 100 three weeks ago, and it is bulleted at No. 10 in its 23rd week on the Adult Contemporary chart.

Orrico's single, "Stuck," exploded at mainstream radio this year, reaching No. 52 on the Hot 100 and No. 10 on the Mainstream Top 40 chart.

Her latest hit, "(There's Gotta Be) More to Life," is bulleted at No. 54 in its sixth week on the Hot 100 and at No. 12 on Mainstream Top 40. It's also been in the top three on the Dance Singles Sales chart for six weeks.

The MercyMe track was already a major hit in the Christian market, netting song of the year at the 2002 Gospel Music Assn. Dove Awards. Lead vocalist Bart Millard also won the songwriter of the year award.

Still, some observers are surprised by mainstream acceptance of the song, which has overt Christian content and reverently mentions Jesus in the lyrics.

"It's almost like Jesus is a swear word to general market radio. It's cool that people aren't freaking out about it," says Matt Thiessen, lead singer for Gotee Records' Relient K, which is getting airplay on modern rock stations with the single "ChapStick, Chapped Lips and Things Like Chemistry."

Millard says his song, which he wrote about his father's death, taps a universal experience.

"Everybody has lost somebody," he says. "Everybody hopes for the

Broz, now director of national promotion and artist development, is currently working the Chapman, Relient K and Orrico singles.

EMI is promoting Orrico worldwide, and she is finding success in Europe, Australia, New Zealand and Japan.

Similarly, Curb Records' pop promotion division is working MercyMe's "I Can Only Imagine" to mainstream radio, although the act remains on the INO label.



MERCYME: TAPPING INTO UNIVERSAL EXPERIENCE

best and wonders what's next, and we've got to believe somebody is in control of all this mess. For me, I just so happen to believe that somebody is Christ."

WORKING RADIO

Orrico's universal messages have also powered her breakthrough.

"She understands what teenagers face today and writes songs [that are] very much a lightning rod for the emotions and feelings of her generation," Virgin Records president Matt Serletic says.

Serletic tapped the teen for pop promotion and distribution through Virgin, and the label has played a major role in developing Orrico. She is signed to ForeFront Records, a division of EMI Christian Music Group.

"There are a lot of Christian-minded programmers out there who wanted to champion her," Virgin executive VP of promotion Hilary Shaev says of mainstream pop radio.

Last year, EMI CMG began actively targeting mainstream radio by hiring former Arista associate director of national promotions Cheryl Broz to work its acts.

a faster workflow at ever-falling costs, however, it has also given rise to a generation of recordists of varying experience and skill.

"Knowing how to put a DAW in 'record' does *not* make you an audio engineer," said convention chairperson Zoë Thrall of New York studio the Hit Factory during the opening ceremonies. Promising a future of "great promise and unpredictability," she asked, "Will technology replace the hard-earned skills of engineers?"

Manifestations of the far-reaching availability of inexpensive digital recording equipment were described at the Platinum Engineers panel of

Oct. 12. Engineers Mick Guzauski, Nathaniel Kunkel, Jack Joseph Puig and Angela Piva lamented poor-quality DAW recordings they are sometimes hired to mix. Recordings made by an inexperienced engineer—or even a band member—do not serve the music industry, they warned.

The contradictions presented by technology's ability to lift artistry to new heights while simultaneously giving rise to a flood of recordings by the inexperienced and untalented was best expressed by producer Arif Mardin during his keynote address.

"The repercussions of technology, especially as affordable as it has

"Once they found out Jars of Clay was a Christian band, stations would comment that if they'd known that, they would never have played it," Lovelady says.

"That was seven years ago; they were reluctant because of the hip factor, but music has changed since then. I find that between U2, Creed and P.O.D., rock radio is so much more open," he says.

Even so, Serletic admits that when it came to revealing that Orrico got her start in the Christian business, "We certainly didn't shout it from the rooftops."

However, Orrico has been forthright about her roots. "I've had great response," she says. "I don't think there's been any stations that decided not to play my music because of my background. If anything, I think they see it as maybe a good thing."

Mainstream radio has accepted more Christian acts for a variety of reasons, according to those in the industry.

"I don't want to be critical of Christian music," Grant says, "but in the last few years we've seen a real turnaround in the production quality of Christian records."

"Several years ago," she adds, "Christian companies weren't spending that much on a record. It just couldn't stand up next to a pop record. The quality is better now."

Grant also thinks Christian music is becoming more accepted because people are attracted to the message. "People are looking for positive messages in very, very scary times," says Grant, who records for Curb Records' Christian division.

Serletic also thinks the current world climate is playing a part in radio's acceptance of Christian artists.

"We've all been through a lot, from 9-11 on through the recent Iraqi war. [People are] searching for a bit more meaning and that could take many [forms], but one of it is certainly in faith-oriented music," he says.

And radio programmers seem to be responding to the appetite for more positive music. "Our world has definitely changed since 9-11; people are much more open. I see a trend," says Barb Richards, PD at top 40 WJFI in Fort Wayne, Ind.

Still, for some at mainstream radio, it simply comes down to the music.

"If it's a good song, it's a good

song," says Russ Schenck, PD at modern rock WBUZ Nashville, which is playing the Relient K single.

Tracy Austin, PD at top 40 KRBE Houston, says, "You can have a Christian artist and still have a great pop song. Songs mean different things to different people. It may be a song about God, but somebody might relate to it as a love song."

50 Cent

Continued from page 7

nize and honor artists from all over the world and the only awards that are determined purely by international record sales," show patron Prince Albert of Monaco says.

Presentation of each award is based on sales figures supplied to the International Federation of the Phonographic Industry, except in Italy and Spain, where the winners are chosen by magazines *Musica & Dischi* and *Showpress*.

The evening's big winner, 50 Cent, picked up best artist, best pop male artist, best R&B artist, best rap/hip-hop artist and best new artist.

Other major winners included T.a.t.u. (best pop group, best duo and best dance group), Norah Jones (best adult contemporary artist and best pop female) and Eminem (best American pop/rock male and world's best pop/rock artist).

Legend Awards were presented to George Benson and Chaka Khan, who performed at the show, while Prince Albert presented Mariah Carey with a Diamond Award in recognition of her worldwide album sales of more than 100 million units.

For a full list of winners, visit billboard.com/awards.

RIAJ

Continued from page 10

Osamu Tanabe defends the move, saying the change will more effectively publicize the group's certification standards among the Japanese media.

The change will also bring Japan's certification standards in line with those in other countries.

"Our certification system was very difficult to understand, because there were different sets of standards," Tanabe says.

It's often difficult to decide whether some releases should be categorized as domestic or foreign, Tanabe points out. For example, Joshi Juni Gakubou is an ensemble of Chinese musicians whose album, "Beautiful Energy," was recorded by Japanese label Platia Entertainment.

The new standards, which were introduced in August, apply retroactively to all new releases: singles, albums and visual products released on or after Jan. 1.

AES

Continued from page 8

simultaneously developed smaller, less expensive products, some of them software-based emulations of their hardware (see *Studio Monitor*, page 50).

This convergence of professional and project recording equipment and the recording and MI categories has considerably widened the base of those creating audio content and providing commercial audio recording services. While the DAW has allowed new creative possibilities and

Jay-Z

Continued from page 3

Jay-Z will take his final bow as an artist with his 10th full-length release, "The Black Album" (Roc-a-Fella/Def Jam). It is due Nov. 28—a rare Friday street date.

FANTASTIC RUN

Def Jam/Def Soul president Kevin Liles welcomes Jay-Z's unusual decision.

"We're going to celebrate," Liles says. "We had a fantastic run. Jay's popularity, consistency and credibility only lent to our current success and our future success."

Roc-a-Fella Records CEO Damon Dash adds, "Jay deserves to have the biggest and the best send-off. He has done so much for hip-hop that I want to make his departure as easy and effort-free as possible."

To make that happen, "The Black Album" is being launched with a host of high-profile marketing initiatives. They include an all-black version of Jay-Z's limited-edition S. Carter sneakers by Reebok; his autobiography, "The Black Book," from MTV Books; and a

multi-city arena tour.

"The great thing about Jay is that we have so many different facets to work from," Liles says. He cites the rapper's deals with Reebok for the S. Carter Collection line of footwear and apparel—sold exclusively at Foot Locker—and his Rocawear clothing line.

"Everybody that works with me has to work together on this project," Jay-Z says. "This is the thing that made it possible for there to be a black sneaker, 'The Black Book' and for anything else. This is the foundation.

"The music is the reason why everything happened. So Reebok, Foot Locker, MTV Books and I are all in a room together planning a bunch of cross-promotion," he says.

On the touring front, Clear Channel Entertainment is setting up a multi-city trek that will kick off Nov. 25 at New York's Madison Square Garden. That show sold out in four hours; the rest of the tour dates have yet to be announced.

A portion of the proceeds from the shows will benefit the Hip-Hop Summit Action Network and the Shawn Carter Scholarship Fund.

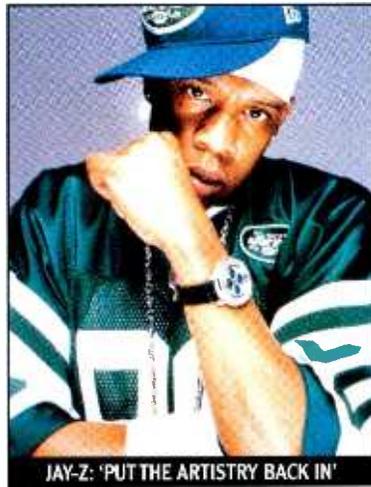
"They're coming in every day," Jay-Z says of venue requests for the tour. "It's just a matter of harnessing it all.

We're like air-traffic controllers—we're landing them all."

In keeping with the "black" theme, Def Jam has decided to release the album on Black Friday.

"We wanted to try something different," Liles says. "Everything [related to the project] is black, so we figured, 'Why don't we put it out on Black Friday?' It's one of the biggest selling days of the year, and it's the day after Thanksgiving. So it's Jay's way of saying 'thank you' to fans for them giving him so much."

The artist's five previous studio albums all debuted at No. 1 on The



Billboard 200.

Jay-Z's initial concept for the album was to have a different producer for each track.

"I just wanted to have all those different flavors," the Brooklyn, N.Y.-based artist explains. "It was almost like a wish list of all the different people I wanted to work with before I go."

He remains tight-lipped about which producers ended up working on the album.

Industry buzz names past collaborators Timbaland, Kanye West, Just Blaze and the Neptunes as being involved in the project, as well as Lil Jon of Lil Jon & the East Side Boyz and 9th Wonder of Little Brother.

LOVING THE PROCESS

Although he says his recording career is over, Jay-Z still looks forward to making records—with new artists.

"I love the process," Jay-Z says. "Seeing a person come in green, not really understanding the process of making music or what they want to say to the world.

"Then, watching them finding themselves, going through the downside of it, having the same people that bring you up putting you down. Just to see them go through all that. Them coming to me saying, 'Yo, you told me.'

I still love that process."

He strongly believes that the best way out of the current music industry slump is to sign less acts. "It should go back to boutique labels," Jay-Z says. "Cut the budgets down, and encourage people to make albums instead of putting high demands on making the hottest single for the clubs, or the girls, or the thugs.

"You have to encourage people to put the artistry back in," he adds.

He also believes in giving back to the people. Among the philanthropic endeavors that will keep Jay-Z busy are community outreach program Team Roc and the Shawn Carter Foundation.

"When you're fortunate, you're blessed, when you have any type of success, it's only right to reach back and do whatever you can, whether it's public or not," he says.

Although he has no plans yet, the rapper also hopes to forge promotional deals and new-product ventures with companies like Reebok and Heineken.

"We're going in there and showing them that this is what we do. Hip-hop, right now, is the driving force for everything. So, we're not going over to corporate America and changing. We're bringing corporate America to the people."

Sales

Continued from page 3

Russ Solomon in West Sacramento, Calif., expects a healthy holiday selling season. "There is a buoyancy in the music market and a better awareness of music in general."

All the recent music industry news, whether about the Recording Industry Assn. of America's piracy lawsuits or Universal Music Group's price cut, "galvanizes people's attention," Solomon says. "It's wonderful and about time."

Meanwhile, industry executives cite three factors for the upswing. "It's a

combination of better product, a perception of better pricing and a slight bit of damming to the flood of copyright infringement," says John Marmaduke, chairman of Hastings Entertainment.

Marmaduke says the publicity surrounding UMG's price cut "gave the consumer the feeling that music is priced for less and the consumer went out to stores" and found something to buy.

In addition, Marmaduke says the publicity surrounding the RIAA's campaign to fight unauthorized downloading may be having an impact. "Contrary to all the sage advice that [lawsuits against individuals] wouldn't work, it seems to be working."

Looking ahead, Marmaduke says that Hastings is "cautiously optimistic that this will be better than Christmas

a year ago." For one thing, he says, there will not be an enormous release of hot videogames this year. Last year, the marketing dollars spent touting new videogames captured the attention of younger consumers.

A senior distribution executive for one of the majors adds that the music industry "is attacking the media better and letting people know the stuff is out there. Also, I think the economy is getting better slightly, and people are beginning to feel it."

According to a study by the Bank of Tokyo Mitsubishi, the U.S. retail industry posted a 5.9% same-store sales gain in September, following on the heels of a 5.1% gain in August.

The study, compiled by Michael P. Niemira of the firm's Economic Re-

search Department in its New York office, tracks 77 chains. Those outlets, which include Wal-Mart, J.C. Penney, Target and the Limited, accounted for total combined sales of \$61.1 billion in September.

Troy, Mich.-based Handleman Co. chairman Steve Strome is also cautiously optimistic about the fourth quarter. But while there "clearly is an improvement in the economy, you can have improved economy [but] if you don't have good product, you won't necessarily see increases in sales," he notes.

EXPANDED DEMOGRAPHICS

Recently, however, Strome says that the upswing in the economy has been complemented by new releases that have a broader appeal, reaching a wider spread of demographics than the releases last year.

One of the releases expected to appeal to wide demos is Aiken's, which hit stores Oct. 14.

The singer's fan clubs instigated Monday-night midnight sales in markets throughout the U.S., including most Virgin Megastores. That chain alone moved 1,800 units during the midnight sales, while a Barnes & Noble in Raleigh, N.C., Aiken's hometown, drew some 5,000 fans at a midnight sale where his mother was on hand to sign autographs.

Aiken appeared Oct. 13 on "The Tonight Show With Jay Leno," which aired at many of the stores that hosted the midnight sales events.

Later in the week, he was scheduled to appear on "Good Morning America," "The View" and "CBS This Morning" and to sing the national anthem Oct. 18 at the first World Series game.

That exposure and the slower shopping patterns of older demographics—which make up a significant chunk of his fan base—means Aiken might even exceed the 700,000 mark by the end of the tracking week.

Aiken's RCA set wasn't the only significant title released Oct. 14. Chart watchers expect that two Columbia albums will surpass 150,000, with Jagged Edge's "Hard" projected at 175,000 and Barbra Streisand's "The Movie Album" headed for the range of 150,000-160,000.

Not everyone, however, is excited by the sales uptick.

One senior distribution executive says the recent sales trend is "driven by the end of the quarter and everyone needing to make their numbers, so everyone shipped a lot of new releases. Catalog sales are still down 10.7%."

Big releases do not always drive industry sales to greater heights, some observers point out. In the past two years, the drop in industry sales widened in the fourth quarter.

Despite the onslaught of holiday releases, album sales fell 1.5% in the first nine months of 2001 and further dropped to 2.9% for the year. In 2002, sales were down 10.6% in the first nine months and finished down 10.7% for the year.

Ubisoft

Continued from page 8

well-known artists on tracks, scores and voiceovers."

Indeed, the company's "XIII" shooting game, which will be released Oct. 21 for the PC and in November for Xbox, PlayStation 2 and GameCube, features the rapper Eve on voiceovers.

Retailers are enthusiastic about Ubisoft's pairing with Gabriel.

"This adds value to the game and

helps it appeal to a broader market outside of the hardcore gaming community," says Dave Alder, senior VP of product and marketing for the L.A.-based Virgin Megastore chain.

Rich Snyder, PC games buyer for the West Chester, Pa.-based Electronics Boutique chain, adds: "This makes a difference in getting consumers back to the franchise. The title should be a strong performer this holiday season."

Ubisoft's Kee says the company will work closely with Geffen on cross-promotional opportunities with Gabriel's upcoming "Hit" CD, set for

a Nov. 4 release. "Burn You Up, Burn You Down" appears on this greatest-hits disc but has not been on any previous Gabriel album.

The "Uru" packages will include information about the Gabriel track. Additionally, consumers who preorder "Uru" at amazon.com, gamespot.com, Electronics Boutique and Best Buy will receive a free copy of "Myst 10th Anniversary DVD Edition," which includes the three previously released "Myst" games and an interview with the series' co-creator, Rand Miller. The set will be available for \$19.99 after "Uru" is released.

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'Sometimes I Feel I Have To Be Perfect All The Time, And I'm Not'

BY FRED BRONSON

On Oct. 14, 2002, Raleigh, N.C., native Clay Aiken traveled the 150 miles to Charlotte to audition for the FOX-TV series "American Idol." One year later to the day, his debut album, "Measure of a Man," was released by RCA.

It's been an incredible journey for Aiken, who will turn 25 Nov. 30. Much of it has been in public view.

Aiken failed the Charlotte audition but tried again in Nashville. Judges Simon Cowell and Randy Jackson did not know what to make of him. He did not look like a pop star, but he could sing.

He was sent to Hollywood, where he made the top 32. Week after week, Aiken was safe from elimination, ultimately going up against fellow Southerner Ruben Studdard in the grand finale.

When the results were announced, Studdard was named the winner and Aiken the runner-up, but both were awarded recording contracts. Aiken's first RCA single, "This Is the Night"/"Bridge Over Troubled Water," sold 393,000 copies in its first week, making it the fastest-selling single since Elton John's "Candle in the Wind 1997."

Aiken has been nominated for two American Music Awards, including the Fan's Choice Award; has appeared on the covers of Rolling Stone and Entertainment Weekly; and has made numerous appearances on the TV-talk circuit.

"American Idol" music arranger Michael Orland says of Aiken, "He is so secure in who he is, and that is so endearing. Most performers strive their whole lives to be that natural."

Q: How did you begin the process of recording your debut album?

A: I went into the initial meeting about the songs that were going to be on the album [feeling] very hesitant. Clive Davis is a huge person in the industry. Stephen Ferrara, the A&R person, and the people from 19 [Management] I was still getting used to. I was very quiet as I went in, and I just listened and nodded and smiled and let everybody else do the talking.

I told Clive I was scared about this meeting, because I had heard so many people tell me, "If you get 50% of what you want on your first album, you'll be doing well. If you're happy with half of it, you're lucky." So I thought, "He's going to play a bunch of stuff that I'm not happy with, that I'm not going to think is appropriate for me." And I was just really nervous about it.

He played nine to 10 songs, and all of them I thought were really good. None of them really put me out of my comfort zone. They were all things that I thought were radio-friendly, and I was really happy. So the very first conversation I had in the business was a big surprise to me, because I was not really prepared for being as happy as I was.

Q: On "American Idol," you proved that you could sing live. But recording in a studio is a different process. In what ways did you have to adjust?

A: I think the biggest difference between live performance and recording is that the microphones you use when you're recording are so much more sensitive. It's really a wake-up call: "Oh my goodness. I'm not that good!" It picks up everything you do.

Ruben and I have talked a number of times about how impressed we were with people like Stevie Wonder, the Temptations, the Supremes and the big groups back in the '60s who went in and sang their songs one time through. Now we've got this mic and I can record my thing and then a week later, the band can come in and finish their stuff, and if I'm singing a duet, I can sing my part and then [fellow "American Idol" finalist] Kim Locke can come in and do her part the next day.

Back then, you had to have the band in the room. You had to have the entire group in the room, and everybody had to get it right in one take, and that's how they did their stuff. I don't think that I could do that.



The Last Word



A Q&A With Clay Aiken

Clay Aiken: Career Highlights

May 21, 2003: Runner-up on "American Idol"
June 2003: First single, "This Is the Night," debuts at No. 1 on The Billboard Hot 100 (June 28 issue)
September 2003: "This Is the Night"/"Bridge Over Troubled Water" enjoys 11th week at No. 1 on Hot 100 Singles Sales chart (Sept. 20 issue)
Oct. 14, 2003: RCA album "Measure of a Man" debuts

Q: Did you spend a lot of time rehearsing, or did you just start recording?

A: It depended on the producer. Sometimes I was ready to get going. Certain songs I knew well enough, so I thought I could just go in and sing them. I'll just go in a few times, get the feel of the levels and the song, and I'll sing it through three times, recording them all the entire time, and then about the fourth time, I'm like, "I'm ready. Let's do this." And so I'll sing it one or two more times through, and then we'll go back and fix little things.

Q: Are you surprised at the depth of devotion your fans have demonstrated?

A: The fans find things out before I do. I'm lucky to have so many enthusiastic and passionate fans out there. They're so helpful to me. Clearly I'm here today because of them literally for voting for me but really for supporting me the entire way and bringing the Krispy Kreme donuts to wherever I come. I think I should be the Krispy Kreme spokesperson. I'm ready!

Q: Information on you seems to get out quickly. How much of that is because of the Internet?

A: I was at home [in Raleigh] for a day or two really quickly in June, and a friend of mine, Amanda, picked me up at the airport. We went by my old high school, to see some of the teachers I hadn't seen since high school, and went by my middle school also. Within an hour, not only was it on the Internet that Amanda and I were driving around I-540 in Raleigh in her black Jetta, but there were pictures of us at the school. They were posted on the Internet.

That's how fast things get around. I mean, [the fans are] everywhere, which is great, which is what everyone wants to hear—that everywhere you go, there's somebody who's excited about you. But it's very interesting how fast they can get this information on air.

Q: Is there a good side and a bad side to that kind of recognition?

A: There's definitely a bigger good side. The bad side is that sometimes I feel I have to be perfect all the time, and I'm not... That's been somewhat complicated for me, because I want to make sure that I'm being genuine and being friendly to everybody, because it's not like me to be rude and ignore somebody. If I'm eating dinner, and you come up and say hello, that's fine.

I was in Charlotte doing something the other day, and the waitress was taking our order and the hostess came up and said, "You just had to come in at lunchtime, didn't you?" [She] hit me with the menu and said, "Sign this." I was like, "Well, right now?" I think it was her way of being funny, but it caught me off-guard a little bit.

Q: How excited are you about the release of your first album?

A: It's hard to step back from all of this and look at it as an outsider looking in. I think I'd be more excited if I did, but you know, I look at things like the Rolling Stone cover, and that's a picture of me. It's got words written around it. It's hard for me to step out of that and realize that it may be bigger than that. I have a hard time stepping out of my skin and looking at the picture of me on the cover of [Billboard sister publication] Airplay Monitor with my album artwork on it knowing that's going to be an album pretty soon. That's going to be a tangible thing. Maybe when I get it in my hand, I'll get excited about it.

Q: Five months have passed since the season finale of "American Idol." Are you finding that people are able to talk about Clay Aiken without mentioning the show in the same sentence?

A: I can never discount the fact that if it weren't for "American Idol," this wouldn't be happening. I signed up for it, I asked for it, and it gave it to me. It's not so much the "American Idol" thing that bothers me, but it's the "American Idol" runner-up thing. Please don't remind me!

I'd love to be able to establish myself on my own and not always be the contestant. I'm not known as a recording artist with an album, because I don't have one yet. So hopefully [this month] and as we [move into] the new year, it will change.

Daily Routine



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In This Week's Issue Of Billboard

- Major Indie Action Consolidation, the economy and other factors are causing a number of acts formerly on major labels to make the shift to independents.

- 'Devil' Of A Time His band just played to 100,000 in Central Park, and his first solo album, "Some Devil," debuted at No. 2. What drives Dave Matthews?

- Two Discs In One The majors are releasing dual CD/DVD packages by top acts, with the aim of seeking DVD titles racked in stores' music bins.

Best Buy Nabs Exclusive On Stones Four-DVD Set

The Rolling Stones have struck an exclusive deal with Best Buy to carry the band's new "Four Flicks" DVD set, which has more than 50 songs and previously unreleased footage. The four-DVD set, due Nov. 11 on TGA Entertainment, will have a retail price of \$29.99.

A Best Buy spokesman says the length of time the chain will carry "Four Flicks" is still being determined. However, Best Buy will sell it exclusively through at least the 2003 holiday season.

The first three DVDs in the set are of three shows from the band's 2002-03 Licks world tour, at Paris' Olympia Theatre, New York's Madison Square Garden and London's Twickenham Stadium. The fourth has two previously unreleased documentaries: "Tip of the Tongue" (chronicling preparation for the Licks tour) and "Licks Around the World," a behind-the-scenes look of the tour in progress.

—Carla Hay, N.Y.

Messina, AEG Live Team Up

Just over a month after the expiration of his non-compete agreement with Clear Channel Entertainment (CCE), promoter Louis Messina has entered into a joint venture with AEG Live. His Houston-based Messina Group will operate as a regional office for AEG Live, and the companies will partner in promoting country concerts. Messina will represent venues in Georgia, Texas and Louisiana, pro-

Queen Latifah Inks Multi-Faceted Deal

Queen Latifah has signed a multimedia deal with production company Creative Battery, promoter AEG Live and Vector Recordings. The one-off deal is for an album, 20-city tour and a television special and video release.

The album, due next summer, will be a collection of classic songs produced by Arif Mardin. Also collaborating on the set will be Monica Lynch, former president of Tommy Boy Records, and Joe McEwen, former senior VP/director of A&R of Warner Bros. Records.

The album will be on Vector; attorney Fred Davis is shopping the release for distribution.

The tour is set for fall 2004, followed by the release of a home video/

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look for josh on "good morning america" on 11/11 and "the view" on 11/13