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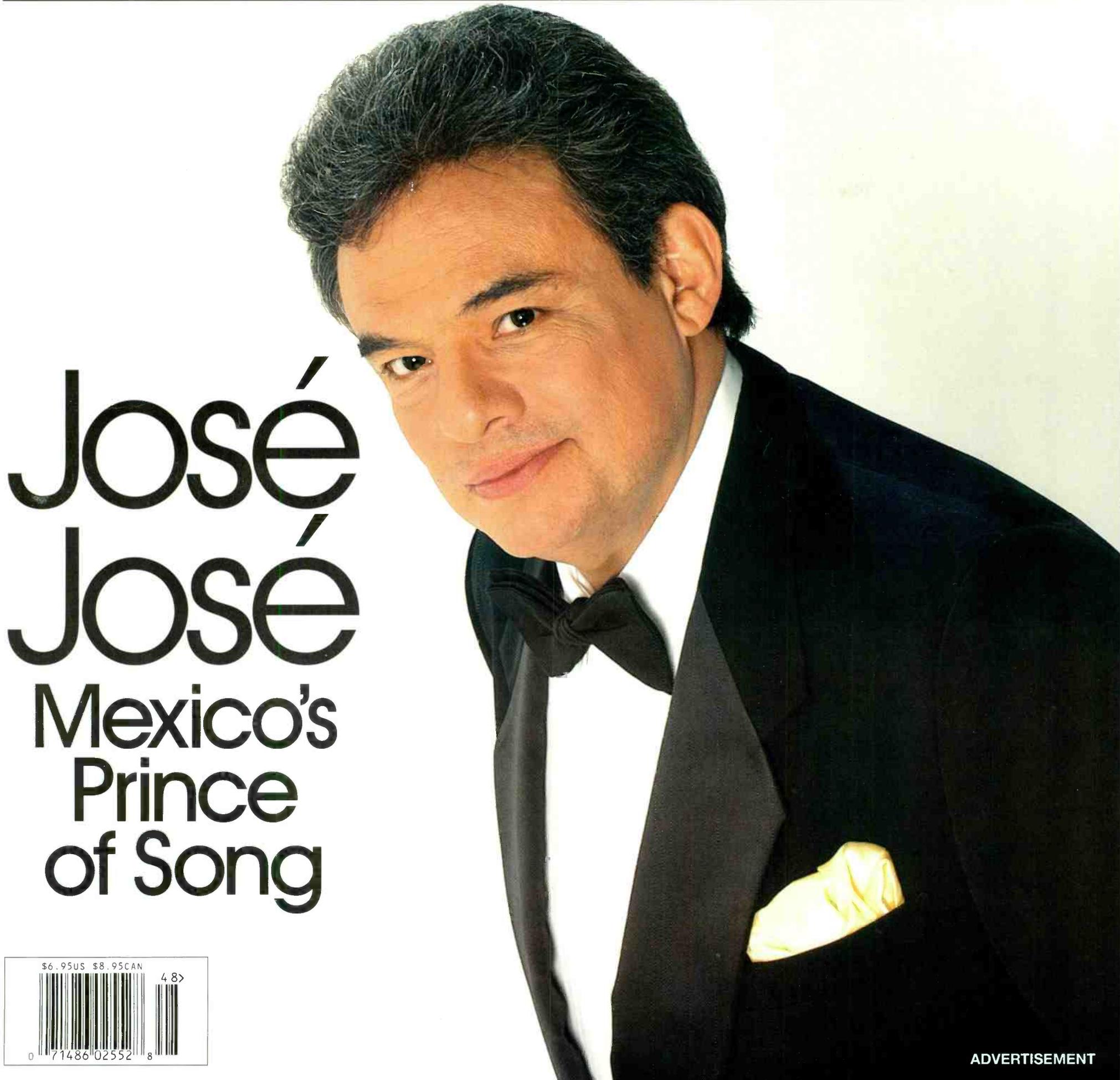
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Hollywood Reporter & Billboard
Film & TV Music Conference
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HOT SPOTS



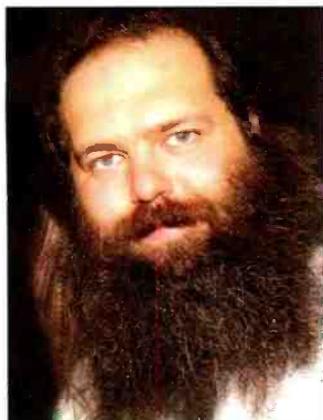
8 Sales Escape Scandal

Michael Jackson is facing child molestation charges, but the effect on sales of his new album appear to be minimal.



15 Jars of Clay Take New Shape

Jars of Clay return to their trademark sound on the Essential album "Who We Are Instead."



70 A Word With Rubin

Legendary producer Rick Rubin discusses the work he has done with such artists as Johnny Cash and Tom Petty.



Keys Sets Her Own Pace

Soulful Singer Takes Thoughtful Approach To Craft Her 'Diary'

BY RASHAUN HALL

NEW YORK—There's no blueprint to follow after selling 5.6 million copies of your debut album and winning five Grammy Awards—all before the age of 21.

But for Alicia Keys, whose cool, soulful 2001 landmark album, "Songs in A Minor," wowed the world, selling more than 10 mil-

lion units globally, the next step was simple enough: Take time off.

"When I got home from touring, I could have gone straight into the studio," she says. "But I knew I owed it to myself to take at least a little time to breathe.

"It had been such a crazy whirlwind. I had to take the time to sleep late, watch movies, be
(Continued on page 69)

Warner Eyes New Suitor

Bronfman Group Proposal Gaining; EMI Reduced To Second Fiddle

A Billboard staff report

Always the bridesmaid, never the bride?

EMI was left waiting at the altar after Time Warner's board wrapped up their Nov. 20 meeting to consider bids for its Warner Music Group assets.

Sources indicated that Warner was balking at an EMI cash-and-stock bid worth more than \$1 billion out of concerns regarding regulatory resistance.

In a statement Thursday evening, EMI Group chairman Eric Nicoli said that as of Nov. 19, talks were "progressing well and at an advanced stage."

But he also acknowledged that EMI had been informed by Time Warner "that they are now considering a possible proposal from another party."

Time Warner executives declined to comment, but an investor group comprising former Seagram chief
(Continued on page 68)

RIAA Ups Ante And Piracy Haul

BY LEILA COBO

MIAMI—Seizures of illegal Latin music in the U.S. and Puerto Rico have skyrocketed since the beginning of the year—up by almost 60% over the same period in 2002, according to data obtained by *Billboard*.

Through the end of October, the Recording Industry Assn. of America had confiscated nearly 1.7 million pieces of illegal Latin music—defined as music that is 51% in Spanish. In comparison, the RIAA seized slightly more than 1 million illegal pieces during the same period last year.

The surge in seizures can be attributed at least partly to a \$2.5 million increase in anti-piracy funds that
(Continued on page 68)

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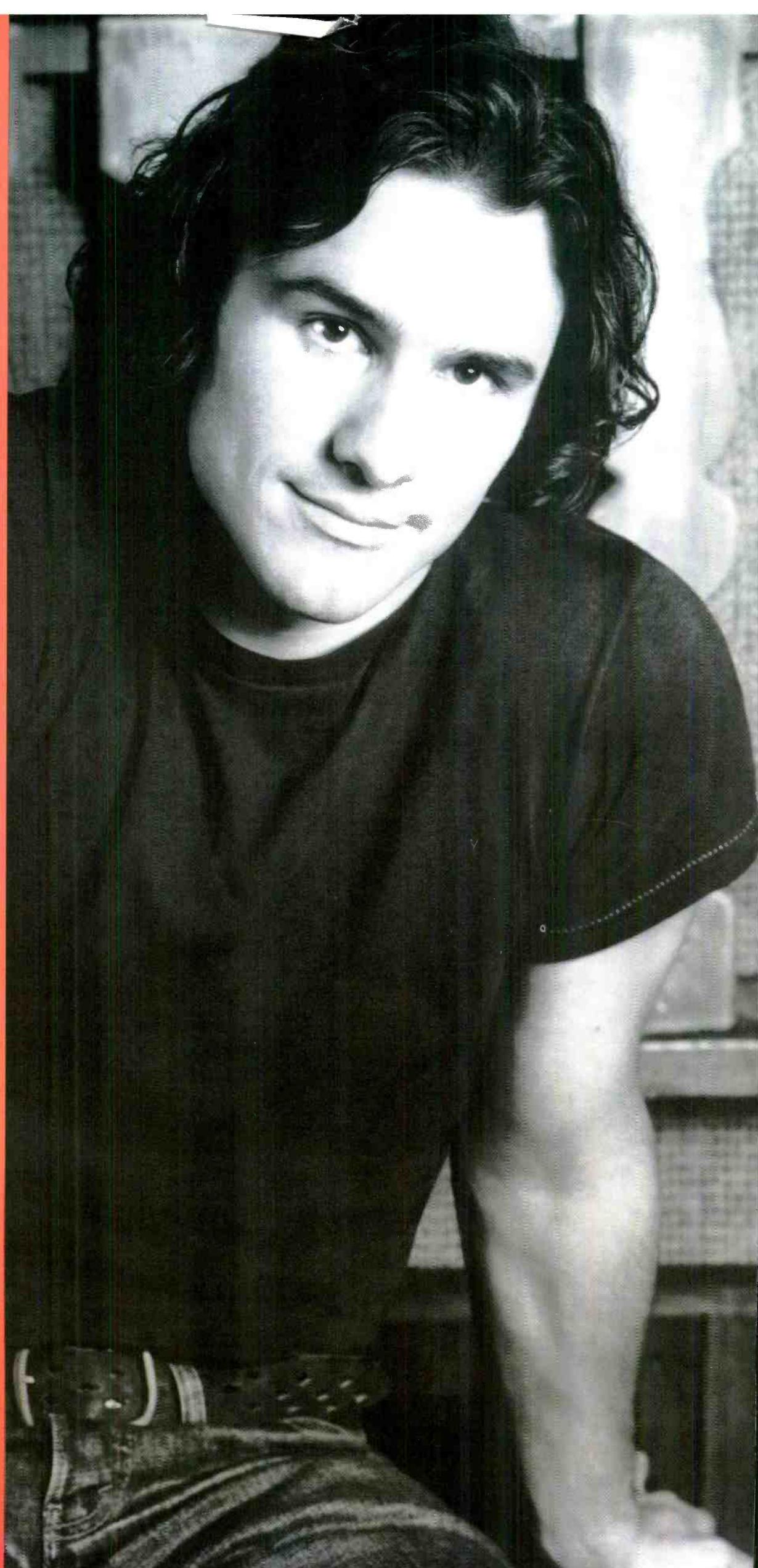
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Management; John Lytle,
Lytle Management Group
Booking Agency; CAA

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Unpublished
No. 1 on this week's unpublished charts

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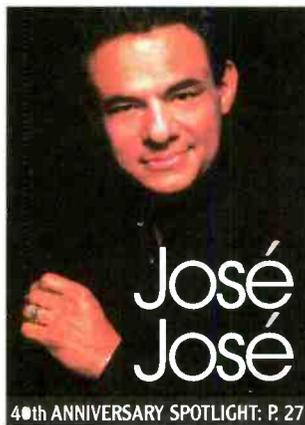
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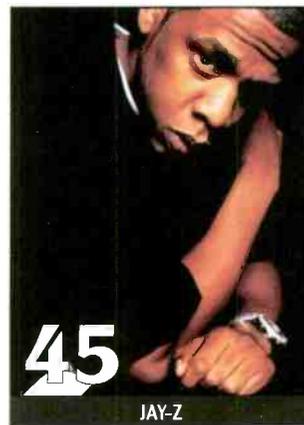
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17 In the Spirit: Karen Clark-Sheard reaches out to a wider audience with her new Elektra album, "The Heavens Are Telling."
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REGINA CARTER



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JAY-Z

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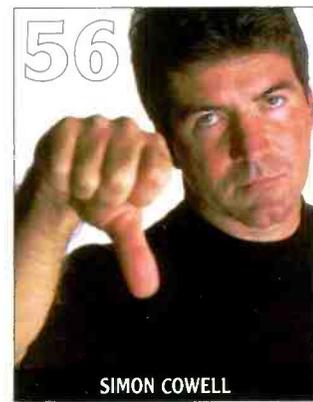
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QUOTE OF THE WEEK

6 Hip-hop records rarely had a hook. We helped put song structure in hip-hop. That came from growing up listening to the Beatles—that was the inspiration.

RICK RUBIN
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SIMON COWELL

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ESSEX



Colombian Acts Making 'Best Music Ever'

BY LEILA COBO

BOGOTÁ, Colombia—The rain poured down incessantly on a recent chilly Bogotá night, but the crowd at the open-air El Campín Stadium was unfazed.

The concert, part of the Cepeda & Friends Colombian tour, brought together the enormously popular Cepeda with up-and-comers Maía, Julio Nava, Jorge Celedón and Fonseca.

"This is a concert by Colombians, for Colombians," shouted Andrés Cepeda to the screaming delight of 20,000 soaked fans.

The local appeal of Colombia's new generation of pop acts was evident, but the question in the minds of the label executives, promoters, agents and managers who watched backstage was: "How do we export them?"

Colombia has had a string of spectacular

international successes in recent years with Carlos Vives, Shakira and Juanes.

To a lesser degree, Charlie Zaa, Los Tri-O, Aterciopelados and Bacilos (its lead singer/songwriter is Colombian Jorge Villamizar) have enjoyed global recognition.

Against this backdrop, expectations are high for finding the next big Colombian act.

"We all dream of the next Shakira," says Angel Carrasco, senior VP of A&R for Sony Music International Latin America. He says that for Sony, Colombia ranks behind only Mexico in terms of emphasis on Latin artist development.

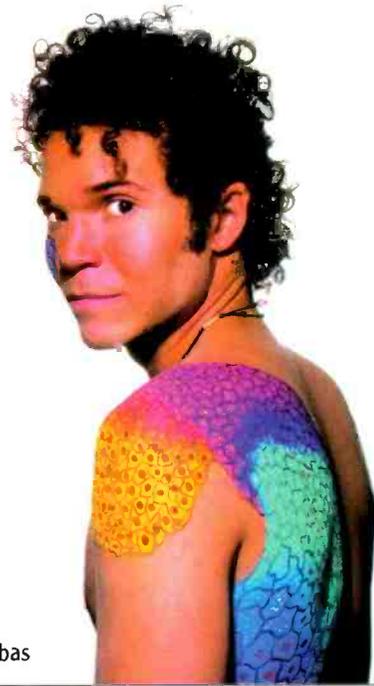
"We're waiting for something else to happen in Colombia to release it here," says Carrasco, who is based in Miami.

With kidnapping and homicide rates among the highest in the world, Colombia is a country mired in social turmoil. But its cap-

(Continued on page 67)



NEW GENERATION: At left, Cepeda, seated, with, from left, Maía, Nava and Fonseca, and at right, Cabas



Sasha Mixes It Up In New GU Pact

BY MICHAEL PAOLETTA

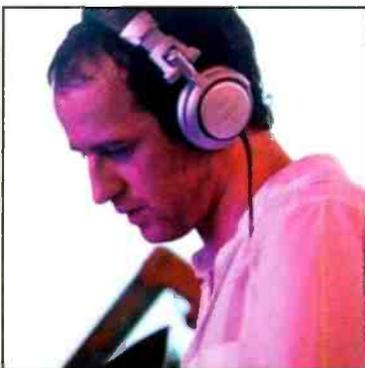
British DJ/producer Sasha is not yet ready to embark on the creative process for his second proper artist album—nor does he want to deliver "just another" DJ-mix compilation. But he does want to remain in the mix.

A new deal with globally renowned dance/electronic label Global Underground (GU) will give him the freedom to do just that.

In an exclusive interview with *Billboard*, Sasha says he will be compiling three volumes—possibly five—for a new, as-yet-untitled GU DJ series.

It will join such GU series as "nubreed" and "24:7."

Each beat-mixed release in the new series—which debuts in April 2004—will spotlight exclusive Sasha remixes and re-edits, as well as unreleased, original Sasha productions.



SASHA: COMPILING GU'S NEW DJ SERIES

In this way, each CD will be part-DJ mix, part-remix album and part-artist album. (Sasha's debut artist album, "Airdrawdagger," was released last year.)

"After doing DJ mixes for the past 12 years, the thought of doing another one was not thrilling any of my buttons," Sasha explains. That is, until he and GU director Andy Horsfield began laying down the foundation for the new series.

"It's an exciting concept," says Sasha, who is signed to BMG U.K. for artist albums. "I see it as a definite progression—an evolution

—in my career."

For Sasha—who has helmed two volumes in the GU series ("San Francisco" and "Ibiza")—such a series further blurs the boundaries between artist and DJ. "This is something we've been attempting to do

(Continued on page 67)



PHOTO: KEVIN MAZUR/WIREIMAGE.COM

Sting Strikes CCE Deal

BY RAY WADDELL

Bucking a trend of working with individual promoters in each market, Sting's upcoming Sacred Love tour will go with Clear Channel Entertainment to promote all dates worldwide.

The tour's promotion will be spearheaded by CCE Touring president Arthur Fogel, who tells *Billboard* that CCE is "thrilled to be in business with Sting on a worldwide basis. Where we are playing in the touring business, it's a perfect fit."

Fogel agrees a global promotion "is somewhat of a departure from how [Sting] has previously done his tours. It really emanates from a relationship I developed with [Sting manager] Kathy Schenker and some informal discussions over the last couple of years that took on some substance.

"The other part is bringing some value-added [aspects] and expertise to the table that pushes things along a

(Continued on page 69)

Arrest Has Tepid Effect On Jackson's Sales

BY GEOFF MAYFIELD

LOS ANGELES—Police searched Michael Jackson's Neverland estate in California the same day that his Epic compilation "Number Ones" hit stores.

Then, after prosecutors filed criminal child molestation charges, CBS opted to indefinitely postpone a prime-time Jackson special that had been scheduled for Nov. 26.

Jackson has turned himself in to the authorities, but retail does not expect this latest scandal to affect sales. In fact, the new album is widely expected to debut at No. 1 in the U.K.

"People aren't surprised," says Carl Mello, music buyer for Boston-based chain Newbury Comics. "It's not like they're going, 'Oh my God, Michael! I would have never believed that.'"

Arriving on the same day as hotly anticipated titles from Britney Spears, Blink-182, the Beatles and Dave Matthews Band (see story, right), Jackson's "Number Ones" was far from the most talked-about Nov. 18 release until

authorities arrived with search warrants at his residence that morning.

Based on first-day numbers cited by music merchants, sales executives predict the album will begin in the neighborhood of 85,000-100,000 copies, a sum that would cause it to fall shy of the top 10 in next issue's Billboard 200.

This is the third hits compilation that has been culled from Jackson's Epic discography since 1995, when "HIStory: Past, Present and Future" began a two-week stand at No. 1. It sold 390,000 copies in its first week and has sold 2.5 million to date, according to Nielsen SoundScan.

A single-disc distillation of that double-album, which jettisoned the new tracks from the original 1995 set, hit stores two years ago. It peaked at No. 85 and has sold 632,500 to date, SoundScan reports.

The only other new tracks available on this new compilation are from the 2001 album "Invincible" and a new song, "One More Chance," written by R. Kelly.

Aside from adult-leaning R&B stations, "One More Chance" has been a tough sell at radio. It slides one spot to No. 46 on Hot R&B/Hip-Hop Airplay, despite a modest audience gain. So far, it has not connected with top 40 stations.

A total of 93 stations in all formats tracked by Nielsen Broadcast Data Systems played the song Nov. 12-19, compiling 11 million audience impressions in that period. In sister magazine Airplay Monitor, "One More Chance" advances 14-11.

Several radio station programmers say they will follow listeners' desires when deciding whether to drop the song from their playlists. Many also believe it is too early to gauge public reaction regarding the allegations.

"If listeners say, 'Stop playing the music,' we will," says Elroy Smith, PD for Clear Channel-owned R&B stations WGCI and WVAA in Chicago.

"If he's found guilty, we'll have to reconsider. But for right now, until a

(Continued on page 69)

A LOOK AHEAD

Attack Of The Killer B's

BY GEOFF MAYFIELD and KEITH CAULFIELD

LOS ANGELES—Next issue's Billboard 200 will be sponsored by the letter "B," as new offerings by Britney Spears, Blink-182 and the Beatles are destined to lead the list.

Spears is set to debut at No. 1, as her "In the Zone" album (Jive) looks likely to sell more than 550,000 units, according to industry estimates based on music retailers' first-day sales.

A pervasive media blitz brings the album to market with Spears' own ABC special and appearances on "Primetime," the American Music Awards telecast, "The Tonight Show With Jay Leno" and a weekend block on MTV in the days leading up to the set's Nov. 18 release.

"Blink-182" (Geffen) and the

Beatles' much publicized "Let It Be ... Naked" (Apple/Capitol) are on course to open north of 300,000 copies; the former is gunning for as many as 330,000.

A live triple-CD outing from the recent Central Park concert by Dave Matthews Band (RCA) should top 100,000. But the wild cards on next issue's Billboard 200 are Dixie Chicks' live "Top of the World" (Monument/Columbia) and Korn's "Take a Look in the Mirror" (Immortal/Epic). Piracy concerns advanced both from the Nov. 25 slate to an off-cycle Nov. 21 release.

Other Nov. 18 sets gauged to start at 85,000 or more are titles by MCA Nashville's Reba McEntire, Bad Boy/Def Soul's 112, a Linkin Park live set (Warner Bros.) and Michael Jackson's latest Epic hits package, "Number Ones" (see story, left).

Microsoft, Kazaa Plan Online Music Stores

BY BRIAN GARRITY

NEW YORK—Microsoft and Kazaa parent Sharman Networks—two of the biggest forces in the Internet music world—have become the latest companies to officially express an interest in selling downloads in the U.S.

Microsoft confirmed Nov. 17 that it intends to launch a service through its MSN online unit in the coming months. The store will compete with the likes of Apple Computer's iTunes Music Store and Roxio's Napster.

Sharman chief executive Nikki Hemming says that her company is also looking to participate in the shift of consumers "from free content to trying and buying."

However, the companies will face different paths to market.

Microsoft has a hurdleless lane to entering the competitive fray of selling music online. The company is in the midst of securing licenses from the major labels and leading independents. It says it plans to be in the market by next year.

"We are excited to confirm that MSN will deliver a download music service next year, and we look forward to sharing more details at a later date," says Lisa Gurry, lead product manager for MSN.

Earlier this year, Microsoft teamed with OD2—the U.K.-based digital-music service provider co-founded by Peter Gabriel—to set up an à la carte download store for Europe, based on the software company's Windows Media Player 9.

The technology giant's music applications and standards—the Windows Media Player and Windows Media Audio—already are used by other digital music services in the U.S. market.

Sharman, by contrast, must convince content owners that they should sell music through Altnet, the commercial service distributed through Kazaa.

Kazaa boasts more than 60 million users around the world. However, it remains to be seen whether either the recording industry or consumers will ultimately embrace commerce over peer-to-peer (P2P) distribution networks.

Until now, such networks have been the almost exclusive domain of unlicensed file sharing.

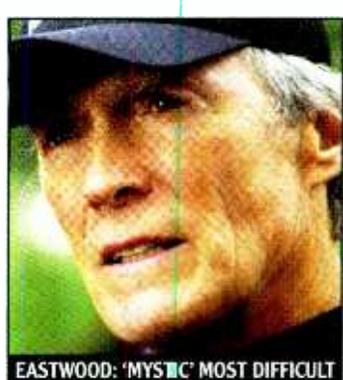
Labels and studios—which have ongoing copyright-infringement lawsuits against Kazaa—have yet to cut any deals with Altnet.

Sharman is hoping to increase the pressure on the major labels to make wholesaling agreements with Altnet through a new \$1 million global advertising campaign designed to drum up public support for P2P distribution.

In an initiative that kicked off Nov. 19, the company is urging consumers in print and online ads to write to legislators and record labels expressing their preference for P2P services as the primary vehicle for obtaining content online.

Hemming says that the campaign is a "trigger for mobilization" for

(Continued on page 67)



EASTWOOD: 'MYSTIC' MOST DIFFICULT

Eastwood Discusses Film Music

BY CHRIS MORRIS

LOS ANGELES—Actor/producer/director Clint Eastwood reflected on his work in film scoring and the future of the music business in his Nov. 19 keynote appearance at the Hollywood Reporter/Billboard Film & TV Music Conference.

In conversation with the Reporter's editor in chief/publisher, Robert Dowling, held at the Renaissance Hollywood Hotel, Eastwood said his score for his current feature, "Mystic River," was the most difficult piece of music writing in his career.

(Continued on page 67)

Fila, Rock Steady Crew Partner On Sneaker

BY RASHAUN HALL

Legendary break-dancing group the Rock Steady Crew is getting its foot in the door of sneaker design.

The Crew and its president, Crazy Legs, have inked a deal with Fila for their own Rock Steady Crew sneaker.

"We're an athletic brand first and foremost, but there is a convergence on sports and entertainment, more

specifically with the music business, that's undeniable," Fila VP of marketing/communications Mark Westerman says in an exclusive interview with *Billboard*.

"Six months ago, Legs did a shoot with Sean John [clothing], and he needed some

footwear. So, our entertainment marketing person, Leslie Kirschner,

got him some shoes, and our relationship developed from there."

According to Westerman, the part-

(Continued on page 68)



Hits Of The World Gets Face Lift

Billboard's Hits of the World charts have been modified in both content and layout (see page 50). The changes, including the addition of a new Pan-European radio chart, take effect this issue.

The pages' order of singles and albums charts has been reorganized to reflect each country's latest market share as determined by the International Federation of the Phonographic Industry.

Additionally, the "Hot Movers" singles lists have been eliminated to make room for new charts. New

countries featured in Hits of the World include Poland, Hungary and the Czech Republic.

Billboard's singles and albums Eurocharts have each been expanded from 10 to 20 positions. Joining the Eurochart lineup is the new Radio Airplay list, which uses data from Music Control and is based on a sample of more than 100 European stations.

Music Control monitors broadcasts on more than 700 radio stations in 18 countries worldwide, including the U.K., Germany and Switzerland.

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ROGER FRIEDMAN, FOX NEWS (NOVEMBER, 2003)

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PEOPLE MAGAZINE

“The Preacher’s Son’ proves that Wyclef Jean is in a class of his own.”

BILLBOARD

“Wyclef Jean is a rarity in hip hop. His new album is a rarity also - well crafted, and festive. High rating!”

USA TODAY

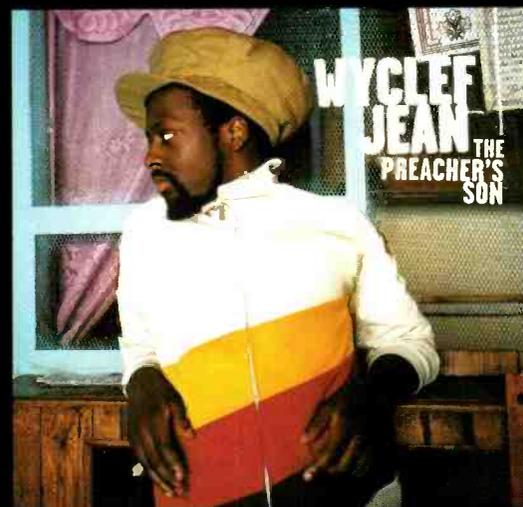
“This is musical rap, reggae, samba and smooth-groove R&B and it delivers! The duet with Patti LaBelle on ‘Celebrate’ is outstanding!”

NEW YORK POST

FEATURING GUEST STARS:

**MISSY ELLIOTT
MONICA
CARLOS SANTANA
PATTI LABELLE
REDMAN
SCARFACE
WAYNE WONDER,
PRODIGY(MOBB DEEP)
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AMA's Move Favors ABC

Network's Ratings Rise, While Show's Pull Stays Flat

BY MELINDA NEWMAN

LOS ANGELES—A move to November from January and to a Sunday night failed to raise ratings for the American Music Awards but gave ABC a major boost.

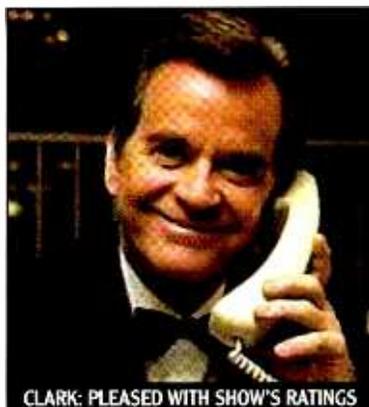
Although the ratings for the Nov. 16 show were the lowest in the program's history, producer Dick Clark predicts that the AMAs will air in their new November Sunday spot for years to come as ABC builds a franchise around it.

"I don't think there's any doubt [that] we'll stay in sweeps and on Sunday," he says.

The show, which aired from the Shrine Auditorium here, held even with January's AMA telecast. "I'm very happy with the ratings," Clark says. "There has been an attrition factor, and we've stopped that."

The show drew an 8.1 rating/12 share, according to Nielsen Media Research, which translates into 12.8 million viewers. The 30th annual AMAs, which aired Jan. 13, garnered an 8.4 rating/12 share for a similar 12.8 million viewers. The AMAs' best showing was in 1984, when the program landed a 27.4 rating/41 share.

More important, Clark says, this



CLARK: PLEASSED WITH SHOW'S RATINGS

year's program helped ABC deliver its largest Sunday audience in eight months. According to ABC, more than 32 million viewers tuned in to at least a portion of the show, and viewership among women ages 18 to 34 was up 8% from the January telecast.

The ceremony moved from its former early-January date to November for several reasons, including ABC's desire to run the show during sweeps. Also, producers bumped it to November to avoid conflicting with the Grammy Awards, which move next year from their late-February date to early February to distance themselves from the Academy Awards, which move in 2004

from late March to late February.

The three-hour show featured appearances from 18 acts. They included standout performances by OutKast and Clay Aiken; both are expected to see sales boosts, according to sales executives queried by *Billboard*. The evening's big winners were Luther Vandross and 50 Cent, each of whom captured two awards. Other winners included Faith Hill, Tim McGraw, Lil Jon & the East Side Boyz, Jennifer Lopez and Linkin Park.

Moving the show into prime holiday-season time helped secure acts.

"We got extraordinary cooperation from the artists and the labels," Clark says. "They're all dropping CDs at this time, and that made it very easy."

Additionally, the show used to compete with the Grammys for acts when it ran in January. But a ban on acts appearing on both shows ended after National Academy of Recording Arts and Sciences chairman Michael Greene left last year. "Michael Greene had a rule," Clark says. "When he left, that rule went with him."

ABC executives did not return calls by press time.

Additional reporting by Carla Hay in New York.

NEWSLINE

THE WEEK IN BRIEF

The late **George Harrison, Prince, Traffic and ZZ Top** are among the 2004 Rock and Roll Hall of Fame inductees. Jackson Browne, the Dells and Bob Seger round out the group. Harrison was previously inducted in the hall's 1988 class as a member of the Beatles. The 19th annual induction ceremony will be held March 15, 2004, at the Waldorf Astoria Hotel in New York. A Lifetime Achievement Award/Non-Performer honoree will be announced soon. Artists become eligible 25 years after the release of their first recording. A foundation committee nominates eligible artists, who are then voted on by an international body of about 700 music experts.

BARRY A. JEKELL

Warner Music Group would not comment on recent press reports that it may buy out Madonna's Maverick Records label. WMG may continue to finance or buy out the label after their current partnership agreement expires at the end of next year, according to a report in *The New York Times*. Maverick did not return calls at press time, and Warner Music declined to comment. WMG chairman/CEO Roger Ames said through a spokesman that "Madonna is one of the most important artists in the world from both a creative and a commercial standpoint and has been for the past two decades. I hope she spends the rest of her career with Warner." Performance issues may lie at the heart of the sale talks, industry insiders opine, because Maverick may not have cleared certain revenue milestones required in its contract with Warner. WMG executives say Maverick has been leaking money since 1998, according to press reports. People who work with Madonna say that Maverick has lost money for only a couple of years. Neither of Madonna's lawyers, Allen Grubman or Bert Fields, returned calls for comment.

SAMANTHA CHANG

"**World Idol**," the international singing contest that was first reported here (*Billboard*, Aug. 3, 2002) will air in the U.S. on Fox-TV in two parts on Dec. 25 and Jan. 1, 2004. Contestants will be "Idol" winners from around the world competing for the world-championship title, including Kelly Clarkson (U.S.), Will Young (U.K.), Alexander Klaws (Germany), Ryan Malcolm (Canada) and Heinz Winckler (South Africa). The program is being produced by 19 Television and Fremantle Media. In related news, "American Idol" has inspired two new fragrance lines: Idol Spirit for Men and Idol Moments for Women. Products will include deodorant sprays and lotions retailing from \$6 to \$35. The two fragrance brands will be available as of Dec. 1 at americanidolbeauty.com and in JC Penny stores throughout the U.S. They will be sold at other mass retailers as of February 2004. The new products will be marketed by Scion International's Beauty Innovations and "American Idol" production company Fremantle Media North America.

CARLA HAY

Disney/Pixar's "Finding Nemo" has become the top-selling DVD of all time by moving 15 million DVD units, according to Buena Vista Home Entertainment. The company reports that 20 million combined VHS and DVD units were sold in the title's first 12 days of availability. "Finding Nemo" also set a first-day sales record Nov. 4 with 8 million combined units (*Billboard*, Nov. 15) and a first-week sales record with 17 million combined units, according to Buena Vista.

JILL KIPNIS

Warner Strategic Marketing has purchased the Del-Fi catalog from founder and owner Bob Keane for an undisclosed sum. The catalog boasts 1,500 masters, including classic recordings from Ritchie Valens, Bobby Fuller, the Centurians and the Lively Ones, as well as numerous other acts from the '50s and '60s. The two companies have a shared past: The first boxed set that WSM label Rhino Records released spotlighted Valens. Initial releases will include titles by Valens, the Bobby Fuller Four, Frank Zappa and some of Del-Fi's surf catalog. Keane will act as a consultant for the company.

MELINDA NEWMAN

For the Record: The Nov. 1 article "Johnson's Son Gets Rights" regarding the rights of the Robert Johnson catalog did not mention that in February 2002, Lehsem Music II purchased the musical composition copyrights from Stephen C. LaVere. LaVere no longer receives publisher royalties for the songs. In the normal writer/publisher split, Johnson heir Claud Johnson receives 50% of the writer's song royalties. Lehsem Music II's affiliate, Music & Media International, is the administering worldwide publisher. . . . Contrary to the Oct. 25 article "A Yearning for More Meaning," Stacie Orrico's self-titled album has sold 360,000 combined units between Christian and general market retailers, according to Nielsen SoundScan. The number previously reported did not reflect the 116,300 scans from the Christian Booksellers Assn. retail market.

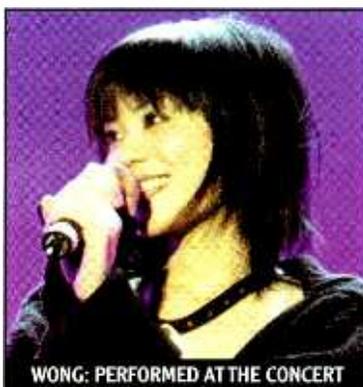
Sony China Stages Anti-Piracy Show

BY STEVEN SCHWANKERT

SHANGHAI—Sony Music China has taken the fight against piracy to the world's largest potential music market and one of piracy's major battlefields.

Between 50,000 and 60,000 people packed Shanghai Stadium Nov. 15 for the 2003 Asia Superstar Anti-Piracy Rally Concert.

The showcase featured 16 acts from the region, most of whom were Sony artists, including Faye Wong and Wang Lee Hom. Jay Chou, Sony's top-selling



WONG: PERFORMED AT THE CONCERT

Chinese-language artist, was contractually unable to perform a set at the show but accompanied Taiwan's Jolin Tsai on piano for two songs.

Although the anti-piracy message was clear from the concert's title and signage at the show, not every artist chose to address the issue directly from the stage, and Chinese press reports following the show made little mention of the concert's message.

"Piracy has to be stamped out all over the world. Piracy takes away

(Continued on page 67)

Holiday Chart Bows This Issue

It's beginning to look a lot like Christmas, as the Top Holiday Albums chart returns to *Billboard's* pages, starting with this issue (see page 61).

Based on data compiled by Nielsen SoundScan, the 50-position chart will appear in the magazine every other week through the Jan. 10, 2004, issue, running in the space the Top Pop Catalog chart normally occupies.

During each list's unpublished

week, the holiday and catalog charts will still be available to subscribers of *Billboard* Information Group and Nielsen SoundScan. They will also appear weekly at billboard.com.

All seasonal albums—both new and catalog—that are generally available at retail are eligible to appear on the chart. This differs from most *Billboard* album charts, where holiday titles appear only during the first year of release. Hanukkah and Kwan-

zaa titles are also tracked for this chart but generally do not sell enough units to make the list.

The first published No. 1 this year on Top Holiday Albums is the second Christmas album by Harry Connick Jr., "Harry for the Holidays" (Columbia).

As with all biweekly charts, the "last week" numbers refer to the holiday list's prior unpublished frame, in this case for the tracking period that ended Nov. 9.

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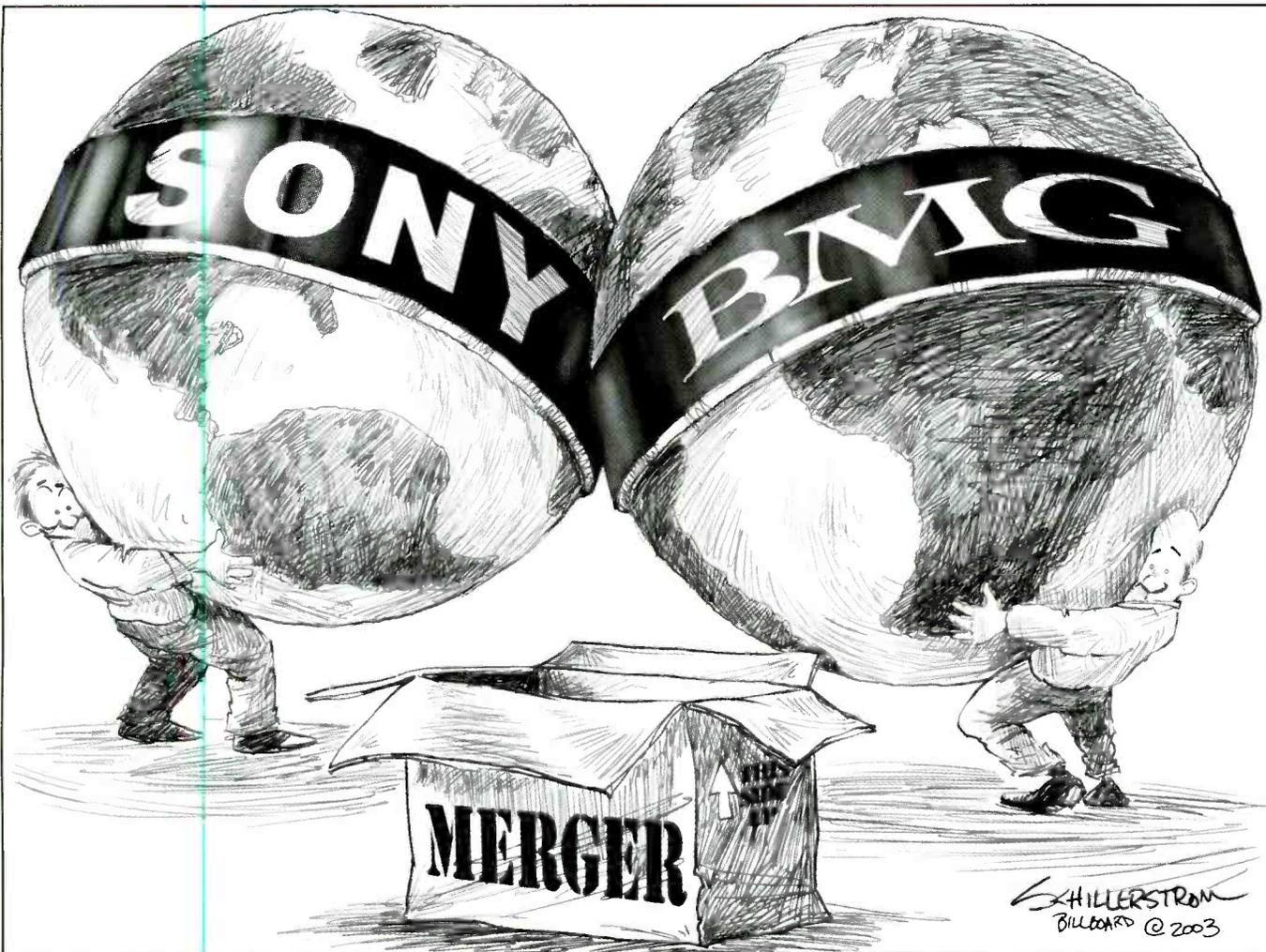
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A Message Goes Out To Fans

In the debate about illegal file sharing, artists have been noticeably absent. As a result, many of their fans have been left to make assumptions and draw their own conclusions about what artists—as opposed to record labels—think about the issue.

That's one reason why, several weeks ago, *Billboard* decided to open its pages to key artists and other significant industry figures. We wanted to provide a means—through the offer of free advertising pages—for artists to let their thoughts be known on the issue.

At the time, we had no idea how, or even if, the industry would respond to our unprecedented offer. But in the weeks since then, support has poured forth from some of the biggest names in the business.

In this week's issue, artists as diverse as Beyoncé and Sheryl Crow kick off a remarkable advertising campaign that has been spearheaded by the five major labels. Their message is loud and clear: It's cool to download—legally.

In the coming weeks, such artists as Missy Elliott, LL Cool J, Martina McBride, Reba McEntire, P. Diddy and

Lenny Kravitz will also appear in ads with the same message.

Also expect to see Jason Mraz, Pharrell, Good Charlotte, 3 Doors Down, Patty Loveless, Brooks & Dunn, Aaron Lewis of Staind and Andrea Bocelli.

They have all volunteered their time and effort to let the world know that artists do care about illegal downloading and oppose the damage it's doing to

Artists do care about illegal downloading and oppose the damage it's doing to the industry.

their colleagues and the music industry.

It has been our position all along that sharing music illegally online is not only damaging to the industry but also to thousands of musicians—many obscure—who depend on royalty payments and performance fees to make ends meet. We want to thank all of the artists who decided to speak up on their behalf.

But there's another key reason for our campaign. A number of legitimate

digital music sites are now up and running. These online services did not exist when illegal downloading effectively stole the attention of a generation of music lovers that is active online.

We've urged the industry to find a market solution to illegal file sharing, and now it has. These services are finally meeting the public's demand for inexpensive, high-quality music on the Internet. There really is no reason at this point to continue the rip-off.

For most of its nearly 110-year existence, *Billboard* has been known as the "Bible" of the music industry because of its charts. Yet we see ourselves as much more. *Billboard* should be the Town Square for everyone who shares a passion for music, a place where they can congregate, get all the latest news and debate the issues of the day, in print, online and at conferences and events.

We strongly support intellectual property and copyright law. But most of all, we want a generation of fans raised on illegal file sharing to know how much damage it is doing to an industry that entertains, inspires and delights us all.

Billboard

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Someday/ **Nickelback** /ROADRUNNER
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The Jump Off/ **Lil' Kim** /ATLANTIC
Excuse Me Miss/ **Jay-Z** /ROC-A-FELLA/DEF JAM/IDJMG
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MUSIC



Trace Adkins addresses adult topics on his Capitol set, "Comin' On Strong"

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Stubner Plans To Expand SAM

Newly named co-president of Sanctuary Artist Management (SAM) **Carl Stubner** has expansion on his mind. "We are looking for

Stubner was attracted to Sanctuary because of its "support, infrastructure and global reach."

Part of his emphasis at SAM, which he runs with co-president **Peter Asher**, will be to find marketing opportunities for SAM acts that extend beyond the traditional music industry. "We can't rely on radio or MTV anymore. Look at Something Corporate—they're getting minimum radio play

The Beat
By Melinda Newman
mnewman@billboard.com



opportunities with managers, management companies and artists," he tells *Billboard*.

Stubner was formerly partner/president of the music-management division of Immortal Entertainment. He brings to SAM his Immortal management roster, which includes **Mick Fleetwood**, **Something Corporate**, the **Von Bondies** and **Tommy Lee**. Stubner also co-manages **Fleetwood Mac** with **Howard Kaufman**.



STUBNER: 'WE CAN'T RELY ON RADIO OR MTV'

at alternative radio. As reorders are coming in from big retailers, we need to find ways to get beyond their fan base through credible branding opportunities."

SAM parent Sanctuary Group recently acquired **Mathew Knowles'** Music World Entertainment. That deal added **Beyoncé** and **Destiny's Child** to SAM's roster. Other clients include **Guns N' Roses**, **the Who**, **Jane's Addiction**, **Robert Plant** and **Slayer**.

Stubner's deal also includes a joint venture through Sanctuary Records. He is already scouting acts for the unnamed label, and he is also expected to sign talent to Sanctuary's publishing and merchandising arms.

Immortal filed suit, alleging breach of contract, against Stubner earlier this fall. He and Immortal head **Happy Walters** declined to comment on the litigation.

(Continued on page 18)



JARS OF CLAY: 'WE'VE TRIED TO WEAR A BUNCH OF SKINS'

Jars Of Clay Defines 'Who We Are'

Band Looks Back To Its Musical Origins On Sixth Set

BY DEBRA AKINS

After a decade that includes a career-defining, self-titled debut in 1995, three Grammy Awards and more than 5 million albums sold, Jars of Clay has earned the right to explore new territory and to venture a little off the beaten path.

But the band's sixth full-length album, "Who We Are Instead" (Nov. 4 on Essential Records), feels more like a homecoming than a send-off into uncharted territory.

Harking back to the group's musical origins, "Who We Are Instead" incorporates more of Jars of Clay's Nashville hometown flavor with elements of folk, blues, country and

Americana rock—all in an acoustic setting quite different from the band's more recent pop/rock efforts.

"We've been reacquainting ourselves with the subtleties of acoustic music and the passion of a good song," lead singer Dan Haseltine tells *Billboard* as the band gathers around a kitchen table in a Nashville studio. Jars of Clay is here to record its own version of U2's "All I Want Is You" for a multi-artist project that will help benefit the African AIDS crisis.

After touring acoustically for the past year, Haseltine and bandmates Stephen Mason, Matt Odmark and Charlie Lowell admit they found a comfortable fit that

(Continued on page 16)

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Ryan Adams' Take On 'Rock N Roll' And 'Love' Prolific Artist Releases Three Discs In Wake Of Label's Rejection Of Earlier Effort

BY WES ORSHOSKI

In the three years since Ryan Adams left his acclaimed alt-country band, Whiskeytown, fans and critics alike have adored pretty much everything he has put out—no matter how far it found him straying from his roots.

That said, and considering that Adams is signed to a label that fancies itself as artist-friendly, it was a surprise to learn that Lost Highway last year rejected what was supposed to be his third solo album for the label, "Love Is Hell," which he calls "the work of my life."

While the move initially infuriated Adams, oddly enough it has worked out beautifully in the end for both the famously prolific singer and his fans. Through an odd twist of fate, the rejection of "Love Is Hell" has led to the release of three new Adams titles within a six-week span.

"Rock N Roll," Adams' fourth solo set overall, was issued Nov. 4, the same day as the first of two "Love Is Hell" EPs; the second arrives Dec. 9. Both EPs are uncommonly long—the first stretches to eight tracks.

SEEKING ANSWERS

It's quite a turnaround from roughly one year ago, when the rejection sparked a period during which Adams cut all ties to the label for months and even resumed recording on his own credit card.

He says the original version of "Love Is Hell"—the EPs feature newer songs and are not simply the album cut in halves—probably recalled

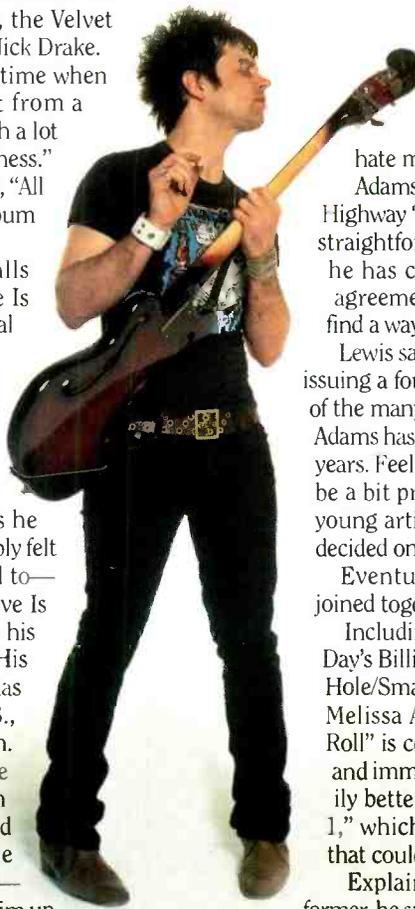
artists that Lost Highway wasn't used to him referencing—Leonard Cohen, the Velvet Underground, the Smiths and Nick Drake.

The album was written at a time when Adams was feeling burnt out from a lengthy tour and "going through a lot of personal things, a lot of heaviness." When pressed for details, he says, "All you have to do is listen to the album and all the answers are there."

Featuring what even he calls "really fucked-up lyrics," "Love Is Hell," he says, "has the potential to be a doomy record that can befriend people who are in a doomy place. And that wasn't a career move that my label felt like I needed to make at that time."

Label chief Luke Lewis says he and others at Lost Highway simply felt that Adams could—and needed to—do better, considering that "Love Is Hell" was to be the follow-up to his celebrated 2001 disc, "Gold." His biggest seller to date, "Gold" has sold 308,000 copies in the U.S., according to Nielsen SoundScan.

"In his career, we all believe that this record is essential in terms of showing growth and beating anything he had done before," Lewis says. "Everybody—particularly the press—has set him up



as a darling, and if he disappointed anybody, they would crush him. He needed to be challenged, and he would probably hate me saying that."

Adams, 29, eventually gave Lost Highway "Rock N Roll"—the most straightforward, ballad-lite album he has cut to date—under the agreement that the label would find a way to issue "Love Is Hell."

Lewis says he initially considered issuing a four- or five-disc collection of the many recording sessions that Adams has done during the past few years. Feeling as though that would be a bit presumptuous for such a young artist, the label and Adams decided on the EPs.

Eventually, both discs will be joined together in a vinyl release.

Including guest turns by Green Day's Billie Joe Armstrong and ex-Hole/Smashing Pumpkins bassist Melissa Auf Der Maur, "Rock N Roll" is certainly more accessible and immediate, but not necessarily better than "Love Is Hell, Pt. 1," which features denser songs that could prove more timeless.

Explaining the genesis of the former, he says, "I had just done 'Love

Is Hell,' which is an unrock record, a completely atmospheric, spiritual, sad, freaky record, and I'm always on about doing something I wasn't doing before, because I do a lot different types of stuff, obviously. So this was just the thing I needed to do, because I hadn't done it yet. It was a fun thing to do, the obvious thing to do."

DAUNTING TASK

Fueled by lead single "So Alive," "Rock N Roll" debuted on The Billboard 200 at No. 33, while "Love Is Hell, Pt. 1" entered the chart at No. 78.

In addition to these three new releases, Lost Highway is issuing European singles featuring different sleeve covers and different bonus cuts for the same song. It's unclear whether those tracks will see daylight in the U.S.

What's more, Adams says he has at least 30 more songs on top of that. He also hopes to begin streaming even newer songs on his Web site almost immediately after they're written.

Those longing for more of the soul-spilling balladry found on his solo debut, 2000's "Heartbreaker," will have to wait a little while longer, he says. But Lewis has pledged to issue as much of the insanely productive singer's material as possible, and that's proving to be a daunting task.

"Because he talks so much about being in the studio in the press, and a lot of people know we have things in the can," Lewis says, "he feels compelled, like, 'Hey, nobody believes me, people don't really believe that I've got all these songs in the can. Yes, I do. We need to put them out.' No, you don't. How do you put out 70 songs?"

Jars Of Clay

Continued from page 15

had been missing.

"We weren't relying on the lights, the sound and the circus around us," Haseltine explains. "We were just getting out there and hoping the songs would have legs and be able to stand on their own. It just seemed like this was a big part of our identity, and one that we've not really felt comfortable living in for a long time."

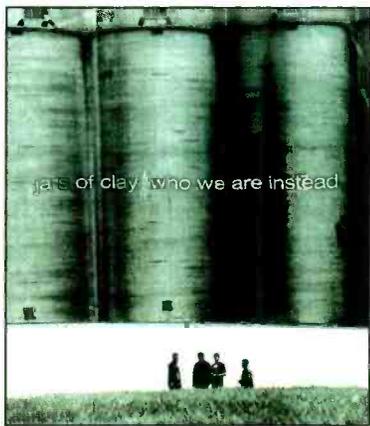
"We've tried to wear a bunch of skins," he adds. "We tried to be a rock-'n-roll band, which I felt like we did well. But when it came to this record, I think we had reached a point in our career where we walked into the studio and for the first time had actually matured in the 10 years that we've been a band. There was a confidence and a sense that we've lived—we've been musicians, and we know how to make records."

"Now it's just a matter of focusing on the songs and doing what we love and what we feel we're good at."

Self-produced by Jars of Clay, "Who We Are Instead" incorporated additional production help from Ron Aniello (Guster) on four tracks, along with the musical talents of vocalists Ashley Cleveland and Kenny Meeks

and drummers Ben Mize (Counting Crows) and Ken Coomer (Wilco).

The album's themes examine the complex struggles of human nature, especially on bluesy, gritty tracks like "Trouble Is" and "Amazing Grace" (a newly written song). "It's about acknowledging and embracing our need of something more than what we offer ourselves," Mason says. "It's a hopeful look at being able to live life as



fools and know that grace still meets us in that place."

"Who We Are Instead" debuted at No. 4 on the *Billboard* Top Contemporary Christian albums chart, selling nearly 16,000 copies in its first week, according to Nielsen SoundScan. The album's first single, "Show You Love," rises 29-23 on the Hot Christian Adult

Contemporary chart.

The timing is right for Jars of Clay's current 30-city fall tour with labelmates Caedmon's Call and special guest Steven Delopoulos. The bill drew capacity crowds recently in Dallas: Phoenix; San Francisco; Bellingham, Wash.; Spokane, Wash.; and Lancaster, California. A second sold-out show was added in Sacramento, Calif.

A NEW MANAGER

"Who We Are Instead" comes at the end of a year in which Jars of Clay left their longtime manager of eight years, Nashville-based Rendy Lovelady, and signed with the larger Nettwerk Management (Coldplay, Sarah McLachlan, Avril Lavigne), which has offices in New York, Los Angeles, Boston, London and Vancouver.

"There's a cycle in which you sort of stop and re-evaluate the efficiency and vision of the team that works around you and make certain decisions based on where you feel like you're going," Haseltine says. "We went outside Nashville because there was no other person here who would have done as good a job as Rendy. We felt like we weren't just stepping sideways, but we were taking a step in a more productive direction for our career."

"Great music is great music," Nettwerk's Janet Weir says. "We're not genre-specific. We just really like what we heard and realized they had so

much passion and dedication."

Nettwerk's in-house radio promotions department will work with Jars of Clay's Christian label, Essential Records (Provident/BMG Distribution), and RCA Label Group to promote a mainstream radio single in early 2004.

"I definitely think there is potential with the album on the mainstream side," Weir says. "We feel like there will be opportunities to work it there after

*'We've been
reacquainting
ourselves with
the subtleties
of acoustic music
and the passion
of a good song.'*

—DAN HASELTINE,
JARS OF CLAY

the new year. We definitely feel like this is a watershed record for them, and we want to go all the way with it."

In the meantime, Nettwerk and Essential are concentrating heavily on Jars of Clay's established Christian market fan base. A special limited-edition version of "Who We Are Instead" has been promoted to Christian retail out-

lets. The enhanced CD features two bonus tracks, video footage, screen-savers, wallpaper, buddy icons and a "Create Your Own Fan Site" tool kit.

"In this case, the album is the marketing plan," says Dean Diehl, senior VP of marketing for Provident Label Group, which owns Essential.

"I feel like heavy retail positioning and pricing is the most effective way we can spend our dollars in the Christian market," Diehl says. "Early on, we can rely on the fact that Jars have such a strong fan base to get us through the fall, but this is the kind of album that will have legs."

"I'm not as concerned about the first-week numbers—I'm more interested in what this album's going to be doing in the fourth week or the ninth week or in January. Nettwerk thinks big, but they're not in a hurry. They want to do it right, and it's all about the timing."

Odmark adds, "We've been in this for 10 years now. I think the honeymoon is over, and we're pretty familiar to most of the people who buy our music. So we've been given a tremendous gift to have the ability to come and make peace with who we are and to experiment with different things."

"You have to be willing to jump in a direction that may be totally uncomfortable to you in order to put all those pieces together in the end," he says. "If you want to be a great band, you have to walk that road."

Sheard Spreads Out On 'Heavens'

The title of **Karen Clark-Sheard's** Nov. 4 release may be "The Heavens Are Telling," but it's the numbers that are really saying it all.

Nearly 7,500 units were sold the first week out, according to Elektra, and upwards of 100-plus core gospel



CLARK-SHEARD: DUETS WITH DAUGHTER

radio stations have added the album, with heavy rotation at syndicated outlets like the Light and **Bobby Jones' Gospel Top 20.** The release debuted at No. 3 on the Top Gospel Albums chart.

If her Elektra debut, "Finally Karen," established her as a solo artist and her follow-up, "Second Chance," forged a new glamorous image, Clark-Sheard is looking to her latest release to expand her audience beyond her gospel base.

To that end, the album includes guest vocals from **Mary Mary** and **Missy Elliott.**

"I would like to appeal to different audiences—to reach the world and a lot of young people who don't go to church," Clark-Sheard says.

The album—produced by **Donald Lawrence** and **PAJAM**—includes six soul-stirring live songs, recorded at husband Pastor **J. Drew Sheard's** church, the Greater Emmanuel Institutional Church of God in Christ in Detroit.

A remake of **Jill Scott's** "You Love Me" was recorded as a duet with her daughter, **Kierra "Kiki" Sheard,** who recently signed a solo recording pact with EMI Gospel.

Clark-Sheard describes the CD as "a mixture of hip-hop gospel, praise and worship and inspirational."

It is the first time she has done praise and worship. "That's where this album is focused," Clark-Sheard says. "I believe it will be an asset to the praise and worship ministries in the churches today."

Elektra's promotional push includes

an hour-long special for BET's "Lift Every Voice" and appearances on upcoming episodes of "Showtime at the Apollo" and "Bobby Jones Gospel."

SHERIDAN BACKS JONES: **Bobby Jones'** International Artist Retreat is

In The Spirit™
By Lisa Collins
eye4gospel@aol.com



getting a facelift thanks to the Sheridan Broadcasting Network, which has come on board as a major underwriter in a new three-year deal.

For Jones, the deal will mean "the visibility of mainstream corporate sponsors, more targeted sponsored activities and an increase in participation from the mainstream gospel body," he says.

The biannual retreat, viewed as a prime networking venue for key decision-makers, is scheduled for Nov. 30-Dec. 2.

Tait Juggles Band, Acting

Michael Tait keeps a packed schedule. In addition to supporting his new album, "Lose This Life," the second with his band **Tait,** he's also busy as the lead in "Hero," a rock opera that imagines **Jesus Christ's** return to today's society.

Being busy is nothing new to Tait. As a member of **dc Talk,** Chris-

the next one" to write and record.

With "Lose This Life," Tait and bandmates **Lonnie Chapin,** his brother **Chad Chapin** and **Justin York** (son of Sparrow Label Group president **Peter York**) deliver an impressive follow-up to the band's 2001 debut, "Empty."

"I honestly find joy in writing

songs that connect with people," Tait says. "I enjoy writing a song and hearing someone say, 'That song saved my life. That song touched me.'"

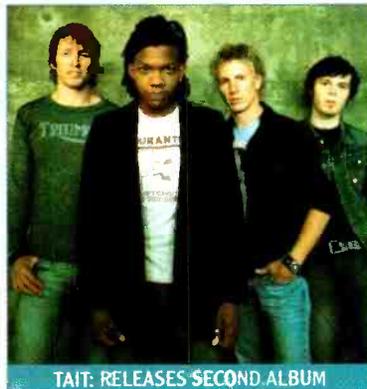
Tait's goal was to write songs that reflect real life. "I wanted to write about what goes

on in my life, what goes on around me, what God is doing, what I want God to do, what my fears are—all these things. I just couldn't write this Hallmark record [saying], 'God is great, my life has no problems.' I can't do that. A Christian walk is filled with ups and downs."

Lonnie Chapin says the band is doing material from the new album on its current tour and is seeing great response, especially to the

title cut and "Electric Avenue," a cover of the 1982 **Eddy Grant** hit.

The album includes a bonus track, "The Christmas Song," which was produced by **Brown Bannister** and recorded in London with musicians from the **London Symphony Orchestra** and **London Philharmonic.**



TAIT: RELEASES SECOND ALBUM

Tait co-produced the remainder of the album with **Mark Heimermann.** "It took some of the pressure off me musically," Tait says. "He colored a lot of the songs with great chords and augmentation and structure that made it even more [of a] perfect platform to get across these lyrics. I'm elated [about] what I have to offer right now."

Higher Ground™
By Deborah Evans Price
dprice@billboard.com



tian rock's ruling triumvirate, Tait has perfected his juggling act over the years.

"I've been working my butt off," he says with a hearty laugh. "The sophomore project is always the hardest, because [for] the first one you have all those years built up in you. [For] the second one, you have to come to the party even more so, and you only have from the end of the first record to the beginning of

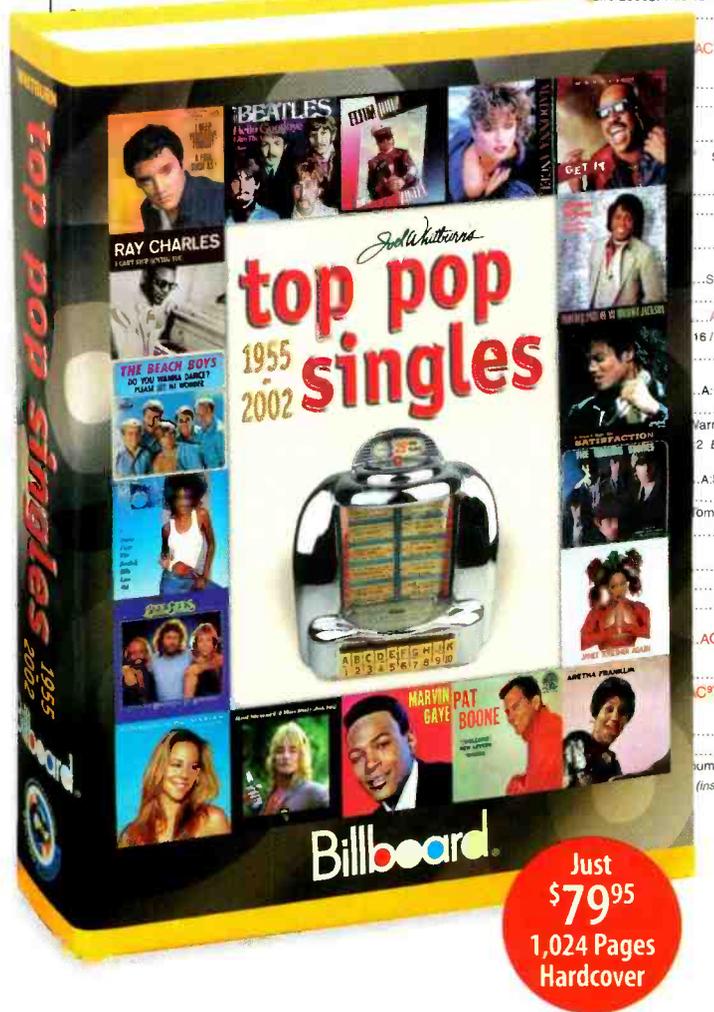
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8/25/84	4	16		3 Lucky Star
11/17/84	1 ⁶	19	●	4 Like A Virgin
2/9/85	2 ²	17		5 Material Girl
3/2/85	1 ¹	21	●	6 Crazy For You from the movie <i>Vision Quest</i> starring Matthew Modine
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Music

Product Placement Deals Thrive In Music Videos

Music and advertising have been crossing paths for years—from **Don McLean** driving his Chevy in "American Pie" to having **Busta Rhymes** "Pass the Courvoisier" to **P. Diddy**.

The phenomenon of paid product placements in music videos is a recent trend, and it's only getting bigger, industry insiders say.

Advertisers have long sponsored concert events, and cash from Madison Avenue is an important aspect of most tours, says **Robert A. Darwell**, a partner in the Entertainment and Media Practice Group of Sheppard Mullin Richter & Hampton in Los Angeles.

During the past few years, musical performers' links to products have skyrocketed, with hip-hop artists embracing endorsements and product placements in their songs as part of establishing "street cred."



This is because "the music performer is always dependent on advertising money to support their career," says **Benjamin R. Mulcahy**, also a partner with Sheppard Mullin.

The recent **Madonna/Missy Elliott** Gap ads highlight just how much this trend has grown.

Now, every record label is exploring paid product placements—something that has for years played an important part in bringing advertising dollars to the motion picture industry.

For example, an advertiser like

Mazda pays a fee to place its new car in **Britney Spears'** video "Me Against the Music."

Apple struck a similar deal when the iPod was featured in **Mary J.**

in the video and the degree of interest from competitors for placement.

For example, if a product's placement in a video is casual and the artist has only a brief and indirect interaction with the item, the deal may not be as large.

"The success of this business model depends on how appropriately the product is integrated into the video," Darwell says.

Creative control varies in music video deals vs.

motion picture deals. Advertisers are likely to have more input into the creative direction of music videos than in motion pictures.

However, musical artists are likely to be in a position to exert greater control over placements than actors do in motion pictures. This is because a music video is often seen as an ad for the artist.

Through the video, the artist is also subtly selling a lifestyle, not just the music. This is especially true in the image-conscious hip-hop world, where the link between artists and brands is much more pronounced.

Provisions for ancillary support may be included in expanding placement deals. Some recent deals have included tour support, print campaigns and the advertiser's ability to use the video for its own purposes. Whatever the combination, one thing is for sure: This is only the beginning of these deals.

Legal Matters
By Samantha Chang
schang@billboard.com



Blige's video "Love @ 1st Sight."

There's a natural fit between the music and the advertising industries.

For record labels, these types of deals can help reduce the ever-increasing cost of music video productions. In some instances, product deals can help defray 25% to 50% of video production costs.

So, inking one of these deals is a win-win for the artist, the record label and for the corporation whose product is featured.

These placements are great for advertisers because they're less expensive than ties to feature films, Darwell notes.

There is also a much shorter turnaround time for music videos compared with films, so the advertiser can respond to the need in the marketplace for its product much more quickly.

Such deals can raise some intricate legal issues. The license fees depend on the stature of the artists involved, the nature of placement

The Beat

Continued from page 15

STRANGE BEDFELLOWS: Place this one squarely in the Go Figure file. **George Michael** has signed a new worldwide deal with Sony Music through its U.K. division. This would be the same record label that Michael unsuccessfully sued in 1992 in an attempt to exit his contract.

Michael went on to record for DreamWorks in North America and Virgin elsewhere, but he never regained the superstar status he enjoyed while at Sony. According to the company, Michael's catalog has sold more than 75 million units. A new album, "Patience," is slated for release in 2004.

GONE TOO SOON: I first met composer **Michael Kamen**, who died of a heart attack Nov. 18 (see story, page 55), in 1993 at MIDEM. He was head of a jury that judged music videos and films, and I was a juror.

Despite the glamorous Cannes, France, setting, the work was arduous—we were basically locked in a smoky room for three days while we viewed submission after submission. Kamen ensured we jurors were treated like royalty and took it upon himself to take care of our every need, whether it be to change an airline ticket or announce to our overseers that we had simply had enough for the day and were stopping early.

That graciousness never wavered in my dealings with Kamen. He had a certain grace, surpassed only by his musical talent, that carried him through any situation, even when he confronted his strongest foe: multiple sclerosis. He was diagnosed

with the disease in 1996 but kept it under wraps until his symptoms grew too noticeable to disregard.

I last saw him and his wife, **Sandra**, in late September when he received an award at the National Multiple Sclerosis Society's Dinner of Champions. He was growing feeble of body but remained so strong of spirit, and he spoke to me with excitement about upcoming projects. As Kamen addressed the crowd, he said he didn't deserve the award, but he didn't deserve the disease either. He talked about how blessed he had been by support from his friends and colleagues once he had gone public with his illness. His journey had led him to believe that we all needed "more caring, not just curing." So true.

Kamen's legacy will last not only through his music but also through his bravery in the face of great adversity.

(Continued on page 19)

Carter Bids Cannon Farewell At New York Concert

Violinist **Regina Carter** culminated a three-year relationship with the treasured Guerner del Gesù violin that classical virtuoso **Niccolò Paganini** once owned with a triumphant concert Nov. 2 at Alice Tully Hall at Lincoln Center in New York.

Carter performed a jazz-meets-classical set from her Verve CD, "Paganini: 'After a Dream,'" that she recorded last fall in Genoa, Italy, with the 260-year-old instrument, nicknamed "the Cannon" by Paganini for its booming tonality.

The violin was flown to New York for the concert from the city of Genoa, the owner and keeper of the instrument. It was protected by armed guards from the New York City Police Department during its visit.

Accompanying Carter's quintet in



CARTER: PLAYS PAGANINI'S 'CANNON'

the second half of the concert was a 16-piece orchestra conducted by **Ettore Stratta** and featuring classical cellist **Borislav Strulev**, who engaged in two exhilarating musical conversations with the violinist on the Cannon. Carter performed such works as **Claude Debussy's** "Rêverie" (that she first heard as **Ella Fitzgerald's** rendition, "My Reverie"), **Ennio Morricone's** "Cinema Paradiso" and **Astor Piazzolla's** "Oblivion."

Carter, who in 2001 was the first jazz artist and African-American to be invited to play the Cannon, said at the onset of the sold-out performance, "This represents the continuation of the dream."

Prior to the show, she had three days to get reacquainted with the instrument. "My own violin is so much smaller, and its neck is shorter," she said. "The Guerner is like a viola, so playing it gives my biceps a workout. Plus, it usually takes a few days for the violin to get warmed up, to speak. It's like that froggy voice you have in the morning."

As hoped, by concert time the Cannon was in fine singing form.

SAXOPHONE SWOON SONGS: Saxophonist **James Carter**, who coincidentally is **Regina Carter's** cousin, has been wowing audiences with his riveting performances since his 1993 coming-out album, "JC on the Set" (DIW). Dubbed the "Motor City Madman," he indulges in a high-velocity trad-meets-avant style, but he also

romances on the horn, evidenced on his 1995 ballads CD, "The Real Quiet Storm," that launched a multi-album relationship with Atlantic Records.

After simultaneously releasing two winning discs for Atlantic in 2000—the funky "Layin' in the Cut" and the **Django Reinhardt**-inspired "Chasin' the Gypsy"—Carter

returns to the swoon zone with a gorgeous, all-balls, full-strings homage to **Billie Holiday**. "Gardenias for Lady Day," his Columbia Records debut, is produced by **Yves Beauvais**. Released Nov. 11, the CD features a disquieting rendition of "Strange Fruit" with Carter's searing saxophone screams.

In a conversation earlier this year, Carter told me he has come a long way from his days as a brash youngster champing at the bit to burst out of the gate with his saxophones. "I still feel the same way, but now I'm able to use all the different shapes and forms in my playing," he said, explaining how expansive his jazz view has become. "There are more than just a couple of events in a decathlon."

THREE DOT LOUNGE: On Nov. 6, timbales ace **Ralph Irizarry** and his Latin jazz project **Timbalaye** celebrated his new album, "It's Time!" on BKS Records with a rousing set at New York world-music club Satala... Former NBA basketball star and bassist/guitarist **Wayman Tis-**

issued Nov. 18 on both artists' respective labels, YAL and Meta... Jazz and classical mix freely on adventurous pianist/keyboardist **Matthew Shipp's** latest project, "The Sorcerer Sessions," which streeted Nov. 4 on Thirsty Ear... In-demand guitarist **Adam Rogers** recently delivered his sophomore Criss Cross outing, "Allegory," which consists of 10 originals featuring saxophonist **Chris Potter**... New York-based GreeneStreet Films will begin work on "Monk," a biopic on jazz legend **Thelonious Monk**, written and directed by **Leon Ichaso** and produced by **Harry Colomby** (the pianist's longtime manager) and GreeneStreet's **Fisher Stevens** and **John Penotti**... Festival Productions recently announced its 50-city, all-star Newport Jazz Festival 50th Anniversary tour, which launches Jan. 17, 2004, in Greenville, N.Y., and concludes March 27 in Olympia, Wash. Available for purchase on tour will be the CD "Newport at 50: Happy Birthday, Baby!" featuring highlights from the fest's early years, including live performances by **Louis Armstrong**, **Dave Brubeck** and **Mahalia Jackson** with **Duke Ellington**.

JAZZ
Notes™
By Dan Ouellette
douellette@billboard.com



The Beat

Continued from page 18

CH-CH-CHANGES: Former Epic Records senior director of media relations **Tracy Bufferd** has joined Kathryn Schenker Management as a publicist... **Lois Najarian**, former VP of publicity for J Records, has joined Dan Klores Public Relations. In other news, J Records has named **Sage Robinson** senior director of publicity.

WE ARE THE CHAMPIONS: Richmond, Va.-based salsa act **Bio Ritmo** was recently crowned champion of the Northeast Showcase Finals of the Independent Music World. The group competed against five other acts at New York club the Lion's Den in the event organized by Disc Makers. Judges included representatives from *Billboard*, The Village Voice, CMJ and BMI. Bio Ritmo took home more than \$35,000 in prizes, including gear from Fender, DW, Sabian, Shure and Disc Makers.

The next showcase will be Jan. 15, 2004, at the Knitting Factory in Los Angeles, followed by a May 13 showcase at Chicago's Elbo Room.

WE CAN BE HEROES: The New York chapter of the National Academy of Recording Arts and Sciences has named **Ruben Blades**, **Daryl Hall & John Oates**, **Nile Rodgers**, **Barry Mann**, **Cynthia Weil** and BMI president/CEO **Frances Preston** recipients of its 2003 New York Heroes Awards. The presentations will be made at a Dec. 11 ceremony at Manhattan's Roosevelt Hotel. The recipient of the chapter's Impact Award is producer **Timbaland**. The honor is awarded for achievement in a young career.

SONGS YOU KNOW BY HEART: The American Film Institute named 400 songs Nov. 18 that qualify for the top 100 movie tunes of all time.

The winners will be unveiled in a TV special, "100 Years... 100 Songs," next June. The format will be similar to previous countdowns conducted by AFI, such as "100 Years... 100 Movies," "100 Years... 100 Passions" and "100 Years... 100 Laughs."

The winners will be selected by AFI members, as well as a panel of directors, screenwriters and actors. My bet for No. 1? "Somewhere Over the Rainbow" from "The Wizard of Oz."

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Boom Boom HuckJam Will Return In 2004

BY RAY WADDELL

NASHVILLE—Revamped in its second incarnation to put greater emphasis on its extreme-sports stars instead of music, Tony Hawk's Boom Boom HuckJam tour has produced mixed results.

The new configuration created some new highs but also some disappointing lows. However, tour producer SLAM Management remains committed to the project and is routing about 30 dates for next year's Boom Boom HuckJam in the States, as well as tentatively looking to international expansion.

The outing, a precious new touring product for arenas constantly looking for new content, dropped name music acts from its bill in 2003, after carrying such bands as Social Distortion, the Offspring and Good Charlotte in 2002 (*Billboard*, June 28).

This year, developing instrumental rock band Anarchy Orchestra, along with DJ Aero and "ringmaster" Rick Thorne, provided a spirited soundtrack for the real stars of the show, skateboard king Hawk and his team of extreme-sports professionals on BMX bikes and motocross cycles.

The response from attendees has been enthusiastic, and numbers have been solid, if not overwhelming. Out of the 30 dates on the 2003 Boom Boom HuckJam route, 12 shows reported to *Billboard* Boxscore indi-

cate an average gross of \$291,581, with an average attendance of 7,449.

Those figures are down from last year. In 2002, 20 reported shows (out of 22 dates) averaged \$314,619 in box office, with average attendance of 8,448. Tickets cost \$25, \$40 and \$75 both years.

SLAM president Jim Guerinot admits that some markets were disappointing. But in many cases, "we wound up doing a lot of promotional tickets, and this is a sponsor-driven show," he says. "This isn't rock'n'roll; we've got 10 sponsors on board, and they want people in the building."

If 2003 averages hold for the whole tour, which ended Nov. 16, the gross would be \$8.7 million, up from about \$7 million last year. And given that certain start-up costs, like the huge half-pipe, have been amortized, the tour will likely break even in its second year after losing money last year.

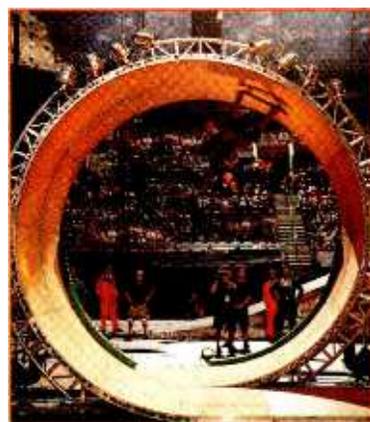
HOLDING STEADY

With about \$350,000 in gross and 8,000 in paid attendance, Wachovia Center in Philadelphia did virtually the same numbers with Boom Boom on Nov. 1 as it did in 2002 with Social Distortion on the bill. So Wachovia Center VP/GM John Page doesn't think a lack of name talent made much difference in his market.

"The show's great, very fast-moving, with a great band playing music and

video components," Page says. "People love it."

In Page's opinion, Boom Boom might work even better in the warmer months. "This is something that may play better in the summer time when kids are more focused on this type of activity," he says. "People are so busy [in the fall] that it kind of gets lost in the mix."



The cost of production—including this "loop of death"—dictated ticket prices for the Boom Boom HuckJam tour.

Ticket scaling may be an issue, particularly in smaller markets. There was obvious price resistance at Gaylord Entertainment Center (GEC) in Nashville for a Nov. 12 show, where attendance was about 4,500 paid in a 15,000-capacity configuration.

The size and scope of the Boom Boom production, including 244-feet in length necessary on the arena floor, limits the tour to mostly larger, modern buildings. Load-in is about 12 hours, but load-out at the GEC was done in about three, and the building was completely changed over for a hockey event by the next morning.

The show's producers are sensitive to ticket prices. But with 16 trucks of production and 120-plus rigging points, production costs dictate ticket prices.

"We've talked about scaling the production down in some respects but keeping the video," Guerinot says. "If we can keep this sponsorship level and go with \$50-\$75 gold circle, with the rest of the house at \$25, that would be great. We've got to get to that point, because we need to get 12,000 people a night."

Radio promos and other comps took the Nashville crowd up to about 7,500 in the house. Double Tee Promotions out of Portland, Ore., promoted the show; it was believed to be the promoter's first date in Nashville.

"This is a unique event and one I hope we can grow in this market over time," says Mike Wooley, assistant GM at GEC. "I think the promoter wants to see that, too."

Page agrees that Boom Boom fills a niche in the touring market.

"As building managers we need to do what we can to help keep it going,

because it's something new," he says. "One day we may be getting two plays out of it instead of one."

Boston has grown Boom Boom into two plays already, with a sellout in 2002 leading to Oct. 25-26 dates this year that drew more than 15,000 and grossed more than \$700,000 at the FleetCenter.

"I have to give them great plaudits for doing something like this," says Steve Nazro, VP of event scheduling at FleetCenter. "It's a wonderful thing, even from a social standpoint, to capture that audience—12-year-old boys and their fathers coming to an event together. I think it's only a matter of time before sponsors fully realize how to tap into this."

Having a two-night sitdown in a market greatly reduces production costs, but Nazro says costs were already lower than they were in 2002.

"They did institute some sensibility in setting it up," Nazro observes. "The stagehand bill for two shows this year was less than one show a year ago."

Even so, some production elements are worth the expense. "It's like the circus: If you don't have the high wire, it takes a lot away from the show," Nazro says. "With this show, if you don't have the giant half-pipe, you might as well be in a skate park somewhere."

Guerinot says discussions are under way regarding taking the tour to Europe next April.

Acts Are Getting Beamed To The Big Screen

BY SUSANNE AULT

LOS ANGELES—Your favorite recording artist may be coming soon to your local Cineplex.

Movie theaters are increasingly joining with the music industry to provide exposure for acts. A number of chains, including the Regal Entertainment Group and AMC Theatres, have equipped many of their multiplex screens with digital technology so they can show concert DVDs and live music just as easily as movies.

DVD screenings supplement artists' tours by playing in cities not part of the acts' live routings, music executives say. Plus, the executives believe more acts will experiment with such simulcast concert screenings as last year's Korn gig (*Billboard*, July 13, 2002), which introduced the band's album "Untouchables."

Regal Entertainment—encompassing Regal Cinema, United Artists and Edwards theaters—broadcast the "Coldplay: Live 2003" DVD Nov. 3 on screens before 9,200 seats across theaters in 31 markets. (Some cities played the DVD on multiple screens in more than one multiplex.) More than 5,000 people attended the event, and tickets cost

\$10-\$12.50, says Ray Nutt, executive VP of Regal CineMedia, the chain's digital entertainment division.

By 2004, he says, Regal's Digital Content Network (DCN) will be able to deploy taped DVD and live simulcast events to 407 of its multiplexes, comprising 5,000 screens playing for up to 65,000 people at any one time for an event.

ANOTHER FORM OF MARKETING

"This is a brand-new platform for artists to get their message out," Nutt says. "We are re-creating the way that people think about the motion picture business—we can do concert events promoting artists."

Serving as the promoter for Regal's music events is AEG Live, Regal's sister company under their parent firm, the Anschutz Entertainment Group. Typically, AEG Live buys the radio spots for Regal's DCN events, which included the Nov. 17 screening of the "Linkin Park Live in Texas" DVD in 38 markets, with an 11,800-seat capacity. Tickets were \$10-\$12.50. The DVD will hit stores Nov. 18.

"I've always thought utilizing theaters was another extension of how to market music," says Tony Nast, AEG Live executive VP of business develop-

ment. "For Coldplay, we actually had scalpers outside certain theaters. That's a sign of things going well."

Terry McBride, CEO of Netzwerk Management, which represents Coldplay and Avril Lavigne, believes that Regal and other digitally equipped the-



AMC president/CEO Peter Brown, left, and Avril Lavigne at the New York AMC Theatre screening of her "My World" DVD.

aters offer tremendous value to touring artists who cannot stop in every city.

"Bottom line is, there is only a certain amount of time [an artist is on the road]. Some fans are going to lose out," McBride says, noting that Coldplay "underplayed the market" during its 2003 tour. "This is serving your fan base without having to

tour two years to do it."

Lavigne screened her DVD "My World" Nov. 3 at AMC theaters in 24 U.S. cities. Currently AMC has 1,200 digitally equipped screens but plans to expand to 3,000 screens by next year. Both Lavigne and Coldplay's DVDs hit stores Nov. 4.

The "My World" screenings, McBride says, purposefully ran in many cities that Lavigne's 27-date North American spring tour did not reach, including St. Louis and Orlando and Tampa, Fla.

McBride nearly launched a real-time Lavigne concert simulcast for a selection of markets her tour missed. "We almost did it. We could go into secondaries that we didn't get to and broadcast live from wherever we were [on the tour]," he says. "It was just trying to get it together in a short [16-week] amount of tour time."

AMC and Regal can send a live event via satellite to their digitally enabled theaters, where crowds in different time zones can see the show at the same time. Recently, David Bowie beamed a West London show to cinemas this way to nine different countries (*Billboard*, Sept. 20). Taped DVD screenings operate like feature film premieres where audiences watch on the same night but at different times.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
GLORIA ESTEFAN	The Colosseum at Caesars Palace, Las Vegas Oct. 10-19	\$3,351,653 \$175/\$150/\$127.50/\$87.50	25,357 27,674 seven shows	Concerts West, in-house
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 12-16	\$2,790,299 \$225/\$175/\$127.50/\$87.50	20,583 five sellouts	Concerts West
VICENTE FERNANDEZ, PATRICIA MARTIN	Universal Amphitheatre, Universal City, Calif. Nov. 7-9	\$1,364,925 \$150/\$50	16,812 16,917 three shows	CIE, Hauser-CIE Events, House of Blues Concerts
ELTON JOHN	Atlantic City Boardwalk Hall, Atlantic City, N.J. Nov. 15	\$1,349,907 \$150/\$85/\$49.50	13,018 sellout	Park Place Entertainment
KORN, MARILYN MANSON, MUDVAYNE, APOCALYPTICA	Foro Sol, Mexico City Nov. 7	\$1,348,015 (14,962,970 pesos) \$63.06/\$14.41	41,194 45,000	OCESA Presents
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Cox Arena, San Diego Nov. 15	\$1,232,260 \$225/\$55	11,424 sellout	House of Blues Concerts
VICENTE FERNANDEZ, BANDA EL RECODO	Allstate Arena, Rosemont, Ill. Oct. 18	\$999,845 \$80/\$55	14,813 17,622	CIE, Hauser-CIE Events
LUIS MIGUEL	Madison Square Garden, New York Nov. 11	\$982,334 \$145/\$99/\$69/\$49	12,123 13,102	NYK Productions
JAM'N MONSTER JAM: 50 CENT, LUDACRIS, CHINGY, DA BAND, FABOLOUS, LIL' JON, OBIE TRICE	FleetCenter, Boston Oct. 28	\$900,577 \$94/\$75/\$55	14,870 sellout	WJMN Jam'n 94.5
ANDREA BOCELLI	Indian Wells Tennis Garden, Indian Wells, Calif. Nov. 14	\$899,465 \$750/\$75	5,695 6,155	Jack Utsick Presents, Gelb Promotions
CONCERT FOR ARTISTS' RIGHTS: EAGLES & DIXIE CHICKS	MCI Center, Washington, D.C. Oct. 12	\$896,821 \$88/\$58	11,102 12,200	Recording Artists Coalition
ANDREA BOCELLI	Oakland Arena, Oakland, Calif. Nov. 8	\$844,608 \$350/\$45	9,133 16,000	Jack Utsick Presents, Gelb Promotions
AEROSMITH & KISS	Arena at Harbor Yard, Bridgeport, Conn. Nov. 14	\$782,876 \$139.50/\$89.50	6,388 8,100	Jack Utsick Presents
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	Arrowhead Pond, Anaheim, Calif. Nov. 15	\$732,225 \$59.75/\$42.75	13,398 sellout	Clear Channel Entertainment, Nederlander Organization
ALABAMA	St. Pete Times Forum, Tampa, Fla. Oct. 11	\$620,951 \$1,000/\$300/\$150/\$40	7,567 14,225	Fantasma Productions, in-house
MANÁ	American Airlines Center, Dallas Oct. 24	\$556,025 \$65/\$55/\$45/\$25	10,943 12,542	AEG Live-Southwest
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	Save Mart Center, Fresno, Calif. Nov. 14	\$459,091 \$49.50/\$39.50	9,632 sellout	Clear Channel Entertainment
TOBY KEITH, WILLIE NELSON, SCOTTY EMERICK	Resch Center, Green Bay, Wis. Oct. 30	\$450,927 \$57/\$47	8,141 sellout	Clear Channel Entertainment
TOBY KEITH, WILLIE NELSON, SCOTTY EMERICK	Allen County War Memorial Coliseum, Fort Wayne, Ind. Nov. 1	\$427,894 \$52/\$42	8,661 sellout	Clear Channel Entertainment
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	ARCO Arena, Sacramento, Calif. Nov. 13	\$416,954 \$49.75/\$38.75	8,873 9,777	Clear Channel Entertainment
TOBY KEITH, WILLIE NELSON, SCOTTY EMERICK	UI Assembly Hall, Champaign, Ill. Oct. 31	\$404,736 \$52/\$44	7,968 sellout	Clear Channel Entertainment
TOBY KEITH, WILLIE NELSON, SCOTTY EMERICK	Rockford MetroCentre, Rockford, Ill. Nov. 2	\$380,952 \$52	7,326 sellout	Clear Channel Entertainment
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	Hilton Coliseum, Ames, Iowa Oct. 23	\$362,948 \$47.75/\$37.75	7,111 8,015	Clear Channel Entertainment
SANTANA	Tacoma Dome, Tacoma, Wash. Nov. 15	\$347,760 \$49.50/\$35.50	7,280 8,675	House of Blues Concerts
ALAN JACKSON, JOE NICHOLS	Dodge Arena, Hidalgo, Texas Oct. 23	\$319,990 \$55	5,818 6,314	AEG Live-Southwest, Book 'Em Valley, in-house
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	MPEC Coliseum, Wichita Falls, Texas Oct. 18	\$311,192 \$45.75	6,802 sellout	Clear Channel Entertainment
JOHN MAYER, CODY CHESNUTT	Cox Convention Center, Oklahoma City Nov. 14	\$309,610 \$35	8,846 11,500	Beaver Productions
MATCHBOX TWENTY, FOUNTAINS OF WAYNE	Arrowhead Pond, Anaheim, Calif. Nov. 8	\$300,148 \$47.50/\$37.50	6,745 7,302	Nederlander Organization, Clear Channel Entertainment
RED HOT CHILI PEPPERS	KeyArena, Seattle Oct. 21	\$296,920 \$40	7,423 11,718	House of Blues Concerts
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	Rushmore Plaza Civic Center, Rapid City, S.D. Nov. 9	\$295,620 \$47.75	6,191 sellout	Clear Channel Entertainment
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	Bismarck Civic Center, Bismarck, N.D. Nov. 8	\$286,878 \$48.50	5,915 sellout	Clear Channel Entertainment
MICHAEL W. SMITH, MERCYME	Van Andel Arena, Grand Rapids, Mich. Oct. 17	\$279,226 \$37/\$27	9,338 10,020	Premier Productions
JOHN MAYER, CODY CHESNUTT	Alltel Arena, North Little Rock, Ark. Nov. 15	\$255,626 \$33.25	7,688 10,500	Beaver Productions
CHRIS LEDOUX, TERRI CLARK	Dee Events Center, Ogden, Utah Nov. 1	\$251,256 \$37.50/\$26.50	8,520 sellout	KSOP, Inc.
ALAN JACKSON, JOE NICHOLS	Tallahassee-Leon County Civic Center, Tallahassee, Fla. Nov. 9	\$248,845 \$45.50/\$35.50	6,387 7,500	Jack Utsick Presents

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Ligion Is Taking Its Music To Many

A growing buzz for Nashville-based, melodic hard-rock band **Ligion** led to the act signing with Monterey Peninsula Artists, and now the group appears poised for a breakthrough.

Bob Wolf, owner of Nashville eatery/music room

Wolfie's, manages Ligion and has worked with the band for more than a year. He says **James Yelich**, head of Monterey's Nashville office, convinced Monterey co-owner **Fred Bohlander** and agents **Jonathan Levine** and **Jackie Nalpan** to

come to Nashville and check out Ligion's performance at local radio show WZVB FM's Buzzfest at **AmSouth Amphitheatre** in August.

"They loved what they saw and asked for a meeting the next day," Wolf recalls. Two days later, Ligion was a Monterey act.

Wolf says the band is garnering some serious label interest and is poised to hit the road in the coming weeks with Lava Records act **Hot Action Cop**. Ligion has previously opened for such acts as **Nickelback**, **Mudvayne** and **Kid Rock**.

Alan Jackson (9); **Vince Gill** and **Amy Grant** (10); **Clay Walker** (11); **Dwight Yoakam**, **Buck Owens** and **Marty Stuart** with **Connie Smith** (12); **Randy Travis** (13); **Bronco "El Gigante de America"** and **Jennifer Peña** (14); **Robert Earl Keen**

On The Road
By Ray Waddell
rwaddell@billboard.com



and **Dierks Bentley** (15); **Kelly Clarkson** and **Nick Lachey** and **Jessica Simpson** (16); **Kenny Chesney** (17); **Beyoncé** (18); **Pat Green** (19); **Brooks & Dunn** (20) and **Willie Nelson** (21). The rodeo is often a good indicator of what's going to be out on the road later in the year.

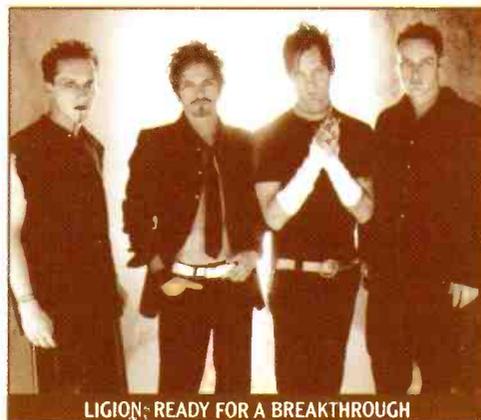
SIGNINGS: **Tanya Tucker**, comedian **Jeff Foxworthy** and **Trent Willmon** have joined **Buddy Lee Attractions** for representation.

OLD KENTUCKY HOMERS: Kentuckians **Montgomery Gentry** will play **Rupp Arena** at the University of Kentucky in Lexington on New Year's Eve with the **Charlie Daniels Band**, **Phil Vassar** and **Dierks Bentley**.

NICE RUN, SMITTY: **Michael W. Smith** wrapped his **Celebration** tour Nov. 9 in his home state of West Virginia with a sold-out performance at **Big Sandy Superstore Arena** in Huntington. The

19-date tour played arenas nationwide, and more than 140,000 people attended. Grossing more than \$3.5 million and selling out 17 venues, this was Smith's most successful tour to date. He is booked by **John Huie** at Creative Artists Agency. Smith's Christmas-time tour is up next.

PRESIDENTIAL TICKET: The Commission on Presidential Debates (CPD) says the Global Spectrum-managed **University of Miami Convocation Center** will host the first of three presidential debates in 2004, starting Sept. 30. The CPD chose the UM Convocation Center from a list of 14 possible venues to host a debate. Seating will be limited to about 1,000 to accommodate the live telecast.



LIGION: READY FOR A BREAKTHROUGH

"They are a phenomenal band. They're all tremendous players, and the lead singer [**Ligion**] is an absolute star," Levine says. "When we saw how intelligent and focused they are, it made complete sense to start working with them."

Levine and Monterey are setting up showcases for Ligion in New York and Los Angeles for January 2004, tentatively at **CBGB** and the **Viper Room**, respectively.

ROCKIN' RODEO: The Houston Livestock Show & Rodeo has announced its 2004 entertainment lineup. It's an impressive list: **John Mayer** (March 2); **George Strait** (3); **Wynonna** (4); **Bow Wow** and **B2K** (5); **Martina McBride** (6); **Reba McEntire** (7); **Enrique Iglesias** (8);

Nashville Moves To Different Beat

BY RASHAUN HALL
and GAIL MITCHELL

There's a new sound coming out of Nashville's Music Row.

The capital of country and Christian music has new residents—R&B and hip-hop.

"People automatically think 'country music' when you mention Nashville," says D.C., PD of Nashville heritage WQQK. "But I was shocked at the high presence of urban music in Nashville and at how much good, finished product is out here by local talent.

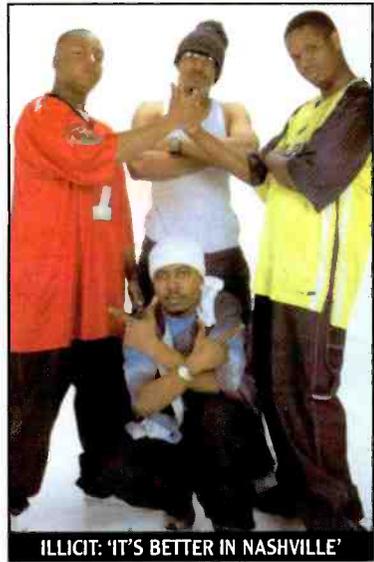
"There's more local talent here than in any other market I've worked in," he adds.

Such acts as neo-soulsters Lenny Hamilton and Zion as well as rappers Quannie Cash and Kriz Kang are among those making noise in Nashville, according to D.C.

He adds that Kang's "The Epic" has close to 300 spins on sister station WNPL (Blazin' 106.7).

"There's phenomenal talent here," WNPL assistant PD/on-air personality DJ Tazz says. "Zion is one of the best new soul singers on the scene. He reminds you a little of Teddy Pendergrass.

"There are also a lot of hot, young producers coming up from here, including DJ Bad of Bad Ideas Productions, James Spencer and Hous-



ILLICIT: 'IT'S BETTER IN NASHVILLE'

ton 'Big Hou' Baker. Kriz Kang is doing production for Miller Lite commercials at the moment and some soundtracks."

DJ Tazz also names local rap acts Kyhil, Haystack, Pistol and G-Unit's Young Buck, among others.

"Now, because we gave them an outlet, we're able to teach them about [Nielsen Broadcast Data Systems] and how to get records into stores," DJ Tazz says. "I was shocked when I got here from the Carolinas. [There's] more of a hip-hop market than I ever would have dreamed of."

NASHVILLE IS THE FUTURE

Another local rap group making a name for itself is Illicit. The quartet of Pretty Rick, Denairo, Mr. Nito and D-Bo makes its full-length debut Nov. 25 with "Illicit Biznez" on Felonious Records.

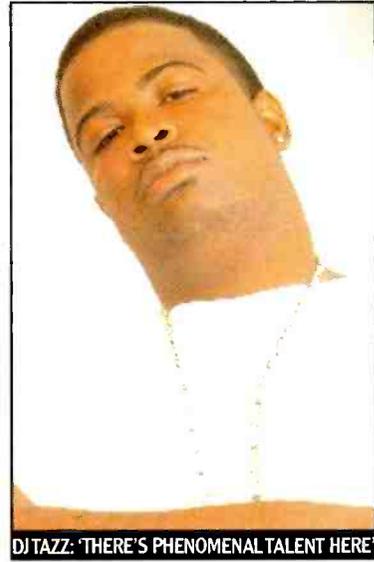
While Illicit may not have its roots firmly planted in Nashville, that's where its future lies.

"It was always going to be Nashville," Pretty Rick says. "We didn't think we had to leave here. In fact, I think it's better we're here anyway. Nobody's blown up from here, so we can be the first ones."

Felonious Records CEO Maurice "Reece" Ferguson agrees. He saw launching a hip-hop label in Nashville as a way of giving the city a new voice.

"We just wanted to change the environment," Ferguson says. "Nashville is basically known for

country music. There was no urban music coming out of [here], so we wanted to put together a strong vibe to let people know there is a hood in



DJ TAZZ: 'THERE'S PHENOMENAL TALENT HERE'

every city that represents hip-hop. We wanted to be the label that represents hip-hop from my city."

Felonious' upcoming projects include solo artist Glass Joe and a compilation of Nashville's hip-hop artists. There is also a Pretty Rick

solo album in the works.

"You only get what you put into it, and we're putting in 100%," Ferguson says of Nashville's burgeoning hip-hop community. "We just want the world to know that we are somebody down here, and we want to voice our opinions, too."

PLENTY OF AVAILABLE RESOURCES

Songwriter/producers Shannon Sanders and Drew Ramsey say Nashville has been fertile ground for their work.

"There's a studio and church on every corner here," Sanders says. "Studios will cost you an arm and a leg in New York. But you can get by with a pinky toe in Nashville. So a lot of people are coming here to record."

D.C. agrees. "There are close to 700 studios in the city, primarily in the downtown area. This really gives a lot of young kids exposure to a part of the business that most of the country thinks is only in Los Angeles or New York."

Sanders, India.Arie's musical director, and Ramsey both won Grammy Awards for their work with Arie.

While Sanders is a transplant from Los Angeles, Ramsey is a native (Continued on page 25)

From The Chicago Streets, Via England

It's been 10 years since Andreus declared that music would be his ticket out of Chicago's Southside. Like many before him, he took a circuitous route toward that goal. In his case, that meant first earning critical acclaim in England.

Now the singer/songwriter is back on U.S. soil in his guise as the "Street Troubadour." Released overseas earlier this year, his debut album hit U.S. stores Oct. 28 by way of Dialogue Group/Lightyear Entertainment.

Itching to "tour like mad," Andreus is slated to open for Kin-

dred in Detroit (Nov. 23) and then fly back to Chicago to share a bill with **Fertile Ground** (Nov. 26). A New York appearance is in the works.

For those needing a musical reference point, Andreus calls to mind **Curtis Mayfield** soulfully preaching against an organic backdrop of hip-hop beats. The U.S. album, however, is different from its European counterpart, which ranged from R&B, hip-hop and jazz to rock.

"The overseas album was too ambitious," Andreus observes. "What was good for me as an artist wasn't necessarily good for the album. But it started people lending an ear to the music I'm doing."

So he returned to the studio for some tinkering: adding, subtracting and remixing tracks. As you can tell by some of its song titles ("Hustla's Theme," "Bastard Child" and "Get Somethin'"), "Street Troubadour" presents an unabashed treatise on street life.

"I'm telling about the streets from a different angle," says Andreus, who spent time in jail before his musical epiphany. "Music is a cultural weapon, and right now, music isn't getting to the youth and teaching them. There's an undertone in my music [that says] 'Hey, I've done it.'

"My music is ghetto music, a mirror of the hood," he adds. "Life is hard, and there are a lot of things going on in the ghetto. My music brings that out."

GIGGING WITH GREEN: Not only was Rev. **Al Green's** Blue Note debut, "I Can't Stop," released Nov. 18 (*Billboard*, Nov. 22), the soul

icon's tuneful legacy launched the first in a series of live tribute events that will be produced by M101 (Music 101).

The Green Room was filmed in the round Nov. 17-18 at Burbank, Calif.'s Center Staging. The lineup featured live performances by Green along with a rotating cast that included **Mary J. Blige, DMC, Hall & Oates, Michael McDonald, Brian McKnight, Sam Moore, Darius Rucker, Train's Pat Monahan, Macy Gray, Bonnie Raitt, Musiq** and newcomer **Joss Stone**.

These performances are being prepped for later broadcast and a DVD release. M101 is a collaboration comprising entrepreneur **Dale Jensen**, music producer **Don Was**, TV producer **Marilyn Wilson** and film producer **Bradley Yonover**.

ON THE RECORD: To mark the release of his new double-CD, "Music From My Mind" (Brooklyn Boy Entertainment), singer/musician/producer **Kashif** will perform live at the Fantasea Yacht Club in Marina del Rey, Calif. (6 p.m.-11:30 p.m. Nov. 28). The listening party also doubles as a benefit for Kashif for Kids and Toys for Tots . . .

Scott-Heron. The writer of such musical social commentaries as "The Revolution Will Not Be Televised" and "Angel Dust" is slated to have a new album and reissues released on Rimal-Gia Records, distributed byTVT.

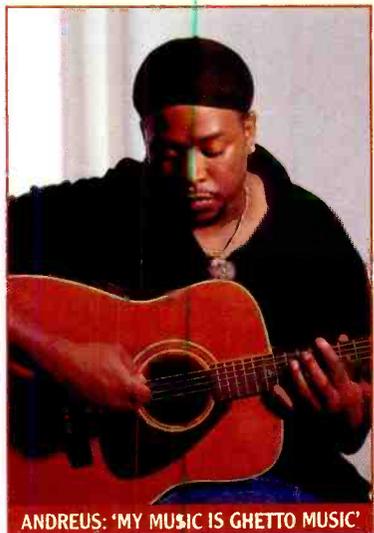
LET US REMEMBER: In the busy hustle of everyday living, I just want

to take time to acknowledge two artists who each made R&B history.

Chic drummer **Tony Thompson** was an influential musician whose mesmerizing beats accompanying bassist **Bernard Edwards** and guitarist **Nile Rodgers** not only pumped up such crossover classics as "Le Freak" and "Good Times" but graced albums by **Madonna, Diana Ross**

and **David Bowie**, among others. He passed away Nov. 13 at age 48.

Singer **Arthur Conley** was discovered by the legendary **Otis Redding**. Recording initially under the moniker **Arthur & the Corvets**, he scored two top 10 R&B hits as a solo artist: "Sweet Soul Music" and "Funky Street." He died Nov. 17 at age 57. For more details on both artists, see page 55.



ANDREUS: 'MY MUSIC IS GHETTO MUSIC'

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



Speaking of the holidays, **BeBe Winans** and Hidden Beach Recordings are partners on the yuletide offering "My Christmas Prayer." The 15-song set of classics is a joint venture between Winans' the Movement Group and the Hidden Beach Celebrations Series . . . **TLC's** greatest-hits package is now slated for first-quarter 2004 . . . Stay tuned for releases by original rapper **Gil**

Nashville

Continued from page 22

of Knoxville, Tenn. The duo has also worked with Eric Benet and Heather Headley and newcomers Kimberley



D.C.: CITY HAS A 'HIGH URBAN PRESENCE'

Locke (who was a second-season finalist on "American Idol") and Debi Nova, among others.

In addition to the wealth of studios, Nashville has a host of other resources for R&B and hip-hop artists, including a growing club scene.

"This is the buckle of the Bible belt, but things are starting to change,"

Sanders says. "Atlanta is three hours away, and people would go there to party. But Nashville is changing from a big town to a city, especially with [NFL team] the Titans here."

Ramsey adds, "European-style lounges—with DJs spinning records, leather sofas—have opened over the last couple of years, staying open until 3 a.m. Before that, you might only have been able to hit a Waffle House at that time. But now there are comedy nights, DJ nights; talent coming up from Atlanta. With the colleges here, students are looking for somewhere to go."

From its studios, night clubs and a growing talent pool, Nashville looks as if it may soon be competing with the likes of other major cities.

"Nashville is a gold mine if [only] A&R people would come here and investigate," Sanders says. "They just don't think it's possible. But this town will fool you. Nashville is poised to become like Muscle Shoals was back in the day."

"Nashville's a boom town right now, a 49er kind of city," he adds. "Like Atlanta was back when L.A. Reid, Babyface and others first moved there."

Additional reporting by Skip Dillard in New York.

NOVEMBER 29 2003 Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	26	26	Fortnight	MUSIQ (DEF SOUL/IDJMG)	51	54	Backtight	JAHEIM (DIVINE MILL/WARNER BROS.)
2	2	Step In The Name Of Love	R. KELLY (JIVE)	27	31	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	52	56	Wonderful	ARETHA FRANKLIN (ARISTA)
3	5	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	28	27	Knock Knock	MONICA (J/RMG)	53	62	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)
4	7	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	29	29	Down For Me	LOON FEAT. MARIO WINANS (BAD BOY/UMRG)	54	58	Be Easy	T.I. (GRAND HUSTLE/ATLANTIC)
5	4	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL)	30	36	U Got That Love (Call It A Night)	GERALD LEVERT (ELEKTRA/VEE)	55	55	Iz U	NELLY (FO REEL/UNIVERSAL/UMRG)
6	3	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	31	37	My Baby	BOY WOV FEAT. JAGGED EDGE (COLUMBIA/SUM)	56	59	Shake That Monkey	TOO SHORT (SHORT/JIVE)
7	6	Rain On Me	ASHANTI (MURDER INC./DEF JAM/IDJMG)	32	33	Busted	THE ISLEY BROTHERS (DREAMWORKS)	57	65	The Set Up	OBIE TRICE FEAT. NATE DOGG (SHADY/INTERSCOPE)
8	10	You Don't Know My Name	AUCIA KEYS (J/RMG)	33	32	Love You More	GINUWINE (EPIC/SUM)	58	70	Not Today	MARY J. BLIGE FEAT. EVE (GEFFEN/INTERSCOPE)
9	9	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	34	28	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	59	52	Ooh!	MARY J. BLIGE (Geffen)
10	11	Read Your Mind	AVANT (Geffen)	35	30	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	60	68	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
11	8	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)	36	49	Slow Jamz	TWISTA (ATLANTIC)	61	74	Rubber Band Man	T.I. (GRAND HUSTLE/ATLANTIC)
12	15	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	37	42	Hey Ya!	OUTKAST (ARISTA)	62	60	Get It On The Floor	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/IDJMG)
13	12	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	38	38	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/IDJMG)	63	64	Comin' From Where I'm From	ANTHONY HAMILTON (SO SO DEF/ARISTA)
14	13	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	39	35	Dance With My Father	LUTHER VANDROSS (J/RMG)	64	72	I'll Be Around	CEE-LO (ARISTA)
15	19	Milkshake	KELIS (STAR TRAK/ARISTA)	40	46	Fallen	MAYA (A&M/INTERSCOPE)	65	71	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
16	16	Clubbin'	MARQUES HOUSTON (T.U.G./ELEKTRA/VEE)	41	44	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	66	75	A Million Ways	WILL DOWNING (GRP/VERVE)
17	14	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	42	40	Getting Late	FLOETRY (SOLJAZZ/REAMWORKS)	67	69	Love Angel	J.S. (DREAMWORKS)
18	18	Clap Back	JA RULE (MURDER INC./DEF JAM/IDJMG)	43	43	Find A Way	DWLE (VIRGIN)	68	57	Summertime	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)
19	20	Bad Boy This Bad Boy That	BAD BOY'S DA BAND (BAD BOY/UMRG)	44	53	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)	69	63	Danger	ERYKAH BADU (MOTOWN/UMRG)
20	24	More & More	JOE (JIVE)	45	41	Gangsta Nation	WESTSIDE CONNECTION (HOO-BANGIN'/CAPITOL)	70	—	Indian Flute	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)
21	17	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	45	45	One More Chance	MICHAEL JACKSON (EPIC/SUM)	71	—	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/VEE)
22	23	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	47	34	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)	72	67	Quick To Back Down	BRAVEHARTS (LIL WIL/COLUMBIA/SUM)
23	22	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)	48	48	I Need You Now	SMOKIE NORFUL (EMI GOSPEL)	73	—	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)
24	25	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	49	61	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	74	—	What Is Love?	VIVIAN GREEN (COLUMBIA/SUM)
25	21	Thoi'a Thoi'ng	R. KELLY (JIVE)	50	51	Touched A Dream	R. KELLY (JIVE)	75	—	Say How I Feel	RHIAN BENSON (JGCI)

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NOVEMBER 29 2003 Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	STAND UP	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	Ludacris Featuring Shawna
2	2	HOLIDAE IN	DISTURBING THE PEACE/CAPITOL	Chingy Featuring Ludacris & Snoop Dogg
3	3	DAMN!	SO SO DEF/ARISTA	YoungBloodZ Featuring Lil Jon
4	4	THE WAY YOU MOVE	ARISTA	OutKast Featuring Sleepy Brown
5	7	STUNT 101	G-UNIT/SHADY/INTERSCOPE	G-Unit
6	5	GET LOW	BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
7	6	WAT DA HOOK GON BE	FO REEL/UNIVERSAL/UMRG	Murphy Lee Featuring Jermaine Dupri
8	10	CHANGE CLOTHES	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
9	9	RUNNIN' (DYING TO LIVE)	AMARU/INTERSCOPE	Tupac Featuring The Notorious B.I.G.
10	8	RIGHT THURR	DISTURBING THE PEACE/CAPITOL	Chingy
11	12	SUGA SUGA	UNIVERSAL/UMRG	Baby Bash Featuring Frankie J
12	11	PASS THAT DUTCH	THE GOLD MIND/ELEKTRA/VEE	Missy Elliott
13	14	CLAP BACK	MURDER INC./DEF JAM/IDJMG	Ja Rule
14	13	CAN'T STOP, WON'T STOP	ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz
15	15	BAD BOY THIS BAD BOY THAT	BAD BOY/UMRG	Bad Boy's Da Band
16	16	SHAKE YA TAILFEATHER	BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee
17	17	PARTY TO DAMASCUS	YCLEF/J/RMG	Wyclef Jean Featuring Missy Elliott
18	21	MY BABY	COLUMBIA/SUM	Bow Wow Featuring Jagged Edge
19	19	GANGSTA NATIONS	HOO-BANGIN'/CAPITOL	Westside Connection Featuring Nate Dogg
20	20	DOWN FOR ME	BAD BOY/UMRG	Loon Featuring Mario Winans
21	24	GIGOLO	NICK/JIVE	Nick Cannon Featuring R. Kelly
22	NEW	SLOW JAMZ	ATLANTIC	Twista Featuring Kanye West & Jamie Foxx
23	NEW	SALT SHAKER	COLLIPARK/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz
24	25	NAGGIN	COLLIPARK/TVT	Ying Yang Twins
25	23	IZ U	FO REEL/UNIVERSAL/UMRG	Nelly

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 97 R&B/Hip-Hop and 57 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. © 2003, VNU Business Media, Inc. All rights reserved.

NOVEMBER 29 2003 Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	26	8	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	51	—	Make U Mine	FABOLOUS FEAT. MIKE SHOREY (DESSERT/STORM/ELEKTRA/VEE)
2	1	Read Your Mind	AVANT (Geffen)	27	52	Didn't You Know	THA' RAYNE (DIVINE MILL/ARISTA)	52	47	This Is How We Do	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
3	18	Clap Back/The Crown	JA RULE (MURDER INC./DEF JAM/IDJMG)	28	36	Get It On The Floor	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/IDJMG)	53	—	All Night Long	SEDUCTON WITH SADDLER (JENSTAR)
4	12	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	29	46	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/IDJMG)	54	—	My J's	J.R. (STRONG ARM)
5	3	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)	30	39	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	55	21	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
6	5	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	31	32	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL)	56	29	Summertime	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)
7	15	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)	32	11	Never Leave You - Uh Ooh, Uh Ooh!	LIMODE (UNIVERSAL/UMRG)	57	—	Hater's Anthem	JEAN GRAE (BABYGRANDE)
8	4	The Way You Move/Hey Ya!	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	33	16	Step In The Name Of Love	R. KELLY (JIVE)	58	—	By The Way	JESSE POWELL (MONOPOLY/D3/RIVIERA)
9	6	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	34	9	Look Ya	POP SHOP (GG GETTA)	59	—	Put Your Drinks Down	DRAG-ON (RUFF RYDERS/VRGIN)
10	25	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)	35	40	Party & Bullsh*t 2003	RAH DIGGA (FLIP/MODE/J/RMG)	60	41	I C U (Do In' It)	A TRIBE CALLED QUEST & ERYKAH BADU (VIOLATOR/JIVE)
11	13	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	36	—	Keep Do In' It	MYSTIKAL, DIRTBAG & BUSTA RHYMES (VIOLATOR/JIVE)	61	31	Stand Up In It	THEODIS EALEY (IFGAM)
12	—	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	37	49	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	62	33	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)
13	7	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VP/ATLANTIC)	38	—	Quick To Back Down	BRAVEHARTS (LIL WIL/COLUMBIA/SUM)	63	45	Hell Yeah	GINUWINE FEAT. BABY (EPIC/SUM)
14	—	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/VEE)	39	65	Head Bussa	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	64	—	No, No, No	JAE MILLZ (WANNA BLOW/REPRISE/WARNER BROS.)
15	—	Get Low Remix	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	40	61	Knock Knock	MONICA (J/RMG)	65	—	Rain On Me	ASHANTI (MURDER INC./DEF JAM/IDJMG)
16	—	Fallen	MAYA (A&M/INTERSCOPE)	41	43	Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/IDJMG)	66	—	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)
17	14	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	42	26	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	67	38	Fat Man Stomp	BONE CRUSHER (BFEAK 'EM OFF/SO SO DEF/ARISTA)
18	19	Thoi'a Thoi'ng	R. KELLY (JIVE)	43	—	Leave It All Behind	SUNNY VALENTINE (OUNGEON RATZ/CAMP DAVID)	68	—	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/UMRG)
19	10	Calling All Girls	AEL (NODONTIME/EPIC/SUM)	44	—	The Ownerz	GANG STARR (VIRGIN)	69	50	Jimmy Mathis	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
20	22	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	45	54	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	70	42	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
21	67	Fortnight	MUSIQ (DEF SOUL/IDJMG)	46	—	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/IDJMG)	71	35	Let's Get Down	BOY WOV FEAT. BABY (COLUMBIA/SUM)
22	—	Thugman	TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)	47	28	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	72	—	You'll Never Find (A Better Woman)	TEEDRA MOSES FEAT. JADAKISS (TVT)
23	51	Anything Goes	ONN. WAYNE WONDER & LOKUS (RED STAR/DEF JAMAICA/IDJMG)	48	20	Milkshake	KELIS (STAR TRAK/ARISTA)	73	—	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
24	24	F**k It (I Don't Want You Back)	EMINEM (JIVE)	49	—	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	74	—	Hey You! Shorty What's Yo Name?	COLLABORGREEN (CHOCOLATE INDUSTRIES)
25	17	Officially Missing You	TAVIA (ELEKTRA/VEE)	50	23	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	75	27	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (Geffen)

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

Café Quijano Prepares Latin Rock Assault

BY HOWELL LLEWELLYN

MADRID—Café Quijano's fourth Warner album, "Qué Grande Es Esto del Amor!," is the Spanish rock group's long-awaited follow-up to its hit 2001 album, "La Taberna del Buda."

"La Taberna del Buda" sold more than 500,000 units in Spain and

200,000 in the U.S. and Latin America. The new album was released Nov. 10 in Spain and is scheduled for releases across Latin America and in U.S. Latin markets in the new year.

Already, first-week sales of almost 50,000 indicate Quijano's continuing appeal, according to Warner. It is No. 3 on Spain's album sales chart this week.

Singer/group leader Manuel Quijano wrote all the lyrics, which have a didactic edge. Brothers Raúl and Oscar make up the teetotal triangle. Their first single, "Tequila," is a warning about the dangers of alcohol abuse. "This is our most perfect album so far," Manuel says. "It has a more rock sound, and the songs are the best we have done, all of them denouncing falseness and hypocrisy. But the title means that love is the greatest of all the senses—in the satisfaction, in the suffering and in the surprise."

Spain's biggest-selling Latin rock band, whose three previous albums have sold 2 million units worldwide, again recorded in Los Angeles' Westlake

Studios with Humberto Gattica (Celine Dion, Chicago, Barbra Streisand).

Dion guests on "Nadie lo Entiende," a song about a car crash that nearly killed the band's manager two years ago.

The Dion contribution, unusual for a rock band, was recorded in Las Vegas. Of Dion, Manuel says, "The grandeur of Celine Dion is her humility."

Café Quijano is the only Spanish group to have ever been nominated for a Grammy Award (in 2001, in the Latin rock/alternative category).

Its appeal in its native Spain seems boundless. "La Taberna del Buda" spent an impressive 75 weeks on Spain's top 20 album chart, rising to No. 4 after 70 weeks.

Only Virgin act Amaral has equaled this in recent years. Its CD "Estrella de Mar" was at No. 20 in the first week of November after spending 91 weeks in the top 20.

Quijano and Amaral both achieved slow-but-steady sales boosts following lengthy tours. The La Taberna del Buda

tour took in more than 200 concerts between June 2001 and October 2002.

"We'll tour the U.S. and Latin America next March and April, then Spain starting in May, but not as extensively," Manuel says.

Asked how important it is for a Spanish Latin rock band to record in Los Angeles, Manuel says: "Los Angeles gives us the chance to record with artists we like, American musicians with a Californian sound. That's what our new album has."



CAFÉ QUIJANO: LISTEN "OR THAT CALIFORNIA SOUND

Huracanes Still Stirring Chart

A little more than a month ago, veteran *norteño* outfit **Los Huracanes del Norte** topped the *Billboard* Regional Mexican Airplay chart for the first time in its career with the track "Nomás Por Tu Culpa" (It Was Only Your Fault).

Seven weeks later, "Nomás" is still on top, and Huracanes are celebrating.

"It's a great song, and I think the mix of our experience with a young voice really helped us," says band-leader/lead singer **Heraclio "Rocky" García**, noting that vocals are frequently traded in Huracanes' albums.

"Nomás," which is also No. 5 on the *Billboard* Hot Latin Tracks chart, is performed by a new addition to the group: accordionist/singer **José Luis Mejía**.

The song is the second single from "En el Tiempo," Huracanes' debut album with Univision Music Group, following a lengthy association with sister label Fonovisa.

"Nomás" could sound vaguely familiar when you hear it for the first time.

Mexican **Juan Valentín** originally recorded the song, written by **Salvador Serna del Río** more than 20 years ago. In fact, Valentín, a longtime friend of Los Huracanes, frequently used to tour with the group.

"It was a favorite song of ours for a long time," García says. "And one day, he came to visit us in Mexico, and I said, 'You know what? We're going to record your song.'"

What exactly is the appeal?

"I think it's a song that a little girl can sing to a little boy in school when he steals her pencils," García says with a laugh. "It's your fault! Or a boyfriend can sing it to his

girlfriend. A husband to a wife. It suits everyone."

THE GAINER: "Nomás Por Tu Culpa" isn't the only song that can fit many scenarios.

Latin
Notas™
By Leila Cobo
lcobo@billboard.com



NEW KID ON THE BLOCK: New on the chart at No. 25 is **Jennifer Peña's** "A Fuego Lento." And no, it's not a song from Peña's upcoming album—due out next spring—but a remnant from 2001's "Libre" (Univision).

"She kept talking to us about 'A Fuego Lento,' saying people kept asking for it in concerts and that they knew the words and danced to it," says **Lupe de la Cruz**, Univision Music Group senior VP of national marketing.

Sent to the radio almost as a test, it quickly got airplay. "A Fuego Lento" was co-written by brothers **Kike and Gustavo Santander**.

Sitting pretty at No. 1 on the Hot Latin Tracks chart for the second week in a row is **Sin Bandera's**

"Mientes Tan Bien." The Mexican duet's sophomore album, "De Viaje," is currently No. 9 on the *Billboard* Top Latin Albums chart.

NOW YOU SEE IT, NOW YOU DON'T: A **Marc Anthony** greatest-hits album, "Exitos Eternos," was recalled from stores the week of its Nov. 11 release.

Label Universal Latino, which purchased RMM (Anthony's label

prior to Sony) and owns the masters to the songs on the disc, declined to comment, and calls to Anthony's management office weren't returned.

Sources outside the label say the album needed Anthony's approval prior to its release. The album may return to stores at a later date.

In other Universal-related news, newcomer **Jorge Correa** dropped his nickname—**Tereso**—in the wake of the release of his debut album on Alfanno Music/Universal Music Latino.

Although Tereso had been Correa's nickname since childhood, a Miami-based rock band with the same name objected to Correa's usage.

"We're building an artist from scratch," Universal Music Latino president **John Echevarría** says. "Tomorrow he'll be known as Jorge Correa."



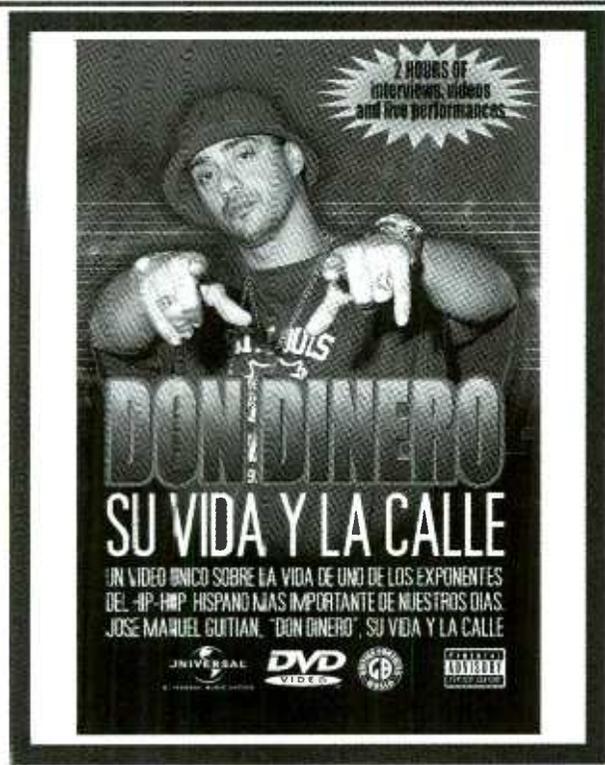
HURACANES: WINDS OF CHANGE HAVEN'T KNOCKED THEM FROM TOP SPOT

This week's Greatest Gainer on the *Billboard* Hot Latin Tracks chart is **Obie Bermúdez's** "Me Cansé de Ti," which jumped to No. 16 from its Hot Shot Debut slot at No. 27 last week.

The track is the second single from Bermúdez's EMI debut, "Confesiones." The first single, "Antes," is currently No. 4 on Hot Latin Tracks.

"I wrote it with my friend **Gian Marco**," Bermúdez says. "We just sat down in the studio with two guitars and wrote."

"It's a super-cool song," Bermúdez continues, "because it talks of when love is over in a relationship and neither side has the guts to tell the other: 'I'm tired of you.' So, in the song, I'm giving the words to all those people who are tired of their partner."



Don Dinero "Su Vida y La Calle". The ultimate story of a man's life on the streets and his triumph through adversity. The DVD captures the trials & tribulations of Don Dinero's rise to stardom; footage includes exclusive interviews videos and live performances of Latin Hip Hop's icon.

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Spotlight

José José Mexico's Prince Of Song

BY RAMIRO BURR

In a long, storied career, José José has won renown not just as one of the finest crooners in Mexican pop music but as one of the country's greatest song stylists of the 20th century. This year, by his own account, marks the 40th anniversary of his career.

During a recording career that spans five decades—and despite a turbulent personal life—the 55-year-old singer has remained a regal constant, singing timeless odes to love and loneliness. Injecting elements of trio/bolero music, American pop standards and even a little mariachi in his romantic classics, José José has influenced generations of subsequent vocalists.

To mark his 40th anniversary, BMG U.S. Latin this year has released a three-CD series of some of José José's favorite hits, recorded in the trio style that launched his career. "El Príncipe Con Trio Vol. 3" is set for a Nov. 25 release.

José José scored his first hits in the late 1960s, then began to dominate the Mexican charts in the late 1970s through the early 1990s, paving the way for today's young Latin balladeers. In the process, he notched more than 36 million worldwide album sales, according to his record label. His fans refer to him as "El Príncipe de la Canción" (the Prince of Song) for good reason.

"José José is the most important romantic singer in Mexico; that is why his title of 'prince of song' reflects his great Mexican heritage," says Adrián Posse, BMG senior VP A&R, Latin region. "José José is a singer in the true bohemian style who will last as long as there is a Latino heart."

Born José Romulo Sosa Ortiz in 1948 in Mexico City, the singer grew up in a musical family that gravitated toward

classical pieces rather than the accordion- or guitar-led jams that nourished many impressionable Latin artists.

His father, José Sosa Esquivel, was a tenor in Mexico's National Opera; his mother, Margarita Ortiz de Sosa, was a concert pianist. Young José started singing as a kindergartner; even then he displayed enough talent that his teacher picked him to sing the national anthem at his elementary school graduation.

He also learned to play the guitar and remembers listening to mariachi classics like Pedro Infante's "Cien Años" and José Alfredo Jiménez's "El Jinete." But his father only allowed classical music at home.

José José considers March 1963 the birth of his professional career. Still known as José Sosa, the 15-year-old singer began performing trio music, the Latin genre known for its dulcet, harmonic ballads. Joining him were cousin Paco Ortiz and friend Alfredo Benitez. José José's father was unimpressed by his son's musical leanings and instead urged him to study aviation mechanics. In 1965, José José enrolled at Colegio Tecnológico de México to study accounting but continued pursuing his dream of singing.

Discos Orfeón signed him and released the singles "Ma Vie, Mi Vida" and "El Mundo," a cover of Jimmy Fontana's Italian ballad "Mondo." But sales were not impressive, and Orfeón cut him loose. José José remained upbeat, joining a jazz/bossa nova trio called Los Peg as a vocalist in 1966.

By now, the singer was juggling school, singing and a job in a lithographic shop. At a 1967 Los Peg concert, Mariachi Vargas de Tecalitlán director Ruben Fuentes noticed José José and signed him to a solo deal with RCA Victor.

The following year, José José's father died, and the family faced strained circumstances. His mother opened a restaurant to make ends meet. Nonetheless, she encouraged her son to stick with his musical dreams a little longer.

"I just did it to help my moth-

er," he says. "Who would have imagined that in 1969 I'd be recording my first LP? At the end of the year we released 'La Nave del Olvido.' In early 1970, 'Triste.'"

And as a tribute to his father, with whom he shared a first name, he rechristened himself José José.

Written by Dino Ramos, "La Nave del Olvido" became the singer's first signature hit. With its vulnerability, dignity and maturity, José José's voice lent the right touch to the pleading lyrics, "Espera un poco/Un poquito más" (Wait a little/just a little more).

Predictably, José José was heavily influenced by American balladeers Frank Sinatra and Johnny Mathis, whose detached cool he combined with trio music's poetic lyricism.

In 1971 he married Natalia Herrera Calles, a granddaughter of former Mexican president Plutarco Elias Calles, who was 20 years his senior. The marriage lasted two years.

(Continued on page 30)



The Prince's 40-Year Reign: A Billboard Q&A

BY LEILA COBO

The walls of the home of José Rómulo Sosa Ortiz in the luxurious Miami enclave of Cocoplum are covered with his life story.

There are dozens and dozens of gold and platinum records, for 100,000, 500,000 and more than 1 million copies sold. There are commendations and proclamations and keys to cities around the world. And there are photos—with his family, with politicians, with celebrities and with fellow musicians.

Sosa Ortiz, better known as José José, is a very rich and famous man. "I wake up every morning and pinch myself," he says.

He says this without conceit. El Príncipe de la Canción—the Prince of Song, as he is known—has led a life that until recently, was far from charmed.

But today, surrounded by Sara Salazar—his third wife and manager—their 8-year-old daughter, Sarita; his mother; and Sara's two daughters from a previous marriage, José José lives in a matriarchal state of bliss.

With a series of recordings commemorating his anniversary and royalties for scores of albums still pouring in, he remains active professionally.

With nearly four decades of recordings under his belt and a host of current projects in the making, he spoke with *Billboard* about his past, present and future career.

You began singing professionally in 1963. How did this lead to a record deal?

In 1965, a friend of mine asked me to [play] a serenade for his sister's birthday. She happened to be the executive secretary for the managing director of Orfeon Records. And she

said, "You sing very well. Would you like to audition for the label?" And I did; they hired me in October 1965.

I was on Orfeon's roster from '65-'67, and nothing happened with my launch. I thought they were going to make me famous.

Well, your signing was like something out of a movie.

Yes, but I didn't even know you had to go out [for] promotion. I didn't know a thing. So I went to play with a group to play jazz and bossa nova. We called ourselves [Los] Peg, for the three members of the group: Pepe, Enrique and Gilberto. I began to develop, musically speaking; it was a great education. And I said, "Here I'll stay. I'm no good as a soloist." Until Armando Manzanero helped me get an offer with RCA/Victor.

Your first album with RCA/Victor had full label support, but it didn't do well, did it?

They told me the songs were too elegant. They weren't commercial enough. Then, in October 1969, I received [the song] "La Nave del Olvido." It was written by Dino Ramos. It was my first worldwide hit. My mother still [has] the record covers in Hebrew and Japanese.

How did the nickname "El Príncipe" come about?

In 1976, I recorded a song called "El Príncipe" by Manuel Marroquín. And the DJ at Radio Mill [in Mexico], after playing the song, said, "You have just heard 'El Príncipe,' [from] the Prince of Song, José José." And since then, it stuck.

Your music is still played on the radio, even the older songs. Why haven't they fallen out of style?

Because we recorded important songs by important musicians. One of the advantages I've had as an interpreter—because I'm not a composer—is I've had the fortune of working with great composers: Armando Manzanero, Rafael Pérez Botija, Manuel Alejandro. These are the people who have built my career, especially Rafael Pérez Botija.

Nowadays, I hear many label executives talk about the importance of signing "complete" artists, those who can write and perform their own songs. Do you feel that too much emphasis is placed on the songwriting ability as opposed to the strength of the interpretation?

It's hard to find a singer/songwriter who, from the onset, can be successful with his or her own material. Ricky Martin hasn't needed to write his own songs to be the world star that he is. And Estéfano is a brilliant composer/producer, but he is less known as a singer. It's wonderful when people have both talents. Someone exceptional is Juan Gabriel. He writes the songs—words and music. That's two royalties. He produces, and he sings. That's four royalties. Manzanero, too. But we don't all have that capacity. I'm an interpreter, and I've sold 40 million albums doing it.

You've told me before that until you married Sara, you made poor business decisions. How did you change that?

I never handled the administrative aspect of my career, until [recently]. I have a teacher, my wife, she makes me see everything before I do it. I had several managers, but if you're not on top of things, [you will lose money]. Sara came along and said, "No one else administers this money, and I supervise the expenses." I never imagined I would ever live in Cocoplum.

Previously, other people took the money?

Many different people. It was a very expensive lifestyle, because I supported 52 families with this throat—the orchestra, technicians, dancers.

So, what was the turning point?

There was a big fight. It cost me my second marriage, because my [second wife, Ana Elena Noreña Gras] and brother-in-law helped in my career. We got a divorce in 1990, and I stayed in Miami.

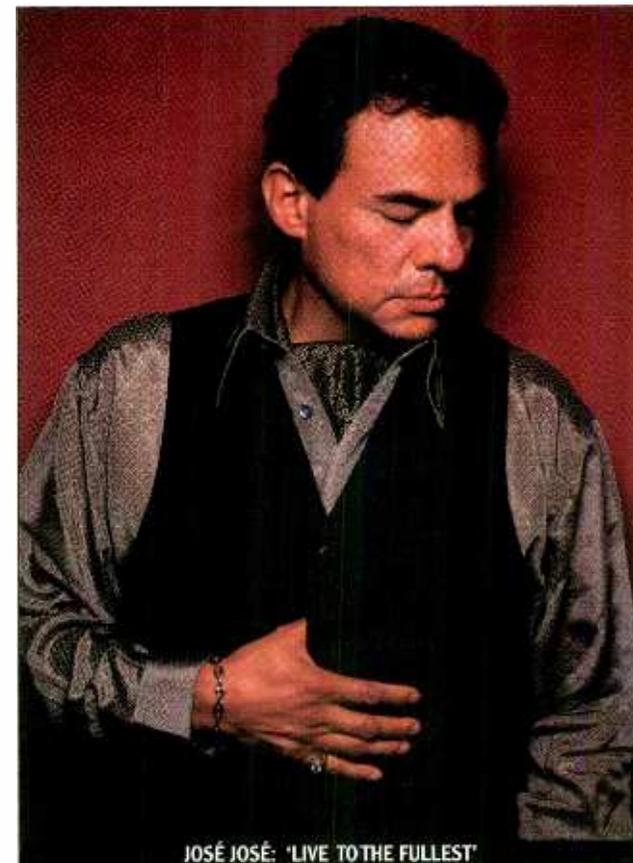
Were the personal sacrifices you made for your career worth it?

I used to ask myself that, because I was always locked up

somewhere—from the truck to the plane to the show. I didn't see my children grow up—my [grown-up] son and daughter. You know what I do now? I've been with my daughter, the small one, every day, watching her grow.

Prior to Sara, your life was on a very different track.

I'll confess something: My dad died an alcoholic when he was 45 years old. I was going to die of alcoholism at 45, too. In Alcoholics Anonymous, they teach you to live only for today. For us [AA members], the past doesn't exist, only today, which we live to the fullest.



JOSÉ JOSÉ: "LIVE TO THE FULLEST"

What do you think of Latin music today?

There's a lot of good music [that's] well done. Luis Miguel is the current purveyor of romanticism. Pedro Vargas used to say that every 20 years a new representative of romanticism appeared, like myself or Marco Antonio Muniz. Everything depends on the tastes and the fashion. But what never changes is romantic music.

When couples want to talk, they don't play rock—they play romantic music. It's a kind of code that doesn't change. Plus, everything that's written continues to be based on the happiness of a couple.

You are releasing a series of recordings where you sing many of your hits accompanied by a trio. Why did you choose that format?

We went back 40 years. To the sound with which I began singing in the street, singing serenades with the trio.

What advice would you give artists today?

First of all, be prepared—because the first thing a career demands of you once you become successful is the ability to maintain that success. I was able to do it, thank God, because I was always [out] on promotion.

I still go personally throughout the continent on promotion. I do radio, press, TV, everything to keep my career alive. And the audience has been so generous. So, don't forget promotion, take care of your career. And be prepared musically and vocally.

An extended version of this interview appears this week in the subscriber area of billboard.com

Felicidades a José José,

En tus 40 años de carrera, durante

los cuales te has sabido ganar

el cariño de tu público.

Gracias por tu aporte a nuestra música.

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Querido Jose,

Eres un gran ejemplo.

*Tu talento y calidad humana
son incomparable y nos sentimos
muy orgullosos de poderte
llamar nuestro amigo.*

*Te queremos mucho a ti,
a Sarita y la familia.*

*Tus amigos de siempre,
Emilio y Gloria*



Rafael Pérez-Botija

felicita a su amigo

JOSÉ JOSÉ

por estar en la cúspide 40 años

y seguir subiendo

José José

Continued from page 1

The early 1970s were tough for José José. With fame came pressures, and he battled with marital, alcohol and health problems. He suffered a severe case of pneumonia that left his diaphragm temporarily paralyzed. At his side in the hospital was Ana Elena Noreña Gras, a young woman he had met in April 1970 on a trip to Los Angeles to receive a gold record.

The couple married in 1974 and had their first child, José, the next year. A daughter, Marisol, arrived in 1982.

Settled in domestic life, José José was able to recover professionally, as well. In 1976 he jumped from RCA to Ariola and within a year's time struck gold with the smash ballad "Gavilán o Paloma," written by longtime producer Rafael Pérez Botija.

José José was beginning a decade-long career high.

Often clad in a suit or a tuxedo onstage, he exuded the elegance of a less-hurried era. Although he had started his career as a street-corner trio singer, by the late 1970s he usually performed in theaters or upscale nightclubs like Mexico City's famed El Patio.

Singer/actress Verónica Castro attended one of these shows with her 5-year-old son, Cristián. Years later, in a 2001 San Antonio Express-News interview, Cristián, now a major star in his own right, recalled the evening vividly.

"People went mute when he walked onstage," Cristián recalled. "We were just amazed when he came out, stood there and sang a song with such mastery. He was like an angel. It revolutionized my mind, and little by little I understood that that's what I wanted to do."

During the early '80s, José José recorded several albums with Pérez Botija, scoring hits like "Vamos a Darnos Tiempo" and "Me Basta."

But his career highlight was "Secretos" (1983), produced by the legendary Spanish composer Manuel Alejandro. Featuring "Lo

Dudo" and "El Amor Acaba," it went on to sell more than 4 million units. Along with Julio Iglesias, José Luis Rodríguez and Roberto Carlos, José José was in the top tier of Latin pop stars.

He had also beaten alcoholism, or so he thought—he portrayed his victory over personal problems in the 1985 biopic "Gavilán o Paloma."

However, by the late 1980s, José José was again struggling with drink. He was also feeling the strain from night after night of singing and underwent an operation in 1987 to remove nodes in his throat.

It was hard for the singer to slow down, though, as his popularity was at its peak. From the mid-1980s through the early 1990s, José José received nine Grammy Award nominations. In late 1987, he performed at Radio City Music Hall, paying tribute to his idol Sinatra with renditions of "I've Got You Under My Skin" and "New York, New York."

"People went mute when he walked onstage."

—CRISTIÁN

But the strain damaged his marriage, and he and Noreña divorced in 1991.

The following year, the couple briefly attempted a reconciliation and even discussed remarrying. But it was not to be. In 1993, José José's son took him to a rehabilitation clinic. The Mexican tabloid press was having a field day.

But even as he battled serious personal demons and health crises, José José's music remained constant. The title track of his late-1992 album, "40 y 20," hit No. 4 on the Hot Latin Tracks chart. Extolling a May-December romance, the song wore its middle-aged chauvinism proudly: "They don't know that our secret/Is your youth and my experience."

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Gracias por permitirme ser parte de tu historia.

ANGEL MEDINA

José José finally stopped drinking and slowly put his life back together. In the summer of 1993, he began seeing Sara Salazar, the niece of Mexican actor/producer Abel Salazar. The couple married in 1995, and that year she gave birth to Sarita. (Salazar also has two daughters, Celine and Monique, from a previous marriage.)

Back on his feet, José José also reunited with Manuel Alejandro for the album "Grandeza Mexicana," which included "La Fuerza de la Sangre," a duet with his son José Sosa. In 1996, José José performed a duet with Paul Anka on "Déjame Conocer (Let Me Get to Know You)" from Anka's Latin album "Amigos."

By then based in Miami, José José had scaled back on his hectic pace, aware that it had been unhealthy for him. But he continued recording regularly and performing occasionally.

José José was inducted into the Billboard Latin Music Hall of Fame in 1997 and in 2002 received the Tito Guizar Award from San Antonio's Hispanic Heritage Society.

Society president Cristina Ortega said he had influenced generations of couples. "He defined a way of speaking of love over three decades," she said. "People learned to express themselves with love by way of his songs."

Underlining his impact, even to artists far outside of his genre, such rock en español stars as Molotov, La Ley's Beto Cuevas and Moenia covered his hits on "Volcán: Tributo a José José" (1998).

He joined fellow Mexican balladeers Armando Manzanero and Marco Antonio Muñoz Sept. 17, 1999, for a series of all-star performances dubbed "Noche Bohemia" at Los Angeles' Universal Amphitheatre.

The singer marked a long-awaited milestone in 2001 when he released his first mariachi album, "Tenampa," produced by Juan Gabriel, who also wrote or co-wrote all the songs.

He recently described what he considered his personal and professional achievements: "I'm up to 40 years of my music career, 33 years of touring regularly in the U.S., eight years of marriage and 10 years of sobriety in Alcoholics Anonymous."

And defying any question of his retirement, the singer listed his next plans: "BMG has asked me if Sarita could do a kids' album. We're going to manage her career. I'd love to get back into production—I haven't done any since 1980."

Young Admirers

Last year, at a panel on music at Miami's New School for the Performing Arts high school, the guest of honor was José José.

Beforehand, the panel organizers wondered if 16-, 17- and 18-year-olds would know who the Mexican singer was.

Judging from the deafening applause, they had nothing to worry about. José José, the 55-year-old Prince of Song and dapper gentleman of Latin balladry, is hip again. So you won't be seeing any teenagers roll their eyes at the mention of his name.

What is it that makes the younger set go for this singer's classic sense of romance?

The way José José sees it, new generations grow into his music. The minute they fall in love and understand the happiness, pain and longing that goes with it, they suddenly understand.

Five years ago, the full extent of the connection was exploited with the album "Volcán: Tributo a José José," a rock tribute to José José featuring some of his greatest hits. Hardcore rock/rappers Molotov, fusion band El Gran Silencio, electronica hipsters Moenia and chanteuse Julieta Venegas were among the acts who performed his tunes.

The idea of a rock tribute was the brainchild of Spanish producer Oscar López. Although the album did not feature José José himself, he was featured prominently in several of the videos. The album cover also pictured José José dressed as fictional character the Little Prince.

"That album sold more than 500,000 copies," José José says. "And it gave many kids the opportunity to pay attention to the music."

Now, José José is again looking to work with a younger generation, but this time he wants it to be with one that is close to him. His upcoming tour will feature his older children, Pepe and Marisol, and his 8-year-old daughter, Sarita.

LEILA COBO



NEW YORK



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LOS ANGELES



LOS ANGELES



LOS ANGELES



CHICAGO



CHICAGO



PUERTO RICO



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We wish you many more great years!

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and the NYK Productions' family.



Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				NUMBER 1		
1	1	2	3	MARCO ANTONIO SOLIS	La Historia Continua...	1
2	3	1	4	A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	1
3	4	4	7	LUIS MIGUEL		33
4	7	6	78	JUANES	Un Dia Normal	1
5	6	7	5	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	4
6	2	5	7	GRUPO MONTEZ DE DURANGO	De Durango A Chicago	2
				GREATEST GAINER		
7	11	—	2	PEPE AGUILAR	Con Orgullo Por Herencia	7
8	5	—	2	VICO C	En Honor A La Verdad	5
9	9	8	4	SIN BANDERA	De Viaje	6
10	10	10	12	CHAYANNE	Sincero	1
11	13	11	11	ALEJANDRO SANZ	No Es Lo Mismo	2
12	8	3	3	LUIS FONSI	Abrazar La Vida	3
13	12	9	4	BANDA EL RECODO	Por Ti	7
14	14	27	7	CRISTIAN	Amar Es	4
15	18	15	23	AKWID	Proyecto Akwid	7
16	17	—	2	JULIO IGLESIAS	Divorcio	16
17	21	17	54	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	12
18	16	14	15	LOS BUKIS	25 Joyas Musicales	3
19	32	26	30	JOAN SEBASTIAN	Coleccion De Oro	14
20	20	20	16	CELIA CRUZ	Exitos Eternos	2
21	19	16	3	CONJUNTO PRIMAVERA/PESADO	Dos Romanticos De Corazon	16
22	15	—	2	LOS RAZOS	El Enhierbado	15
23	22	21	20	LOS TIGRES DEL NORTE	Herencia Musical: 20 Corridos Inolvidables	1
24	24	22	47	CELIA CRUZ	Hits Mix	2
25	23	23	65	MANA	Revolucion De Amor	1

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				HOT SHOT DEBUT		
26	NEW	1	1	LUPILLO RIVERA	Live	26
27	26	25	4	JUAN GABRIEL	Inocente De Ti	21
28	29	12	6	LOS ORIGINALES DE SAN JUAN	La Historia	12
29	30	36	27	DAVID BISBAL	Corazon Latino	17
30	28	24	38	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		4
31	31	13	13	INTOCABLE	Nuestro Destino Estaba Escrito	1
32	27	19	13	CONJUNTO PRIMAVERA	Decide Tu	3
33	35	30	7	FITO OLIVARES	30 Exitos Inolvidables	20
34	33	42	4	JERRY RIVERA	Canto A Mi Idolo...Frankie Ruiz	33
35	25	18	5	LOS RIELEROS DEL NORTE	Abriendo Caminos	7
36	NEW	1	1	RANKING STONE	Censurado	36
37	34	28	17	CELIA CRUZ	Regalo Del Alma	1
38	37	29	9	JAE-P	Ni De Aqui Ni De Alla	25
39	40	38	21	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	38
40	38	31	22	LOS CADETES DE LINARES	30 Inolvidables	5
41	39	37	13	LOS ACOSTA	En Vivo Vol. 1	13
				PACESETTER		
42	64	47	26	RICKY MARTIN	Almas Del Silencio	1
43	41	32	29	CUISILLOS	Las Romanticas De Cuisillos	16
44	50	39	13	CONTROL	La Historia	9
45	42	35	8	GRUPO EXTERMINADOR	Nuestra Historia	13
46	45	33	7	EL CHICHICUILOTE	Yo Soy La Banda	21
47	44	41	22	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentro De Angeles Vol. 1	7
48	36	53	3	CARDENALES DE NUEVO LEON	Paso A La Reina	36

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
49	62	61	1	VICENTE FERNANDEZ	Historia De Un Idolo Vol. 2	2
50	NEW	1	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	Titere En Tus Manos	50
51	47	45	21	PEPE AGUILAR	Coleccion De Oro	30
52	46	43	27	LOS PLAYER'S	Ranchero De	26
53	NEW	1	1	CONTROL MACHETE	Uno, Dos: Bandera	53
54	43	40	8	BRONCO	La Reconquista	30
55	52	51	15	LIMITE	Gracias 1995-2003	9
56	51	49	82	CHAYANNE	Grandes Exitos	1
57	58	59	34	ALEXANDRE PIRES	Estrella Guia	12
58	48	34	10	SOUNDTRACK	Once Upon A Time In Mexico	3
59	59	44	8	OZOMATI	Coming Up (EP)	14
60	60	55	54	SHAKIRA	Grandes Exitos	1
61	61	52	15	POLO URIAS Y SU MAQUINA NORTENA	20 Mas...Quinazos!!!	16
62	55	60	44	ANTONIO AGUILAR	Con Tambora	38
63	56	48	28	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	1
64	63	56	12	LOS ORIGINALES DE SAN JUAN	25 Exitos Originales	18
65	49	50	17	BRONCO: EL GIGANTE DE AMERICA	Siempre Arriba	1
66	NEW	1	1	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER	El Pasito De Durango	66
67	RE-ENTRY	12	12	SORAYA	Soraya	25
68	53	46	3	PESADO	Directo 93-03	46
69	67	67	23	BANDA EL RECODO	Nuestra Historia	5
70	RE-ENTRY	33	33	SOUNDTRACK	Frida	4
71	57	69	12	LUNYTUNES & NORIEGA	Mas Flow	11
72	RE-ENTRY	9	9	CUISILLOS	Coleccion De Oro	57
73	RE-ENTRY	4	4	LOS TUCANES DE TIJUANA	Mis 30 Mejores Canciones	50
74	54	62	3	VARIOUS ARTISTS	Mas De Sax En Sax Vol. 2	54
75	69	65	21	LOS HURACANES DEL NORTE	En El Tiempo	4

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONOVISA/UG)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	1 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
2 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
3 LUIS MIGUEL 33 (WARNER LATINA)	3 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN)	3 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)
4 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	4 RANKING STONE CENSURADO (VI)	4 BANDA EL RECODO POR TI (FONOVISA/UG)
5 VICO C EN HONOR A LA VERDAD (EMI LATIN)	5 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	5 AKWID PROYECTO AKWID (UNIVISION/UG)
6 SIN BANDERA DE VIAJE (SONY DISCOS)	6 LUNYTUNES & NORIEGA MAS FLOW (VI)	6 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
7 CHAYANNE SINCERO (SONY DISCOS)	7 CELIA CRUZ LA MAS GRANDE HISTORIA JAMAS CANTADA (LIDERES)	7 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
8 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	8 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	8 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
9 LUIS FONSI ABRAZAR LA VIDA (UNIVERSAL LATINO)	9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	9 CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)
10 CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	10 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	10 LOS RAZOS EL ENHIEBADO (ARIOLA/BMG LATIN)
11 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	11 VARIOUS ARTISTS 2004 ANO DE EXITOS: BACHATAS Y MERENGUES (UNIVERSAL LATINO)	11 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
12 MANA REVOLUCION DE AMOR (WARNER LATINA)	12 VARIOUS ARTISTS CONSPIRACION II: LA SECUELA (PINAV/UNIVERSAL LATINO)	12 LUPILLO RIVERA LIVE (UNIVISION/UG)
13 JUAN GABRIEL INOCENTE DE TI (ARIOLA/BMG LATIN)	13 HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	13 LOS ORIGINALES DE SAN JUAN LA HISTORIA (EMI LATIN)
14 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	14 MONCHY Y ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	14 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
15 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	15 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	15 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
16 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	16 INOIA LATIN SONGBIRO: MI ALMA Y CORAZON (SONY DISCOS)	16 FITO OLIVARES 30 EXITOS INOLVIDABLES (UNIVISION/UG)
17 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	17 FLOR DE TABACO FLOR DE TABACO (ERAMI/VI)	17 LOS RIELEROS DEL NORTE ABRIENDO CAMINOS (FONOVISA/UG)
18 CONTROL MACHETE UNO, DOS: BANDERA (UNIVERSAL LATINO)	18 VARIOUS ARTISTS NAVIDAD CARIBENA (SONY DISCOS)	18 JAE-P NI DE AQUI NI DE ALLA (UNIVISION/UG)
19 CHAYANNE GRANDES EXITOS (SONY DISCOS)	19 MONCHY Y ALEXANDRA THE MIX (J&N/SONY DISCOS)	19 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
20 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	20 ANTONY SANTOS SIN TI (PLATAN/UNIVERSAL LATINO)	20 LOS ACOSTA EN VIVO VOL. 1 (DISA)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Or), Certification for 200,000 units (Platinum), Certification for 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 29, 2003 **Billboard** HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE	Artist	IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	4	9	MIENTES TAN BIEN A. BAQUEIRO, SIN BANDERA (L. GARCIA)	Sin Bandera	SONY DISCOS	1
				NUMBER 1		2 Weeks At Number 1	
2	3	3	15	HOY G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO)	Gloria Estefan	EPIC/SONY DISCOS	1
3	2	1	11	TE NECESITO L. MIGUEL (J. GUERRA)	Luis Miguel	WARNER LATINA	1
4	4	2	21	ANTES S. KRYS, J. SOMEILLAN (O. BERMUDEZ)	Obie Bermudez	EMI LATIN	1
5	6	7	13	NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S. SERNA DEL RÍO)	Los Huracanes Del Norte	UNIVISION	5
6	9	10	8	LA PAGA G. SANTAOLALLA, JUANES (JUANES)	Juanes	SURCO/UNIVERSAL LATINO	6
7	5	5	18	UN SIGLO SIN TI R. L. TOLEDO (F. DE VITA)	Chayanne	SONY DISCOS	1
8	7	6	10	QUIERO PERDERME EN TU CUERPO K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal	VALE/UNIVERSAL LATINO	6
9	8	8	12	AVE CAUTIVA J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera	FONOVISA	8
10	11	13	7	QUIEN TE DIJO ESO? R. PEREZ (L. FONSI, C. BRANT)	Luis Fonsi	UNIVERSAL LATINO	10
11	10	12	7	LAGRIMAS DE CRISTAL J. L. TERRAZAS (HARRIS)	Grupo Montez De Durango	DISA	10
12	14	16	6	INOCENTE DE TI G. FARIAS (J. GABRIEL)	Juan Gabriel	ARIOLA/BMG LATIN	12
13	12	9	23	FOTOGRAFIA G. SANTAOLALLA, JUANES (JUANES)	Juanes With Nelly Furtado	SURCO/UNIVERSAL LATINO	1
14	13	11	7	ROSAS N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, A. FUENTES, H. GARDE)	La Oreja De Van Gogh	SONY DISCOS	11
15	15	15	8	QUE TE RUEGUE QUIEN TE QUIERA A. LIZARRAGA, J. LIZARRAGA (D. ALVAREZ)	Banda El Recodo	FONOVISA	15
16	17	17	8	MAS QUE TU AMIGO M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis	FONOVISA	16
17	19	23	6	TE LLEVARE AL CIELO FHER, A. GONZALEZ (FHER)	Mana	WARNER LATINA	17
				GREATEST GAINER			
18	27	—	2	ME CANSE DE TI S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	Obie Bermudez	EMI LATIN	18
19	16	24	20	ESTOY A PUNTO BRONCO (O. VILLARREAL)	Bronco: El Gigante De America	FONOVISA	7
20	21	22	6	YA NO ME DUELE R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Victoria	MEGAMUSIC/UNIVERSAL LATINO	20
21	20	28	6	MI LIBERTAD R. SANCHEZ (PAZAL, E. CARRIZO)	Jerry Rivera	ARIOLA/BMG LATIN	20
22	23	19	14	NO HACE FALTA E. ESTEFAN JR., R. BARLOW, I. E. ESTEFAN, JR., R. BARLOW, N. TOVARI	Cristian	ARIOLA/BMG LATIN	6
23	29	29	5	AMOR DE LOS DOS PRAMIREZ (G. PARRAI)	Vicente Fernandez With Alejandro Fernandez	SONY DISCOS	23
24	31	42	3	EN EL SILENCIO NEGRO DE LA NOCHE J. REYES (ESTEFANO)	Alexandre Pires	ARIOLA/BMG LATIN	24
25	26	47	8	EN REALIDAD PCABRERA (M. R. DIAZ)	Jorge Luis Cabrera	DISA	25
				HOT SHOT DEBUT			
26	NEW	1		TE LLAME R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Cristian	ARIOLA/BMG LATIN	26
27	NEW	1		A FUEGO LENTO K. SANTANDER, J. L. ARROYAVE (G. SANTANDER, J. L. ARROYAVE)	Jennifer Pena	UNIVISION	27
28	30	37	4	SI NO ME AMAS D. WARNER, L. LEVIN (L. FONSI, C. BRANT)	Ednita Nazario	SONY DISCOS	28
29	44	—	2	CUIDARTE EL ALMA L. FLOCHDA (M. DURANDEAU, C. ZALLES)	Chayanne	SONY DISCOS	29
30	18	14	16	NO ES LO MISMO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz	WARNER LATINA	4
31	22	27	10	CAUSAME LA MUERTE LOS TIGRES DEL NORTE (J. MEZA)	Los Tigres Del Norte	FONOVISA	16
32	33	21	12	ME CANSE DE MORIR POR TU AMOR L. E. PAYAN, M. SANCHEZ (M. MASS)	Adan Chalino Sanchez	UNIVISION	18
33	25	18	11	SOLO POR TI SORAYA (SORAYA)	Soraya	EMI LATIN	18
34	43	—	2	AQUI EN CORTITO LOS RIELEROS DEL NORTE (R. VILLARREAL)	Los Rieleros Del Norte	FONOVISA	34
35	RE-ENTRY	10		UN AMOR PARA LA HISTORIA A. JAEN (Y. HENRIQUEZ)	Gilberto Santa Rosa	SONY DISCOS	24
36	40	32	18	RIE Y LLORA S. GEORGE (S. GEORGE, F. DSORIO)	Celia Cruz	SONY DISCOS	12
37	24	25	16	ESO DUELE R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable	EMI LATIN	5
38	37	39	5	MI GENTE A. B. QUINTANILLA III (A. B. QUINTANILLA III, A. SIERRA, J. YAMAGUCHI, R. PACHECO, J. POREL, I. GIRALDO, N. SERDUSSI)	A. B. Quintanilla III & Kumbia Kings Feat. Ozomatli	EMI LATIN	37
39	34	41	4	MIRAME, MIRATE L. CERONI, M. LARRIAGA (M. LARRIAGA)	Natalia Lafourcade	SONY DISCOS	34
40	NEW	1		VUELVE R. CASTILLO (A. MONTALBAN, E. REYES)	Rocio Sandoval	DISA	40
41	42	26	12	PARA MORIR IGUALES N. SERRANO, FLORES, E. MORALES (J. A. JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan	RCA/BMG LATIN	26
42	NEW	1		SOY UN NOVATO R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable	EMI LATIN	42
43	39	—	15	ACTOS DE UN TONTO J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera	FONOVISA	4
44	28	20	23	HOY EMPIEZA MI TRISTEZA J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango	DISA	15
45	36	—	2	PASO A LA REINA J. NAVARRETE, C. ALVARADO (M. URIETA)	Cardenales De Nuevo Leon	DISA	36
46	49	—	2	ME VOY A IR J. A. LEOZMA (L. ENRIQUE)	El Coyote Y Su Banda Tierra Santa	EMI LATIN	46
47	RE-ENTRY	2		ADICTO E. IGLESIAS, C. SORINKIN (E. IGLESIAS, P. BARRY, M. TAYLOR)	Enrique Iglesias	INTERSCOPE/UNIVERSAL LATINO	47
48	41	35	20	DEJENME SI ESTOY LLORANDO I. RODRIGUEZ, F. HEHLICH (A. CRIEL, N. NED)	Los Angeles De Charly	FONOVISA	26
49	32	38	16	EN LOS PURITOS HUESOS F. CAMACHO (F. VILLA)	La Arrolladora Banda El Limon	DISA	19
50	NEW	1		LOCA CONMIGO R. CAMACHO (W. BRAZOBAN)	Los Toros Band	UNIVERSAL LATINO	50

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TE NECESITO WARNER LATINA	LUIS MIGUEL	21	30	UN AMOR PARA LA HISTORIA SONY DISCOS	GILBERTO SANTA ROSA
2	2	MIENTES TAN BIEN SONY DISCOS	SIN BANDERA	22	23	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ
3	5	ANTES EMI LATIN	OBIE BERMUDEZ	23	19	MIRAME MIRATE SONY DISCOS	NATALIA LAFOURCADE
4	3	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN	24	28	ADICTO INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS
5	7	LA PAGA SURCO/UNIVERSAL LATINO	JUANES	25	26	YA NO ME DUELE MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
6	4	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	26	—	A FUEGO LENTO UNIVISION	JENNIFER PENNA
7	6	QUIERO PERDERME EN TU CUERPO VALE/UNIVERSAL LATINO	DAVID BISBAL	27	24	QUITEMONOS LA ROPA ARIOLA/BMG LATIN	ALEXANDRE PIRES
8	9	QUIEN TE DIJO ESO? UNIVERSAL LATINO	LUIS FONSI	28	31	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ
9	8	FOTOGRAFIA SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTADO	29	32	MI LIBERTAD ARIOLA/BMG LATIN	JERRY RIVERA
10	10	ROSAS SONY DISCOS	LA OREJA DE VAN GOGH	30	21	ASIGNATURA PENDIENTE SONY DISCOS	RICKY MARTIN
11	11	INOCENTE DE TI ARIOLA/BMG LATIN	JUAN GABRIEL	31	35	CORAZON DE PAPEL SONY DISCOS	JULIO IGLESIAS
12	13	TE LLEVARE AL CIELO WARNER LATINA	MANA	32	29	Y TE VOY A OLVIDAR MEGAMUSIC/UNIVERSAL LATINO	MARCO FLORES
13	14	NO HACE FALTA ARIOLA/BMG LATIN	CRISTIAN	33	20	CARMELINA ALFANNO/UNIVERSAL LATINO	JORGE CORREA
14	18	EN EL SILENCIO NEGRO DE LA NOCHE ARIOLA/BMG LATIN	ALEXANDRE PIRES	34	34	YO LA AMO UNIVISION	PEPE AGUILAR
15	—	TE LLAME ARIOLA/BMG LATIN	CRISTIAN	35	—	ENAMORADA FONOVISA	NDELIA
16	22	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE	36	36	LA REINA WARNER LATINA	ANA GABRIEL
17	17	SI NO ME AMAS SONY DISCOS	ENITA NAZARIO	37	—	REGALAME LA SILLA DONDE TE ESPERE WARNER LATINA	ALEJANDRO SANZ
18	12	NO ES LO MISMO WARNER LATINA	ALEJANDRO SANZ	38	—	MINUTOS SONY DISCOS	RICARDO ARJONA
19	25	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	39	33	YA NO ES IGUAL SONY DISCOS	FRANKIE J
20	16	SOLO POR TI EMI LATIN	SORAYA	40	38	RIE Y LLORA SONY DISCOS	CELIA CRUZ

TROPICAL AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MI LIBERTAD ARIOLA/BMG LATIN	JERRY RIVERA	21	26	QUIEN TE DIJO ESO? UNIVERSAL LATINO	LUIS FONSI
2	2	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN	22	—	QUITEMONOS LA ROPA SONY DISCOS	NG2
3	4	LOCA CONMIGO UNIVERSAL LATINO	LOS TOROS BANDO	23	29	DALE DON DALE VI	DON OMAR
4	18	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ	24	14	ENAMORAME J&N	PAPI SANCHEZ
5	11	A DONDE IRE SONY DISCOS	HUEY DUNBAR	25	35	TE TRAIGO EL... (PAPI CHULO) MUSART/BAJBOA	EL CHOMBO
6	3	ANTES EMI LATIN	OBIE BERMUDEZ	26	31	POCO HOMBRE SONY DISCOS	VICTOR MANUELLE
7	6	SOY MUJER SONY DISCOS	INDIA	27	24	SIN PODERTE HABLAR SONY DISCOS	HUEY DUNBAR
8	5	HERMANITA PREMIUM LATIN	AVENTURA	28	25	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ
9	7	MIENTES TAN BIEN SONY DISCOS	SIN BANDERA	29	34	PEQUENO DETALLE EJR	COSTA BRAVA
10	10	RIE Y LLORA SONY DISCOS	CELIA CRUZ	30	40	TE NECESITO WARNER LATINA	LUIS MIGUEL
11	16	YA NO ME DUELE MEGAMUSIC/UNIVERSAL LATINO	VICTORIA	31	28	VOY A TENER QUE OLVIDARTE SONY DISCOS	ANDY ANDY
12	8	SI TE DIERON SONY DISCOS	GILBERTO SANTA ROSA	32	37	VECINITA WEACARIBE/WARNER LATINA	TITO NIEVES
13	15	AY AMOR VI	HECTOR & TITO FEATURING VICTOR MANUELLE	33	33	AMANECE EN TUS BRAZOS UNIVERSAL LATINO	ISMAEL MIRANDA
14	38	DOCTOR J&N	PUERTO RICAN POWER	34	20	LA CURA RCC	PENA SUAZO Y SU BANDA GORDA
15	23	MASUCAMBA WHITE LION/BMG LATIN	TEGO CALDERON	35	22	SE ME OLVIDO TU NOMBRE CRESCENT MOON/SONY DISCOS	SHALIM
16	21	LA PAGA SURCO/UNIVERSAL LATINO	JUANES	36	36	CUIDALA M.P.	TITO ROJAS
17	12	INTENTALO TU J&N	JOE VERAS	37	27	TU VOLVERAS UNIVERSAL LATINO	KEVIN CEBALLO
18	9	AMOR AMOR TRESERRE/ARIOLA/BMG LATIN	ROSELYN SANCHEZ FEATURING TEGO CALDERON	38	—	SI ME DEJAS NO VALE Z&K	XTC
19	17	ASI TE AMO PREMIUM LATIN	ELVIS MARTINEZ	39	—	EL AMOR NO MATA M.P.	JOHNNY VENTURA
20	13	LA ULTIMA VEZ J&N	MAGIC JUAN FEATURING EDDY HERRERA	40	—	A FUEGO LENTO UNIVISION	JENNIFER PENNA

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE	21	12	EN LOS PURITOS HUESOS DISA	LA ARROLLADORA BANDA EL LIMON
2	2	AVE CAUTIVA FONOVISA	CONJUNTO PRIMAVERA	22	18	DEJENME SI ESTOY LLORANDO FONOVISA	LOS ANGELES DE CHARLY
3	3	LAGRIMAS DE CRISTAL DISA	GRUPO MONTEZ DE DURANGO	23	23	MI GENTE EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATLI
4	4	QUE TE RUEGUE QUIEN TE QUIERA FONOVISA	BANDA EL RECODO	24	22	TE RETO A QUE ME OLVIDES RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
5	5	ESTOY A PUNTO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	25	28	PORQUE ME HACES LLORAR PLATINO/FONOVISA	BRISEYOA
6	8	EN REALIDAD DISA	JORGE LUIS CABRERA	26	27	MATAME WEAMEX/WARNER LATINA	PESADO
7	11	AMOR DE LOS DOS SONY DISCOS	VICENTE FERNANDEZ WITH ALEJANDRO FERNANDEZ	27	29	TE METISTE EN MI CAMA DISA	PALOMO
8	6	CAUSAME LA MUERTE FONOVISA	LOS TIGRES DEL NORTE	28	39	LAS MULAS DE MORENO MUSART/BAJBOA	AOAN CUEN
9	19	AQUI EN CORTITO FONOVISA	LOS RIELEROS DEL NORTE	29	20	AMOR BESAME PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
10	13	ME CANSE DE MORIR POR TU AMOR UNIVISION	ADAN CHALINO SANCHEZ	30	33	A PIERNA SUelta UNIVISION	PEPE AGUILAR
11	7	ESO DUELE EMI LATIN	INTOCABLE	31	21	TITERE EN TUS MANOS FREDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
12	17	PARA MORIR IGUALES RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	32	25	BANDIDO FONOVISA	ANA BARBARA
13	—	SOY UN NOVATO EMI LATIN	INTOCABLE	33	—	NO PODRAS DISA	CHDN ARAUZA Y LA FURIA COLOMBIANA
14	15	ACTOS DE UN TONTO FONOVISA	CONJUNTO PRIMAVERA	34	31	SENTIMENTAL MUSART/BAJBOA	JOAN SEBASTIAN
15	26	VUELVE DISA	ROCIO SANDOVAL	35	34	CALLADOS UNIVERSAL LATINO	NIMEL CONDE
16	9	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO	36	—	QUIEN LAS QUIERE ARIOLA/BMG LATIN	LOS RAZOS
17	16	PASO A LA REINA DISA	CARDENALES DE NUEVO LEON	37	36	SI ME RECUERDAS UNIVISION	ALACRANES MUSICAL
18	10	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	38	40	ENTREGAME TU AMOR UNIVERSAL LATINO	LIMITE
19	14	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	39	—	EL AGUACATERO MICHOCANEO EMI LATIN	LOS ORIGINALES DE SAN JUAN
20	24	ME VOY A IR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA				

Outsider Fest Draws More Than Electroclash Into Fold

BY MICHAEL PAOLETTA

It was bound to happen. Last year, nü-electro, also known as electroclash, rocked the world. Train-spotting magazines labeled the feisty, '80s-splashed musical movement—which also affected the fashion industry—the next big thing. Of course, by year's end, the backlash had arrived.

What goes up, according to many industry observers, must come down. Or perhaps, to remain in the limelight, that which rises to the top needs to evolve and change with the times.

No one seems to understand this concept better than one of electroclash's biggest champions, New York-based DJ/producer Larry Tee.

In 2001, Tee spearheaded the nü-electro movement with the Electroclash Festival tour. The Electroclash Festival 2 trek followed in 2002.

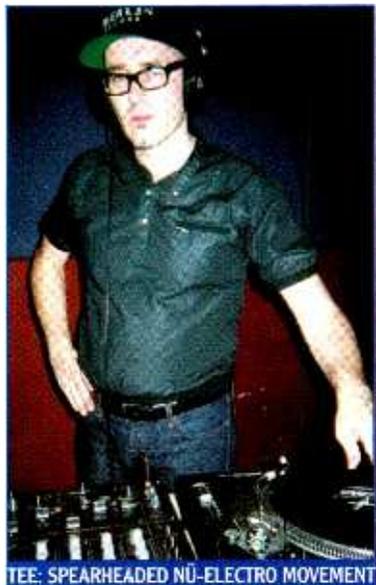
Now, Tee—founder of Mogul Electro Records—is waving goodbye to the Electroclash Festival and launching its successor, the Outsider Electronic Music Festival (OEMF).

A NEW GENERATION

The two-day event takes place Dec. 11-12 at Crobar, one of several new clubs opening in New York this fall. Additionally, Tee plans to take the festival to Brazil and Russia next year.

"Once electroclash became so pop-

ular around the world, the backlash then became not 'if' but 'when,'" Tee says. "When a movement becomes that big, people need to slag it off.



TEE: SPEARHEADED NÜ-ELECTRO MOVEMENT

That's just how it goes."

Of course, using the term "electroclash" for this year's festival would have been redundant.

For Tee, the original intention of the festival was to make people aware of a new generation of artists that was blurring the lines between electro, pop, house, techno, funk and rock.

Mission accomplished. Several un-

derground artists that were labeled "electroclash" by the media have since crossed over to the mainstream. This is indeed a dance music format that has experienced growth.

Peaches is featured on Pink's new album, "Try This"; Fischerspooner remixed Kylie Minogue's "Come Into My World"; Tee has done remixes for T.a.t.u.; Felix da Housecat, Mount Sims and Blow-Up have all remixed tracks for Madonna; Housecat and Blow-Up have also re-tweaked tracks by Iggy Pop and the Flaming Lips, respectively. The list goes on and on.

None of this has been lost on trendsetting fashion houses.

SPLENDOR AND EXCESS

Italian designers Domenico Dolce and Stefano Gabbana certainly see the connection between fashion and this music in their D&G line.

"With an explosion of vitality, color and glamour, the '80s brought a decade of splendor and excess that has now become a constant influence on style trends," Gabbana says.

"The '80s communicated the desire for color, newness and optimism," Dolce adds.

And nightlife is where the two worlds—music and fashion—come together. "One year after electroclash, a punk, mod and '80s hybrid is hitting the fashion world," Armani Exchange senior director of PR/mar-

keting events Patrick Doddy notes.

The OEMF will surely build upon this hybrid. While electroclash is still a vital inspiration for the newly



DJS ARE NOT ROCKSTARS: PLAYING THE OEMF

named festival, Tee acknowledges that the change in name enables him to introduce a wider array of artists to the public.

Helping Tee with selecting and securing talent for the OEMF is Tommy Saleh, creative director of the Soho Grand and Tribeca Grand, two boutique hotels in New York.

"Larry and I both want New

York—not Paris or Berlin—to dominate the global club scene," Saleh explains. "And with disco-punk happening in a big way here—with acts like Scissor Sisters and the Rapture—we are on top."

Thus far, numerous acts and DJs have been confirmed for the OEMF. They include Swayzak, FannyPack, LFO, Zombie Nation, W.I.T., Punx Soundcheck, Tommie Sunshine and DJs Are Not Rockstars.

Tee says the OEMF gives him the freedom to spotlight more "serious" acts like LFO and more "playful" ones like FannyPack.

This philosophy suits FannyPack's Matt Goias just fine. "We are the anti-electroclash group," he says. "We have been more inspired by Afrika Bambaataa than British synth pop. So the word 'outsider' suits us better."

More important, Goias says, the OEMF has the power to open doors "for new acts like ours."

And that is what is most important for Tee, who says he achieved what he wanted to with the Electroclash festivals: "I exposed many artists to the masses. These artists are now established."

Dance music will never die, Tee says. "But it will never stay the same for too long, either. The genre will take the best elements of this new wave and put it to work. It's happening right now."

Thrive Diversifies; 'Queer' Tune Going To Radio

It has been an incredibly busy year for Thrive Records in Los Angeles.

In the dance/electronic department, Thrive released DJ compilations by **Sander Kleinenberg** ("Everybody: It's a Renaissance") and **John Digweed** ("Stark Raving Mad"), among others.

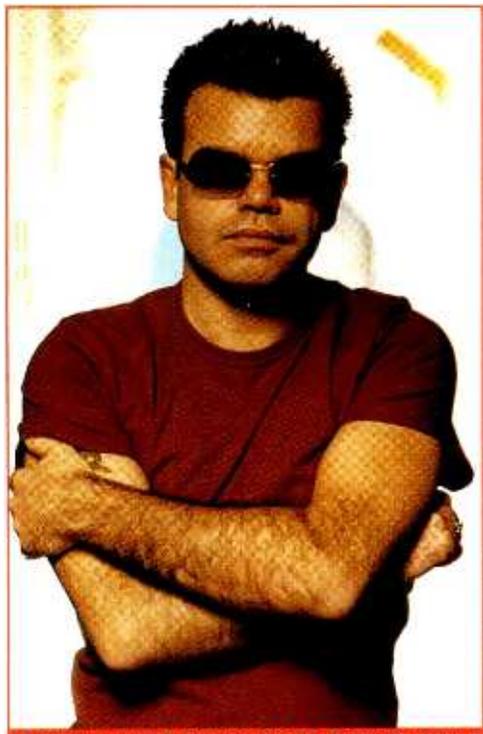
As the U.S. distributor of **Paul Oakenfold's** Perfecto imprint, Thrive—which travels through the RED network—also issued such compilations as "Perfecto Presents . . . Seb Fontaine" and "Perfecto Presents Ultra Music Festival: 01."

This issue, Oakenfold's "Perfecto Presents . . . Great Wall" resides on the *Billboard* Top Electronic Albums chart at No. 10.

Although "Great Wall" includes the Thrive logo on its packaging, it is the second-to-last compilation commitment Oakenfold has with Sire/Reprise/Warner Bros.

With sales of dance/

electronic compilations declining for some time now, Thrive has found it necessary to diversify. The label maintains a high profile in the film soundtrack arena.



OAKENFOLD: THRIVE DISTRIBUTES HIS PERFECTO IMPRINT

Recently issued soundtracks include "Confidence," "Shattered Glass" and "Irreversible" (the first original score from **Daft Punk's Thomas Bangalter**).

For those keeping track, it was the soundtrack to "Pi," issued five years ago, that made many aware of Thrive's existence.

"That soundtrack definitely put the label on the map," says Thrive founder/president **Ricardo Vinas**, who founded the label in 1997 after severing ties with Moonshine Music, the label he co-founded.

Since then, Vinas says he has continually evolved and expanded. "Why do the same thing over and over again?" he wonders aloud. "For me, it's about musical diversity—and helping others to experience the diversity that is out there."

This passionate approach to music is what Oakenfold admires about Vinas. "He has a belief in and a desire for music," notes Oakenfold, who has been working with Vinas since 1998.

"He understands dance music," Oakenfold continues. "He knows how to best promote and market it. This is why I signed with him."

Early next year, Perfecto/Thrive will re-release the two-disc set "Perfecto Presents . . . Sandra Collins" and a new collection from **Hernan Cattaneo**.

Vinas—along with VP of sales/GM **Lee Kurisu**—will expand the label's scope in the coming months.

"I want to welcome a few bands into the Thrive family," he says.

This helps to explain Vinas' two new A&R hires: **Leslie Shaffer** in New York and **Peter Torres** in Los Angeles. "With majors getting out of the A&R business and no longer developing acts," Vinas notes, "tremendous opportunities exist for small labels to discover and nurture new talent."

MAKE ME OVER: Capitol Records is scheduled to deliver the theme from Bravo/NBC's "Queer Eye for the Straight Guy"—"All Things (Just Keep Getting Better)" by **Wide Life With Simone Denny**—to radio the first week in December.

A video, lensed by **Wayne Isham**

Beat
Box™

By Michael Paoletta
mpaoletta@billboard.com



(**Bon Jovi**, **Britney Spears**, **Sheryl Crow**), was shot Nov. 16 in New York. It features **Rachid Wehbi** and **Ian Nieman** (aka Wide Life), Denny and the cast of "Queer Eye."

While not a commercial single, "All Things" will appear on the "Queer Eye" compilation that Capitol is readying for a Feb. 10, 2004, release.

TRACK OF THE WEEK: **Suzy K.** possesses a vocal style that sits somewhere between **Enya** and **Sarah McLachlan**. Her new single, "Gabriel," sports savvy, tranced-hued, radio-primed remixes from **Mr. Mig**. "Gabriel" is culled from the artist's new album, "Circle" (Vellum/Lightyear).

NOVEMBER 29 2003		Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	10	NUMBER 1 RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/PCA 54218/RMG	Elvis Presley
2	2	2	9	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
3	3	3	11	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico
4	4	—	2	HAREM (REMIXES) NEMO STUDIO 53240/ANGEL	Sarah Brightman
5	5	4	18	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia
6	6	6	24	STUCK (THUNDERPUSS REMIX) FOREFRONT 38889/VIRGIN	Stacie Orrico
7	8	9	17	I'M GLAD (REMIXES) EPIC 75952/SONY MUSIC	Jennifer Lopez
8	7	7	19	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna
9	12	5	7	THOIA THOING (SILK'S HOUSE REMIX) JIVE 57038/ZOMBA	R. Kelly
10	9	8	10	PAVEMENT CRACKS (REMIXES) J 55884/RMG	Annie Lennox
11	RE-ENTRY	16	ALL NIGHT LONG JENSTAR 1384	Seduction With Saddler	
12	23	—	2	ME AGAINST THE MUSIC JIVE 57157/ZOMBA	Britney Spears Featuring Madonna
13	17	12	5	WAITING FOR YOU (REMIXES) WARNER BROS. 42656	Seal
14	NEW	1	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid	
15	10	—	2	OH L'AMOUR (REMIXES) MUTE 9234	Erasure
16	11	11	41	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARC/ISLAND 063793/DJMG	Mariah Carey
17	15	13	8	TIME OF OUR LIVES/CONNECTED MUTE 9225	Paul Van Dyk Featuring Vega 4
18	20	17	19	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
19	14	—	2	I BEGIN TO WONDER ULTRA 1172	Dannii Minogue
20	13	—	2	BOTTLE LIVING (REMIXES) MUTE/REPRISE 42671/WARNER BROS.	Dave Gahan
21	16	10	5	STAND (REMIXES) ATLANTIC 88233/AG	Jewel
22	19	14	13	GET IT TOGETHER (REMIXES) WARNER BROS. 42645	Seal
23	24	15	5	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 76867/SONY MUSIC	Beyonce
24	22	18	7	HYPNOTISED SIRE/REPRISE 42661/WARNER BROS.	Paul Oakenfold
25	RE-ENTRY	28	NOTHING BUT YOU MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings	

NOVEMBER 29 2003		Billboard®		HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist	
1	1	16	NUMBER 1 SOMETHING HAPPENED ON THE WAY TO HEAVEN J/RMG	Deborah Cox	
2	2	16	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Arena	
3	5	12	I BEGIN TO WONDER ULTRA	Dannii Minogue	
4	4	11	ALONE ROBBINS	Lasgo	
5	3	16	JUST THE WAY YOU ARE ROBBINS	Milky	
6	6	8	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO/ZYX	In-Grid	
7	8	13	BABY BOY COLUMBIA	Beyonce Featuring Sean Paul	
8	7	16	IF YOU'RE NOT THE ONE ISLAND/DJMG	Daniel Bedingfield	
9	9	7	SUNRISE SIMPLY RED/COLA/RED INK	Simply Red	
10	11	5	ME AGAINST THE MUSIC JIVE	Britney Spears Featuring Madonna	
11	13	5	SLOW CAPITOL	Kylie Minogue	
12	14	16	ROCK YOUR BODY JIVE	Justin Timberlake	
13	15	5	APPRECIATE ME STAR 89	Amuka Featuring Sheila Brody	
14	10	16	E ULTRA	Drunkenmunky	
15	17	16	CRAZY IN LOVE COLUMBIA	Beyonce Featuring Jay-Z	
16	16	3	MY TIME EFFIN	Dutch Featuring Crystal Waters	
17	12	12	NOTHING BUT YOU MUTE	Paul Van Dyk Featuring Hemstock & Jennings	
18	NEW	GIA ULTRA	Despina Vandi		
19	19	4	HEY YA! ARISTA	OutKast	
20	NEW	WAITING FOR YOU WARNER BROS.	Seal		
21	RE-ENTRY	CLOCKS CAPITOL	Coldplay		
22	21	3	YOU'RE SO BEAUTIFUL MERCURY/UTV	Donna Summer	
23	24	2	IT'S MY LIFE INTERSCOPE	No Doubt	
24	22	16	AT THE END MADE	iiio	
25	RE-ENTRY	SUNLIGHT ROBBINS	DJ Sammy		

NOVEMBER 29 2003		Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title	
1	1	5	NUMBER 1 MARIAH CAREY COLUMBIA 87154/SONY MUSIC	The Remixes	
2	2	7	ENIGMA VIRGIN 91929	Voyageur	
3	4	2	THE HAPPY BOYS ROBBINS 75041 [M]	Dance Party (Like It's 2004)	
4	3	4	BASEMENT JAXX XL 93878/ASTRALWERKS [M]	Kish Kash	
5	6	32	THE POSTAL SERVICE SUB POP 595 [M]	Give Up	
6	5	7	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714/VIRGIN	Singles '93 - '03	
7	NEW	ERASURE MUTE/SIRE 73991/WARNER BROS.	Hits! The Very Best Of Erasure		
8	7	12	LOUIE DEVITO ULTRA 1175	Louie DeVito Presents: Ultra.Dance 04	
9	8	6	PAUL VAN DYK MUTE 9229 [M]	Reflections	
10	9	7	PAUL OAKENFOLD SIRE/REPRISE 48358/WARNER BROS.	Perfecto Presents... Great Wall	
11	10	12	VARIOUS ARTISTS VERVE 000598/VG	Verve/Remixed2	
12	13	6	PRAFUL N-CODED 4244/RENDEZVOUS	One Day Deep	
13	11	5	STEPHANE POMPOGNAC PSCHEUN/WAGRAM 28996/MSI	Hotel Costes V.6	
14	12	9	BOND MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed	
15	14	3	BAD BOY JOE WHAT IF 81609/MUSICRAMA	The Best Of Freestyle Megamix Volume 4	
16	17	2	THE RIDDLER TOMMY BOY 81578	Rewind Party Hits	
17	16	15	BT NETTWERK 30344 [M]	Emotional Technology	
18	21	5	MARK FARINA DM 30341	Air Farina	
19	15	20	THE HAPPY BOYS ROBBINS 75038 [M]	Trance Party (Volume Three)	
20	20	31	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco	
21	25	3	GEORGE ACOSTA ULTRA 1171	Miami	
22	RE-ENTRY	THE RIDDLER TOMMY BOY 1575 [M]	Dance Mix NYC - Vol. 4		
23	22	12	VARIOUS ARTISTS ROBBINS 70039	Best Of House Volume Three	
24	24	8	PEACHES KITTY YO/XL 1717/BEGGARS GROUP [M]	Fatherfucker	
25	19	8	BAD BOY BILL SYSTEM 1020 [M]	Behind The Decks	

● 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. 7 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ● Electronic Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following: Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 29 2003 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	3	8	NUMBER 1 FLY AGAIN (K&S PROJECT, R. ROSARIO, SCUMFROG, J. VASQUEZ MIXES) TOMMY BOY SILVER LABEL 7422/TOMMY BOY	Kristine W
2	5	10	6	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 76867	Beyonce
3	6	13	6	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA	Kelis
4	7	19	5	WAITING FOR YOU (THICK DICK, PASSENGERZ, 29 PALMS, D. CARTER) WARNER BROS. 42556	Seal
5	1	2	7	STAND (REMIXES) ATLANTIC 88233	Jewel
6	8	12	8	ROCK WIT U (AWWW BABY) [A. VAN HELDEN & POUND BOYS] MURDER INC./DEF JAM 00169/DJMG	Ashanti
7	9	11	7	I FEEL LOVE BLUE MAN GROUP PROMO/LAVA	Blue Man Group Featuring Venus Hum
8	3	4	9	JUST SO YOU KNOW (REMIXES) WARNER BROS. 42644	Holly Palmer
9	10	14	8	MY LOVE IS ALWAYS UNCOMMON TRAX 003	Saffron Hill
10	14	23	9	BELIEVE TOMMY BOY SILVER LABEL 2431/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
11	4	1	9	THIS BEAT IS TWISTED 50020	Superchumbo
12	17	28	4	NOBODY KNOWS ME (P. RAUHOFFER, ABOVE & BEYOND, MOUNT SIMS MIXES) MAVERICK PROMO/WARNER BROS.	Madonna
13	20	26	5	ARE YOU READY FOR LOVE SOUTHERN FRIED 1177/ULTRA	Elton John
14	23	27	6	I'M WAITING VISH PROMO	Aubrey Vs. Johnny Vicious
15	19	25	7	JUST ABOUT HAD ENOUGH STAR 89 1268	Beat Hustlerz Featuring Thea Austin
16	15	5	11	BRINGIN' ON THE HEARTBREAK (REMIXES) MONARC/ISLAND PROMO/DJMG	Mariah Carey
17	12	7	10	THE ONLY THING MISSIN' (REMIXES) ARISTA 56474	Aretha Franklin
18	11	6	11	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid
19	29	33	4	YOU'RE SO BEAUTIFUL MERCURY PROMO/UTV	Donna Summer
20	13	17	9	JALEO (ROGER SANCHEZ REMIX) SONY DISCOS PROMO	Ricky Martin
21	30	37	3	STONED (DEEP DISH REMIX) ARISTA 56070	Dido
22	24	16	10	ANYTHING (GABRIEL & DRESSEN MIXES) PRIVATE MUSIC PROMO/AAL	Lili Haydn
23	16	8	13	WHAT U DO 2 ME (REMIXES) DREAMWORKS PROMO	Boomkat
24	34	38	3	LUCKY STAR XL/ASTRALWERKS 38878/EMC	Basement Jaxx Featuring Dizzee Rascal
25	38	—	2	A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES) J PROMO/RMG	Annie Lennox

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	42	—	2	POWER PICK ME AGAINST THE MUSIC JIVE 57575	Britney Spears Featuring Madonna
27	36	40	4	GUAJIRA (ROGER SANCHEZ REMIX) UNIVERSAL LATINO PROMO	Emmanuel
28	21	9	14	A BETTER WORLD GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
29	28	30	7	LOS TANGUEROS VIBRA/SURCO PROMO/UNIVERSAL LATINO	Bajofondotangoclub
30	18	18	12	LEI LO LAI ELECTRIC MONKEY 1008	The Latin Project
31	25	24	11	FUTURE FUNK TOMMY BOY SILVER LABEL 2413/TOMMY BOY	Seth Lawrence
32	39	48	3	BABY, I'M IN LOVE (BORIS & BECK, NORTY COTTO MIXES) EMI LATIN 38872/VIRGIN	Thalia
33	33	34	5	THIS IS MY HOUSE STAR 89 1269	Peter Rauhofer
34	22	20	12	CENTER OF THE SUN NETTWERK 33204	Conjure One
35	37	46	3	DO U GOT FUNK? UNCOMMON TRAX 002	Big Bang Theory
36	26	22	13	SOUL SLOSHING GEPFEN PROMO	Venus Hum
37	46	—	2	WONDERFUL (S. KLEINENBERG & D. AUDE MIXES) J PROMO/RMG	Annie Lennox
38	35	35	5	TIME OF OUR LIVES MUTE 9225	Paul Van Dyk Featuring Vega 4
39	44	—	2	ADDICTED (REMIXES) INTERSCOPE PROMO	Enrique Iglesias
40	49	—	2	RELEASE ME (RAUHOFFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY) STAR 89 1270	Industry
41	43	50	3	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
42	27	21	13	SEND YOUR LOVE (REMIXES) A&M PROMO/INTERSCOPE	Sting
43	31	15	15	I LOVE I LOVE VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
44	41	47	4	HYPNOTISED (DEEPSKY & KOWALSKI MIXES) PERFECTO/SIRE 42661/REPRISE	Paul Oakenfold
45	NEW	1	FOREVER MIADREAMWORLD 005	Mia	
46	32	29	13	LONG WAY HOME RADIKAL 99193	ATB
47	47	44	6	ROCKET MAN EMERGE 16178/CENTAUR	Daphne Rubin-Vega
48	NEW	1	BEAUTIFUL OUTSIDE MEAN RED PROMO	Velocity Code	
49	45	43	7	DEEP DARK JUNGLE STATRAX 34003/STATRA	Victor Calderone
50	40	32	11	HOT IN HERRE (THE REMIXES) IK7 PROMO	Tiga

● 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.

Adkins Album Has 'Strong' Adult Flavor

BY MARGO WHITMIRE

With the deep baritone of a soothing storyteller, Trace Adkins delivers his fifth Capitol studio effort, "Comin' On Strong," Dec. 2.

But despite the inherent gentle tone of his voice, Adkins hopes fans will take notice of what he has to say this time around.

"I don't think it should come with an 'illicit' sticker or anything, but it's an adult album. It's not for kids," says Adkins, whose first single, "Hot Mama"—currently at No. 27 on the Hot Country Singles & Tracks chart—addresses a man's appreciation for his wife's looks.

"I had more fun making this album probably than any other album I've made before," he says. "It's definitely my most mature."

"Comin' On Strong" follows Adkins' recovery from alcohol abuse and—aside from the boisterous opening of the first single and the stomping ending of "Rough & Ready"—reflects a romantic nostalgia in its song list.

"I didn't say, 'OK, I've been through this, I think I need to talk about this and that.' That wasn't at all a part of it," he says. "Maybe some of that stuff crept in there, but I didn't do it consciously."

Adkins does consciously carry on the double-entendre tradition of his 1997 No. 2 hit, "I Left Something Turned On at Home," with album standout "I'd Sure Hate to Break Down Here."

"That's songwriting at its best," Adkins says of the story of a road trip away from a broken relationship, written by Jess Brown and Patrick Jason Matthews. "That's someone who knows what they're doing, and I appreciate that."

Co-producer Trey Bruce also writes with Matthews on "One Night Stand,"

another song whose title doubles as a reference to an illicit encounter and the night stand on which the remnants of a marriage are scattered.



ADKINS: LATEST SET IS HIS 'MOST MATURE'

Reunited with Scott Hendricks, who produced Adkins' first two albums for Capitol, the album comes just four months after the success of Adkins' "Greatest Hits Collection, Volume I," which debuted at No. 1 on the *Billboard* Top Country Albums chart and produced the top 10 single, "Then They Do."

"We only released one single off that greatest-hits album, so we needed to be ready to keep the momentum going," says Adkins, who was already in the process of recording songs for "Comin' On Strong" when the label decided to work the greatest-hits project.

Though the new album is hitting stores late in the industry's busiest buying season, Fletcher Foster, senior VP of marketing for Capitol Records in Nashville, says, "To me, it's not

based on first-week sales. There are so many singles we can go to, and I think this record is so incredibly strong that it will be about the longevity."

Foster explains that the album's release was coordinated around its potential radio success.

"We really couldn't release [the album] any earlier, because the single had to gain momentum," he says. "This is the latest we could go and still get it out before the holidays."

COMING AT THE RIGHT TIME

With country music radio's current trend toward coarser, macho male artists like Toby Keith, the uptempo "Hot Mama," which Adkins sings with a growl in some places, was the label's strategic choice for introducing the album.

Fletcher thinks Adkins benefits from being an artist who can appeal to both sexes. He says Adkins differs from an artist like Keith in his diversity. "I think there's a similar audience, but the ballads really broaden Trace's audience a lot more."

Capitol hopes to bring Adkins' career to the heights of singers like Keith. All of Adkins' albums have reached the top 10, though only one of his singles—1996's "(This Ain't) No Thinkin' Thing"—reached No. 1.

To increase awareness, the label is focusing on TV visibility, including a Thanksgiving special with chef Emeril Lagasse and an appearance on "The Best Damn Sports Show."

Managed by Ken Levitan, Adkins will record "The Ballad of Hank Hill" for Fox's "King of the Hill" show. He will also contribute his voice to a character in an upcoming episode.

A strong focus will be given to marketing the album on the Internet, where Adkins has a "very active fan base

that is very supportive," Foster says.

Though it is still in the works, Adkins is looking forward to a promotional tour that will kick off early next year.

"I like to get up there with the whole band behind me and turn it up—you know, romp and stomp and have a good time," he says.

He is currently touring small clubs throughout the country.

Among the vignettes on the project, Adkins recounts the lonely,

bruised, weather-beaten days that he spent as an offshore oil hand in the Gulf of Mexico with "Missing You."

The track, Adkins' favorite on the album, recalls the six years that he spent on the job, before his band won a regional battle of the bands contest in Dallas and went on to tour the honky-tonk bars of Texas.

"That's how I got my feet wet," Adkins says. "Then it got in my blood, and I couldn't get away from it."

Riders Take Top WMA Award

BY DEBORAH EVANS PRICE

NASHVILLE—Riders in the Sky, Curly Musgrave and Joni Harms took top honors at the Western Music Assn. Awards, netting two accolades each.

Riders in the Sky won entertainer of the year and top traditional Western duo/group during the Nov. 15 event.

Harms, whose new album on the fledgling Wildcatter label is due in January 2004, was named female performer of the year. She also won song of the year honors for "Cowboy Up," a song she co-wrote with Wood Newton. Musgrave nabbed the accolades for top male performer and songwriter of the year.

The Time Jumpers took the prize for Western swing album of the year for "Live at the Station Inn," which showcased the outfit performing at Nashville's noted

acoustic music venue.

The traditional Western album of the year award went to veteran Western artist Jim Wilson for "Border Bravo." Hot Club of Cowtown was named top Western swing duo/group.

Hoot Hester won instrumentalist of the year. Up-and-coming artist Kip Calahan received the Crescendo Award, which recognizes significant career growth during the past year.

The awards, which are voted upon by WMA members, took place during the 15th annual Western Music Assn. Festival, held Nov. 13-16 in Wichita, Kan.

The four-day event included showcases, workshops, a barn dance and concerts by some of the Western community's top acts. Harms, Red Steagall, Sons of the San Joaquin and the Rogers Family were among the performers.



RIDERS IN THE SKY: WON ENTERTAINER OF THE YEAR

Major Bob Repping Chrysalis' Nashville Material

Chrysalis Music Group has selected Nashville-based independent music publisher Major Bob Music to represent its Nashville catalog. Major Bob song pluggers **Scot Sherrod** and **Mike Doyle** will represent the catalog's more than 1,500 copyrights, which include songs by writers **Greg Barnhill**, **Cathy Majeski** and **Clay Mills**. Major Bob is owned by longtime **Garth Brooks** manager **Bob Doyle**.

In other publishing news, Brumley Music has signed **Jerry Salley** to its writer roster. Salley was recently named SESAC's country songwriter of the year. Among his more than 300 cuts is **Reba McEntire's** current single, "I'm Gonna Take That Mountain."

ON THE ROW: **Buffy Cooper** has been promoted to national director of promotion for Sony Music Nashville. She previously held that title for Sony's Columbia imprint.

Former RCA Label Group publicist **Karen Tallier** has launched Loudmouth Public Relations in Nashville.

MUSIC NEWS: Citing piracy concerns and consumer demand, Columbia Records moved up the release date for the **Dixie Chicks'** "Top of the World" live double-CD and DVD to Nov. 21. Both were scheduled to

have been in stores Nov. 25 (Nashville Scene, *Billboard*, Nov. 8).

Nashville Scene™
By Phyllis Stark
pstark@billboard.com

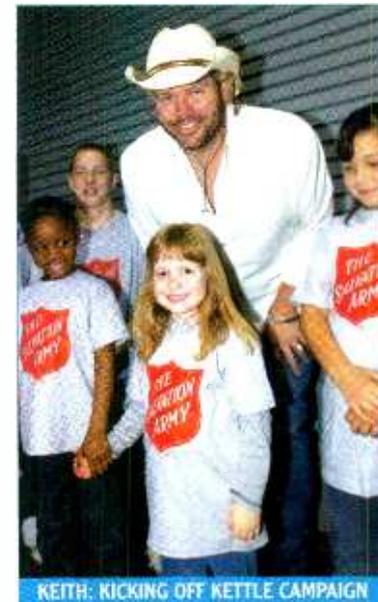


In related news, the Southern California chapter of the American Civil Liberties Union will honor Dixie Chicks manager **Simon Renshaw** of the Firm with its Bill of Rights Award at a Dec. 15 dinner

in Los Angeles. The group calls Renshaw an "advocate for freedom of expression."

HITTING THE ROAD: **Lorrie Morgan** will launch a holiday tour Nov. 29 in Wheeling, W.Va. The outing, which also features adult and children's choirs, wraps Dec. 21 in Appleton, Wis. RCA Label Group is reissuing Morgan's "Merry Christmas From London" CD this year.

KETTLE CALL: **Toby Keith** will headline the Salvation Army's National Kettle Kick-Off event during halftime of the Dallas Cowboys/Miami Dolphins Thanksgiving Day game in Dallas. The performance, which will be broadcast on CBS, kicks off the charity's annual fundraising drive.



KEITH: KICKING OFF KETTLE CAMPAIGN

NOVEMBER 29
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						Artist	TITLE	PRODUCER (SONGWRITER)		IMPRINT & NUMBER/PROMOTION LABEL
				👑 NUMBER 1 👑								3 Weeks At Number 1				
1	1	1	14	I LOVE THIS BAR J.STROUD,T.KEITH (T.KEITH,S.EMERICK)			1	31	34	34	16	EVERY FRIDAY AFTERNOON C.MORGAN,P.D.DONNELL (N.COTY,J.MELTDN)			31	
2	2	3	21	I MELT M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (G.LEVOX,N.THRASHER,W.MOBLEY)			2	32	36	38	5	SWEET SOUTHERN COMFORT C.BLACK (R.CLAWSOON,B.CRISLER)			32	
3	4	4	27	WAVE ON WAVE D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,J.POLLARD)			3	33	35	40	5	SPEND MY TIME C.BLACK (C.BLACK,H.NICHOLAS)			33	
4	5	7	17	COWBOYS LIKE US T.BROWN,G.STRAIT (A.SMITH,B.DIPIERO)			4	34	38	39	10	COOL TO BE A FOOL B.ROWAN (J.NICHOLS,S.DEAN,W.NANCE)			34	
5	3	2	25	WHO WOULDN'T WANNA BE ME K.URBAN (M.POWELL,K.URBAN)			1	35	37	37	7	GOOD LITTLE GIRLS D.HUFF,D.JOHNSON (T.SEALS,B.JONES)			35	
6	7	10	19	HELL YEAH B.CHANCEY (J.STEELE,C.WISEMAN)			6	36	40	42	8	TEXAS PLATES D.HUFF (K.COFFEY,B.JAMES)			36	
7	8	8	22	CHICKS DIG IT C.CAGLE,R.WRIGHT (C.CAGLE,C.CROWE)			7	37	54	—	2	IN MY DAUGHTER'S EYES M.MCBRIDE,P.WORLEY (J.T.SLATER)			37	
8	9	15	4	THERE GOES MY LIFE B.CANNON,K.CHESENEY (W.MOBLEY,N.THRASHER)			8	38	42	44	6	MY LAST NAME B.BEAVERS (H.ALLEN,D.BENTLEY)			38	
9	10	14	11	YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL K.BROOKS,R.DUNN,M.WRIGHT (B.DIPIERO,B.ALLMAN)			9	39	41	41	12	HEAVEN HELP ME D.HUFF,WYONNA (C.CANNON,J.D.HICKS)			39	
10	13	13	14	WALKING IN MEMPHIS D.HUFF (M.COHN)			10	40	39	36	16	RUN, RUN, RUN S.HENDRICKS (PHOEWELL,H.DAVIS,K.KAYLE)			40	
11	6	5	23	TOUGH LITTLE BOYS M.WRIGHT,G.ALLAN (D.SAMPSON,H.ALLEN)			1	41	53	—	2	AMERICAN SOLDIER J.STROUD,T.KEITH (T.KEITH,C.CANNON)			41	
12	16	17	24	HONESTY (WRITE ME A LIST) T.HEWITT,R.ATKINS (D.KENT,P.CLEMENTS)			12	42	43	43	9	YOU'RE IN MY HEAD L.REYNOLDS (S.MINOR,J.STEELE,C.WALLIN)			42	
13	11	12	24	IT'S FIVE O'CLOCK SOMEWHERE K.STEGALL (J.BROWN,D.ROLLINS)			1	43	44	46	9	DAYS OF OUR LIVES M.WRIGHT (J.DOTTO,B.TERRY)			43	
14	17	20	17	DRINKIN' BONE B.J.WALKER,J.R.T.BYRD (C.BEATHARD,K.K.PHILLIPS)			14	44	48	51	5	THE FIRST CUT IS THE DEEPEST J.SHANKS,G.FUNDIS (C.STEVENS)			44	
15	12	11	30	WHAT WAS I THINKIN' B.BEAVERS (D.RUTTAN,B.BEAVERS,D.BENTLEY)			1	45	51	—	2	SONGS ABOUT RAIN M.WRIGHT,G.ALLAN (L.ROSE,P.MCLAUGHLIN)			45	
16	18	18	30	I CAN'T BE YOUR FRIEND J.BALDING,C.DINAPOLI,T.RUSHLOW (R.CLAWSOON,B.CRISLER)			16	46	45	48	8	YOUNG MAN'S TOWN V.GILL (V.GILL)			46	
17	21	22	18	WRINKLES M.D.CLUTE,DIAMOND RIO (R.SCAIFE,N.THRASHER)			17	47	46	50	5	PAINT ME A BIRMINGHAM J.STROUD (B.WOODRE,G.DUFFY)			47	
18	20	21	25	STREETS OF HEAVEN D.HUFF,J.BALDING (S.AUSTIN,P.DUNCAN,A.KASHA)			18	48	47	49	7	A YEAR AT A TIME L.REYNOLDS (J.DEMARCUS,L.WILSON)			48	
19	23	26	8	SHE'S NOT JUST A PRETTY FACE R.J.LANGE (R.J.LANGE,S.TWAIN)			19	49	49	53	7	HANDPRINTS ON THE WALL K.RODGERS,J.GUESS,J.CHEMAY (IN.BLANCHARD,S.FINNES,C.PARISH)			49	
20	22	23	19	I WISH B.GALLIMORE,T.MCGRAW (T.L.JAMES,E.HILL)			20	50	52	52	4	ON YOUR WAY HOME E.GORDY,JR. (R.SAMOSEL,M.BERG)			50	
21	24	24	15	I WANNA DO IT ALL B.GALLIMORE (T.NICHOLS,R.GILES,G.GODARD)			21	51	55	54	4	I NEED A VACATION E.GORDY,JR.,J.NIEBANK (R.L.HOWARD,L.SATCHER)			51	
22	19	19	14	I'M GONNA TAKE THAT MOUNTAIN R.MCENTIRE,B.CANNON,N.WILSON (J.SALLEY,M.PEIRCE)			14	52	56	55	10	I'M IN LOVE WITH YOU B.DEAN,L.WHITE (B.DEAN,C.CANNON)			52	
23	25	25	13	LITTLE MOMENTS F.ROGERS (C.DUBOIS,B.PAISLEY)			23	53	57	47	19	AND THE CROWD GOES WILD C.LINDSEY,M.WILLS (J.STEELE,C.WISEMAN)			23	
24	32	35	4	REMEMBER WHEN K.STEGALL (A.JACKSON)			24	54	NEW	1	2	NO REGRETS YET D.HUFF (S.ISAAC,S.D.BROWN)			24	
25	28	33	5	WATCH THE WIND BLOW BY B.GALLIMORE,T.MCGRAW,D.SMITH (A.OSBORNE,D.ALTMAN)			25	🎵 HOT SHOT DEBUT 🎵					25			
26	26	28	19	I CAN'T TAKE YOU ANYWHERE J.STROUD,T.KEITH (S.EMERICK,T.KEITH)			26	55	55	54	4	SIMPLE LIFE D.HUFF,C.D.JOHNSON (C.LINDSEY,H.LINDSEY,A.MAYO,T.VERGES)			55	
27	31	31	10	HOT MAMA S.HENDRICKS,T.BRUCE (C.BEATHARD,T.SHAPIRO)			27	56	59	58	3	THAT'S A WOMAN C.LINDSEY,M.WILLS (S.D.JONES,R.RUTHERFORD)			27	
28	27	29	27	LONG BLACK TRAIN M.WRIGHT,F.ROGERS (J.TURNER)			27	57	50	45	13	I THINK YOU'RE BEAUTIFUL L.MILLER (A.DALLEY,T.MILLER)			28	
29	29	30	15	I LOVE YOU THIS MUCH C.LINDSEY,J.STROUD (J.WAYNE,C.DUBOIS,D.SAMPSON)			29	58	57	47	19	THERE IS NO WAR P.LEIM (D.CHAPMAN)			29	
30	33	32	11	PERFECT S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)			30	59	58	—	2	DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) R.LANDIS (B.LAWSON,J.MATTHEWS,R.DEAN)			30	
									60	58	—	2	I WILL HOLD MY GROUND F.ROGERS,J.STROUD (D.WORLEY,F.ROGERS)			

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.

NOVEMBER 29 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	14	👑 NUMBER 1 👑			54 Weeks At Number 1
2	2	2	ALISON KRAUSS + UNION STATION			Live
3	3	2	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
4	5	4	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
5	4	4	VARIOUS ARTISTS			A Very Special Acoustic Christmas
6	6	10	NICKEL CREEK			This Side
7	7	10	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS			The Three Pickers
8	12	24	JUNE CARTER CASH			Wildwood Flower
9	12	24	RHONDA VINCENT			One Step Ahead
10	8	13	NATALIE MACMASTER			Blueprint
11	11	11	VARIOUS ARTISTS			Bluegrass Today
12	10	12	RICKY SKAGGS & KENTUCKY THUNDER			Live At The Charleston Music Hall
13	9	13	VARIOUS ARTISTS			Best Of Bluegrass Gospel
14	13	13	VARIOUS ARTISTS			Heaven Bound: The Best Of Bluegrass Gospel
15	13	13	THE DEL MCCOURY BAND			It's Just The Night
			VARIOUS ARTISTS			Time-Life's Treasury Of Bluegrass

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

NOVEMBER 29 2003 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	53	👑 NUMBER 1 👑			51 Weeks At Number 1
2	2	4	PICTURE			Kid Rock Featuring Allison Moorer
3	3	14	I CAN'T TAKE YOU ANYWHERE			Scotty Emerick With Toby Keith
4	—	1	LONG BLACK TRAIN			Josh Turner
5	5	14	REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS			Jeff Foxworthy/Bill Engvall
6	6	24	WALK A LITTLE STRAIGHTER			Billy Currington
7	7	1	HELP POUR OUT THE RAIN (LACEY'S SONG)			Buddy Jewell
8	4	21	HONESTY (WRITE ME A LIST)			Rodney Atkins
9	8	13	BROKENHEARTSVILLE			Joe Nichols
10	9	20	CAN YOU HEAR ME WHEN I TALK TO YOU?			Ashley Gearing
			STAY GONE			Jimmy Wayne

Music2gift Offers Year Of New Music

BY JIM BESSMAN

Artists' ownership of their publishing is a gift in itself at newly launched music2gift.com.

The Web-based music gift service, which showcases emerging artists and targets a "maturely hip" demographic, recognizes the importance of publishing rights—but wants no part of them.

So says Anthony Gast, president/CEO of SideRoad music group, Music2gift's Nashville-based parent company.

"Nothing is more important in an artist's career than controlling their publishing," Gast says. "If they own their publishing, they can control their destiny."

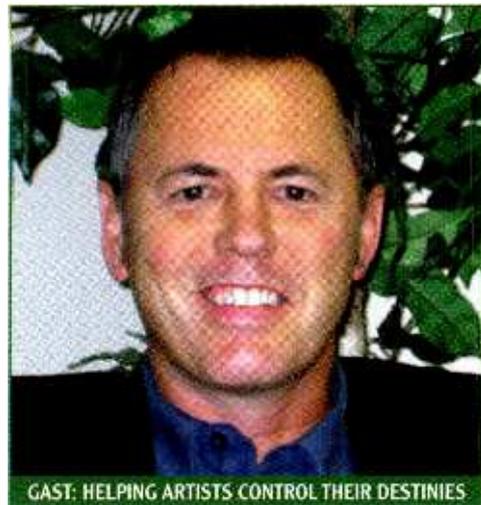
"They," in this case, refers to Jennie DeVoe, Kami Lyle, King Johnson, Taryn Murphy, Grey Eye Glances and Scott Carter—the six artists represented in Music2gift's 2004 debut CD release schedule.

For \$49.95, gift-givers buy a year-long present of six CDs, starting with the January shipment of DeVoe's disc. The other artists' product will then be sent out singly every other month, with new artists to be continuously added to the Music2gift roster.

"It's like the 'wine of the month' or a magazine subscription," Gast says of his concept. "You can discover six new artists a year—and they maintain ownership of their publishing and master. We just duplicate it with our

branding and promote the product."

The music offered, Gast notes, is "music that everyone is not yet listening to." DeVoe, for instance, won the 2002 Billboard Songwriting Contest in the pop category for her song "How I Feel" and has also earned three



GAST: HELPING ARTISTS CONTROL THEIR DESTINIES

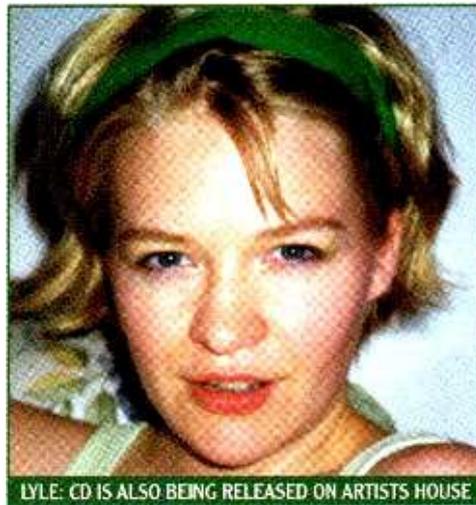
John Lennon Songwriting Contest honorable mentions.

But her indie albums—from which her Music2gift CD is compiled—remain relatively unheard.

In the matter of Grey Eye Glances, while the

group recorded independently and for Mercury in the 1990s, its Mercury output is out of print. Therefore, its Music2gift disc includes rerecords of this material.

Jazz-inflected singer/songwriter Lyle's Music2gift CD, which is slated to follow



LYLE: CD IS ALSO BEING RELEASED ON ARTISTS HOUSE

DeVoe's, stands out in that it is also being released next year by Artists House. Titled "Somersault," the disc is her second, after her acclaimed 1997 debut, "Blue Cinderella," for MCA.

"It's the only one of the first six where the

artist doesn't own the masters," Gast says, "so we got a masters use license from Artists House—and the publishing through her and her previous publishing company [Criterion Music Corp.]. I don't want to tie up the artists' publishing or masters but allow them to make a living, [because] so many wonderful artists like Kami Lyle may not be 'radio-friendly' in this day and age."

Music2gift's "artist-friendly" agreements, then, are nonexclusive, with no strings attached.

"By maintaining control of both publishing and masters of their work, they can use music2gift.com as a platform to more freely expose their music, gain more opportunity to generate national exposure and increase their fan base," Gast says.

"We hope that it will also provide independent artists another way to generate additional revenue and thus be able to avoid signing publishing deals that they're often obligated to repay," Gast continues. "Meanwhile, we're helping to serve the neglected adult market of maturely hip music buyers."

Gast consequently sees the potential for Music2gift to "tap into the vast wealth of emerging talent." He has already tapped into early press attention, with current and imminent coverage so far including publications like *Performing Songwriter*, *American Songwriter*, *Music Connection* and *Nashville Business Journal*.

Friedman Relies On Singers To Channel Tunes

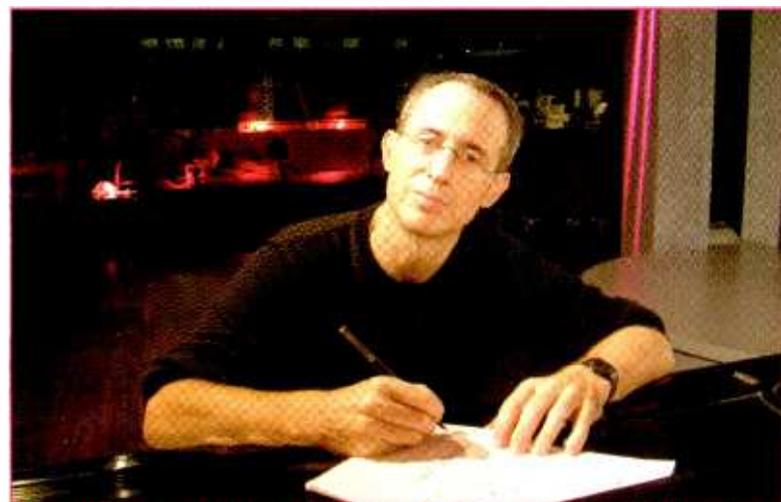
A strange but presumably not surprising thing happened to syndicated TV psychic **John Edward** at the Oct. 23 opening-night performance of "Listen to My Heart: The Songs of David Friedman" at New York's Upstairs at Studio 54.

Attending with a friend who had recently lost her mother, Edward turned to comfort her during Friedman's ballad "You'll Always Be My Baby"—about a woman remembering her mother fondly—and experienced a sudden feeling of warmth.

Looking up at the stage, it seemed as though singer **Allison**

Briner was singing directly at him. He felt that his own mother was being channeled through the song, inspiring him to build a sweeps-week segment around the tune, to be aired Nov. 21 on his show "Crossing Over With John Edward."

"When you sing my songs, you need to let them go *through* you," Friedman explains. "And you have to be able to move people, too. That's why it took six months to cast the show: You need tremendous vocal power and range to sing my songs, but you also need a certain *transparency* and willingness to be vulnerable."



FRIEDMAN: HIS MUSIC INSPIRED AN EPISODE OF 'CROSSING OVER WITH JOHN EDWARD'

One of the musical theater community's top composer/lyricists, Friedman has written music for Disney's "Aladdin and the King of Thieves" and has "Open Your Eyes (to Love)" on the studio's "The Lizzie McGuire Movie" soundtrack. His songs have been covered by such talents as **Diana Ross** and **Barry Manilow**, as well as the late **Nancy LaMott**, whose recordings were recently reissued through his Midder Music label. (The imprint is named for his dog Midder, who graced the cover of LaMott's "Just in Time for Christmas" album.)

"She was the ideal singer for me, because my songs walk a very emotional and spiritual line," the Midder Music Publishing (ASCAP) writer says. "She had a way of taking a song and just running it through herself without interfering with it—and coming up with its beautiful truth and emotional essence. She really touched people all over the world."

"Listen to My Heart" features several songs associated with LaMott, including the title tune, "We Live on Borrowed Time," and "Help is on the Way." Friedman wrote the latter as an encore for her, but it has taken on its own life as an anthem for Broadway Cares/Equity Fights AIDS.

Another song, "My Simple Wish

(Rich, Famous and Powerful)," has become a New York cabaret staple.

"When you put all the songs together, you find out what you've been writing about, because when you write, you write [songs] *individually*," Friedman notes. "So now I've found that I've really been writing about that 'life illusion' of getting a job and falling in love and finding success—which is what the first act is about."

"But the second is about the gift of *trouble*—the inexplicable, horrible things that happen and lead us to *spirit* and the sense of why we're really here."

In addition to choosing the show's 27 songs and accompanying the five vocalists on piano, Friedman has compiled a 63-track songbook named after the show. "People have been asking for it for years, and it's been flying out of the store at the show," he says, noting that any of the featured songs can be custom-transposed to any key.

"Since the book was done on computer, we can spit out piano and vocal transcriptions for much

less than the minimum \$15 per page you'd have to pay someone to do it," Friedman says.

Upcoming for Friedman is an off-Broadway musical, "Nicolette," slated for next spring, and an off-beat country music interpretation of "Measure for Measure" titled "Desperate Measures" to open next March in Dallas.

Words & Music
By Jim Bessman
jbessman@billboard.com



"I've always dabbled in country music because you get to tell a story and do emotional stuff," Friedman says, noting proudly that **Dolly Parton** sang backup on his production in Nashville of **Kathie Lee Gifford's** recording of "Only My Pillow Knows," which he co-wrote with Gifford.

Meanwhile, Edward will also feature Friedman's "Listen to My Heart" song "You're There" on his show next February.

ALBUMS

Edited by Michael Paoletta

POP

► **TORI AMOS**
Tales of a Librarian
PRODUCER: Tori Amos
Atlantic 83658
RELEASE DATE: Nov. 18

Tori Amos is playing fairy godmother, delivering an early Yuletide gift to her fans. Twenty of them, actually, wrapped up in a greatest-hits album and topped off with a bonus DVD. Among the requisite favorites are the career-defining "Cornflake Girl," "Precious Things" and "God." Amos enhances the collection by subtly retouching each track, adding an echo to a vocal here ("Crucify"), a backdrop of strings or tempo alteration there ("Jackie's Strength"). We are also treated to the previously unreleased "Snow Cherries From France" and "Angels," as well as rerecorded versions of rarities "Mary" and "Sweet Dreams." A vamped-up "Professional Widow" will please her dancefloor fans. Unfortunately, her innovative covers ("Smells Like Teen Spirit," "Angie") did not make the cut. But we thank her all the same.—**CLT**

► **DAVE MATTHEWS BAND**
The Central Park Concert
PRODUCERS: Dave Matthews Band, John Alagia
RCA 57501
RELEASE DATE: Nov. 18
Embracing another live CD package from the prolific Dave Matthews Band might be a been-there, done-that experience. Still, "The Central Park Concert," a recording of the band's September benefit for New York's public schools, is one for the collection. The act unleashes a whirlwind of moving, jam-inflected performances on this three-disc set. Most tracks contain unexpected improvisation through furious fiddling or Matthews' vocal musings. So, old favorites ("Dancing Nancy's" and "Crush") are dusted off and polished into fresh musical experiences. The three-minute build-up in "Don't Drink the Water" is indulgent, but there is much satisfaction when the beat finally drops on one of the band's more haunting offerings. Jealous of those in attendance? You bet! But this set—which can be complemented by a DVD of the concert—is a fantastic consolation.—**SA**

THE STILLS
Logic Will Break Your Heart
PRODUCER: Gus Van Go
Vice/Atlantic 7567-83674
RELEASE DATE: Oct. 21

The debut from Montreal's answer to Interpol is a slick collection of Brit-style mope-rock, mixing influences ranging from Echo & the Bunnymen to Coldplay. It is hard to quibble with the results. Tracks like "Lola Stars and Stripes" and "Yesterday Never Tomorrow's" are among a handful of lush, moody gems contained here. If only it did not all sound quite so familiar. The trend of copping the touchstones of

ESSENTIAL REVIEWS



JAY-Z
The Black Album
PRODUCERS: various
Roc-a-Fella/Def Jam B0001528
RELEASE DATE: Nov. 14

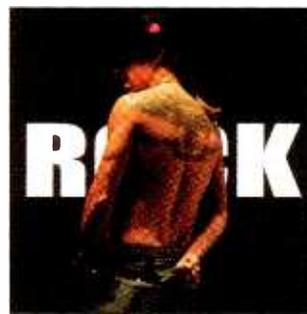
After nine albums and 10 years in the game, one of the industry's most consistent MCs has decided to stop recording. Serving as Jay-Z's swan song, "The Black Album" pairs the Brooklyn, N.Y., native with a host of all-star producers. Sadly, the lead single—the Neptunes-produced "Change Clothes"—is a disappointment. Picking up where previous Neptunes-stamped singles ("Excuse Me Miss" and "Frontin'") left off, the track's sing-songy hook is all too familiar. However, songs like "What More Can I Say" highlight Jay-Z's true talent. The song, which samples dialogue from the film "Gladiator," has a musical urgency complemented by infectious lyrics. Other highlights include the Eminem-produced "Moment of Clarity," the autobiographical "December 4th," "99 Problems" and "Threat." Is this truly the end for Jay-Z's music? It seems that way for now. Then again, Michael Jordan retired in his prime... twice.—**RH**

BRITNEY SPEARS
In the Zone
PRODUCERS: various
Jive 82876-53748
RELEASE DATE: Nov. 18

Ms. Spears has been causing quite a commotion in the media of late. She wants the world to know what it feels like for a girl (in the spotlight) who is entering womanhood. Simply put, Spears, 21, wants nothing more than the freedom to express herself. "In the Zone" is Spears doing just that. Certainly the singer's most grown-up recording, the dance/electronic-leaning collection is a cross between



Madonna and Kylie Minogue—at their most sexy. In the hot "Show-down," Spears sings, "I'll let you touch me if you want/I see your body rise, rise." Consider this Spears' own version of the Zone diet. Other choice cuts include the scorching dancefloor jam "Breathe on Me," the woozy "Early Mornin'" and the tender "Everytime." Tracks like "Shadow" and "The Hook Up" do not fare as well. Still, "In the Zone" hits more than it misses.—**MP**



KID ROCK
Kid Rock
PRODUCER: Kid Rock
Atlantic 83685
RELEASE DATE: Nov. 11

Kid Rock might swap his pimp lid for a cowboy hat—an inclination more art than fashion—but he remains a bad-ass rock/rapper. Witness the swaggering Detroit thump in "Rock n' Roll Pain Train" and lead single "Feel Like Makin' Love." Rock is also versatile, juxtaposing the moody funk of "Black Bob" and Southern rock of "Jackson, Mississippi" with piano-based ballads ("Do It for You"). With lyrics like "Take your shirt off bitch/ And chop me out a line," no one will confuse the Kid with George Jones. That said, he teams with Hank Williams Jr. in the exuberant "Cadillac Pussy" and raps with Billy Gibbons in "Hillbilly Stomp." The artist's production is a sonic party that serves both rock bombast and acoustic atmospheres. That gentle hand belies the "pack your shit" message of "Run Off to LA" (with Sheryl Crow), a fitting representation of Rock's refreshing dichotomy and artistic growth.—**RW**

'80s alternative rock—bits of the Cure and Joy Division can be found here, too—is quickly growing tired. Let's hope this promising band finds more of its own voice the next time out.—**BG**

R&B/HIP-HOP

► **G-UNIT**
Beg for Mercy
PRODUCERS: various
G-Unit/Shady/Interscope B0001594
RELEASE DATE: Nov. 14

Since February, 50 Cent has been riding high on the success of his solo debut, "Get Rich or Die Tryin'." The Queens, N.Y., MC will surely carry that momentum into the new year with "Beg for Mercy," the debut from his crew. Consisting of Young Buck, Lloyd Banks, the imprisoned Tony Yayo and 50 Cent, G-Unit shares more tales of street life over tracks from Dr. Dre, Hi-Tek and Midi Mafia, among others. Lead single "Stunt 101," produced by Denaun Porter, is the album's most radio-friendly song, with an infectious hook and lyrics about the good life. "Beg for Mercy" is not all gangsta posturing: The group's "softer" side is heard in "Wanna Get to Know You"

(featuring Joe) and "Smile." While not as moving as 50's solo set, "Beg for Mercy" will keep the rapper and crew in fans' ears for another year.—**RH**

► **AL GREEN**
I Can't Stop
PRODUCER: Willie Mitchell
Blue Note 93556
RELEASE DATE: Nov. 18

Following a string of classic bedroom-luring hits ("Let's Stay Together," "I'm Still in Love With You"), Al Green opted to convert souls from a church pulpit. Fans craving his secular brand of down-home soul had to be content with periodic sightings including his Grammy Awards-nominated turn with Ann Nesby ("Put It on Paper"). Green and his '70s mentor/producer Willie Mitchell have reunited for this 12-song set of new material. Sparkling first single "I Can't Stop" jump-starts the proceedings, which also reunite Green with several of the musicians—Mitchell's trademark horns and background singers—who helped mint his soul legacy. Green still knows how to maneuver his way around a ballad ("Rainin' in My Heart"), wringing more emotion out of one wail than most contemporary singers can do in a

whole song. There are some bumps along the way, though. Songs like "Play to Win" and "Too Many" sound dated and give off a nostalgic, rather than a contemporary, vibe. No matter. Fans will relish the opportunity to relive the good times.—**GM**

DANCE/ELECTRONIC

GALLEON
So I Begin
PRODUCER: Galleon
Radikal 90068
RELEASE DATE: Oct. 21

French duo Galleon—singer/songwriter Gilles Luka and keyboardist Philippe Laurent—has enjoyed massive European success with the title track of its debut album. In the U.S., the upbeat track continues to make inroads at radio while it becomes a staple on dancefloors. Throughout this collection of pop-fueled house jams (imagine Foreigner being produced by Daft Punk), Luka and Laurent keep their penchant for melodies and hooks in full view. But, as is too often the case with dancefloor-primed full-lengths, smart moves give way to filler material. Tracks like "Shining Light,"

"Da Rock," "Each Day" and "The Way"—which might have worked in one of the "Rocky" films—quickly lose steam. But such gems as the guitar-guided "One Sign," the deliriously buoyant "I Believe" and the Giorgio Moroder-inflected "Ghost Ship" make up for such misguided efforts.—**MP**

PLASTIKMAN
Closer
PRODUCER: Richie Hawtin
Mute 3081
RELEASE DATE: Oct. 21

After 10 years, Richie Hawtin manages to satisfy his core audience and still keep people guessing about the direction of his Plastikman moniker. A sleeper that takes multiple listens before it begins to sink in, its dark and delicate minimalism contrasts with some of the artist's more bombastic earlier works: urgent dancefloor fare that still drives DJ sets worldwide. "Closer" is Plastikman's most self-reflexive and challenging recording to date, particularly on songs like single "Disconnect," which for the first time features Hawtin's own voice and lyrics as its life force. A kinder, gentler Plastikman is in the works here, and it is more than welcome.—**TP**

COUNTRY

► **HANK WILLIAMS JR.**
I'm One of You
PRODUCERS: Doug Johnson, Hank Williams Jr.
Curb 78830
RELEASE DATE: Nov. 18

Hank Jr.'s follow-up to 2002's critically acclaimed, mostly acoustic set "Almeria Club" finds Bocephus in full-tilt Southern boogie mode. This record teems with authority, from Williams' swaggering swamp-funk cover of Jerry Reed's "Amos Moses" and the country rock "Just Enough to Get in Trouble" to the nostalgic title cut. Williams knows his audience well—"Liquor to Like Her," the self-penned Dixieland romp "What's on the Bar" and the Cajun-inflected "Why Don't We All Get a Long Neck?" (which segues into a rousing turn on "Jambalaya") will be wholly embraced. While Williams is great at jarring studio musicians out of their comfort zone to great effect, it is particularly noteworthy in a swingin' take on Joe South's "Games People Play" and the kickin' "Guitar Money." Strong stuff.—**RW**

WORLD

★ **VARIOUS ARTISTS**
Festival in the Desert
PRODUCERS: Triban Union, René Gaudin, Bastien Gsell, Philippe Brix
World Village 468020
RELEASE DATE: Oct. 14

Certainly the most exotic music festival in the world, Festival in the Desert takes place every January in the Sahara Desert in northeastern Mali, beyond Timbuktu. It takes more effort than most people are willing to expend to get to this remote festival, but, fortunately, this CD offers a generous taste of the desert magic wrought at this year's festival. Fabled
(Continued on next page)

CONTRIBUTORS: Susanne Ault, Keith Caulfield, Deborah Evans Price, Brian Garrity, Rashaun Hall, Gail Mitchell, Tamara Palmer, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip van Vleck, Ray Waddell.
ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

Malian guitarist Ali Farka Touré and his group deliver a mesmerizing version of "Karaw." Robert Plant and Justin Adams work a stirring rendition of "Win My Train Fare Home." Tamashék group Tinariwen clearly puts a buzz in the crowd with "Aldachan Manin," while another Tamashék group, Tartit, delivers a literally entrancing performance on "Tihar Bayatin." Other fine moments come courtesy of the French group Lo'Jo, Malian superstar Oumou Sangaré, Afel Bocoum and Blackfire, a Navajo group from Arizona. Racked in the U.S. by Harmonia Mundi.—**PVV**

GOSPEL

► RANDY TRAVIS

Worship & Faith

PRODUCER: Kyle Lehning

Word/Curb/Warner Bros. WD2A-886273

RELEASE DATE: Nov. 11

For his third gospel collection on Word, Travis wraps his rich, gorgeous baritone around some of the best-loved hymns in Christian music. Classics like "Blessed Assurance," "How Great Thou Art?" and "Peace in the Valley" have never sounded so good. Kyle Lehning's production is both inventive and understated.

Under his guidance, these songs sound fresh, and he wisely keeps the emphasis on Travis' eloquent vocal and the timeless integrity of the lyrics. Joining Travis are guest artists Joy Lynn White ("I'll Fly Away"), John Anderson ("Just a Closer Walk With Thee") and Third Day frontman Mac Powell ("Love Lifted Me"). Travis also delivers a couple of modern worship songs, including a truly affecting cover of the Paul Baloche-penned anthem "Open the Eyes of My Heart." Expect "Worship & Faith" to be as successful as Travis' last inspirational album, "Rise and Shine."—**DEP**

DVD

THE ROLLING STONES

Four Flicks

TGA DVD 70012

RELEASE DATE: Nov. 11

Chronicling the Rolling Stones' hugely ambitious Forty Licks world tour, which saw the band showcasing different productions respectively for stadiums, arenas and theaters, "Four Flicks" rocks mightily. Veteran Stones fans agree the band was perhaps more invigorated and inspired than it has been in years—and each one of the three performance DVDs (packaged with a behind-the-scenes documentary) reflects this renewed vigor. The performances—at Paris' Olympia Theatre, London's Twickenham Stadium and New York's Madison Square Garden—own many charms, but the Garden show is the most well-rounded, from the hard-charging "Street Fighting Man" to a gentle "Angie." The Stones at their best are impressive indeed, and at less than \$30 exclusively at Best Buy, this could be the world's greatest rock'n'roll bargain.—**RW**

AVRIL LAVIGNE

My World

20th Century Fox Home Entertainment

24543 09778

RELEASE DATE: Nov. 4

With just one album to her name (the multi-platinum "Let Go"), Avril Lavigne's first DVD is a comprehensive look

at her (young) career. The centerpiece is a 68-minute live concert, shot at the last stop of her Try to Shut Me Up tour in Buffalo, N.Y. A 39-minute featurette, "Avril's Cut," spotlights the artist's version of Metallica's "Fuel," as performed on "MTV Icon," along with footage of her and her band skating, socializing and acting like the typical teens they would be if stardom had not been thrust upon them. Additionally, all five videos from "Let Go" are featured in the DVD. An accompanying CD includes "Fuel" and Lavigne's version of "Knockin' on Heaven's Door."—**BT**

DURAN DURAN

Greatest

Capitol 90825

RELEASE DATE: Nov. 4

Designed as a companion piece to Duran Duran's authoritative "Greatest" hits CD, released in 1998, this same-named two-DVD set includes the videos for all 19 songs featured on the album, plus loads of bonus features. However, despite what the press materials suggest, the set is not a complete videos collection. While it includes every clip most casual fans remember, diehard Duranians will bemoan the fact that many lesser-known videos were omitted. Though for what it presents, "Greatest" is quite brilliant. It is stocked with uncensored versions (including the flesh-filled "Girls on Film"), alternate takes (like the epic eight-minute version of "The Wild Boys") and assorted interviews. With the reunited fab five touring the U.S. through November, "Greatest" should do solid business.—**KC**

HOLIDAY

JANE SIBERRY

Shushan the Palace (Hymns of Earth)

PRODUCER: Jane Siberry

Sheeba Music SHE011

WHITNEY HOUSTON

The Holiday Album

PRODUCERS: various

Arista 50996

JIM BRICKMAN

Peace

PRODUCERS: various

Windham Hill 82876-52896

VARIOUS ARTISTS

The American Song-Poem Christmas:

Daddy, Is Santa Really Six Foot Four?

PRODUCER: not listed

Bar/None BRN-CD-147

THE BLENDERS

When It Snows

PRODUCER: Darren Rust

Sounds of the Season 86984 98582

CHICAGO

Christmas: What's It Gonna Be, Santa?

PRODUCERS: Roy Bittan, Phil Ramone

Rhino R2 73892

Billboard.com

Also reviewed online this week:

- Sun Kil Moon, "Ghosts of the Great Highway" (Jetset)
- June Panic, "Hope You Fail Better" (Secretly Canadian)
- Lyrics Born, "Later That Day" (Quannum)

SINGLES

Edited by Chuck Taylor

POP

★ JEWEL 2 Become 1 (4:38)

PRODUCERS: Lester A. Mendez, Jewel

WRITERS: J. Kilcher, G. Chambers

PUBLISHERS: Wiggly Tooth/EMI April, ASCAP Atlantic 301383 (CD promo)

Pop songbird Jewel is in the mood for love. "2 Become 1," the third release from stellar gold album "0304," is a simple, sweet midtempo ode to unabashed devotion: "I watch u while you're sleeping/Messy hair, chest bare, moonlight on your skin/I wanna breathe u in/Love, do not make a sound/Melt into me now/2 become 1." Produced with faithful partner Lester Mendez, the pop gem sashays along with a gentle, assured spirit. This time there's no social agenda, no hidden layers, no dark edge. It's an ideal release for the season when we try to focus on what's appreciable in life, and another solid step forward for an artist who continues to make all the right moves; it's the right single at the right time.—**CT**

R&B/HIP-HOP

★ VIOLATOR FEATURING A TRIBE CALLED QUEST AND ERYKAH BADU I C U (Doin' It) (3:45)

PRODUCER: Rashad Smith

WRITERS: K. Fareed, M. Taylor, R. Smith, L. Richie, T. McClary, L. Toreau, J. Calender, I. Wright

PUBLISHERS: various

Violator/Jive 56942 (CD promo)

Many dreamed of the day when A Tribe Called Quest would release new material. Proving that if you wait long enough, dreams do come true, the trio of Q-Tip, Phife and DJ/producer Ali Shaheed Muhammad has reunited to do just that. Serving as the lead single to the forthcoming Violator compilation "V3: The Good, the Bad & the Ugly," "I C U (Doin' It)" is classic ATCQ with a new twist. Q-Tip and Phife trade verses without missing a step over the ethereal, bass-driven track, courtesy of Rashad Smith. The result is a single that sounds like vintage Native Tongues hip-hop without sounding old. Unfortunately, mainstream R&B radio stations have been slow to pick up on this one, but if they're smart, that will change. With the long-awaited reunion of ATCQ finally here, only one question remains: Is it too much to hope that a Fugees reunion will soon follow?—**RH**

COUNTRY

► GARY ALLAN Songs About Rain (3:54)

PRODUCERS: Mark Wright, Gary Allan

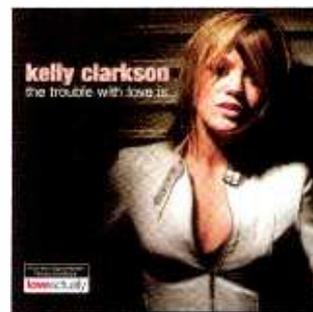
WRITERS: L. Rose, P. McLaughlin

PUBLISHERS: various

MCA MCNR-02477 (CD promo)

Gary Allan's career has been a slow, steady build, and these days it seems he's finally getting his proper due. Previous single "Tough Little Boys" spent two weeks atop the *Billboard* Hot Country Singles & Tracks chart, and this steel-guitar-drenched country ballad looks sure to follow its predecessor to the summit. The lyric finds a man

ESSENTIAL REVIEWS



KELLY CLARKSON The Trouble With Love Is (3:42)

PRODUCERS: Evan Rogers, Carl Sturken

WRITERS: E. Rogers, C. Sturken,

K. Clarkson

PUBLISHERS: Songs of Universal/Bayjun

Beat, BMI; Copyright Control, ASCAP

RCA/J 57052 (CD promo)

Forget the whole "American Idol" phenom. It's time we treat Kelly Clarkson like the true artist she has become. "Miss Independent" broke her overseas on her own terms, while "Low" maintained her stronghold on stateside fans. With the third single from the platinum-selling "Thankful," Clarkson mines her soulful side and riffs like a sista with the gospel-drenched "The Trouble With Love Is," which she co-wrote with A-list producers Evan Rogers and Carl Sturken. It's not the most obvious choice for a single on the album—fans continue to pant for bombastic ballad "Anytime"—but the track's high-profile association with heavily hyped flick "Love Actually" is already garnering radio adds where it counts. Clarkson should be stirring up all kinds of "Trouble" for the holidays.—**CT**



JESSICA SIMPSON With You (3:11)

PRODUCERS: Andy Marvel, Billy Mann

WRITERS: J. Simpson, A. Marvel, B. Mann

PUBLISHERS: various

Columbia 86560 (CD promo)

While pop stars used to cross into pop culture, these days it's often the other way around. Radio all but ignored Jessica Simpson's previous, winning "Sweetest Sin," but it appears PDs are getting with the program for follow-up "With You"—now that the blonde bombshell has catapulted to reality-TV fame with MTV's smash "Newlyweds: Nick and Jessica." "With You" is certainly a hit-worthy candidate, co-written by Simpson and addressing the security that comes with finding "the one." Producers Billy Mann and Andy Marvel add a hint of funk to the mix, giving the track enough hip appeal to make the grade at today's top 40. Rolling Stone poster girl Simpson is playing it savvy by laughing with her spoiled-princess persona; but let's just hope it translates back to the real cause here—the music—instead of making her a one-season punch line.—**CT**

reeling from the news that his old flame "got a new last name." As he drives around town, the local radio station just adds to his somber mood, playing songs about rain. The chorus mentions such classics as "Rainy Night in Georgia," "Kentucky Rain" and "Early Morning Rain." Writers Pat McLaughlin and Liz Rose should get brownie points for reminding listeners of those great tunes. Allan delivers an aching, poignant vocal that wrings every drop of emotion from the lyric. His performance on the recent Country Music Assn. Awards show should serve to get this great single off to a strong start.—**DEP**

NEW & NOTEWORTHY

★ DANA FUCHS BAND Strung Out (3:44)

PRODUCERS: Jon Diamond, Kenny Aaronson

WRITER: D. Fuchs

PUBLISHER: not listed

Q&W Music 1009 (CD promo)

It's no mistake that Dana Fuchs once played Janis Joplin onstage in Los Angeles. This young lady is no pop tart, instead preferring to share tattered and tested tales with the kind of gruff honesty that comes from living life low and dirty. Lead single "Strung Out" snatches attention from the opening notes with the telling lyric, "I woke up to the sound of broken glass, trying to remember where I was last/Blood on my hands and none in

my veins/I went back to the avenue to do it again and again." As literally as the title may be taken, Fuchs brings it poetic justice by projecting a lyric of debilitating, obsessive love, churned on by bar-band guitars. Even so, the accompanying melody and chorus are instantly gratifying, giving listeners the best of both worlds: a meaningful message that you can sing along with to heart's content. Fuchs' entree is a bold and beautiful thing, and her talent is immense. Fans of Melissa Etheridge and Beth Hart (whose current "Leave the Light On" is a comparable work of art) will be enchanted. Please investigate.—**CT**

HOLIDAY

STACIE ORRICO The Christmas Song/What Are You Doing New Year's Eve (3:14/3:59)

Virgin 18275

KATRINA CARLSON WITH BENNY MARDONES I Know You by Heart (Christmas version) (4:08)

Kataphonic 004

Contact: 310-260-9441

CHICAGO Winter Wonderland (4:19)

Rhino 73892

WILLIE NELSON Please Come Home for Christmas (3:19)

UMG/Lost Highway

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



WOODS



BIBBS-SANDERS



SHAPIRO



FELLOWS

RECORD COMPANIES: Edward L. Woods is named executive VP of black music for Casablanca Records in New York. He continues as co-founder of Woods & Middleton LLP.

Thom Storr is named senior director of marketing services and international for Artemis Records in New York. He was senior director of marketing and sales for Logic/BMG Records.

Arista Records promotes Shawn "Pecas" Costner to senior national director of urban radio promotions and Lisa Coleman to national director of R&B field promotion in New York. They were, respectively, senior director of urban and crossover mix-show promotions and director of Great Lakes R&B promotion.

Amy Basler is named West Coast regional sales and marketing director for Jive Records/Zomba Label Group in Los Angeles. She was account executive/team leader for BMG Distribution.

Jennifer King is named director of A&R/strategic markets for Provident Label Group in Nashville. She was VP of licensing and strategic promotions for Soundies.

ARTIST SERVICES: The National Academy of Recording Arts and Sciences promotes Angelia Bibbs-Sanders to VP of member services and Nancy Shapiro to VP of regional management and member services in Los Angeles. They were, respectively, head of the Los Angeles chapter of NARAS and Southern region VP.

HOME VIDEO: Lindsay Fellows is named VP of motion picture music for Walden Media in Los Angeles. He was VP of Squint/Gaylord Entertainment.

Mickey Landesberg is promoted to VP of sales operations for Columbia TriStar Home Entertainment (CTHE) in Culver City, Calif. He was director of marketing for CTHE Canada.



'Open' For Business

Q-Tip, pictured doing his best Elvis impersonation, mastered his forthcoming Abstract Artworks/DreamWorks set "Open" at Bernie Grundman Mastering in Hollywood. Flanking the king are recording engineer/mixer Blair Wells, left, and mastering engineer Brian "Big Bass" Gardner. "Open" arrives Feb. 11, 2004. (Photo: David Goggin)

A Platinum Start

Lava rock act Simple Plan celebrated the Recording Industry Assn. of America's platinum certification of the band's debut, "No Pads, No Helmets... Just Balls," in New York. Pictured standing, from left, are Lava president Jason Flom; Atlantic Records senior VP of sales Rick Froio; Lava VP of marketing Lou Plaia; band member Jeff Stinco; Lava senior VP of promotion Lisa Velasquez; Coalition Entertainment manager Eric Lawrence; Lava VP of video promotion and production Doug Cohn; Lava senior VP of marketing Lee Trink; Atlantic VP of new media Janet Stamper; and band member Chuck Comeau. Pictured kneeling, from left, are band members David Desrosiers and Pierre Bouvier; Lava senior VP of A&R Andy Karp; and band member Sebastien Lefebvre.

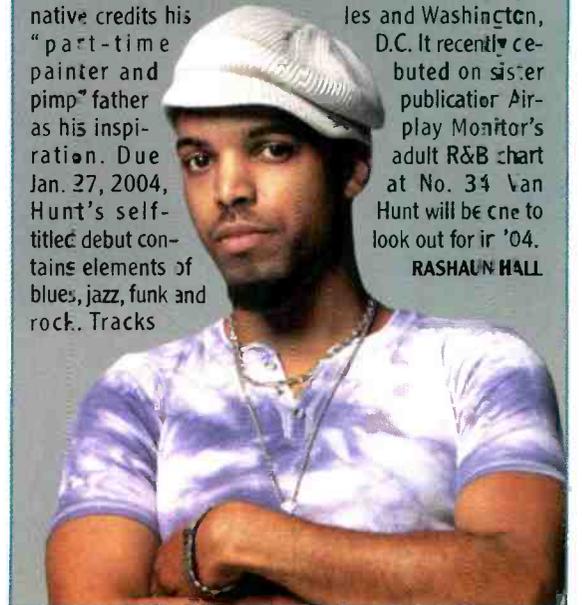
Now, Hear This ... VAN HUNT

Artists to Watch

True soul music has an emotion that is undeniable. It can make you feel happy, sexy and sad all at the same time. That's just the kind of music that Van Hunt makes. Signed to Capitol Records, the Atlanta native credits his "part-time painter and pimp" father as his inspiration. Due Jan. 27, 2004, Hunt's self-titled debut contains elements of blues, jazz, funk and rock. Tracks

I like "Down Here in Hell (With You)" and "Dust" explores the ups and downs of love with a groove all its own. The singer/songwriter's first single, "Seconds of Pleasure," is already in heavy rotation in Los Angeles and Washington, D.C. It recently debuted on sister publication Airplay Monitor's adult R&B chart at No. 34. Van Hunt will be one to look out for in '04.

RASHAUN HALL



Three Stooges Iggy Pop and his fabled—and recently revived—band the Stooges celebrated the launch of their reunion set for Virgin, "Skull Ring," with a performance at Tower Records in New York's East Village. Pictured at the event, from left, are Scott Asheton, Pop and Ron Asheton. (Photo: Theo Wargo/WireImage.com)



Getting Intimate

Cyndi Lauper previewed her new standards album with four shows at the tiny Joe's Pub in New York. The forthcoming Epic disc, "At Last," includes Lauper's takes on "Unchained Melody," "You Really Got a Hold on Me" and "Makin' Whoopee." Lauper is pictured on the stint's opening night, which Howard Stern, Laurie Anderson, Lou Reed and John Turturro attended. (Photo: Bruce Glikas)

Burnside is exclusively distributing Carlos Guitarnos' solo set



Retail



Stores jump street dates on the new G-Unit and Jay-Z albums

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

NPR Tunes Into Wider Exposure

Radio Network Wants Better Distribution For Albums

BY ED CHRISTMAN

NEW YORK—NPR is further expanding into the music business.

The publicly funded national radio network has released 22 albums previously. But the Washington, D.C.-based organization is attempting to broaden its distribution beyond the mostly direct-sales distribution channel it uses to sell to one-stops. The move is part of an effort to reach independent merchants that specialize in reaching older consumers.

In the past, NPR has sold its albums through its Web site and through Daedalus Books in Columbia, Md., as well as the occasional album direct to accounts like Borders Books & Music and amazon.com.

FOCUS ON SMALL RETAILERS

While "we are happy to have large chains sell our product, we feel a more logical market for us is to have small retailers—who we know already focus on NPR—highlight our albums in their stores," says Emmy Rubin, director of business development.

For years, NPR has been issuing albums "on an ad-hoc basis, but now we are trying to find more efficient and cost-effective ways to get product into the marketplace," Rubin says. Consequently, NPR has begun selling its albums to such one-stops as Baker & Taylor and Alliance Entertainment Corp.

NPR is touting a three-CD boxed set, which comprises the three volumes of its "I Heard It on NPR" series. That boxed set carries a \$32.98 list price and consists of "Jazz for Blue Nights," Shake These Blues" and "At Home in the World." Each carries a list price of \$11.98.

So far, the series has sold more than 40,000 units, according to Rubin, while shipments are nearing 50,000, according to Nell Mulderry, director of market development for EMI Jazz & Classics, which sources music for the series.



Nielsen SoundScan does not report any scans for the series, but most of those sales are through Daedalus, which does not report to SoundScan.

In addition to the "I Heard It on NPR" series, the organization's series "All Songs Considered" features songs chosen by NPR staffers because they relate to news stories the station reports.

While music is not NPR's core business, the organization is getting more involved in music because its listeners are extremely interested in it, Rubin says. "Through our online site, we get thousands of e-mails," she says, "and the No. 1 thing they are interested in finding out information about is the music we play"

NPR is already a well-known quality brand—a key driver of sales, Mulderry says.

(Continued on page 45)

Online Popularity Wins Howdy Retail Presence

BY MOIRA McCORMICK

Thanks to significant online sales, MCA Nashville signed independent artist Buck Howdy as its first children's artist.

Howdy's label debut, "Skiddaddle!" was released Sept. 23 at a list price of \$14.98.

And it was Howdy's popularity as a downloaded artist that led the Trans World retail chain to spotlight "Skiddaddle!" in its new regional marketing program, Localeyze, according to Tim Petersen, music buyer for Trans World.

Howdy is actually San Diego-based Steve Vaus, who has dubbed himself "America's Voice" and has recorded four independent albums with patriotic themes. The Howdy character, whose press materials describe him as a turkey farmer in Virginia, is his alter ego.

Last year, Howdy put out the holiday album "Carols by Campfire" on his own label, Prairie Dog Records.

Howdy was introduced to MCA Nashville senior VP of sales and field marketing Ben Kline by A&R head David Conrad.

"The thing that got my attention was that 50,000 people had already bought his albums on his Web site," Kline recalls.

The album made the rounds at MCA Nashville's office. "The

thing that I loved about 'Skiddaddle!' was that everyone here who has kids said their kids loved it," Kline says.

Howdy has a weekly XM Satellite radio show, "Buck Howdy's Cow Pie Radio." It also airs on stations in Alaska, Arkansas, Colorado, Michigan, New Mexico, Texas, Virginia and West Virginia. The artist also has a Sony Pictures Television series in the works called "The Buck Howdy Show."

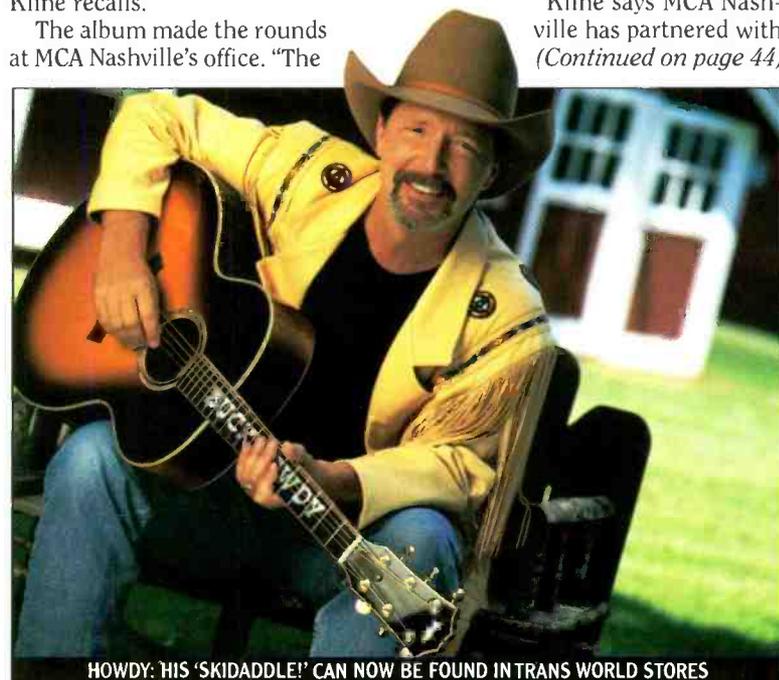
NONTRADITIONAL OUTLETS

"My generation had cowboy-themed entertainment, but there's been a void for years," Kline says. "[Howdy's] timing is perfect. And with the radio show and TV show—which we hope will be on the air next fall—it made sense for us to be a part of it."

Rounder Kids is distributing "Skiddaddle!" to such nontraditional outlets as children's multimedia retailers Zany Brainy and Toys "R" Us. "Buck Howdy appeals to upper-demo consumers," Kline says, "which means the Borders and Barnes & Nobles of the world."

Alliance Entertainment Corp. is distributing the album to schools and libraries, along with Christian bookstores, because of the family nature of the project.

Kline says MCA Nashville has partnered with (Continued on page 44)



HOWDY: HIS 'SKIDDADDLE!' CAN NOW BE FOUND IN TRANS WORLD STORES

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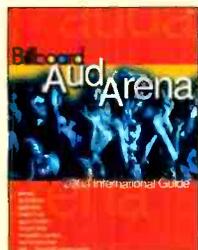
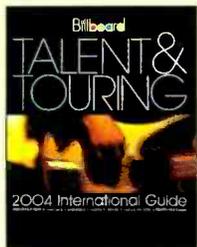


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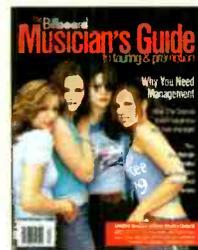
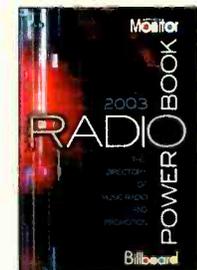


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ADCA603

Retail

Kindercore, Telegraph Co. Labels Close Their Doors

Brooklyn, N.Y.-based indie labels Kindercore Records and the Telegraph Co. have suspended operations.

The labels' rosters included indie rock bands **Dressy Bessy**, **Of Montreal**, **I Am the World Trade Center**, **Maserati**, **Palomar** and the **Neal Pollack Invasion**.

Telegraph will continue in business as a distributor. With a sales force based in Lawrence, Kan., it handles Kindercore, as well as such exclusive labels as Future Farmer, On and Pitch-a-Tent.

According to a statement from Kindercore/Telegraph label manager **Jerod Gunsberg**, the companies' primary lender, Central National Bank, had asked the labels to cut their overhead and consolidate operations.

Gunsberg wrote that record labels "are high-risk ventures that require a good deal of capital spent and take a long time for it to return, so the bank's decision was an easy one to make: Get rid of the New York office, no new label releases, focus on the distribution arm."

BAD GUITAR: Burnside Distribution in Portland, Ore., has picked up exclusive national distribution of **Carlos Guitarnos'** debut solo disc, "Straight From the Heart," on Nomad Records.

The re-emergence of Guitarnos—whom The Indies has known, all too well, for 20 years—is one of

the most surprising music stories of the year.

In the early '80s, he served as lead guitarist for volatile Los Angeles blues-punk band **Top Jimmy & the Rhythm Pigs**, which was famously feted on **Van Halen's** album "1984."

After the group imploded in the mid-'80s, Guitarnos (real name **Carlos Ayala**) moved to the San Francisco Bay Area. Plagued by substance abuse problems and suffering from diabetes, he made his living playing on the street in San Francisco's Mission District.

Guitarnos' nephew **Damon Ayala** helped the musician pull things together and record an album of original songs, featuring such guests as **John Doe** of **X**, **Dave Alvin**



GUITARNOS: RE-EMERGING WITH SOLO SET

piece, Guitarnos—now clean and sober and once again living in Los Angeles—has become a high-profile club performer in his hometown.

To the amazement of many who knew him when he was an unholy terror on the scene, the L.A. mayor's office declared a "Carlos Guitarnos Day" this summer.

The Indies™
By Chris Morris
cmorris@billboard.com



OH BABY: Online retailer CD Baby has cut a deal with West Sacramento, Calif.-based Tower Records that will make CD Baby's catalog available at Tower's Web site.

CD Baby, which operates its own online store, cdbaby.com, represents 50,000 independent titles, most of which are artist-released albums.

Additionally, CD Baby founder **Derek Sivers** sent an e-mail Nov. 10, informing the company's labels that he would be refunding a \$40 charge tied to digital distribution of their music. The firm had collected \$200,000 from the labels.

In his e-mail, Sivers noted that Apple's iTunes store had not yet brought CD Baby's music on board. "I appeared to be over-promising, and under-delivering," Sivers wrote. "Which goes against everything I believe. And was out of my control."

Sivers had previously redrafted a contract for his labels regarding CD Baby's representation of their digital distribution rights (The Indies, *Billboard*, Aug. 30).

A RENDEZVOUS WITH RED: RED Distribution has signed an exclusive deal for the U.S. and Canada with contemporary jazz label Rendezvous Entertainment.

Founded by saxophonist **Dave Koz** (who remains a Capitol Records artist) and partners **Frank Cody** and **Hyman Katz** (*Billboard*, Oct. 18), Rendezvous had issued the compilation "Golden Slumbers: A Father's Lullabye" through Warner Bros. and flutist/saxophonist **Praful's** "One Day Deep" through N-Coded/Warlock.

The label's current release is "Mediterraneo" by guitarist **Marc Antoine**.

of the **Blasters** and **Mike Watt** of the **Minutemen**. Initially, "Straight From the Heart" could be found only in L.A. record stores.

The saga attracted the attention of the Los Angeles Times, which ran a front-page story about Guitarnos earlier this year.

As a result of that high-profile

Howdy

Continued from page 43

amazon.com for online sales. He hopes the album will reach the 100,000-unit sales mark by its second year of release.

Petersen says the chain began carrying "Skidaddle!" in its Localeyez endcap program after an intern, Jean Bobeck, noted Howdy's download popularity.

The Localeyez program began as a way to combat the music business' downward slide by pushing strong regional product, often by local artists who had had difficulty securing distribution.

Petersen says the majority of the acts in the program have been urban.

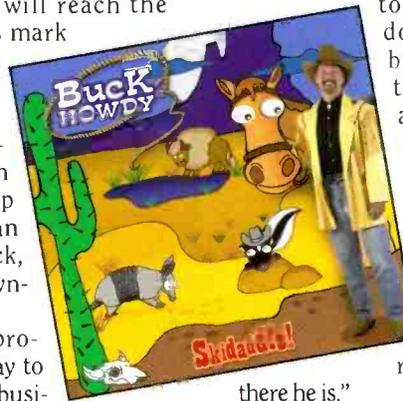
Bobeck, whom Petersen says had been pushing for more variety in the Localeyez program, had noticed that in the first week of April, Howdy surpassed 50 Cent in

total number of downloads. Bobeck suggested that Howdy be added to the endcaps.

"We were going to hunt him down," Petersen says, "but a month-and-a-half later, we get the MCA release book, and

there he is."

Petersen says all Trans World stores are carrying "Skidaddle!" and that it is selling best on the West Coast and in Texas.

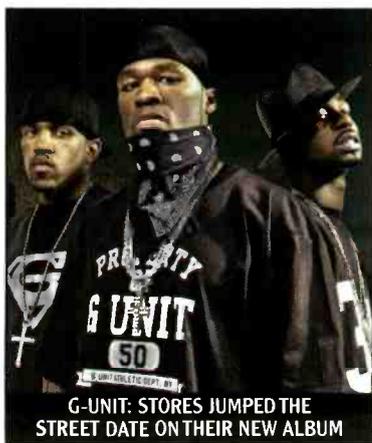


Jay-Z, G-Unit Start War—Between Big Boxes, Indies

On Nov. 11, U.S. retailers apparently decided to get a jump-start on the early **Jay-Z** and **G-Unit** street dates by selling their albums as soon as they hit stores.

According to sources, the big-box retailers, led by Target, started putting the albums out as early as the Tuesday before the official Nov. 14 street date, which forced other retailers in the same markets to follow suit.

Jay-Z's "The Black Album" was initially slated to arrive Nov. 28 in time for Black Friday, while G-Unit's "Beg for Mercy" was going to come out more traditionally on Tuesday, Nov. 18. Both were moved up to Nov. 14 because of rampant piracy.



To the surprise of practically no one, both found their way into stores and onto shelves as early as Nov. 11. By Nov. 13, both albums were available in stores nationwide—except, of course, in those stores that had yet to receive shipments because of logistical difficulties in meeting the rush release.

The strategy of moving up street dates to a day other than Tuesday to head off pirate sales is only 2 years old, but a new rule of thumb appears to be emerging with it.

That is, the street date is out the window, and as soon as albums hit the stores, it becomes a free-for-all.

In defense of the big-box retailers like Target, I would point out that their workers aren't in the music industry, and in years past they had to learn about the concept of the universal Tuesday street date.

I remember when the old PolyGram Group Distribution once put Target on hold because it was disregarding street dates. Unlike other vendors to discount department stores, the major record labels occasionally get their way with the big boys because they each have a

monopoly on their hit artists.

So after having the Tuesday street date drummed into its head, can you blame the chain for putting the Jay-Z and G-Unit albums out on, well, Tuesday? I, for one, could see how

Retail Track™

By Ed Christman
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this might be an innocent mistake. On the other hand, knowing what we know now about unconventional street dates, I'm pretty sure that music specialty merchants don't need an innocent mistake to trigger rampant street-date violations.

But merchants protest their innocence on that type of observation. One chain retailer says, "We never want to be first, but we also never want to be third."

Another merchant says that of

course his chain responded to the street-date violations. "Don't you know, nice guys finish last?" he quipped.

The street-date violations have made for some interesting anomalies.

One retail executive tells me that because of his chain's response to the violations, some of the stores had sold out of the two albums as early as a day before the street date, while other stores had yet to receive the album because of the difficulties Universal Music & Video Distribution was having in accommodating the early street date.

One distribution executive observes that the buyer for that chain had clearly forgotten to take into account the dicey product flow of street-date violations when forecasting the chain's allotment on the two titles.

But my favorite moment came when a one-stop executive called me to whine about the injustice of all the "friggin' chain retailers" jumping street date, although I think he used a different adjective. He said that when you are dealing with the majors and they start talking about a level playing field, the one thing you can be sure of about the playing field is that it isn't level.

He complained that all the chains had the product out on Tuesday, the day his one-stop received its shipments of Jay-Z and G-Unit, which meant that his independent merchant accounts wouldn't get the product until Wednesday or Thursday and would be at a disadvantage to the chains.

I, of course, had to bite my tongue to refrain from mentioning that independent merchants—some of whom are the kings of street-date violations—might be getting a taste of their own medicine in this particular situation.

UMVD president **Jim Urie**, however, was totally sympathetic to that one-stop's plight, calling the street-date violations "unfortunate."

He said that on previous early non-traditional street dates, independents often got the short end of the stick, with many of them getting product shipments on noon of the street date or even one day late.

UMVD went out of its way to make sure that independent merchants could have their product in time for midnight sales, according to Urie.

Alas, the marketplace dictated that midnight sales, in this instance, would be a moot point.

NPR

Continued from page 43

Similarly, Steve Harkins, director of sales at Baker & Taylor, describes NPR as a powerful brand, adding that its albums are perfect for the company's diverse account base. Baker & Taylor is a book, video and music wholesaler based in Charlotte, N.C. The store not only sells to book and music retailers but also has a strong account base among libraries.

'NPR DRIVES THE DEMAND'

"We constantly get inquiries from our customers regarding songs heard on NPR broadcasts," Harkins says. "It was clear that NPR is driving demand and interest in the marketplace, that they are making an impact and exposing music. We need forums like this nowadays."

Indeed, the strength of the NPR brand drove the creation of the "I Heard It on NPR" series, according to Daedalus Books & Music VP Helaine Harris.

Harris approached NPR about putting together a series of albums because Daedalus research indicated that 75% of its customers listened to NPR. In turn, Harris and Rubin reached out to Mulderry at EMI Jazz & Classics, which delivers repertoire by arranging to license music for the series from EMI and third-party labels.

"The key is that all the music is featured on NPR, and that provides the integrity for the series," Mulderry says.

Harris says, "I only see the series growing." She reports that her company expects to sell 3,000 units of the boxed set by year's end. She says Daedalus, which mails 7 million catalogs per year to its customer base, has already sold 10,000 units of "Jazz for Blue Nights."

While Daedalus has had success with the albums, "we want to get it out more broadly," Rubin says.

NPR wants to focus on small retailers because their listeners are music buffs who go to specialized music merchants to buy product. "We don't think large chains are where our listeners are shopping," Rubin says. "We think they are in smaller stores like Olsson's Books & Records and Joe Beth Book Sellers."

In moving to the one-stop channel, NPR is consciously bypassing independent distributors, because those types of wholesalers sell mainly to chains. That process requires labels to pay price-and-position dollars to high-light titles in store—which NPR wants to avoid. "We don't want to spend large amounts of dollars to get placement for our music in the chains," Rubin says.

NPR can also drive sales through on-air mentions, Mulderry points out.

NPR has a weekly audience of 22 million. It has created an online multimedia show for stories that feature music, which heightens awareness of the albums, Rubin says.

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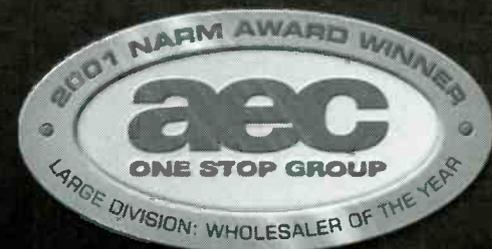
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Kids' Catalog Gets More Promo Dollars

BY JILL KIPNIS

LOS ANGELES—During the VHS era, direct-to-video and catalog children's product have been critical sales sources for the home video industry. That importance continues to grow with the DVD era, as studios are putting greater marketing and cross-promotional support behind titles aimed at kids.

"Major studios look to kids' product as a way to increase their revenue stream," says Glenn Ross, president of Artisan Home Entertainment's Family Home Entertainment (FHE) division. FHE recently released the third installment of its Barbie franchise, "Barbie of Swan Lake."

"There are only so many theatrical titles that can be put out a year," he continues. "Theatrical can't feed the system. Retailers only have so much floor space, so we are looking for ways to break titles through. That is equating to more advertising for kid's product and, specifically, more television advertising."

EXPANDING BUDGETS

While studios would not comment on specific marketing numbers, they say that budgets for all types of children's titles are expanding, as families are purchasing their first DVDs and are also looking to replace the VHS tapes that they already own. DVD players are now in more than 48 million homes, according to the Digital

Entertainment Group.

"Family fare wasn't as actively purchased because of fence sitters deciding if they should get DVD players," says Kelly Sooter, head of domestic marketing for DreamWorks Home Entertainment. The company released theatrical children's film "Sinbad: Legend of the Seven Seas" Nov. 18 on DVD. "Now you are seeing more marketing dollars going into family because of increasing DVD penetration levels," Sooter adds.

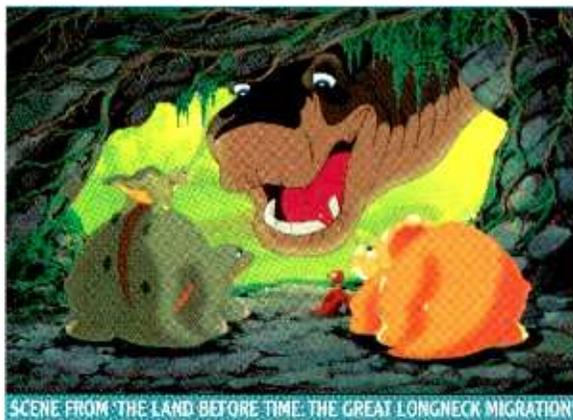
Marketing campaigns for children's titles are not typically as far-reaching as those for live-action theatrical titles, studios say, though they are taking on many of the same characteristics.

"I don't think kid and theatrical campaigns are comparable from a dollar standpoint," says Alyssa Moore, executive director of MGM Home Entertainment. "[However], from a multi-layering standpoint, the types of promotions we are doing [are] starting to mirror theatrical."

MGM's promotion for the special-edition DVD release of "Chitty Chitty Bang Bang" (\$29.98, Nov. 25), for example, includes print and radio advertising, direct mailers and a mall promotion offering families \$500

shopping sprees.

Franchise children's properties are the most likely to receive this type of increased marketing support.



SCENE FROM 'THE LAND BEFORE TIME: THE GREAT LONGNECK MIGRATION'

Universal Studios Home Video's budget for "The Land Before Time: The Great Longneck Migration," for example, is larger than any of the previous nine "Land Before Time" releases. The title will be available Dec. 2 on VHS (\$19.98) and DVD (\$24.98).

"Starting last September, we created a 15-month-long celebration, because this release is celebrating the 15th anniversary of 'Land Before Time,'" says Louis Feola, president of Universal Worldwide Home Entertainment. The franchise has sold more than 60 million video units worldwide, according to the studio.

A multimillion-dollar budget for TV and print advertising was set aside for the promotional period, which runs in excess of 12 months. Ads will reach more than 90% of U.S. households.

The thrust of the campaign is taking place this month and in December. A "Land Before Time" music video will play in Regal Theaters before all G- and PG-rated films through next month. A cross-promotion with Tree Top Apple Juice will involve special "Land Before Time" juice packages and coupon offers.

Additionally, the studio is promoting all of the "Land Before Time" films by releasing two four-packs (\$79.98 each) and one nine-pack (\$145.98) of the previous films Dec. 2 on DVD.

CO-PROMOTIONS

The Thomas the Tank Engine franchise, which Anchor Bay Entertainment has released on video since 1992, is also getting generous marketing support in 2003. According to Anchor Bay, the product line has more than 25 active titles and has sold more than 3 million combined units this past year.

Recent releases include "Thomas the Tank Engine and Friends—Snowy Surprise" (\$12.98 VHS, \$19.98

DVD) and the three-pack "Thomas the Tank Engine and Friends—Platinum Collection" (\$29.98 DVD).

"With Disney coming out with successful movie after movie, that has really pumped up the kid's genre," Anchor Bay senior brand manager Kimberly Kisner says. "It's such a valid genre now, and the products are getting better and better."

One of the key areas of marketing growth for the Thomas brand is co-promotions. For example, it has teamed with Learning Curve, a manufacturer of toy trains, to create special trains available with Thomas video purchases. In turn, Anchor Bay provides inserts for Learning Curve products.

Across the board, co-promotional opportunities are becoming more important to children's marketing campaigns.

The strength of Twentieth Century Home Entertainment's Strawberry Shortcake titles is attributed to the character's appearance on other kid-friendly items, the company's VP of marketing Todd Rowan says. It released "Strawberry Shortcake's Berry Merry Christmas" and "Strawberry Shortcake's Get Well Adventure" Oct. 14. Each title is \$12.98 on VHS and \$14.98 on DVD.

"There is a strong Strawberry presence in shoes, clothing, books and toys," he says. "That keeps the brand alive."

PHE Makes 'Godfather' Fans Offer They Can't Refuse

If the \$105.90 list price for "The Godfather DVD Collection" seems hefty to fans, they will be happy to learn that Paramount Home Entertainment (PHE) will start selling the popular films as individual DVDs for the first time next year.

On May 11, 2004, "The Godfather" will be released as a single disc for \$24.99. The other two films in the trilogy will also come out separately later next year. "The Godfather DVD Collection" arrived in 2001.

"This is really about providing consumers with a choice," says Michael Arkin, PHE senior VP of marketing. "Those who cannot afford to buy gift sets now have the option of buying a single film."

The major drawback to purchasing the films individually will be the lack of special features on the discs. The only added value on each release will be an audio commentary, whereas the five-disc collection includes such extras as a 73-minute documentary, deleted footage and production stills.



Still unknown is whether PHE will apply a similar strategy to "The Adventures of Indiana Jones," which was released solely as a four-disc set Oct. 21. Arkin says the company is not prepared to discuss the strategy behind the set's release because it has only been out on the street for a month. However, he says that with

"The Godfather," "we knew eventually we would release them individually."

Twentieth Century Fox Home Entertainment is also applying this plan to "The Alien Quadrilogy," available Dec. 2 as a nine-disc set for \$99.98. Consumers can purchase separate two-disc editions of each "Alien" film Jan. 6 for \$26.98 each. The individual editions feature a disc of extra features, though an additional bonus disc containing a new interview with director Ridley Scott and original theatrical trailers is only available in "Quadrilogy."

DEALS AND HAPPENINGS: Universal Studios Home Video will continue distributing DreamWorks' home video product through 2010, thanks

to a deal extension announced last week by Vivendi Universal Entertainment. The pact, first made in 1995, was extended in 2001 through 2006 . . . Classic Media has been confirmed

as the new owner of Big Idea Productions by the Bankruptcy Court for the Northern District of Illinois. The sale is expected to close by Dec. 15 . . .

Upcoming Digital-VHS (D-VHS) titles will have DTS sound as an option thanks to new software created by JVC. Twentieth Century Fox Home Entertainment is releasing the first two titles with DTS Nov. 25. Consumers can test out the sound on "X2: X-Men United" (which is also being released Nov. 25 with the regular VHS and DVD versions) and a new D-VHS version of "Moulin Rouge."

NETFLIX GETS NICHE-Y: Online rental service Netflix is continuing its commitment to niche titles and specialty offers by procuring exclusive rental windows for the PBS documentary "Daughter From Danang" and for the Independent

Film Channel's "Dinner for Five."

Subscribers are able to rent "Danang" for a period of 90 days that started Nov. 18, while "Dinner for Five" will be available for the same time period beginning Dec. 2. Both projects will eventually be available for sale through amazon.com and other retailers.

Picture This™
By Jill Kipnis
jkipnis@billboard.com



Through its recommendations feature, customers who have previously rented documentaries or other niche titles will be made aware of the exclusive offer.

Netflix began ramping up its independent and specialty title selection with the summer launch of "Netflix First" (Billboard, Aug. 2). Through the program, a number of

documentaries from the Docurama label were first distributed exclusively through Netflix.

RECOMMENDATION: A breathtaking documentary about birds, "Winged Migration," debuted on DVD (\$26.95) Nov. 18 from Columbia TriStar Home Entertainment. The film is stunningly directed and narrated by filmmaker Jacques Perrin and was a sleeper hit this summer. Special features include director's commentary, a making-of featurette and a photo gallery.

Perrin says that the DVD will enable fans to "see the talent of every technician who participated in the film, the different types of birds, the human adventure that preceded and accompanied the shooting and, perhaps most of all, the birds' mode of life, their behavior and singularity."

Perrin was able to shoot the birds' migration patterns by working with science students who raised them by hand. "Men and machines became part of their life-space," he explains. "They followed their human parents when they were walking or flying, riding on motorbikes or cars, or when racing on the waves in boats."

NOVEMBER 29 2003 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
31	2		FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
2	NEW		LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13	27.98
4	3	5	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
4	1	2	THE HULK (WIDESCREEN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 22489	Eric Bana Jennifer Connelly	PG-13	26.98
5	4	4	THE MATRIX RELOADED (WIDESCREEN) WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R	29.98
6	NEW		FRIENDS - THE COMPLETE FIFTH SEASON WARNER HOME VIDEO 29249	Jennifer Aniston Matthew Perry	NR	44.98
7	2	2	THE HULK (PAN & SCAN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 23075	Eric Bana Jennifer Connelly	PG-13	26.98
8	5	4	THE MATRIX RELOADED (PAN & SCAN) WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	29.98
9	NEW		ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 06767	Adam Sandler	PG-13	26.98
10	9	3	THE ADVENTURES OF INDIANA JONES (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56594	Harrison Ford	PG-13	69.98
11	20	143	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
12	7	3	THE ADVENTURES OF INDIANA JONES (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 61254	Harrison Ford	PG-13	69.98
13	6	3	CHARLIE'S ANGELES - FULL THROTTLE (SPECIAL UNRATED WIDESCREEN EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02145	Cameron Diaz Drew Barrymore	PG-13	27.98
14	10	3	28 DAYS LATER (WIDESCREEN) FOXVIDEO 08817	Cillian Murphy	R	27.98
15	14	6	SCARFACE (WIDESCREEN) SPECIAL EDITION UNIVERSAL STUDIOS HOME VIDEO 23157	Al Pacino Michelle Pfeiffer	R	26.98
16	8	2	THE SOPRANOS: THE COMPLETE FOURTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 93081	James Gandolfini Lorraine Bracco	NR	99.98
17	12	3	GEORGE OF THE JUNGLE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31071	Julie Benz Chris Showerman	PG	29.98
18	RE-ENTRY		ICE AGE FOXVIDEO 2004664	Animated	PG	19.98
19	17	5	THE ITALIAN JOB (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
20	18	5	THE ITALIAN JOB (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56504	Mark Wahlberg Charlize Theron	PG-13	29.98
21	11	2	LOONEY TUNES GOLDEN COLLECTION WARNER HOME VIDEO 27918	Animated	NR	64.98
22	13	2	WHALE RIDER (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02272	Keisha Castle-Hughes	PG-13	26.98
23	24	9	SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
24	21	6	2 FAST 2 FURIOUS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22975	Paul Walker Tyrese	PG-13	26.98
25	22	7	DADDY DAY CARE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	27.98
26	23	6	SCARFACE (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23872	Al Pacino Michelle Pfeiffer	R	26.98
27	RE-ENTRY		LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	19.98
28	26	11	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
29	16	3	CHARLIE'S ANGELES - FULL THROTTLE (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 10040	Cameron Diaz Drew Barrymore	PG-13	27.98
30	15	3	28 DAYS LATER (PAN & SCAN) FOXVIDEO 09770	Cillian Murphy	R	27.98
31	RE-ENTRY		THE WEDDING PLANNER COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	14.98
32	27	6	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14476	Animated	NR	19.98
33	25	6	2 FAST 2 FURIOUS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23520	Paul Walker Tyrese	PG-13	26.98
34	NEW		STAR TREK: DEEP SPACE NINE - COMPLETE SIXTH SEASON PARAMOUNT HOME ENTERTAINMENT 58974	Avery Brooks Nana Visitor	NR	129.98
35	19	4	WRONG TURN FOXVIDEO 09649	Eliza Dushku Desmond Harrington	R	27.98
36	33	11	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
37	RE-ENTRY		RUDY COLUMBIA TRISTAR HOME ENTERTAINMENT 6005377	Sean Astin	PG-13	14.98
38	32	7	HOLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31662	Shia LaBeouf Khelo Thomas	PG-13	29.98
39	RE-ENTRY		GHOSTBUSTERS COLUMBIA TRISTAR HOME ENTERTAINMENT 4139	Bill Murray Sigourney Weaver	PG	14.98
40	39	7	HOLES (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31925	Shia LaBeouf Khelo Thomas	PG-13	29.98

NOVEMBER 29 2003 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1	NEW		FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
2	1	2	THE HULK (SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	2003	PG-13	22.98
3	3	5	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
4	2	3	GEORGE OF THE JUNGLE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31072	Julie Benz Chris Showerman	2003	PG	22.98
5	4	4	THE MATRIX RELOADED WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	2003	R	22.98
6	5	6	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
7	RE-ENTRY		ICE AGE FOXVIDEO 2004660	Animated	2002	PG	12.98
8	7	7	HOLES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	2003	PG-13	22.98
9	6	2	SING-ALONG SONGS: BROTHER BEAR - ON MY WAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31967	Animated	2003	G	14.98
10	NEW		FINDING NEMO (SPANISH) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 08103	Animated	2003	G	24.98
11	8	6	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	2003	PG-13	22.98
12	12	4	STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS FOXVIDEO 08735	Animated	2003	NR	12.98
13	17	11	THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06224	Elijah Wood Ian McKellen	2002	PG-13	22.98
14	9	9	SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
15	19	13	THE LIZZIE MCGUIRE MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
16	15	11	STITCH! THE MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27428	Animated	2003	NR	22.98
17	RE-ENTRY		NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.98
18	NEW		SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133	Spongebob Squarepants	2003	G	12.98
19	24	2	THOMAS & FRIENDS: THOMAS' SNOWY SUPRISE ANCHOR BAY ENTERTAINMENT 01322	Animated	2003	NR	12.98
20	16	5	DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103	Animated	2003	NR	12.98
21	20	2	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002	Animated	1985	NR	9.98
22	11	6	SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 01933	Animated	2003	NR	14.98
23	RE-ENTRY		CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.98
24	22	8	BIONICLE: MASK OF LIGHT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29064	Animated	2003	NR	19.98
25	RE-ENTRY		RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

NOVEMBER 29 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	NEW		FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G
2	NEW		LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13
3	1	2	THE HULK UNIVERSAL STUDIOS HOME VIDEO 22489	Eric Bana Jennifer Connelly	PG-13
4	2	3	28 DAYS LATER FOXVIDEO 09770	Cillian Murphy	R
5	3	3	CHARLIE'S ANGELES - FULL THROTTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 10040	Cameron Diaz Drew Barrymore	PG-13
6	4	5	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13
7	5	4	THE MATRIX RELOADED WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R
8	NEW		ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 06767	Adam Sandler	PG-13
9	6	4	WRONG TURN FOXVIDEO 09649	Eliza Dushku Desmond Harrington	R
10	10	8	ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13

NOVEMBER 29 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	NEW		FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	G
2	NEW		LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 60708	Reese Witherspoon Sally Field	PG-13
3	1	2	THE HULK UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	PG-13
4	4	5	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	PG-13
5	5	4	THE MATRIX RELOADED WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R
6	2	3	28 DAYS LATER FOXVIDEO 27714	Cillian Murphy	R
7	3	3	CHARLIE'S ANGELES - FULL THROTTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 27651	Cameron Diaz Drew Barrymore	PG-13
8	6	7	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
9	NEW		ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 07139	Adam Sandler	PG-13
10	7	4	WRONG TURN FOXVIDEO 09644	Eliza Dushku Desmond Harrington	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

Despite Storm, New Studios Raise Sails

BY CHRISTOPHER WALSH

Is there light at the end of the tunnel for big studios?

A three-year downturn in record sales, a dearth of recording projects, smaller budgets among those that do

Though art and commerce do not readily mix, in the business of audio recording, passion can and sometimes does deliver profit.

A survey of new studios reveals various rationales for this optimism, along with both sound business

(SSL) 4064 G+ console, few of which are commercially available in the New England region.

"We're the only guys up here with an SSL and one of the only studios on the East Coast with an SSL and Dynaudio M4+ monitors."

AMBITIOUS PROJECTS

Harris and co-founder Peter Pelouquin acknowledge that a world-class, large-format recording facility was missing in Boston and New England. But Boston Skyline's survival is not dependent on major-label projects, Harris maintains.

"Not relying on the major labels has been key to our success here," he says. "We're not in New York, so we don't have the overhead New York has, [and] we don't have to charge the rates New York does."

"We market ourselves," Harris adds. "We do tons of advertising. We've got all our interns hitting all the clubs and going after bands that are hungry to make it."

Jeffrey Avalier, owner of Utica, N.Y.-based J.A. Castle, says he could be considered "crazy" for establishing a new commercial facility. "My partner [engineer Vincent Sanchez] can mix an album on his laptop," he says.

A musician and composer, Avalier acquired an old church, which has been restored and converted to a spacious tracking room by the Walters-Stork Design Group.

Despite the DAW-based production to which Avalier refers, J.A. Castle's natural acoustics and sheer size—a 1,600-square-foot live room with a 35-foot ceiling—have attracted a diverse group of clients.

"Choirs sound great, strings sound beautiful," Avalier says. "Everybody has got the small studio down, but what about the people that need a large room?"

It's amazing, he says, that churches are coming out of the woodwork to record at his studio.

"I figured they did their recording at the church, but I guess they don't. We've done everything from gospel to Christian to bluegrass, and we've got a couple of rock bands that are booking full-time," Avalier adds. "Really, the reason I think it will work is because of this room."

THE NEW HOLLYWOOD

Perhaps the most ambitious studio project coming online is Odds on Recording, scheduled to open in early 2005 in Las Vegas.

Offering mastering and video editing suites along with multiple audio recording and mixing studios, Odds on Recording will supplement an existing CD-replicating and graphic/Web design plant.

Can a multi-room facility featuring two SSL XL 9080 K Series consoles and Neve 88R and 8068 consoles gen-

erate revenue sufficient to meet the overhead represented by such an array of equipment? Owner Tom Parham says yes.

"Las Vegas is becoming the new Hollywood," he says. "The economy here is booming. So many movies are being done here; so much more stuff is being done here."

"There are so many people coming here, and there's so many stars that live here already," Parham continues.

He says his studio will "give all these people an avenue to record, instead of having to go to L.A. or New York or to an inferior studio in town."

BIG ROOMS

The mixture of high-end, large-format console-based studios with Pro Tools-based suites will accommodate a broad range of budgets, Parham predicts, while replication services within the facility will also attract clients.

"It's a full-service operation," he notes. "We've got over a million-CD capacity per month, [and] we do Web design, graphic design."

"Anybody can actually afford to come here," Parham says. "If somebody wanted to work in a Pro Tools room all day and then go into one of the bigger rooms and do vocal overdubs or mixing, they could do that."

"People can record full albums on SSL consoles and then replicate 100,000 CDs in the same building. It has different avenues," he says.

Shelburn, Ind., is also little-known

most of the time we're starting from scratch—tracking and mixing," he adds.

Despite the pervasiveness of home recording, Drake is "seeing a lot more demand for the big, full project in a big room."

MAJOR MARKETS

In Nashville, a primary recording market, many studios are also struggling with lean booking schedules. Country music, a booming industry through much of the 1990s, led to an abundance of investment in new facilities.

When the genre's popularity ebbed, however, many rooms were idled, and the market is now considered to be overbuilt.

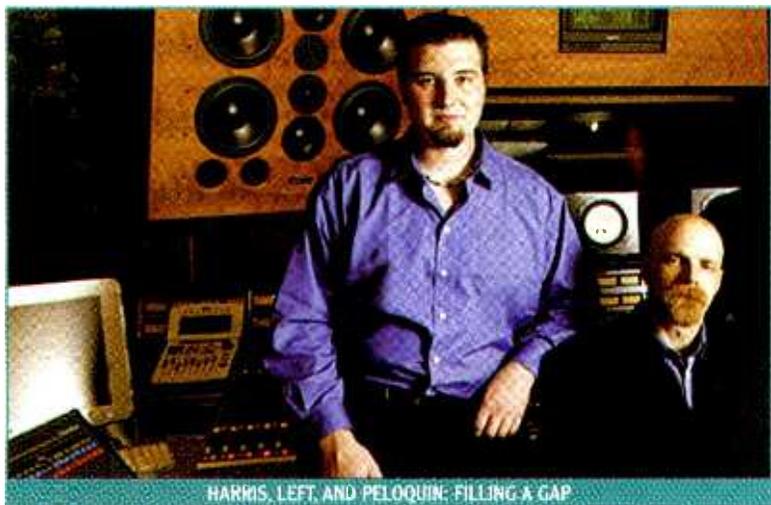
Even so, the Blue Room and R-Place have recently opened on the site of two defunct Nashville studios.

"My primary motivation was to build a room for myself," says owner/engineer Tom Fouce of the Trident TSM-equipped Blue Room.

"As I got deeper into it, I realized that what I wanted needed to be of a certain caliber that could attract other people, and it would be a good thing to attract other people to help pay for it," Fouce says.

"What's going to make it work? I don't know what it will shake out to be, to tell you the truth," adds Fouce, formerly of Los Angeles.

"I hope that I get busy enough that I don't need any other clients, but I don't really know at this point. But as



HARRIS, LEFT, AND PELOQUIN: FILLING A GAP

exist and the rise of digital audio workstations (DAW) have all taken their toll.

But that hasn't stopped several new facilities from opening, and their principals are optimistic about their ultimate success.

plans and leaps of faith.

"We've gotten a hell of a response," says Todd Harris, co-founder of Boston Skyline Studios, a Munro Acoustics-designed facility that opened in June.

It contains a Solid State Logic

NOVEMBER 29 2003 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 22, 2003)

CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist Producer (Label)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)	STAND UP Ludacris Featuring Shawna/ K. West, Ludacris (Disturbing Tha Peace/ Def Jam South/IDJMG)	I LOVE THIS BAR Toby Keith/ J. Stroud, T. Keith (DreamWorks)
RECORDING STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) SOUTH BEACH STUDIOS (Miami) Pat Thrall, Carlos Bedoya	DOPPLER STUDIOS (Atlanta, GA) TREE SOUND (Norcross, GA) AUDIO VISION (Miami, FL) Jason Rowe, Robert Han- non, Eddie Hernandez	SHRIMP BOAT SOUND (Key West, FL) Ricky Cobble
CONSOLE(S)/ DAW(S)	SSL 9000 J, Pro Tools Pro- Control	SSL 4000, SSL 4064 G+	Neve 8068
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools, Pro Tools HD	Pro Tools HD
RECORDING MEDIA	Pro Tools	Pro Tools, Pro Tools HD, Glyph, EZQuest	Pro Tools HD, Seagate
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	MANHATTAN CENTER (New York) Jimmy Douglass	LOUD (Nashville, TN) Julian King
CONSOLE(S)/ DAW(S)	SSL 9000 K	Neve VR	Sony Oxford
MIXDOWN RECORDER(S)/MEDIA	Studer A820	Pro Tools, Panasonic SV- 3800	Pro Tools
MIX DOWN MEDIA	EMTEC 900	Quantegy DAT, Glyph	Pro Tools
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	GLENN SCHICK MASTERING (Atlanta, GA) Glenn Schick	MASTERMIX (Nashville, TN) Hank Williams
CD/CASSETTE MANUFACTURER	SONY	UMVD	UMVD

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SANCHEZ, LEFT, AND AVALIER AT J.A. CASTLE

as a music recording mecca.

Yet Cedar Rock Studio recently opened there, featuring a Trident Series 80 console.

"We're getting a lot of interest," owner Al Drake says. "We're doing a lot of album projects and a lot of demo stuff."

The home studio phenomenon is significant, but its limitations are self-evident, Drake says.

"We have a big main room," he says, "and drums come to life in a big room."

"A lot of people are doing home-demo stuff and bringing it to me to redo, and sometimes they bring in partial stuff and we'll add to it. But

people have found out about it, I'm starting to generate some interest in the place, and that's good," he adds.

Given the high fixed costs of a commercial recording facility and a music industry still characterized by uncertainty, it's a difficult business in which to thrive.

Throughout 2003, existing studios around the country have sought new and novel approaches to keeping rooms booked, often at rates far below the previous market.

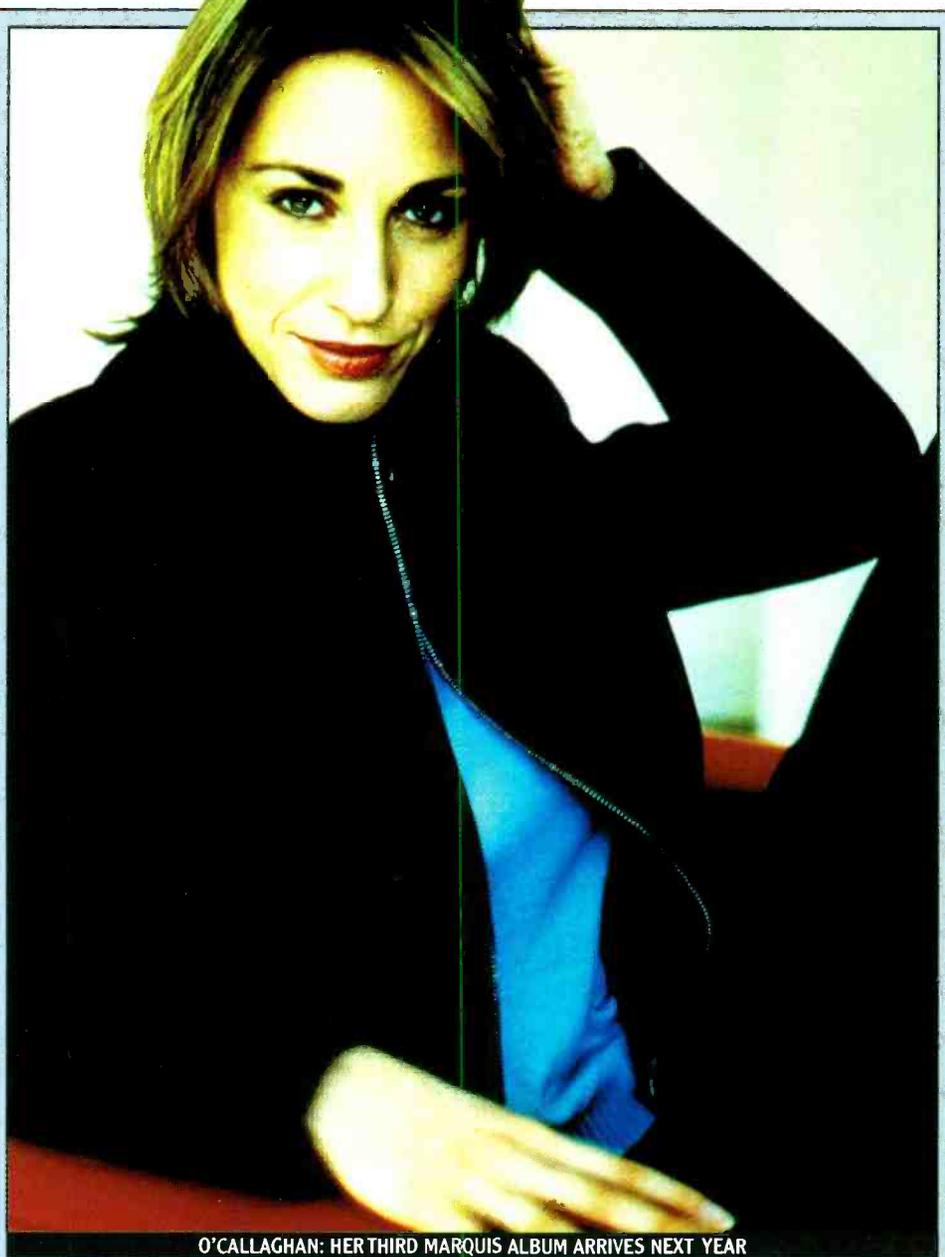
But with the stirrings of economic recovery and recent album sales statistics on an upswing, these new studio owners may be demonstrating as much foresight as they are faith.

Spanish pianist Diego Amador continues a family tradition with his debut album



The Yoshida Brothers shake up traditional Japanese music

UNITED STATES / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



O'CALLAGHAN: HER THIRD MARQUIS ALBUM ARRIVES NEXT YEAR

Canadian Label Marquis Crosses Over To Success

Company Thrives Through Expansion

BY LARRY LeBLANC

TORONTO—Only a handful of domestic classical acts have a substantial retail presence in Canada, yet Toronto-based label Marquis Records is thriving.

Marquis began life 21 years ago as core classical label Marquis Classics. The "Classics" moniker was dropped during the past year to reflect the recent gradual expansion of its catalog to include crossover classical and jazz titles.

Marquis' co-owners, president Earl Rosen and VP Dinah Hoyle, say they realized sever-

al years ago they had to move into the popular music market. "Most of the artist development we're doing now is in adult contemporary," Rosen says, "[but] we are putting out more classical titles than ever."

Rosen explains that Marquis has tried to find niches it could market to reach the classical-buying consumer. The label has released virtually no "standard" classical repertoire since its startup.

Marquis' catalog targets consumers aged 35-plus with eclectic tastes, Rosen says. "We can't compete with the depth of catalog of the" *(Continued on page 52)*

Sanremo Festival Dispute Continues

BY MARK WORDEN

MILAN—The split between Italian labels and the organizers of the annual Sanremo Festival of Italian Song shows no sign of healing.

In July, labels body FIMI announced that it was "disengaging itself definitively and irrevocably"

from the event (*Billboard*, July 19). The reason given was that its members had yet to receive expenses owed from previous editions.

An agreement had been reached in 2002 under which labels would receive 500,000 euros (\$588,000) from the festival organizers and 250,000 euros (\$294,000) from state broadcaster RAI TV, which televises the show each year. FIMI says this agreement was not honored.

Veteran singer/songwriter/producer Tony Renis was recently named artistic director of the festival (*Billboard Bulletin*, Oct. 3). Renis has since unveiled plans for the 2004 event. But FIMI

has reiterated that it will not participate.

For more than 50 years, Sanremo has been the Italian music industry's key annual showcase event. But now, "for the record industry, it's a waste of time and money," Edel Italy president Paolo Franchini says.

Renis succeeded veteran TV presenter Pippo Baudo as artistic director. His own connection with Sanremo dates back to the 1962 festival, where he performed the international hit "Quando Quando Quando."

More recently, Renis won a Golden Globe Award in 1998 for the Celine Dion/Andrea Bocelli duet "The Prayer," for which he

wrote the Italian/English translation. He also co-produced that record.

The announcement of Renis' appointment was followed by confirmation that RAI would broadcast the fourth edition of FIMI's Italian Music *(Continued on page 53)*



BERWICK: 'RAI KICKED US WHERE IT REALLY HURTS'



FRANCHINI: 'SANREMO IS A WASTE OF TIME, MONEY'

Spanish Chart Changes Get Mixed Reception

BY HOWELL LLEWELLYN

MADRID—A revamp of chart rules in Spain means that high-profile product from the country's best-known indie label, Vale Music, has vanished from the album listings here.

The label's president has called the effect of the rule change "painful," although other companies have welcomed the move.

Spanish labels body AFYVE introduced new regulations for its official top 100 albums chart from the first week of November.

The chart now excludes multi-artist compilation albums and any CDs that retail for less than 7.50 euros (\$8.80). A separate Top 20 Compilations chart has been launched.

The price qualification has had an immediate effect at Barcelona-based indie label Vale Music.

Three Vale albums featuring material from hugely popular TV talent show "Operación Triunfo" (OT), which would have been featured in the Spanish top 100 for the sales week ended Nov. 9, were dropped.

Vale's albums from the "Fame"-style OT, retailing at 6 euros (\$7), have regularly dominated the album charts during the past two years.

"It is painful to see that, overnight, [these OT] albums have been wiped from the charts," Vale Music president Ricardo Campoy says. "The charts should reflect the reality of what is sold at sales points."

Four multi-artist compilations that would have appeared in the "old" top 100 reappeared in the first Top 20 Compilations chart. The OT albums are not currently eligible for any other Spanish charts because of their low price.

Single-artist "greatest hits" *(Continued on page 52)*



GUISASOLA: SPAIN NEEDS ONE OFFICIAL CHART

NOVEMBER 29
2003

Billboard®

HITS OF THE WORLD



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 11/18/03		(THE OFFICIAL UK CHARTS CO.) 11/17/03		(SNEP/FOP/TITE-LIVE) 11/17/03		(MEDIA CONTROL) 11/18/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	NEW
2	1	2	NEW	2	2	2	1
3	NEW	3	4	3	4	3	3
4	NEW	4	1	4	3	4	5
5	NEW	5	3	5	7	5	NEW
6	2	6	NEW	6	11	6	2
7	3	7	2	7	5	7	4
8	NEW	8	5	8	86	8	11
9	NEW	9	NEW	9	10	9	15
10	8	10	NEW	10	8	10	6
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	3	1	4	1	NEW
2	1	2	2	2	1	2	NEW
3	2	3	NEW	3	2	3	1
4	3	4	1	4	3	4	2
5	NEW	5	NEW	5	6	5	4
6	NEW	6	11	6	9	6	5
7	NEW	7	13	7	12	7	6
8	8	8	NEW	8	11	8	NEW
9	NEW	9	5	9	5	9	7
10	4	10	NEW	10	7	10	3
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 11/29/03		(FIMI/NIELSEN) 11/17/03		(AFYVE/MEDIA CONTROL) 11/18/03		(ARIA) 11/18/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	NEW
2	NEW	2	NEW	2	1	2	1
3	2	3	2	3	2	3	4
4	6	4	4	4	3	4	2
5	4	5	5	5	NEW	5	6
6	5	6	9	6	NEW	6	9
7	3	7	10	7	6	7	7
8	7	8	13	8	5	8	5
9	8	9	3	9	16	9	10
10	9	10	11	10	10	10	13
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	5	1	1
2	2	2	1	2	2	2	2
3	NEW	3	NEW	3	7	3	6
4	NEW	4	2	4	3	4	4
5	3	5	4	5	1	5	3
6	4	6	NEW	6	NEW	6	5
7	NEW	7	6	7	6	7	7
8	NEW	8	NEW	8	4	8	NEW
9	6	9	14	9	8	9	9
10	NEW	10	7	10	10	10	8
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 11/16/03		(GLF) 11/14/03		(IVERDENS GANG NORWAY) 11/17/03		(MEDIA CONTROL) 11/18/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	8	1	1
2	2	2	9	2	19	2	6
3	3	3	4	3	3	3	2
4	4	4	2	4	1	4	3
5	6	5	3	5	2	5	12
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	NEW	1	1
2	2	2	NEW	2	2	2	2
3	3	3	3	3	1	3	NEW
4	4	4	NEW	4	NEW	4	3
5	5	5	14	5	NEW	5	6

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

China Bans Punks From Touring Abroad

China's only all-girl punk band, **Hang on the Box**, has been forced to pull out of a U.K. tour after being denied travel visas by Chinese authorities, who said the band's music is "an inappropriate representation of Chinese culture." The tour was to have started Nov. 17. Since forming in 1999 as 16-year-

"I think my way of writing is unique," Amador says. "I compose on the guitar and then transpose it to the piano." **HOWELL LLEWELLYN**

SECOND CHANCE: Executives at BMG Ricordi describe 26-year-old Roman singer/songwriter **Mauro Di Maggio**, whose album "Inogniforma" was released Oct. 24, as "an absolute priority."

Di Maggio, whose rich falsetto voice is also evident on romantic single "Non Ti Voglio Fermare," is being treated as an exciting debutant. But this is not his first recording venture.

The classically trained guitarist admits to an unsuccessful appearance in the Youngsters section of the 1996 Sanremo Festival, which was accompanied by a one-album deal with another label.

Di Maggio, an engaging character who answers his fans' e-mails personally, tells *Billboard*, "I just wasn't ready then, whereas I am now." **MARK WORDEN**



HANG ON THE BOX: JUST HANGING AROUND

old Beijing schoolgirls, the quartet, **Wang Yue, Yang Fan, Yilina and Shen Jing**, has gained notoriety in China for its hard-hitting, anarchic music, taking its lead from Japanese girl-punk and U.S. new-wave acts.

The band is starting to develop a cult following worldwide. It performed at last year's South by Southwest Music Conference in Austin, and its second album, "For Every Punk Bitch & Arsehole," was recently released on U.K. indie label Arrivederci Baby.

A non-official source in Beijing tells *Billboard*, "This happens from time to time. A musical act or a film director will hit the Chinese cultural authorities' radar, and as a result, they are barred from traveling abroad. It doesn't happen as often as it used to, since China stopped requiring exit visas for its citizens. But it does still occur."

STEVE ADAMS and ADAM WILLIAMSON

O BROTHER: Spain's pioneer flamenco-blues/rock band in the early '80s was **Pata Negra**, led by gypsy brothers **Raimundo and Rafael Amador**.

Younger brother **Diego** preferred to stay at home, although he had taught himself the guitar, drums and organ before he was in his teens. Now 30, he has become an extraordinary pianist.

When Fantasy Records of Berkeley, Calif., held its annual convention in Barcelona last year, Fantasy's distributor in Spain—**Mario Pacheco** of pioneer indie label **Nuevos Medios**—arranged for **Diego** to play his jazz-inspired flamenco piano for delegates. **Ralph Kaffel** and **Bill Belmont** of Fantasy were so impressed that they asked him to record an album.

The result is "Piano Jondo" (Nuevos Medios in Spain), distributed in the U.S. by Fantasy Records.

MODERN LIVING: After a two-year absence, **the Living End** has resurfaced with a bang.

In October, the punk-inspired trio debuted at No. 4 on the Australian Record Industry Assn. chart with its album "Modern Artillery" (EMI).

The band's rapid rise began four years ago with such spiky-topped anthems as "Prisoner of Society." But a near-fatal car crash in late 2001 involving singer/guitarist **Chris Cheney** kept the band off the road for a year.

The Trio plans to tour the U.S. and Europe in early 2004, when "Modern Artillery" will be issued internationally through Warner Music. **CHRISTIE ELIEZER**

HIS LIFE IN SONG: Italian-Belgian singer/writer/composer **Salvatore Adamo** is celebrating 40 years of recording with a 12-CD set and a double retrospective album called "C'est Ma Vie" (Capitol Music Belgium).

Such classic Adamo songs as "Tombe la Neige" and "Vous Permettez Monsieur" have become milestones in the history of French *chanson*. Ironically, the anniversary marks the end of Adamo's recording career with Capitol/EMI. He has now signed to Universal, which released a new album, "Zanzibar," Oct. 22. **MARC MAES**

Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries. 11/19/03

THIS WEEK	LAST WEEK	NEW	TITLE	ARTIST
1	NEW	1	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
2	1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
3	3	3	WHITE FLAG	DIDO CHEEKY/ARISTA
4	2	4	SLOW	KYLIE MINOGUE PARLOPHONE
5	4	5	HEY OH	TRAGEDIE UP MUSIC
6	NEW	6	CRASHED THE WEDDING	BUSTED UNIVERSAL
7	15	7	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
8	6	8	LA BAMBA	STAR ACADEMY 3 MERCURY
9	NEW	9	SCHICK MIR NEN ENGEL	OVERGROUND CHEYENNE
10	5	10	FREE LIKE THE WIND	ALEXANDER HANSA
11	14	11	TURN ME ON	KEVIN LYTTLE ATLANTIC/WEA
12	34	12	HEY YA!/GHETTO MUSICK	OUTKAST ARISTA
13	10	13	TROUBLE	PINK ARISTA
14	19	14	MA RIVALE, FIESTA LATINA	DIS L'HEURE 2 ZOUK UP MUSIC
15	18	15	MUSIC IS THE KEY	SARAH CONNOR FT. NATURALLY 7 X-CELL/SONY
16	7	16	IF YOU COME TO ME	ATOMIC KITTEN INNOCENT/VIRGIN
17	12	17	SUMMER JAM 2003	UNDERDOG PROJECT VS. SUNCLUB PLAYGROUND
18	24	18	LOVE'S DIVINE	SEAL WEA
19	11	19	BE FAITHFUL	FATMAN SCOOP FT. BROOKLYN CLAN DEF JAM/MERCURY
20	8	20	HOLE IN THE HEAD	SUGABABES ISLAND

THIS WEEK	LAST WEEK	NEW	TITLE	ARTIST
1	1	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	2	2	R.E.M.	IN TIME: 1988-2003 WARNER BROS.
3	NEW	3	PINK	TRY THIS ARISTA
4	4	4	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
5	3	5	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND
6	5	6	BLUE	GUILTY INNOCENT/VIRGIN
7	NEW	7	HERBERT GROENEMEYER	MENSCH LIVE CAPITOL
8	NEW	8	ATOMIC KITTEN	LADIES NIGHT INNOCENT/VIRGIN
9	6	9	SEAL	IV WARNER BROS.
10	11	10	CELINE DION	UNE FILLE ET 4 TYPES COLUMBIA
11	7	11	ROD STEWART	AS TIME GOES BY... GREAT AMERICAN SONGBOOK VOL. II J
12	NEW	12	BRUCE SPRINGSTEEN	THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA
13	13	13	SEAN PAUL	OUTTY ROCK ATLANTIC
14	10	14	EVANESCENCE	FALLEN WIND-UP/EPIC
15	8	15	SUGABABES	THREE ISLAND
16	9	16	STING	SACRED LOVE A&M
17	37	17	JUSTIN TIMBERLAKE	JUSTIFIED JIVE
18	NEW	18	DREAM THEATER	TRAIN OF THOUGHT ELEKTRA
19	12	19	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M
20	15	20	JOHNNY HALLYDAY	PARC DES PRINCES 2003 MERCURY

THIS WEEK	LAST WEEK	NEW	TITLE	ARTIST
1	-	1	WHITE FLAG	DIDO ARISTA
2	-	2	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
3	-	3	HOLE IN THE HEAD	SUGABABES ISLAND
4	-	4	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
5	-	5	NEVER LEAVE YOU	LUMIDEE BAD BOY/ISLAND
6	-	6	SLOW	KYLIE MINOGUE PARLOPHONE
7	-	7	BLUE	GUILTY INNOCENT/VIRGIN
8	-	8	SOMEDAY	NICKELBACK ROADRUNNER
9	-	9	SEXED UP	ROBBIE WILLIAMS CHRYSALIS
10	-	10	ONE MORE CHANCE	MICHAEL JACKSON EPIC
11	-	11	TROUBLE	PINK ARISTA
12	-	12	IF YOU COME TO ME	ATOMIC KITTEN INNOCENT/VIRGIN
13	-	13	P.I.M.P.	50 CENT INTERSCOPE
14	-	14	THE MAGIC KEY	ONE-T + COOL-T UNIVERSAL
15	-	15	FAMILY PORTRAIT	PINK ARISTA
16	-	16	CAN'T HOLD US DOWN	CHRISTINA AGUILERA FT. LIL KIM RCA
17	-	17	LOVE'S DIVINE	SEAL WEA
18	-	18	IN THE SHADOWS	THE RASMUS PLAYGROUND/MOTOR
19	-	19	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
20	-	20	(THERE'S GOTTA BE) MORE TO LIFE	STACIE ORRICO VIRGIN

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/19/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	NEW	1	SCHICK MIR NEN ENGEL
2	2	2	FREE LIKE THE WIND
3	1	3	WHERE IS THE LOVE?
4	3	4	WHITE FLAG
5	5	5	TROUBLE

BELGIUM/FLANDERS		(PROMUVI) 11/19/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	1	1	YOU ARE THE REASON
2	3	2	ANYPLACE, ANYTIME, ANYWHERE
3	4	3	TRAFFIC
4	6	4	I'VE ONLY BEGUN TO FIGHT
5	2	5	SATURDAY NIGHT

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 11/18/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	NEW	1	ME AGAINST THE MUSIC
2	4	2	HEY YA!/GHETTO MUSICK
3	NEW	3	CRASHED THE WEDDING
4	NEW	4	BE FAITHFUL
5	1	5	SLOW

PORTUGAL		(AFP) 11/18/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	1	1	SING FOR THE MOMENT
2	8	2	KA-CHING!
3	6	3	LOSE YOURSELF
4	3	4	AS I CALL YOU UP
5	4	5	GOING UNDER

IRELAND		(IRMA/CHART TRACK) 11/14/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	NEW	1	ME AGAINST THE MUSIC
2	1	2	BE FAITHFUL
3	NEW	3	CRASHED THE WEDDING
4	2	4	WHERE IS THE LOVE?
5	3	5	IRELAND'S CALL

FINLAND		(YLE) 11/16/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	18	1	MITA SINA SANOA?
2	1	2	OTA MUTO
3	NEW	3	MINA OLEN
4	2	4	DYNAMITE
5	NEW	5	MAHDOLLISUDET AUKI

HUNGARY		(MAHASZ) 11/09/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	1	1	SZERESS MOST
2	4	2	SZEXT RGY
3	9	3	LIKE GLUE
4	5	4	BOTTLE LIVING
5	NEW	5	CHIHUAHUA

CZECH REPUBLIC		(IFPI) 11/14/03	
THIS WEEK	LAST WEEK	NEW	TITLE
1	NEW	1	JAROMIR NOHAVICA
2	1	2	KABAT
3	2	3	LUCIE BILA
4	6	4	CHINASKI
5	11	5	HELENA VONDRACKOVA

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										
AFTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
DIDO			1	3	5			4	4	2
PINK	9		3	2		8		8		8
R.E.M.			2	4			9	6	2	10
ROD STEWART			9			6		7		
ROBBIE WILLIAMS								10	7	3

Japan's Yoshida Brothers Eye Overseas Audience

BY STEVE McCURE

TOKYO—The boyish good looks, musical skills and good-natured sibling rivalry of Ryoichiro and Kenichi Yoshida might suggest a Japanese version of the Everly Brothers.

But unlike Don and Phil, Ryoichiro and Kenichi don't sing. And instead of guitars, they play a traditional three-stringed instrument called the *shamisen*.

The instrument and style they play is called *Tsugaru-shamisen*. What makes the Yoshida Brothers unique among shamisen players is that they break the rules of the genre by playing as a duo.

"The *Tsugaru-shamisen* has always been meant to be played as a solo instrument, or else as part of a big group, like 100 people," Ryoichiro notes. "The characteristics that we want to emphasize in our CDs are that we're playing as a duo—and that we're brothers."

In the hands of the duo, the shamisen takes on a vitality that owes as much to mold-breaking guitarists like Django Reinhardt or Jimi Hendrix as to the tradition in which it was brought up. "Even though the shamisen is a traditional instrument," Ryoichiro says, "there's a lot of leeway for personal expression."

The Yoshidas' penchant for personal expression is not confined to their music. They may wear traditional clothes but, like many young Japanese, they dye their hair with a reddish-brown tint. Onstage, Ryoichiro, 26, and Kenichi, 23, also engage in good-natured banter that further erodes traditional music's stuffy image.

In the past couple of years, the Yoshidas have struck a chord with the Japanese public. Lately the brothers have also been introducing American audiences to this Japanese instrument through their stateside debut album on Los Angeles-based Domo Records.



"Although the *Tsugaru-shamisen* is new to the U.S. market," Domo A&R director Tatsuya Hayashi says, "we believe this to be the right time to introduce the Yoshidas' music to the U.S."

Victor Entertainment released the brothers' first album, "Ibuki," in 2000. To date it has shipped more than 100,000 copies, according to the label. That compares with the 5,000 or so copies that Japanese traditional music albums usually sell domestically.

Subsequent albums "Move" (Victor, 2000), "Soulful" (2002) and "Frontier" (2003) have not scaled those sales heights but have still sold substantially.

Since 2002, the brothers have been signed to Sony Music Entertainment Japan. According to SMEJ, Japanese shipments for "Soulful" currently stand at 50,000 units. "Frontier" has shipped 25,000 units. Outside Japan, the albums have been handled by specialist import/export companies.

The Domo U.S. debut, "Yoshida Brothers," cherry-picks the Sony recordings. The label says it has shipped close to 7,000 copies since its Aug. 12 release. Domo also manages the duo in the U.S. In Japan, it is handled by Tokyo-based agency KRK.

The Yoshidas were born and raised on Hokkaido, the northernmost of Japan's four main islands. They have been playing the shamisen since age 5.

Ryoichiro and Kenichi play as a duo but do not collaborate on songwriting. "We have completely different styles and completely different ways of creating songs," Ryoichiro says. "I usually start with the melody, not the rhythm. I like to look at nature when I create music. My little brother is completely different."

Kenichi's interest in rhythm, in comparison, has led him to explore various music styles from around the world, including flamenco guitar, on the duo's recordings.

The Yoshidas have so far made few forays overseas, only visiting France and Spain. But they made their live U.S. debut in October, playing three club shows in New York and Los Angeles.

Japanese broadcaster NHK taped their New York performance for a documentary it is making on the brothers. U.S. broadcaster NPR and A&E also recorded them during the U.S. trip.

"The concerts were very successful," Hayashi says. "The brothers enjoyed the clapping and shouting from audiences. They rarely receive that from audiences in Japan—they listen to shamisen performances in traditional, quiet ways."

Marquis

Continued from page 49

big labels," he adds. "Probably half of our consumer sales still comes in through mail order."

Deane Cameron is president of Marquis' Canadian distributor, EMI Music Canada. He says the label has several artists with global potential but has "kept its boutique quality and its credibility."

Marquis' crossover strategy is underscored by the presence on its roster of prominent Canadian singer Patricia O'Callaghan.

In February 2004, Marquis will issue O'Callaghan's third Marquis album, "Naked Beauty." It is the follow-up to her critically acclaimed 1999 album "Real Emotional Girl," which was released outside Canada by Warner-affiliated Teldec.

Rosen calls the album "theatrical and edgy." He adds: "Her music is different; that's what makes it wonderful. That also makes it a challenge to find its market."

Marquis also provided a home for husky-voiced jazz singer Molly Johnson following the bankruptcy of her former distributor, Song Entertainment Distribution, in 2001.

Johnson is a two-decade veteran of Toronto's downtown alternative music scene. Marquis released her album "Another Day" in Canada last year (*Billboard*, July 20, 2002).

EMI released the album internationally in May, except for Japan (where JVC Victor issued it that

month) and France (Universal, Oct. 21). It reached No. 113 on the official French SNEP/IFOP-Tite Live album sales charts for the week ended Nov. 8.

A high-profile Canadian music industry insider for decades, Rosen has served as executive director of the Canadian Independent Record Production Assn. and was a founding executive director of the Foundation to Assist Canadian Talent on Records.

Rosen operated Marquis part-time until 1993. He decided to go full-time after selling his digital audio research company, Digital Home Jukebox Research. He then teamed with former

magazine publisher Hoyle.

With the closure of Denon Canada's distribution arm in Toronto in 1997, Marquis moved to EMI for its national distribution. "We signed [genre-crossing four-piece] Quartetto Gelato," Rosen recalls, "and we started growing."

Good sales for any classical album in Canada—international or domestic—are considered to be in the region of 2,000-5,000 units. The bulk of Canadian classical repertoire is issued by a handful of Canadian independent labels like Marquis, which either finance recordings inexpensively or license

product. "A third of what we put out is masters we license," Rosen notes.

Marquis has a catalog of 90 albums, including titles by flutist Susan Hoepfner, violinist David Greenberg and the Toronto Children's Chorus. It releases up to 10 projects a year.

Marquis titles are available in 25 countries through export or licensing agreements.

The label's strongest export markets are the U.K. and Germany.

Marquis' crossover activity has been spurred by a loan provided by the Music Entrepreneur Program (MEP) created by the Department of

Canadian Heritage in 2001 to enhance the competitiveness of independent Canadian labels and help them compete globally.

Rosen says the MEP loan provided an opportunity to accelerate the label's growth. As a result, Marquis was able to recently hire former EMI Music Canada classical marketing manager Catherine Bourque as its sales and marketing manager.

Declining to disclose the amount of the MEP funding—which could be up to \$500,000 Canadian (\$380,000)—Rosen says, "It's a loan, and we are confident we will pay it back."

Charts

Continued from page 49

type compilations and multi-artist albums featuring new material continue to appear in the top 100. The weekly listings are compiled by the local arm of German-based research company Media Control from over-the-counter sales.

The company previously produced two parallel album listings for AFYVE. One was a "general" chart including all album releases. The other was an "artists" chart, which excluded compilations and releases retailing at less than 8 euros (\$9.35).

Under the old system, different media chose which listing they wanted to publish as the "official" chart, AFYVE president Antonio Guisasola says. "That was not acceptable," he insists. "It under-

lined the fact that the Spanish chart system was not homologous with Europe's other big markets."

The Spanish music market is the fifth-largest in Europe, according to the International Federation of the Phonographic Industry.

The Spanish chart was the only major European album listing that had no price restriction, Guisasola says. "It was also the only chart which routinely contained several 'various artists' CDs in the top 20," he adds. "That did not create a good image."

The eight-member AFYVE committee that voted 7-1 for the change comprises the five majors, with three (rotating) indie labels: Vale Music, Madrid-based Avispa and Barcelona-based Open Records. Vale's Campoy was the dissenting voice.

Campoy says Vale's pricing policy on its OT releases will not change despite the chart exclusion. The label

claimed a first-half 2003 market share of 18% in Spain and had six albums in the Top 20 Compilations chart for the week ended Nov. 9.

Barcelona-based dance label Blanco y Negro is another big compilation seller. It had four CDs in the Nov. 9 compilations chart.

"Any restriction limits the field of action," Blanco y Negro president Felix Buget complains. "The new format in one stroke substantially reduces several genre options that are often sold at a low price."

The majors, however, are happy with the new charts. "Everything that includes us in the common practices of other European markets improves our efficiency," Sony Music Spain president José María Cámara says.

The new system seems "quite reasonable," Universal Music Spain president Marcelo Castello Branco adds. "Getting into the charts is not the be-all and end-all of everything. The

important thing is to make the market more dynamic."

Retailer reaction to the chart changes has been low-key. "Spain is a big compilation market," music purchasing director Javier López of the FNAC Spanish flagship store in Madrid points out.

"The labels will still need a good shop presence," he adds, "whatever the AFYVE chart says."

With 85 department stores as well as sales points in several hypermarkets, El Corte Inglés is Spain's biggest retailer. It claims around 35% record retail market share.

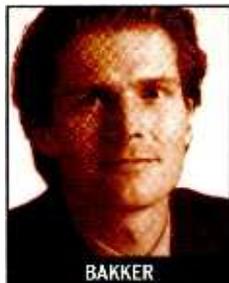
The chain compiles its own top 50 every Sunday night, based on in-store sales. As a result, the new chart system will have limited effect in-store, according to the chain's director of music purchase, Javier Sánchez.

"People will still buy compilations and catalog product," Sánchez says, "and the labels know that."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

MTV Networks U.K. & Ireland will launch a rock-focused music channel Dec. 16 on the Sky Digital platform. Targeting 25- to 34-year-old "album enthusiasts" in the territory, the 24-hour, rock-focused VH2 will feature videos by such acts as Coldplay, the White Stripes, the Red Hot Chili Peppers, R.E.M. and Travis. "Research is telling us that there is an appetite out there for a very focused, guitar-music-based channel that is not currently being met," MTV Networks U.K. & Ireland managing director Michiel Bakker says. The new channel will be the fourth in MTV U.K. & Ireland's VH1 "family" of digital channels, alongside VH1, VH1 Classic and TMF.



BAKKER

LARS BRANDLE

Tokyo-based music group Columbia Music Entertainment has reported sales of 14.2 billion yen (\$130.2 million) for the six months ended Sept. 30, up 7.5% from last year. The company reported a first-half loss of 797 million yen (\$7.3 million), compared with a 1.5 billion yen (\$12 million) loss one year ago. The group includes the Tokyo-based core Columbia Music Entertainment label and 11 affiliated companies. CME says that despite steady sales by such acts as Jikyu 800 Yen, Charcoal Filter, X Japan and Yo Hitoto, a lack of big hits and delays in cultivating new talent resulted in significantly lower-than-expected sales. The company projects sales of 31 billion yen (\$285 million) and a net profit of 200 million yen (\$1.8 million) for the fiscal year ending March 31, 2004, boosted by a recently signed licensing deal with V2 Records (Billboard Bulletin, Sept. 20).

STEVE McCLURE

Norah Jones' "Come Away With Me" (Blue Note/Capitol) continued to scale new heights in Europe during October. The album has exceeded 4 million shipments in Europe, according to the International Federation of the Phonographic Industry, and qualifies for a four-time IFPI Platinum Europe award. Texas' 1997 album "White on Blonde" (Mercury) qualified for a third Platinum Europe Award, with shipments of 3 million units. Four albums earned Platinum Europe status for the first time: Sean Paul's "Dutty Rock" (Atlantic), David Bowie's two-CD "The Best of Bowie" (EMI), Robbie Williams' "Live at Knebworth" (Chrysalis/EMI) and "The Best of R.E.M.—In Time 1988-2003" (Warner Bros.).

LARS BRANDLE

Roxio chairman/CEO Chris Gorog is confirmed as keynote speaker at the fifth annual MidemNet, to be held Jan. 24, 2004, at the Palais des Festivals in Cannes, France. Other speakers for MidemNet will include OD2 CEO Charles Grimsdale, Clear Channel Entertainment senior VP of new media (U.K.) Nora Rothrock and EMI Group executive VP John Rose. The music and technology forum traditionally takes place the day before the official opening of trade fair MIDEM. The trade fair's organizer, Reed Midem, says that as of Nov. 4, 1,538 companies had signed up to exhibit at MIDEM 2004, compared with 587 last year. Earlier this year, Reed Midem announced it would drastically cut prices for the MIDEM 2004 music trade show in response to the global economic recession and difficult times for the music industry (Billboard Bulletin, June 12).

LARS BRANDLE

Malaysian pay-TV operator Astro has launched Hitz.TV, a music channel with a strong emphasis on local talent. The channel is a spinoff from Hitz.FM, a national top 40 radio station operated by Airtime Management Programming (AMP). Kuala Lumpur-based Astro and AMP are affiliates of Kuala Lumpur-based broadcasting conglomerate Astro All Asia Networks. Hitz.TV is a 24-hour Malaysian music channel targeted to complement the market reach of MTV and Channel V, two established music channels that are available on the Astro platform. Local and regional music videos account for 40% of Hitz.TV's content, with international music videos comprising the remainder. "Hitz.FM is a powerful brand in Malaysia," Astro COO David Butorac says. "Our primary goal is to build excitement for the music industry as a whole," he adds, "especially for Malaysian artists."

LEO CHRISTIE

London-based indie Telstar Music Group is shedding 10 staffers, or about 10% of its work force. Mike Hall, managing director of dance imprint Multiply, and Telstar marketing manager Phil Seidl are understood to be the most senior staffers affected. Telstar saw a round of staff cuts earlier this year, resulting in the loss of five jobs (Billboard Bulletin, March 3). A spokesman for the company, which is home to Craig David, Mis-Teeq and the Cheeky Girls in the U.K., describes the cuts as "further slimming down."

LARS BRANDLE

Central Station On New Track

Home Leisure Group Acquires Well-Known Aussie Dance Label

BY CHRISTIE ELIEZER

SYDNEY—One of the best-known names on Australia's dance music scene is under new ownership.

Wholesale group Home Leisure has acquired indie label Central Station for \$11.78 million Australian (\$8.48 million).

Under the deal, the Central Station name will be attached to an expanded range of product, including extreme-sports and general-interest DVDs and street- or club-clothing lines.

"The next stage is for us to capitalize on our brands," label GM Morgan Williams says.

Williams and Central Station founder and managing director Giuseppe Palumbo will retain their positions and creative control at the label.

The buyout does not include the Palumbo-owned dance music retail chain Central Station Records. Palumbo launched his first store in Sydney in 1975, initially importing dance tracks from Europe. He now owns five stores in Australia and one in New Zealand, with a total staff of 60.

Palumbo set up the Sydney-based Central Station label in 1986, with representatives in London and Atlanta sourcing licensed repertoire. The record company now has 10 employees working on seven imprints. No layoffs are expected.

"Central Station's store and record company made a tremendous difference to the growth of the Australian dance scene," says Adrian Zac, program and music director of Adelaide dance

college radio station Fresh FM. "They opened up new sounds to clubbers and introduced dance music to new audiences through their compilations."

By licensing hot club tracks from abroad and signing local acts, Central Station has regularly cracked the Australian Record Industry Assn. (ARIA) charts. In the week ended Nov. 22, it had three tracks in the ARIA Top 50 singles chart, two of which were licensed from overseas.

According to industry estimates, the

company to consider diversifying.

It plans to launch its first clothing line in six months.

Beyond what Williams says is a "loyal 18- to 35-year-old" customer base, the new Central Station lines will have a channel through Home Leisure to the wholesaler's customers. Those include major supermarkets, gas stations and gift stores.

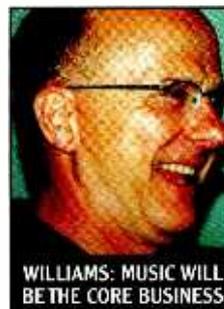
Home Leisure had total sales of more than \$100 million Australian (\$72 million) in 2002, mainly based on supplying plastic kitchen goods, gift items and clothing apparel to these outlets.

The company already has an entertainment distribution arm, MRA Distribution. It handles 40 catalogs of mostly mid-priced world music and AC CD releases, plus its wholly owned dance-pop imprint, Collision Records. MRA had sales of \$17.5 million Australian (\$12.25 million) in 2002.

Indie distributor Shock handles Central Station domestically, but distribution is switching to MRA effective Feb. 1, 2004.

The tie-up between the two companies is "a perfect marriage," MRA GM Glen Navratil says. He praises the strength of Central Station's brands, marketing know-how and reputation, adding: "Their only serious rival here is Ministry of Sound."

Home Leisure estimates that Central Station will contribute \$1 million Australian (\$720,000) to its pretax profits for the six months ending Dec. 31.



WILLIAMS: MUSIC WILL BETHE CORE BUSINESS



NAVRATIL: 'THIS IS A PERFECT MARRIAGE'

company had a 1.2% share of the Australian record market in the May-August quarter. Its biggest album successes to date have been with the 19-strong "Wild FM" compilation series and the 16-strong "Skitz Mix" series.

Central Station says it has shipped 1 million units of the two series in Australia since their 1996 launch.

BRANCHING OUT

Williams says music remains Central Station's core business, but a recent downturn in dance sales has led the

Sanremo

Continued from page 49

Awards, scheduled for Nov. 28 in Milan (Billboard Bulletin, Oct. 24). The combination of the two events led industry observers to assume that a rapprochement between the labels and the Sanremo partners was imminent.

Within a matter of days, however, RAI TV announced that it was canceling its plans to broadcast the Italian Music Awards (Billboard Bulletin, Nov. 4). An RAI spokesman claims the decision was taken after it had offered to meet all FIMI's requests regarding Sanremo, only to see that offer turned down.

"RAI's decision really shows how state television treats music in this country," says Franchini, who is coordinator of the Italian Music Awards. "They basically said, 'If you want us to broadcast your awards show, then come to Sanremo; if you don't come, forget it.'"

RAI essentially offered FIMI a package deal, explains Adrian Berwick, president/CEO of FIMI member BMG

Ricordi. "They told us they would pay all the money owed if we signed a five-year agreement [to participate in Sanremo]. We hadn't yet seen the new festival regulations, so we said no. Then they canceled plans to broadcast the Italian Music Awards: They kicked us in a place where it really hurts."

Renis went ahead and announced preliminary details of the 2004 Sanremo Festival at a Nov. 11 press conference in the city. He said that the event would run March 2-6 and promised an impressive selection of international guests, plus 12 Italian competitors picked from a pre-selected group of 24.

Renis, who has a home in Los Angeles, was not available for further comment at press time, but a spokesperson promises he will deliver "excellent news" about the festival "very soon."

Renis is a friend of outspoken Italian prime minister Silvio Berlusconi and was also friendly with the late Frank Sinatra. Since his appointment, the Sanremo situation has been kept in the Italian public's view, thanks to a string of articles in the Italian press that have concentrated on Renis' colorful past and what the press have claimed are inappropriate friendships.

FIMI members are eager to dis-

tribute themselves from any anti-Renis press campaign. "We have absolutely no hostility toward Renis," Berwick says. "He's a professional, and he's worked hard to save the festival. Our problem is with RAI."

Franchini adds: "I couldn't care less about the other stuff that's been said and written about Renis. I just think that in musical terms, he represents the past."

Italy's other industry body, AFI, represents non-FIMI-affiliated independent labels. AFI will participate in the festival, according to its president, Franco Bixio. The festival represents a great showcase opportunity, Bixio claims, particularly for new artists.

"Sure, the festival format needs changing," he says, "but that's precisely what Renis is trying to do. He should be given a chance."

"I realize, however, that our absence wouldn't be as big a blow to the festival as FIMI's clearly is."

Franchini seems to hold out little hope of a swift return to the fold. "Sanremo has become a television event that generates huge revenue for the city of Sanremo and RAI," he says. "RAI and Sanremo can organize the festival by themselves."

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MARRIAGES
Kaynette Williams to Blake Shelton, Nov. 17 in the Great Smoky Mountains in Tennessee. Groom is a country recording artist.

DEATHS
Yvonne Williams, 63, of bone marrow cancer, Aug. 28 in Northridge, Calif. Williams was the wife of R&B vocalist/writer/producer Jerry "Swamp Dogg" Williams. She began her career in the early '70s with the Long Island, N.Y.-based label Mankind Records. As a songwriter, Williams penned hits for Inez & Charles Foxx and Solomon Burke. She was also active in East Coast DJ pools in the '70s and served as CEO of the family label, SDEG Records. In addition to her husband, Burke is survived by her husband, five daughters, two granddaughters and four grandsons.

Edward T. Graham, 76, of natural causes, Nov. 9 in Albany, N.Y. Graham was a leading engineer for CBS Records from the early 1960s until his retirement in 1993. Though he engineered a wide selection of genres from Broadway to pop, Graham mainly focused on classical recordings by such artists as Isaac Stern, Eugene Normandy and Yo-Yo Ma. He is survived by his wife, two daughters, a granddaughter and a sister.

Arthur Conley, 57, of intestinal cancer, Nov. 17 in Ruurlo, Holland. Soul singer Conley was discovered and managed by Otis Redding, who produced his 1967 No. 2 pop and R&B hit, "Sweet Soul Music." He had eight more R&B hits on Atco before moving to Europe in the '70s, where he continued to perform under the name Lee Roberts.

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Kamen Scored Films, Rock

BY MELINDA NEWMAN

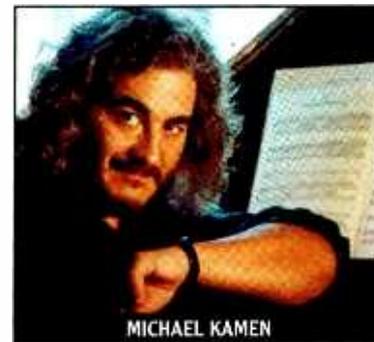
LOS ANGELES—Michael Kamen, who died Nov. 18 of a heart attack in London (see page 13), was a Juilliard-trained composer who seamlessly blended the worlds of pop and orchestration.

Quadruple Grammy Award-winner Kamen, 55, scored more than 75 films. Among them were the Lethal Weapon and Die Hard series, "X-Men," "Robin Hood: Prince of Thieves," "License to Kill," "Brazil" and "Mona Lisa."

He also composed the music for Paramount's "Against the Ropes," which comes out in February 2004.

Kamen was diagnosed with multiple sclerosis in 1996 but did not go public with his condition until this past September.

"He was a gatekeeper to the strange and frightening world of the orchestra," Sting says. The artist landed at No. 1 on The Billboard Hot 100 with Bryan Adams and Rod Stewart with the Kamen-Adams-penned "All for Love" from the movie



MICHAEL KAMEN

"The Three Musketeers."

"Michael could arrange and produce but also thought like a rock musician," Sting continues. "He was a great bloke; if you were going to dare to approach that world of orchestration, you'd do it through Michael Kamen."

While at Juilliard, Kamen formed the New York Rock and Roll Ensemble with composer Mark Snow. The classical/rock fusion act recorded five albums for Atco and CBS. Kamen then served as musical director for David Bowie's Diamond Dogs tour before going on to score his first

movie in 1976, "The Next Man."

He later provided orchestral arrangements for Pink Floyd's "The Wall" and worked with such acts as George Harrison, Eurythmics, Queensrÿche, Aerosmith, Kate Bush, Def Leppard and Coldplay.

Most recently, Kamen conducted the San Francisco Symphony on "S&M," Metallica's album of its hits that it recorded with the orchestra. Album track "The Call of Ktulu" captured the Grammy in 2000 for best rock instrumental performance.

In addition to "All for One," Kamen co-wrote a number of pop hits, including Adams' "Everything I Do (I Do It for You)," the love theme from "Robin Hood: Prince of Thieves." The song spent seven weeks atop The Billboard Hot 100 and, at 6 million copies worldwide, is one of the top-selling singles of all time.

Survivors include Kamen's wife, Sandra Keenan-Kamen; daughters Sasha Kamen and Zoe Kamen; his father, Saul Kamen; and his brothers Jon, Len and Paul Kamen.

'Sweet Dreams,' Don Gibson

BY CHRIS MORRIS and WADE JESSEN

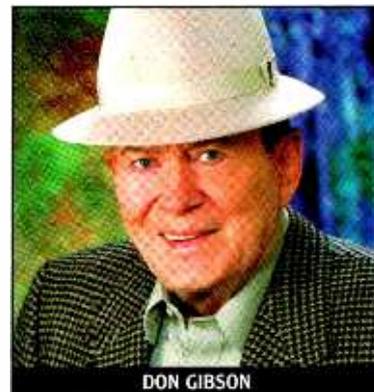
Singer/songwriter Don Gibson was the cream of country tunesmiths, according to Peggy Lamb of Sony/ATV Music, which controls his 100-song catalog.

"His contributions are at the top of the list of those who helped country music go to the pop-music-buying public, not only in America, but around the world," Lamb says.

Gibson died Nov. 17 in Nashville of natural causes. He was 75.

Born April 3, 1928, in Shelby, N.C., Gibson fronted Western band the Sons of the Soil before stepping out as a honky-tonk soloist.

After unsuccessful stints at RCA and Columbia, Gibson scored a No. 9 country hit in 1956 on MGM with the



DON GIBSON

indelible ballad "Sweet Dreams." Faron Young had a bigger hit with the song the same year; Patsy Cline's cover went to No. 5 on the *Billboard* country singles chart in 1963.

Chet Atkins re-signed Gibson to

RCA in 1957. That year, he began a run of smoothly produced, deeply melancholy chart entries with his double-sided hit "Oh Lonesome Me," which was No. 1 for eight weeks, and "I Can't Stop Loving You," which rose to No. 7. The latter song was an enormous crossover pop hit for Ray Charles in 1962.

Gibson's mellifluous baritone propelled 14 more RCA singles into the country top 10.

Hard drinking and an addiction to speed threw his career off track in the late '60s. But Gibson got sober, regained his commercial footing and recorded prolifically for Hickory Records during the '70s. He was elected to the Country Music Hall of Fame in 2001.

Gibson is survived by his wife, Bobbi.

Thompson: Diverse Percussionist

BY CHRIS MORRIS

LOS ANGELES—Drummer Tony Thompson was a musician comfortable in almost any style, according to producer/guitarist Nile Rodgers, Thompson's longtime partner in funk-disco group Chic.

"He'd be at home with a band like Anthrax, or with [a jazz group like] the Joe Newman big band," Rodgers says.

Thompson died Nov. 12 in an Enci-

no, Calif., hospital. He was 48. He had been battling renal cell cancer.

Born in New York in 1954, Thompson got his start with R&B group LaBelle. In 1977, he joined Chic, which scored the No. 1 R&B hits "Le Freak" and "Good Times."

After Chic dissolved in 1981, Thompson became a top session player. He worked behind acts as diverse as David Bowie, Madonna, Mick Jagger, Debbie Harry, Sister Sledge, Diana Ross, Rod Stewart, Jody Wat-

ley, Duran Duran and Robert Palmer.

In 1985, Thompson teamed with Palmer and Duran Duran's John and Andy Taylor in the platinum-selling rock unit the Power Station.

The same year, Thompson joined former Led Zeppelin members Robert Plant, Jimmy Page and John Paul Jones, with second drummer Phil Collins, for a semi-reunion of the heavy metal band at Live Aid.

Thompson is survived by his wife, Patrice Jennings, and her two children.

Cowell Book Stresses Good Intentions

Simon Cowell wants to set the record straight.

The famously blunt judge of "American Idol" and the U.K.'s "Pop Idol" says his caustic remarks are meant to help, not hurt, the aspiring pop stars who appear on the show.

Cowell does not hold back on his opinions of the music business and "American Idol" in his brutally honest book "I Don't Mean to Be Rude, But . . .," which Broadway Books will issue Dec. 2.

"I wrote the book the way I would want to read it," Cowell tells *Billboard*. "What I do on the show is an extension of what I've learned. And I've learned more from people in the business giving me a reality check than fake praise. So I have no qualms about doing the same in my job and when I judge the contestants."

There are three main elements to the book: Cowell's autobiography, which details his family background and career path; backstage gossip about "American Idol"; and advice to wanna-be pop stars on how to make it in the music business.

The behind-the-scenes part of the book includes Cowell's frank observations of his "American Idol" finalists from the show's first two seasons.

The finalists who receive his highest praise include **Tamyra Gray, Clay Aiken, Kelly Clarkson and Ruben Studdard.** The "American Idol" people not spared from Cowell's insults include judge **Paula Abdul, host Ryan Seacrest** and former co-host **Brian Dunkleman.** Cowell, who is a senior A&R executive at **BMG Music** in the U.K., tells

Tuned In: The Tube

By **Carla Hay**
chay@billboard.com



COWELL: A 'RUDE' NEW BOOK

Billboard that he has signed a contract to be an "American Idol" judge for the next three years.

The outspoken judge says of the third season of "American Idol," which premieres Jan. 20, 2004, on Fox-TV: "The audition sequences are the funniest so far. It's getting harder to find real talent until the top 10 or top 12."

Next up for Cowell is "Dreams," a TV drama series he is developing

with Fox through his Simcow production company. He hopes the show will be on the air by next year, and he describes it as having elements similar to "Fame" and "American Idol."

Cowell notes that much of his career's success is testimony to TV's power in selling music. "The 'Idol' shows prove how much radio and the public can be out of synch. Contrary to what many radio pro-

grammers think, the public still wants old-fashioned pop music."

IN BRIEF: If recent deals are any indication, solo female pop singers are hot in TV-land. **Hilary Duff** has landed a comedy pilot for CBS that will most likely be scheduled for the 2004-2005 TV season. **Jessica Simpson** has inked a development deal with ABC for a sitcom that is expected to debut in 2004.

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VJ TOP 20	POP/LATIN
40 Hours Weekly	40 Hours Weekly
Sean Paul, I'm Still In Love With You G unit, I 50cent Stunt 101 Elephant Man, Pon De River R. Kelly, Step In The Name Of Love Outkast, Hey Ya Bow Wow, My Baby Outkast, The Way You Move Jay Z, Change Clothes Bow Wow, My Baby Beyonce, Sean Paul Baby Boy Buju Banton, Payed Not Played Chingy, Right Thurr Tupac & Biggie, Resurrection Sean Paul, Hot Gal Young Gunz, Cant Stop Wont Stop (Remix) Missy Elliott, Pass The Dutch Lil John & The Eastsidboyz, Get Low Chingy, Yang Twin Naggen Tupac, Hit Em Up Monica, So Gone	Jessica Simpson, With You Thalia Te Quiero Train, Calling All Angels Chayanne, Un Siglo Sin Ti Shakira, The One Alexandre Pires, Quitemos La Ropa Diego Torres, Que No Me Pierda 3 Door Down, When I'm Gone Cristian Volver A Amar Eros Ramazzotti, Emocion Para Siempre Mana, Puerto De San Blas Selena, Amor Prohibido Fabiulosos Cadillac, Matador Baby Bash, Suga Suga Ricky Martin, Jaleo Leonardo Favio, Foto De Carnet Los Chachaleros, Despedida Thalia Te Quiero Jennifer Lopez, All I Have Juanes, Fotografia

LIVE CALL REQUESTS FOR OCTOBER / 31,416 CALLS
BASED UPON VERIZON CALL COUNTS VIA IP 540 SERVICE NY LATA

CONTACT: LENN COOPER 212-576-1446
WWW.TV26NEWYORK.COM

fuse	GAC	MUSIC TELEVISION	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 2 SWITCHFOOT, MEANT TO LIVE 3 DASHBOARD CONFESSIO, HANDS DOWN 4 STAINED, SO FAR AWAY 5 EVANESCENCE, GOING UNDER 6 HOOBASTANK, OUT OF CONTROL 7 AUDIOSLAVE, SHOW ME HOW TO LIVE 8 GODSMACK, SERENITY 9 SIMPLE PLAN, PERFECT 10 RANCID, FALL BACK DOWN 11 STROKES, 1251 12 SOMETHING CORPORATE, SPACE 13 A PERFECT CIRCLE, WEAK AND POWERLESS 14 LINKIN PARK, FAINT 15 ALL-AMERICAN REJECTS, TIME STANDS STILL 16 3 DOORS DOWN, HERE WITHOUT YOU 17 FOUNTAINS OF WAYNE, STACY'S MOM 18 ATARIS, THE SADDEST SONG 19 NICKELBACK, SOMEDAY 20 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE 21 FUEL, FALLS ON ME 22 JET, ARE YOU GONNA BE MY GIRL 23 THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 24 CHEVELLE, CLOSURE 25 BRAND NEW, THE QUESTIONS THAT NO ONE EVER KNOWS 26 STORY OF THE YEAR, UNTIL THE DAY I DIE 27 JANE'S ADDICTION, TRUE NATURE 28 OUTKAST, HEY YA 29 THRILLS, ONE HORSE TOWN	1 TOBY KEITH, I LOVE THIS BAR 2 REBA MCENTIRE, I'M GONNA TAKE THAT MOUNTAIN 3 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL 4 SHERYL CROW, STREETS OF HEAVEN 5 CHRIS CAGLE, CHECKS OUT IT 6 PAT GREEN, WAVE ON WAVE 7 MONTGOMERY GENTRY, HELL YEAH 8 KEITH URBAN, WHO WOULDN'T WANNA BE ME 9 TRACE ADKINS, HOT MAMA 10 SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE 11 SARA EVANS, PERFECT 12 MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS 13 DIERKS BENTLEY, MY LAST NAME 14 RODNEY CROWELL, EARTHBOUND 15 BUDDY JEWELL, SWEET SOUTHERN COMFORT 16 ALAN JACKSON, REMEMBER WHEN 17 BRAD PAISLEY, LITTLE MOMENTS 18 BILLY CURRINGTON, WALK A LITTLE STRAIGHTER 19 GARY ALLAN, TOUGH LITTLE BOYS 20 SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE 21 CLINT BLACK, SPEND MY TIME 22 JES TURNER, LONG BLACK TRAIN 23 RODNEY CROWELL, EARTHBOUND 24 BLUE COUNTY, GOOD LITTLE GIRLS 25 AMY DALLEY, I THINK YOU'RE BEAUTIFUL 26 CRAIG MORGAN, EVERY FRIDAY AFTERNOON 27 BILLY DEAN, I'M IN LOVE WITH YOU 28 BRIAN MCCOMBS, YOU'RE IN MY HEAD 29 RODNEY ATKINS, HONESTY 30 SAFA EVANS, BORN TO FLY	1 JET, ARE YOU GONNA BE MY GIRL 2 BLINK-182, FEELING THIS 3 NO DOUBT, IT'S MY LIFE 4 CHINGY, FEAT. LUDACRIS, HOLIDAE IN 5 LUDACRIS, STAND UP 6 ATMOSPHERE, TRYING TO FIND A BALANCE 7 STROKES, 1251 8 JAY-Z, CHANGE CLOTHES 9 TUPAC FEAT. NOTORIOUS, RUNNIN' 10 ADAM GREEN, JESSICA 11 HOWIE DAY, PERFECT TIME OF DAY 12 BLACK EYED PEAS, SHUT UP 13 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 14 KELIS, MILKSHAKE 15 COLDPLAY, MOSES 16 SWITCHFOOT, MEANT TO LIVE 17 PUDDLE OF MUDD, AWAY FROM ME 18 KANYE WEST, THROUGH THE WIRE 19 LINKIN PARK, NUMB 20 TRAPT, STILL FRAME 21 G UNIT, STUNT 101 22 PAC, I GET AROUND 23 KELIS, MILKSHAKE 24 DARKNESS, I BELIEVE IN A THING CALLED LOVE 25 SOMETHING CORPORATE, SPACE 26 P.O.D., WILL YOU 27 BEYONCÉ, BABY BOY 28 2PAC, 2 OF AMERIKAZ MOST WANTED 29 SIMPLE PLAN, PERFECT 30 BRITNEY SPEARS, ME AGAINST THE MUSIC	1 MISSY ELLIOTT, PASS THAT DUTCH 2 NICKELBACK, SOMEDAY 3 LUDACRIS, STAND UP 4 BLACK EYED PEAS, SHUT UP 5 PINK, TROUBLE 6 BILLY TURNER, TRY HONESTY 7 THREE DAYS GRACE, JUST LIKE YOU 8 BLINK-182, FEELING THIS 9 FEEFE DOBSON, TAKE ME AWAY 10 3 DOORS DOWN, HERE WITHOUT YOU 11 OUTKAST, HEY YA 12 LINKIN PARK, NUMB 13 BEYONCÉ, BABY BOY 14 PINK, TROUBLE 15 THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 16 HAWKINS WORKMAN, WE WILL STILL NEED A SONG 17 SWOLLEN MEMBERS, WATCH THIS 18 EVANESCENCE, MY IMMORTAL 19 NO DOUBT, IT'S MY LIFE 20 CHRISTINA AGUILERA, THE VOICE WITHIN 21 SAM ROBERTS, HARD ROAD 22 CHINGY, HOLIDAE IN 23 BRITNEY SPEARS, ME AGAINST THE MUSIC 24 JAY-Z, CHANGE CLOTHES 25 OUTKAST, THE WAY YOU MOVE 26 ATEE TRICE, GOT SOME TEETH 27 DEFAULT, TAKING MY LIFE AWAY 28 ENRIQUE IGLESIAS, ADDICTED 29 HILARY DUFF, SO YESTERDAY 30 K-OS, HEAVEN ONLY KNOWS

The second Christmas album by Jim Brickman tops New Age list



Charts

SALES / AIRPLAY / TRENDS / ANALYSIS

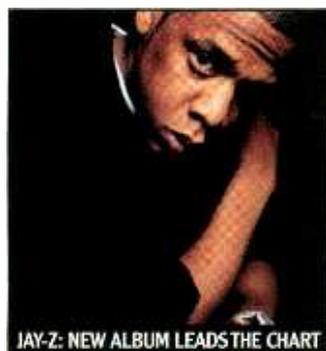
Lonestar ties Dixie Chicks with its 14th Hot Country top 10 hit



Same-Week Rise Continues

Rap rocks The Billboard 200, as new goods by **Jay-Z**, **Tupac** and **G-Unit** enter in the top three slots. Add in an eye-opening start by someone far from the hip-hop crowd, **Josh Groban**, and you can close the gap from last year's album sales even further.

Those four new albums at the top deliver a collective 1.6 million copies of new business. That influx helps the music trade enjoy an increase over same-week album sales of 2002 for the ninth time in 10 weeks.



JAY-Z: NEW ALBUM LEADS THE CHART

It's the first time since 1998 that rap albums have debuted in the big chart's top three slots, and it has been exactly one year since the last occasion that three rap titles, new or otherwise, have locked up the top three.

Then, as now, the leader was Jay-Z, but this time with a slightly lower total. With an abbreviated sales window—although some chains were reportedly selling it as early as Nov. 11—"The Black Album" rings 463,000

Over the Counter™

By Geoff Mayfield
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copies, down 15% from the opener that "The Blueprint 2: The Gift and the Curse" had with a traditional Tuesday release when it arrived in last year's Nov. 30 issue at 545,000.

The great news for music stores is that every other album in the current top 10 sells better than its counterpart at Nos. 2-10 a year ago.

The new Groban set, for example, starts at 375,000 copies, 99% more than **Justin Timberlake's** "Justified" sold in its second week, when it fell to No. 4. The new **Kid Rock** album, at No. 8, is out of the gate with 188,500 copies, 63% more than **3 Doors Down's** sum when it held the same rank last year.

This issue's top 10 outsells that of the comparable 2002 frame by 26.6%. Overall volume is up by 8.3% over that week, which cuts down the year-to-date gap to 5.8%.

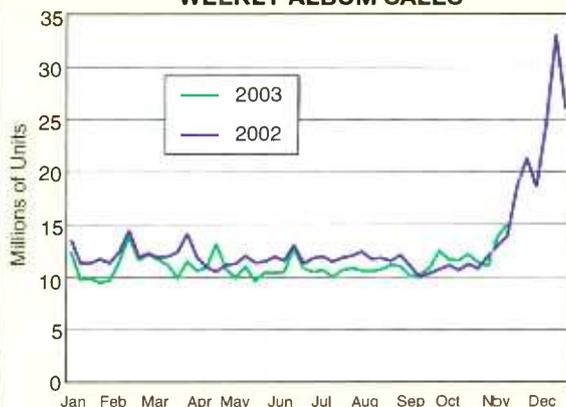
The competition gets steeper next issue, standing against the 2002 week that **Shania Twain** arrived with 874,000 copies, with four other new entries following her in the top 10. **Britney Spears** will likely lead next time around with a lighter sum, of about 550,000, but **Blink-182**, **the Beatles**, **Dave Matthews Band** and more also hit stores Nov. 18, so another win is not out of the question.

THE RAP PACK: Label executive-turned-consultant **Lou Mann** taught me years ago that "it's not where you start but where you finish." So, even though the debut album by
(Continued on page 60)

Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES



ALBUM SALES

This Week	15,010,000	This Week 2002	13,861,000
Last Week	13,777,000	Change	↗8.3%
Change	↗8.9%		

SINGLES SALES*

This Week	175,000	This Week 2002	174,000
Last Week	175,000	Change	↔0.6%
Change	0.0%		

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES* (millions)



* Does not include sales of tracks available only as digital downloads.

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	Change
Total	553,401,000	522,745,000	(↘5.5%)
Albums	542,475,000	512,391,000	(↘5.5%)
Singles	10,926,000	10,354,000	(↘5.2%)

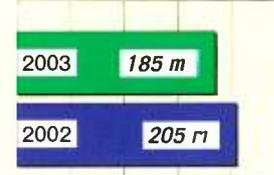
YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	Change
CD	515,049,000	495,393,000	(↘3.8%)
Cassette	26,040,000	15,440,000	(↘40.7%)
Other	1,386,000	1,558,000	(↗12.4%)

YEAR-TO-DATE CURRENT ALBUM SALES (mil units)



YEAR-TO-DATE CATALOG ALBUM SALES (mil units)



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2002	2003	Change
Current	337,710,000	327,400,000	(↘3.1%)
Catalog	204,764,000	184,991,000	(↘9.7%)
Deep Catalog	143,228,000	131,492,000	(↘8.2%)

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 11/16/03. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Icons Are 'Here,' Now

Two men whose musical histories are intertwined finally team up on The Billboard 200. When **Burt Bacharach** was writing hits like "Anyone Who Had a Heart" for Scepter recording artist **Dionne Warwick** in the early '60s, **Ronald Isley** was having hits with the **Isley Brothers** like "Twist & Shout" on Scepter's sister label, Wand. Now Isley and Bacharach are together on "Here I Am" (DreamWorks), an album of Bacharach classics voiced by Isley.

The album's title track is a remake of a song Bacharach wrote with **Hal David** for the soundtrack to the 1965 film "What's New, Pussycat?" Warwick sang "Here I Am" in the film, which also included **Tom Jones'** reading of the title song and **Manfred Mann's** version of a song that became a hit for **Love**, "My Little Red Book."

"Here I Am" is Bacharach's first album to chart since "Painted From Memory," his collaboration with **Elvis Costello**, peaked at No. 78 in 1998. The new CD is Bacharach's highest-charting set since a self-titled LP went to No. 18 in 1971.

"Here I Am" is at No. 73. It is the seventh Bacharach album to chart. He first appeared on this survey as a solo artist in October 1967 with "Reach Out," giving him an album chart span of 36 years and one month.

Isley had a No. 1 album in May with "Body Kiss." With the Isley Brothers, he made his first appearance on this tally in September 1962 with the "Twist & Shout" album, giving him a chart span of 41 years and two months.

Chart Beat™

By Fred Bronson
fbronson@billboard.com



IT TAKES A WEIL: **Burt Bacharach** isn't the only songwriter from the early '60s making chart news this issue. The debut at No. 94 of **Kanye West's** "Through the Wire" (Roc-a-Fella/Def Jam) brings **Cynthia Weil** back to the Hot 100.

Weil married songwriter **Barry Mann** in 1961. Their first collaboration, "Painting the Town With Teardrops," wasn't a hit, but they landed on the Hot 100 with their second song, "Bless You," a No. 15 hit for **Tony Orlando**. "Bless You" debuted the week of Aug. 14, 1961, giving Weil a chart span of 42 years, three months and two weeks.

Weil has continued to chart through the decades, with hits like "Blame It on the Bossa Nova," "You've Lost That Lovin' Feelin'," "Here You Come Again," "Running With the Night" and "Somewhere Out There."

Weil's most recent chart appearance prior to "Through the Wire" was with **Martina McBride's** "Wrong Again," which peaked at No. 36 in January 1999.

"Wire" is a remake of **Chaka Khan's** "Through the Fire," which reached No. 60 in 1985.

'BABY' TRUMPS 'CRAZY': By keeping its grip on pole position for a ninth week, "Baby Boy" (Columbia) by **Beyoncé Featuring Sean Paul** has outlasted the eight-week reign of Beyoncé's first No. 1 of 2003, "Crazy in Love."

Beyoncé has been on top for 17 weeks this calendar year, tying **Nelly's** stay at the summit in 2002 with "Hot in Herre" and "Dilemma." The last artist to have a longer rule in a calendar year is **Monica**, who was on top for 18 weeks in 1998 with "The Boy Is Mine" (13 weeks) and "The First Night" (five weeks).

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																																																																																						
														1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86
					NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1																																																																																														
1	NEW	1	1	JAY-Z RCA A FELLA/DEF JAM 001528*/DJJMG (12.98/14.98)	The Black Album	1	50	34	45	69	TOBY KEITH DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1																																																																																						
2	NEW	1	1	SOUNDTRACK AMARU 001533*/INTERSCOPE (14.98 CD)	Tupac: Resurrection	2	51	NEW	1	1	NICK LACHEY UNIVERSAL 000190/UMRG (14.98 CD)	SoulO	51																																																																																						
3	NEW	1	1	G-UNIT G-UNIT/SHADY 001593*/INTERSCOPE (12.98/14.98)	Beg For Mercy	3	52	51	66	14	SOUNDTRACK WALT DISNEY 860126 (7.98 CD)	The Cheetah Girls (EP)	51																																																																																						
4	NEW	1	1	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	4	53	NEW	1	1	DREAM THEATER ELEKTRA 62891/EEG (18.98 CD)	Train Of Thought	53																																																																																						
5	1	—	2	TOBY KEITH DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	54	14	—	2	BON JOVI ISLAND 001540/DJMG (14.98 CD)	This Left Feels Right	14																																																																																						
6	3	—	2	VARIOUS ARTISTS COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	55	30	6	3	GERALD LEVERT ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	6																																																																																						
7	2	—	2	SARAH MCLACHLAN ARISTA 50150 (12.98/18.98)	Afterglow	2	56	NEW	1	1	SOUNDTRACK J 56760/RMG (18.98 CD)	Love Actually	56																																																																																						
8	NEW	1	1	KID ROCK TOP DDOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	57	50	40	41	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1																																																																																						
9	NEW	1	1	PINK ARISTA 52139 (18.98 CD)	Try This	9	58	42	28	6	ELVIS PRESLEY BMG STRATEGIC MARKETING/RCA 55895*/RMG (19.98 CD)	Elvis: 2nd To None	3																																																																																						
10	4	—	2	SHERYL CROW A&M 001521/INTERSCOPE (14.98 CD)	The Very Best Of Sheryl Crow	4	59	57	48	56	ROD STEWART J 25039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4																																																																																						
11	5	1	8	OUTKAST ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	60	47	42	64	COLDPLAY CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5																																																																																						
12	7	2	4	ROD STEWART J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	61	46	65	52	SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD)	Up!	1																																																																																						
13	8	3	5	CLAY AIKEN RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	62	44	29	9	DMX RUFF RYDERS/DEF JAM 063369*/DJJMG (12.98/19.98)	Grand Champ	1																																																																																						
14	NEW	1	1	BRUCE SPRINGSTEEN LEGACY/COLUMBIA 90773/SONY MUSIC (25.98 EQ CD)	The Essential Bruce Springsteen	14	63	62	130	6	KENNY CHESNEY BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	62																																																																																						
15	NEW	1	1	PEARL JAM EPIC 85738/SONY MUSIC (18.98 EQ CD)	Lost Dogs	15	64	52	68	4	SOUNDTRACK WALT DISNEY 860127 (18.98 CD)	Disney Presents: Brother Bear	52																																																																																						
16	11	12	12	HILARY DUFF BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	65	53	71	55	RASCAL FLATTS LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5																																																																																						
17	10	5	6	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJJMG (18.98 CD)	Chicken*N*Beer	1	66	59	64	30	SOUNDTRACK WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6																																																																																						
18	12	9	7	DIDO ARISTA 50137 (18.98 CD)	Life For Rent	4	67	23	—	2	BOB SEGER CAPITOL 52772 (17.98 CD)	Greatest Hits 2	23																																																																																						
19	6	—	2	JA RULE MURDER INC./DEF JAM 001577*/DJJMG (14.98 CD)	Blood In My Eye	6	68	56	35	7	BETTE MIDLER COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14																																																																																						
20	15	25	14	ALAN JACKSON ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	69	54	32	8	OBIE TRICE SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	5																																																																																						
21	NEW	1	1	3 DOORS DOWN REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	Another 700 Miles (EP)	21	70	65	57	52	MATCHBOX TWENTY MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6																																																																																						
22	18	13	18	CHINGY DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	71	76	78	59	GOOD CHARLOTTE DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7																																																																																						
23	17	7	4	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	72	28	—	2	FABOLOUS DESERT STORM/ELEKTRA 62924*/EAG (16.98 CD)	More Street Dreams Pt. 2: The Mixtape	28																																																																																						
24	16	10	53	3 DOORS DOWN REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8	73	NEW	1	1	RONALD ISLEY/BURT BACHARACH DREAMWORKS 001005/INTERSCOPE (12.98/18.98)	Here I Am: Isley Meets Bacharach	73																																																																																						
25	19	14	8	NICKELBACK ROADRUNNER 818400/DJMG (18.98 CD)	The Long Road	6	74	58	49	10	SEAL WARNER BROS. 47947 (18.98 CD)	Seal IV	3																																																																																						
26	NEW	1	1	STONE TEMPLE PILOTS ATLANTIC 83986/AG (18.98 CD)	Thank You	26	75	87	98	5	VARIOUS ARTISTS RCA 55424/RMG (18.98 CD)	American Idol: The Great Holiday Classics	72																																																																																						
27	20	18	21	BEYONCE COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	76	75	54	21	BLACK EYED PEAS A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	26																																																																																						
28	36	33	17	MICHAEL MCDONALD MOTOWN 000651/UMRG (18.98 CD)	Motown	28	77	74	69	86	MERCYME INO 86133/CURB (16.98 CD) [M]	Almost There	37																																																																																						
29	9	—	2	P.O.D. ATLANTIC 83676*/AG (19.98 CD)	Payable On Death	9	78	81	70	52	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7																																																																																						
					GREATEST GAINER		79	60	94	44	JOHNNY CASH AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	22																																																																																						
30	45	39	3	HARRY CONNICK, JR. COLUMBIA 90590/SONY MUSIC (18.98 EQ CD)	Harry For The Holidays	30	80	66	46	8	MURPHY LEE FO' REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	8																																																																																						
31	43	109	4	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98 CD)	Now That's What I Call Christmas! 2: The Signature Collection	31	81	86	79	50	SIMPLE PLAN LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36																																																																																						
32	13	—	2	COLDPLAY CAPITOL 89014 (24.98 DVD/CD)	Coldplay Live 2003	13	82	88	55	5	JONNY LANG A&M 001145/INTERSCOPE (14.98 CD)	Long Time Coming	17																																																																																						
33	24	15	5	JAGGED EDGE COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3	83	84	73	43	TRAPT WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42																																																																																						
34	31	21	8	LIMP BIZKIT FLIP 001235*/INTERSCOPE (18.98 CD)	Results May Vary	3	84	64	38	6	VARIOUS ARTISTS BMG STRATEGIC MARKETING/WARNER MUSIC GROUP 55777/RMG (18.98 CD)	Totally Hits 2003	13																																																																																						
35	32	34	90	NORAH JONES BLUE NOTE 32068* (17.98 CD) [M]	Come Away With Me	1	85	48	24	4	LOON BAD BOY 020892*/UMRG (14.98 CD)	Loon	6																																																																																						
36	41	31	34	LINKIN PARK WARNER BROS. 48186* (19.98 CD)	Meteora	1	86	49	—	2	TOO SHORT SHORT/IVE 53722/ZOMBA (18.98 CD)	Married To The Game	49																																																																																						
37	38	27	37	EVANESCENCE WIND-UP 13063 (18.98 CD)	Fallen	3	87	94	75	55	CHRISTINA AGUILERA RCA 68037*/RMG (12.98/18.98)	Stripped	2																																																																																						
38	25	11	7	STING A&M 001141/INTERSCOPE (16.98 CD)	Sacred Love	3	88	101	84	6	VARIOUS ARTISTS PROVIDENT/WDRG-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51																																																																																						
39	29	17	8	R. KELLY JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4	89	73	60	20	ASHANTI MURDER INC./DEF JAM 000143*/DJJMG (12.98/18.98)	Chapter II	1																																																																																						
40	40	26	53	LIL JON & THE EAST SIDE BOYZ BME 23707/TVT (13.98/17.98)	Kings Of Crunk	14	90	NEW	1	1	RANDY TRAVIS WDRG-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	90																																																																																						
41	37	23	10	JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	91	61	47	5	SIMON & GARFUNKEL LEGACY/COLUMBIA 90716/SONY MUSIC (25.98 CD)	The Essential Simon & Garfunkel	27																																																																																						
42	NEW	1	1	DAVE HOLLISTER GOODFELLAS/DREAMWORKS 0011396/INTERSCOPE (12.98/18.98)	Real Talk	42	92	91	77	13	BOW WOW COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3																																																																																						
43	NEW	1	1	MATCHBOX TWENTY MELISMA/ATLANTIC 83701/AG (12.98 CD)	EP	43	93	89	51	23	LUTHER VANDROSS J 51895/RMG (12.98/18.98)	Dance With My Father	1																																																																																						
44	22	—	2	WYCLEF JEAN YCLEF/J 55425*/RMG (12.98/18.98)	The Preacher's Son	22	94	93	103	82	KENNY CHESNEY BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1																																																																																						
45	35	20	8	DAVE MATTHEWS RCA 55167/RMG (18.98 CD)	Some Devil	2	95	68	44	4	VAN MORRISON BLUE NOTE 90167 (18.98 CD)	What's Wrong With This Picture?	32																																																																																						
46	26	8	3	R.E.M. WARNER BROS. 48381 (18.98 CD)	In Time 1988-2003: The Best Of R.E.M.	8	96	83	61	9	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11																																																																																						
47	21	4	3	THE STROKES RCA 55497*/RMG (18.98 CD)	Room On Fire	4	97	63	50	8	ANTHONY HAMILTON SD SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33																																																																																						
48	27	59	7	MARTINA MCBRIDE RCA (NASHVILLE) 54207/RLG (11.98/18.98)	Martina	7	98	92	67	8	ROB ZOMBIE GEPHEN 001041/UME (18.98 CD/DVD)	Past, Present & Future	11																																																																																						
49	39	19	5	BARBRA STREISAND COLUMBIA 89018/SONY MUSIC (18.98 EQ CD)	The Movie Album	5	99	85	62	9	A PERFECT CIRCLE VIRGIN 80318* (18.98 CD)	Thirteenth Step	2																																																																																						
					PACESETTER		100	133	143	101	JOSH GROBAN 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8																																																																																						

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	33	—	2	RYAN ADAMS	Rock N Roll	33	152	143	122	76	AVRIL LAVIGNE ▲ ⁶	Let Go	2
				LOST HIGHWAY 001376* (14.98 CD)							ARISTA 14740 (17.98 CD)		
102	112	85	13	JESSICA SIMPSON	In This Skin	10	153	136	107	8	FUEL	Natural Selection	15
				COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)							EPIC 86392/SONY MUSIC (18.98 CD)		
103	96	76	53	SEAN PAUL ▲ ²	Dutty Rock	9	154	114	135	3	MARCO ANTONIO SOLIS	La Historia Continua...	114
				VPI/ATLANTIC 83620*/AG (12.98/18.98)							FONOVISA 350950/UG (17.98 CD/DVD)		
104	77	37	4	BARENAKED LADIES	Everything To Everyone	10	155	157	164	16	SOUNDTRACK	Freaky Friday	19
				REPRISE 48209/WARNER BROS. (18.98 CD)							HOLLYWOOD 162404 (13.98 CD)		
105	80	56	12	YOUNGBLOODZ ●	Drankin' Patnaz	5	156	142	144	8	JOSS STONE	The Soul Sessions (EP)	128
				SO SO DEF 50155*/ARISTA (12.98/18.98)							S-CURVE 42234 (9.98 CD) [M]		
106	71	41	7	BAD BOY'S DA BAND ●	Too Hot For T.V.	2	157	152	129	22	MONICA ●	After The Storm	1
				BAD BOY 00118*/UMRG (18.98 CD)							J 20031*/RMG (12.98/18.98)		
107	105	80	33	THE WHITE STRIPES ▲	Elephant	6	158	151	150	35	JASON MRAZ ●	Waiting For My Rocket To Come	55
				THIRD MAN 27148*/V2 (18.98 CD)							ELEKTRA 62829/EEG (12.98 CD) [M]		
108	55	125	5	VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton	55	159	154	118	7	LYLE LOVETT	My Baby Don't Tolerate	63
				SUGAR HILL 3980 (17.98 CD)							CURB 001162*/LOST HIGHWAY (18.98 CD)		
109	67	53	6	2PAC	Nu-Mixx Klazzics	15	150	132	117	8	VARIOUS ARTISTS	Totally Country Vol. 3	37
				DEATH ROW 9530*/KOCH (18.98 CD)							WARNER BROS. (NASHVILLE)/BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)		
110	90	120	18	BROOKS & DUNN ●	Red Dirt Road	4	151	138	133	32	GODSMACK ▲	Faceless	1
				ARISTA NASHVILLE 67070/RLG (12.98/18.98)							REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)		
111	70	22	3	LUTHER VANDROSS	Luther Vandross Live: Radio City Music Hall 2003	22	152	149	160	5	JOSH TURNER	Long Black Train	130
				J 55711/RMG (18.98 CD)							MCA NASHVILLE 00074/UMGN (12.98 CD) [M]		
112	98	95	21	MICHELLE BRANCH ●	Hotel Paper	2	153	RE-ENTRY	28		MERCYME	Spoken For	41
				MAVERICK 48426/WARNER BROS. (18.98 CD)							INO 86218/CURB (17.98 CD)		
113	95	74	25	STAINED ▲	14 Shades Of Grey	1	154	162	139	78	EMINEM ▲ ⁸	The Eminem Show	1
				FLIP/ELEKTRA 62882/EEG (18.98 CD)							WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)		
114	72	36	4	MARQUES HOUSTON	MH	18	155	RE-ENTRY	2		CASTING CROWNS	Casting Crowns	165
				T.U.G./ELEKTRA 62935/EEG (18.98 CD)							BEACH STREET 10723/REUNION (18.98 CD) [M]		
115	124	123	34	SWITCHFOOT	The Beautiful Letdown	85	156	103	—	2	JARS OF CLAY	Who We Are Instead	103
				COLUMBIA 71083/RED INK (9.98 CD)							ESSENTIAL 10709 (18.98 CD)		
116	115	99	33	CHER ▲	The Very Best Of Cher	4	157	NEW	1		DOLLY PARTON	For God And Country	167
				GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)							BLUE EYE 79756 (17.98 CD)		
117	116	108	14	KIDZ BOP KIDS ●	Kidz Bop 4	14	158	155	142	17	YELLOWCARD	Ocean Avenue	99
				RAZOR & TIE 89074 (11.98/18.98)							CAPITOL 39844 (12.98 CD)		
118	99	96	51	TIM MCGRAW ▲ ²	Tim McGraw And The Dancehall Doctors	2	159	153	162	17	BRAD PAISLEY	Mud On The Tires	8
				CURB 78746 (12.98/18.98)							ARISTA NASHVILLE 50605/RLG (12.98/18.98)		
119	107	86	8	BABY BASH	Tha Smokin' Nephew	48	160	158	152	44	SOUNDTRACK ▲ ²	Chicago	2
				UNIVERSAL 001258/UMRG (15.98 CD)							EPIC 87018/SONY MUSIC (18.98 EQ CD)		
120	69	—	2	SOUNDTRACK	The Matrix Revolutions	69	161	172	158	23	THE BEACH BOYS ●	The Very Best Of The Beach Boys: Sounds Of Summer	16
				MAVERICK/WMG SOUNDTRACKS 48412/WARNER BROS. (18.98 CD)							CAPITOL 82710 (18.98 CD)		
121	104	88	24	LONESTAR ●	From There To Here: Greatest Hits	7	162	174	155	10	CECE WINANS	Throne Room	32
				BNA 67076/RLG (12.98/18.98)							PURESPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)		
122	106	83	27	MAROONS ●	Songs About Jane	47	163	161	168	24	CHRIS CAGLE	Chris Cagle	15
				OCTONE/J 50001/RMG (11.98 CD) [M]							CAPITOL (NASHVILLE) 40516 (11.98/18.98)		
123	120	116	6	JET	Get Born	79	164	137	90	9	ARETHA FRANKLIN	So Damn Happy	33
				ELEKTRA 62892/EEG (12.98 CD)							ARISTA 50174 (18.98 CD)		
124	102	87	12	MARY J. BLIGE ▲	Love & Life	1	165	139	102	5	MARIAH CAREY	The Remixes	26
				GEFFEN 000956*/INTERSCOPE (12.98/18.98)							COLUMBIA 87154/SONY MUSIC (18.98 EQ CD)		
125	125	121	6	THREE DAYS GRACE	Three Days Grace	121	166	150	111	13	VARIOUS ARTISTS ●	The Neptunes Present... Clones	1
				JIVE 53479/ZOMBA (12.98 CD) [M]							STAR TRAK 51295*/ARISTA (11.98/18.98)		
126	117	93	39	R. KELLY ▲ ²	Chocolate Factory	1	167	170	149	35	KEM	Kemistry	90
				JIVE 41812/ZOMBA (18.98 CD)							MOTOWN 067516/UMRG (8.98/12.98) [M]		
127	109	81	4	SOMETHING CORPORATE	North	24	168	141	100	6	STATIC-X	Shadow Zone	20
				DRIVE-THRU/GEFFEN 001190/INTERSCOPE (12.98 CD)							WARNER BROS. 48427 (18.98 CD)		
128	122	105	30	KELLY CLARKSON ▲	Thankful	1	169	140	199	21	GEORGE STRAIT ●	Honkytonkville	5
				RCA 68159/RMG (18.98 CD)							MCA NASHVILLE 000114/UMGN (12.98/18.98)		
129	111	72	9	ERYKAH BADU ●	World Wide Underground (EP)	3	170	176	146	17	MYA ●	Moodring	3
				MOTOWN 000739*/UMRG (14.98 CD)							A&M 000734/INTERSCOPE (18.98 CD)		
130	97	52	6	SOUNDTRACK	Kill Bill Vol. 1	45	171	181	130	10	JOHNNY CASH	The Essential Johnny Cash	102
				A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)							LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (17.98 EQ/24.98)		
131	79	16	3	R.E.M.	In Time 1988-2003: The Best Of R.E.M. (Limited Edition)	16	172	169	124	4	A.B. QUINTANILLA III & KUMBIA KINGS	La Historia	109
				WARNER BROS. 48550 (25.98 CD)							EMI LATIN 93490 (21.98 CD/DVD)		
132	113	92	7	GARY ALLAN	See If I Care	17	173	175	165	55	ELVIS PRESLEY ▲ ³	Elv1s: 30 #1 Hits	1
				MCA NASHVILLE 000111/UMGN (11.98/18.98)							RCA 68079*/RMG (12.98/19.98)		
133	145	127	4	TOM JONES	Reloaded: Greatest Hits	127	174	119	—	2	TONI BRAXTON	Ultimate Toni Braxton	119
				DECCA/UTV 001421/UME (14.98 CD)							ARISTA 51699 (18.98 CD)		
134	118	106	53	KEITH URBAN ▲	Golden Road	11	175	166	177	13	DIERKS BENTLEY	Dierks Bentley	26
				CAPITOL (NASHVILLE) 32936 (10.98/18.98)							CAPITOL (NASHVILLE) 39814 (12.98/18.98)		
135	82	43	4	MANDY MOORE	Coverage	14	176	179	112	5	WILL DOWNING	Emotions	92
				EPIC 90127/SONY MUSIC (12.98 EQ CD)							GRP 000529/VG (14.98 CD)		
136	110	82	18	SOUNDTRACK ▲	Bad Boys II	1	177	NEW	1		VARIOUS ARTISTS	Gotta Have Gospe!	187
				BAD BOY 000716*/UMRG (11.98/18.98)							INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC (18.98 EQ CD/DVD)		
137	135	115	21	FOUNTAINS OF WAYNE	Welcome Interstate Managers	115	178	171	148	56	SANTANA ▲ ²	Shaman	1
				S-CURVE 90875 (18.98 CD) [M]							ARISTA 14737 (12.98/18.98)		
138	160	191	3	JIM BRICKMAN	Peace	138	179	100	—	2	PETER GABRIEL	Hit	100
				WINDHAM HILL 52896/AAL (18.98 CD)							REAL WORLD/GEFFEN 001486/UME (21.98 CD)		
139	128	113	18	PAT GREEN	Wave On Wave	10	180	148	97	6	SEVENDUST	Seasons	14
				REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)							TVT 5993 (17.98 CD)		
140	129	110	34	STACIE ORRICO	Stacie Orrico	59	181	165	145	6	MICHAEL W. SMITH	The Second Decade: 1993-2003	38
				FDRE/FRONT 32589*/VIRGIN (12.98/18.98) [M]							REUNION 10080 (18.98 CD)		
141	183	—	2	TRIUMPH THE INSULT COMIC DOG	Come Poop With Me	141	182	RE-ENTRY	90		PINK ▲ ⁵	M!ssundaztood	6
				WARNER BROS. 48328 (19.98 CD/DVD)							ARISTA 14718 (12.98/18.98)		
142	126	114	24	TRAIN ●	My Private Nation	6	183	159	128	12	WARREN ZEVON	The Wind	12
				COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)							ARTEMIS 51156 (18.98 CD)		
143	123	63	17	VARIOUS ARTISTS ▲	Now 13	2	184	168	126	10	CALVIN RICHARDSON	2:35 PM	65
				UNIVERSAL/EMI/ZOMBA/SONY MUSIC 000556/UME (18.98 CD)							HOLLYWOOD 162351 (18.98 CD)		
144	131	101	54	JUSTIN TIMBERLAKE ▲ ³	Justified	2	185	180	153	5	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Live And Swingin': The Ultimate Rat Pack Collection	38
				JIVE 41823*/ZOMBA (12.98/18.98)							REPRISE 73922/WARNER BROS. (25.98 CD/DVD)		
145	121	89	9	BUBBA SPARXXX	Deliverance	10	186	182	171	19	TRACE ADKINS	Greatest Hits Collection, Volume I	9
				BEAT CLUB 001147/INTERSCOPE (12.98 CD)							CAPITOL (NASHVILLE) 81512 (10.98/18.98)		
146	127	91	13	T.I.	Trap Muzik	4	187	191	167	11	DWELE	Subject	108
				GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)				</					

NOVEMBER 29, 2003		Billboard TOP INTERNET ALBUM SALES™	
Sales data and internet sales reports compiled by		Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		* NUMBER 1 *	
		1 Week At Number 1	
1	18	JOSH GROBAN 143/REPRISE 48450/WARNER BROS.	Closer 4
2	1	SARAH MCLACHLAN ARISTA 50150	Afterglow 7
3	2	ROD STEWART J 55710*/RMG	As Time Goes By ... The Great American Songbook Vol. II 12
4	4	PEARL JAM EPIC 85738/SONY MUSIC	Last Dogs 15
5	5	BRUCE SPRINGSTEEN LEGACY/COLUMBIA 90773/SONY MUSIC	The Essential Bruce Springsteen 14
6	5	SHERYL CROW A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow 10
7	7	MATCHBOX TWENTY MELISMA/ATLANTIC 83701/AG	EP 43
8	6	CLAY AIKEN ▲ ² RCA 54638/RMG	Measure Of A Man 13
9	4	DIDO ▲ ARISTA 50137	Life For Rent 18
10	10	BETTE MIDLER ● COLUMBIA 90350/SONY MUSIC	Bette Midler Sings The Rosemary Clooney Songbook 68
11	14	BARBRA STREISAND ● COLUMBIA 89018/SONY MUSIC	The Movie Album 49
12	7	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP) -
13	16	OUTKAST ▲ ⁴ ARISTA 50133*	Speakerboxxx/The Love Below 11
14	8	THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]	The Room's Too Cold -
15	15	DREAM THEATER ELEKTRA 82891/EEG	Train Of Thought 53
16	3	TOBY KEITH DREAMWORKS (NASHVILLE) 450435/INTERSCOPE	Shock'n'Y'all 5
17	10	MICHAEL MCDONALD ● MDTOWN 000651/UMRG	Motown 28
18	11	STING A&M 001141/INTERSCOPE	Sacred Love 38
19	19	HARRY CONNICK, JR. COLUMBIA 90550/SONY MUSIC	Harry For The Holidays 30
20	15	ROD STEWART ▲ ² J 20939/RMG	It Had To Be You ... The Great American Songbook 59
21	9	R.E.M. WARNER BROS. 48381	In Time 1988-2003: The Best Of R.E.M. 46
22	13	EAGLES WARNER STRATEGIC MARKETING 73971	The Very Best Of 23
23	25	BARENAKED LADIES REPRISE 48208/WARNER BROS.	Everything To Everyone 104
24	12	THE STROKES RCA 55497*/RMG	Room On Fire 47
25	23	NORAH JONES ▲ ⁸ BLUE NOTE 32088* [M]	Come Away With Me 35

NOVEMBER 29, 2003		Billboard TOP SOUNDTRACKS™	
Sales data compiled by		Nielsen SoundScan	
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		* NUMBER 1 *	
		1 Week At Number 1	
1	1	TUPAC: RESURRECTION	AMARU 001533*/INTERSCOPE
2	1	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
3	3	LOVE ACTUALLY	J 56780/RMG
4	2	DISNEY PRESENTS: BROTHER BEAR	WALT DISNEY 860127
5	3	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
6	4	THE MATRIX REVOLUTIONS	MAVERICK/WMG SOUNDTRACKS 48412/WARNER BROS.
7	5	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
8	6	BAD BOYS II ▲	BAD BOY 000716*/UMRG
9	7	FREAKY FRIDAY	HOLLYWOOD 162404
10	8	CHICAGO ▲ ²	EPIC 87018/SONY MUSIC
11	10	SCHOOL OF ROCK	ATLANTIC 83694/AG
12	9	THE FIGHTING TEMPTATIONS	MUSIC WRLO/COLUMBIA 90286/SONY MUSIC
13	12	HOLES	WALT DISNEY 860092
14	11	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IQJMG
15	17	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
16	20	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY
17	13	MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES	UTV 000704/UME
18	16	O BROTHER, WHERE ART THOU? ▲ ²	LOST HIGHWAY/MERCURY 170069/IQJMG
19	14	THE LION KING ◆	WALT DISNEY 860124*
20	15	THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
21	18	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
22	23	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
23	19	8 MILE ▲ ⁴	SHADY 493508*/INTERSCOPE
24	24	ELF	NEW LINE 39028
25	25	SHREK ▲ ²	DREAMWORKS 450305/INTERSCOPE

Top Internet Album Sales reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 109	Mariah Carey 175	Godsmack 161	Jonny Lang 82	Mya 180	Simple Plan 81	Barbra Streisand 49	Now 13 143
3 Doors Down 21, 24	Johnny Cash 79, 181	Good Charlotte 71	Aurii Lavigne 152	Nick Lachey 51	Jessica Simpson 102	The Strokes 47	Now 14 6
50 Cent 57	Casting Crowns 165	Pat Green 139	Murphy Lee 80	Nickelback 25	Frank Sinatra, Dean Martin & Sammy Davis Jr. 195	Switchfoot 115	Now That's What I Call Christmas! 2: The Signature Collection 31
Ryan Adams 101	Cher 116	Josh Groban 4, 100	Gerald Levert 55	Smokie Norful 199	Michael W. Smith 191	Three Days Grace 125	Totally Country Vol. 3 160
Trace Adkins 196	Kenny Chesney 63, 94	G-Unit 3	Lu Jon & The East Side Boyz 40	Stacie Orrico 140	Marco Antonio Solis 154	T.I. 146	Totally Hits 2003 84
Christina Aguilera 87	Crinny 22	Anthony Hamilton 97	Limp Bizkit 34	OutKast 11	Something Corporate 127	Justin Timberlake 144	WOW Hits 2004 88
Clay Aiken 13	Kelly Clarkson 128	Hatebreed 148	Linkin Park 36	Brad Paisley 169	SOUNDTRACK	Too Short 86	The White Stripes 107
Gary Allan 132	Coldplay 32, 60	Dave Hollister 42	Lonestar 121	Dolly Parton 167	Bad Boys II 136	Train 142	CeCe Winans 172
Ashanti 89	Harry Connick, Jr. 30	Marques Houston 114	Loon 85	Pearl Jam 15	The Cheetah Girls (EP) 52	Trapt 83	Yellowcard 168
Audioslave 78	Sheryl Crow 10	Ronald Isley/Burt Bacharach 73	Lyle Lovett 159	A Perfect Circle 99	Chicago 170	Randy Travis 90	Ying Yang Twins 96
Baby Bash 119	Dashboard Confessional 149	Alan Jackson 20	Ludacris 17	Pink 9, 192	Disney Presents: Brother Bear 64	Obie Trice 69	YoungBloodZ 105
Bad Boy's Da Band 106	Dido 18	Jagged Edge 33	Lynyrd Skynyrd 200	P.O.D. 29	Freaky Friday 155	Triumph The Insult Comic Dog 141	Warren Zevon 193
Erykah Badu 129	DMX 62	Jars Of Clay 166	Maroon5 122	Elvis Presley 58, 183	Kill Bill Vol. 1 130	Josh Turner 162	Rob Zombie 98
Barenaked Ladies 104	Will Downing 186	Ja Rule 19	matchbox twenty 43, 70	A.B. Quintanilla III & Kumbia Kings 182	The Lizzie McGuire Movie 66	Shania Twain 61	
The Beach Boys 171	Dream Theater 53	Jay-Z 1	Dave Matthews 45	Bad Boys II 136	Love Actually 56	Keith Urban 134	
Dierks Bentley 185	Hilary Duff 16	Wyclef Jean 44	John Mayer 41	Disney Presents: Brother Bear 64	The Matrix Revolutions 120	Luther Vandross 93, 111	
Beyonce 27	Dwele 197	Jet 123	Martina McBride 48	Kill Bill Vol. 1 130	Tupac: Resurrection 2	VARIOUS ARTISTS	
Black Eyed Peas 76	Eagles 23	Buddy Jewell 151	Michael McDonald 28	The Lizzie McGuire Movie 66	Bubba Sparxxx 145	American Idol: The Great Holiday Classics 75	
Mary J. Blige 124	Eminem 164	Norah Jones 35	Tim McGraw 118	Love Actually 56	Bruce Springsteen 14	Staind 113	
Bon Jovi 54	Evanescence 37	Tom Jones 133	Sarah McLachlan 7	Love Actually 56	Staic-X 178	Gotta Have Gospel! 187	
Bow Wow 92	Fabouious 72	Toby Keith 5, 50	MercyMe 77, 163	Love Actually 56	Rod Stewart 12, 59	Just Because I'm A Woman: Songs Of Dolly Parton 108	
Michelle Branch 112	Fountains Of Wayne 137	R. Kelly 39, 126	Bette Midler 68	Love Actually 56	Sting 38	MTV2 Headbangers Ball 198	
Toni Braxton 184	Aretha Franklin 174	Kem 177	Monica 157	Love Actually 56	Joss Stone 156	The Neptunes Present... Clones 176	
Jim Brickman 138	Fuel 153	Kid Rock 8, 147	Montgomery Gentry 150	Love Actually 56	Stone Temple Pilots 26		
Brooks & Dunn 110	Peter Gabriel 189	Kidz Bop Kids 117	Van Morrison 95	Love Actually 56	George Strait 179		
Chris Cagle 173			Jason Mraz 158				

Over The Counter

Continued from page 57

50 Cent's G-Unit, with an initial run of 1.8 million copies, shipped about 300,000 more than the new **Jay-Z** set, the latter rules The Billboard 200 with what is purportedly his last album.

Not only did G-Unit fall shy of Jay-Z, it also trails the soundtrack to "Tupac: Resurrection," the documentary film that opened at No. 9 at the box office.

The movie's album bows at No. 2 with 430,000 copies, the biggest week by any **Tupac** album since "R U Still Down? (Remember Me)" opened with 549,000 in 1997.

The G-Unit set, which, like Jay-Z's, was rushed to a Friday street date,

launches at No. 3 on the big chart with 377,000 copies.

On Top R&B/Hip-Hop Albums, which is determined by a sub-panel of stores that specialize in those genres, G-Unit is runner-up to Jay-Z, with Tupac at No. 3.

MORE MIGHT: Josh Groban's first three albums have arrived in less than two years, but he sure has made a name for himself in that short window. The latest testimony of his clout is the arrival of "Close" at 375,000 copies, a fatter sum than his first-day numbers had suggested.

His first album hit stores Nov. 20, 2001. Since then, his three releases combined—including the CD/DVD combo "In Concert"—have sold almost 4.5 million, according to Nielsen SoundScan.

Kid Rock and **Pink** also invade The Billboard 200's top 10 (Nos. 8 and 9, respectively), the former with 188,500 copies. That's down

from the start of 223,000 that his "Cocky" saw in 2001.

Likewise, Pink's shift toward rock is down from the start of her second album, which was more pop-leaning. Her bow of 147,500 is down from the 220,000 copies that rang when "Missundaztood" hit stores in 2001.

Bruce Springsteen's latest anthology sets up camp at No. 14, with 90,000 copies. One rung below, at about 1,000 copies less, stands a **Pearl Jam** rarities set.

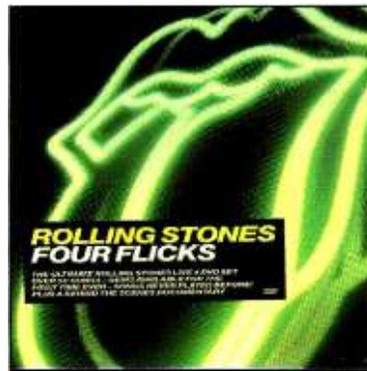
THEY STONE YOU: Two new *Billboard* charts bow on billboard.com, and the **Rolling Stones** make news on one of them.

The legendary band's "Four Flicks" concert DVD offering, sold exclusively at Best Buy, becomes the first No. 1 on *Billboard* Comprehensive Music Videos.

Although only available at Best Buy's 600 stores, the Stones package moves 53,000 units in the U.S.

That's 30% more than **Coldplay's** second-week total of 40,500 but less than "Coldplay Live 2003" sold when it bowed at No. 1 last issue on Top Music Videos (71,000).

Albums and music videos that are



not generally available at retail do not appear on most *Billboard* charts but are eligible to appear on the Web site's new *Billboard* Comprehensive Albums and *Billboard* Comprehensive Music Videos charts.

However, several exclusive titles will be missing from both new charts. Retailers are not obligated to report the sales of proprietary titles to Nielsen SoundScan, and most besides Best Buy have opted not to report them.

HO, HO, HO: Harry Connick Jr.'s "Harry for the Holidays" and the multi-act "Now! That's What I Call Christmas 2" are trading places each week for the honor of top-selling seasonal album.

The new "Now!" set held the baton last issue, when it earned The Billboard 200's Pacesetter (now No. 31, up 27%). Connick leapfrogs ahead 45-30 with The Billboard 200's Greatest Gainer (45-30, up 37.5%), just in time to be top dog as the Top Holiday Albums list returns to *Billboard* (see story, page 10).

On the holiday list, **Hilary Duff**, who moves to No. 1 on Top Pop Catalog, has the highest rank among titles not released this year.

NOVEMBER 29 2003 **TOP HOLIDAY ALBUMS™**
 Billboard®

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan	
ARTIST	TITLE	ARTIST	TITLE	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan					
NUMBER 1 / GREATEST GAINER 2 Weeks At Number 1					
1	2	HARRY CONNICK, JR.	Harry For The Holidays	HARRY CONNICK, JR.	Harry For The Holidays
2	1	VARIOUS ARTISTS	Now That's What I Call Christmas! 2: The Signature Collection	VARIOUS ARTISTS	Now That's What I Call Christmas! 2: The Signature Collection
3	3	KENNY CHESNEY	All I Want For Christmas Is A Real Good Tan	KENNY CHESNEY	All I Want For Christmas Is A Real Good Tan
4	4	VARIOUS ARTISTS	American Idol: The Great Holiday Classics	VARIOUS ARTISTS	American Idol: The Great Holiday Classics
5	6	HILARY DUFF	Santa Claus Lane	HILARY DUFF	Santa Claus Lane
6	8	VARIOUS ARTISTS	Now That's What I Call Christmas!	VARIOUS ARTISTS	Now That's What I Call Christmas!
7	5	ELVIS PRESLEY	It's Christmas Time	ELVIS PRESLEY	It's Christmas Time
8	9	MANNHEIM STEAMROLLER	Christmas Extraordinaire	MANNHEIM STEAMROLLER	Christmas Extraordinaire
9	12	KIDZ BOP KIDS	Kidz Bop Christmas	KIDZ BOP KIDS	Kidz Bop Christmas
10	7	JIM BRICKMAN	Peace	JIM BRICKMAN	Peace
11	11	CELINE DION	These Are Special Times	CELINE DION	These Are Special Times
12	17	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories
13	13	HARRY CONNICK, JR.	When My Heart Finds Christmas	HARRY CONNICK, JR.	When My Heart Finds Christmas
14	14	BING CROSBY	White Christmas	BING CROSBY	White Christmas
15	10	BURL IVES	Rudolph The Red-Nosed Reindeer	BURL IVES	Rudolph The Red-Nosed Reindeer
16	18	VARIOUS ARTISTS	WOW Christmas	VARIOUS ARTISTS	WOW Christmas
17	20	MARIAH CAREY	Merry Christmas	MARIAH CAREY	Merry Christmas
18	—	VARIOUS ARTISTS	Songs 4 Worship Christmas	VARIOUS ARTISTS	Songs 4 Worship Christmas
19	26	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas: Holiday Memories	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas: Holiday Memories
20	25	ALAN JACKSON	Let It Be Christmas	ALAN JACKSON	Let It Be Christmas
21	24	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic
22	31	KENNY G	Wishes	KENNY G	Wishes
23	28	CHICAGO	Christmas: What's It Gonna Be, Santa?	CHICAGO	Christmas: What's It Gonna Be, Santa?
24	23	VARIOUS ARTISTS	iWorship Christmas: A Total Worship Experience	VARIOUS ARTISTS	iWorship Christmas: A Total Worship Experience
25	29	AMY GRANT	20th Century Masters: The Best Of Amy Grant - The Christmas Collection	AMY GRANT	20th Century Masters: The Best Of Amy Grant - The Christmas Collection
26	15	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas
27	38	VARIOUS ARTISTS	Thomas Kinkade-St. Nicholas Circle: Treasury Of Christmas	VARIOUS ARTISTS	Thomas Kinkade-St. Nicholas Circle: Treasury Of Christmas
28	16	ELVIS PRESLEY	Elvis: Christmas Peace	ELVIS PRESLEY	Elvis: Christmas Peace
29	34	MARTINA MCBRIDE	White Christmas	MARTINA MCBRIDE	White Christmas
30	22	VARIOUS ARTISTS	Strawberry Shortcake: Berry Merry Christmas (EP)	VARIOUS ARTISTS	Strawberry Shortcake: Berry Merry Christmas (EP)
31	37	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	Christmas With The Rat Pack	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	Christmas With The Rat Pack
32	27	ANDY GRIFFITH	The Christmas Guest: Stories And Songs Of Christmas	ANDY GRIFFITH	The Christmas Guest: Stories And Songs Of Christmas
33	19	ALAN JACKSON	Honky Tonk Christmas	ALAN JACKSON	Honky Tonk Christmas
34	21	LONESTAR	This Christmas Time	LONESTAR	This Christmas Time
35	33	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas
HOT SHOT DEBUT					
36	—	VARIOUS ARTISTS	Classic Country: Christmas	VARIOUS ARTISTS	Classic Country: Christmas
37	—	VARIOUS ARTISTS	Happy Holidays	VARIOUS ARTISTS	Happy Holidays
38	47	ELVIS PRESLEY	White Christmas	ELVIS PRESLEY	White Christmas
39	46	VINCE GUARALDI	A Charlie Brown Christmas	VINCE GUARALDI	A Charlie Brown Christmas
40	45	VARIOUS ARTISTS	Children Sing For Children: 25 Christmas Songs	VARIOUS ARTISTS	Children Sing For Children: 25 Christmas Songs
41	30	VARIOUS ARTISTS	Windham Hill Christmas II	VARIOUS ARTISTS	Windham Hill Christmas II
42	32	JIMMY BUFFETT	Christmas Island	JIMMY BUFFETT	Christmas Island
43	50	VARIOUS ARTISTS	Treasury Of Christmas: Evergreen	VARIOUS ARTISTS	Treasury Of Christmas: Evergreen
44	43	BARBRA STREISAND	Christmas Memories	BARBRA STREISAND	Christmas Memories
45	—	CARRERAS-DOMINGO-PAVARETTI (MERCURIO)	The Three Tenors Christmas	CARRERAS-DOMINGO-PAVARETTI (MERCURIO)	The Three Tenors Christmas
46	35	VARIOUS ARTISTS	Disney's Family Christmas: Collection	VARIOUS ARTISTS	Disney's Family Christmas: Collection
47	—	SOUNDTRACK	Elf	SOUNDTRACK	Elf
48	42	NAT KING COLE	Christmas Favorites	NAT KING COLE	Christmas Favorites
49	—	CHARLOTTE CHURCH	Dream A Dream	CHARLOTTE CHURCH	Dream A Dream
50	—	NAT KING COLE	The Christmas Song	NAT KING COLE	The Christmas Song

NOVEMBER 29 2003 **TOP HEATSEEKERS™**
 Billboard®

THIS WEEK		LAST WEEK		2 WKS. AGO		Sales data compiled by Nielsen SoundScan	
ARTIST	TITLE	ARTIST	TITLE	ARTIST	TITLE	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan							
NUMBER 1 2 Weeks At Number 1							
1	1	2	THREE DAYS GRACE	THREE DAYS GRACE	Three Days Grace	THREE DAYS GRACE	Three Days Grace
2	2	1	FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE	Welcome Interstate Managers	FOUNTAINS OF WAYNE	Welcome Interstate Managers
3	3	4	JOSS STONE	JOSS STONE	The Soul Sessions (EP)	JOSS STONE	The Soul Sessions (EP)
4	4	5	JOSH TURNER	JOSH TURNER	Long Black Train	JOSH TURNER	Long Black Train
GREATEST GAINER							
5	9	11	CASTING CROWNS	CASTING CROWNS	Casting Crowns	CASTING CROWNS	Casting Crowns
6	5	6	DWELE	DWELE	Subject	DWELE	Subject
7	11	7	JUANES	JUANES	Un Dia Normal	JUANES	Un Dia Normal
8	7	8	VICENTE Y ALEJANDRO FERNANDEZ	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez
9	16	22	ZOEGIRL	ZOEGIRL	Different Kind Of Free	ZOEGIRL	Different Kind Of Free
10	12	16	STORY OF THE YEAR	STORY OF THE YEAR	Page Avenue	STORY OF THE YEAR	Page Avenue
11	8	13	GAVIN DEGRAW	GAVIN DEGRAW	Chariot	GAVIN DEGRAW	Chariot
12	13	12	DAVE KOZ	DAVE KOZ	Saxophonic	DAVE KOZ	Saxophonic
13	10	9	DAMIEN RICE	DAMIEN RICE	O	DAMIEN RICE	O
14	18	20	THE DARKNESS	THE DARKNESS	Permission To Land	THE DARKNESS	Permission To Land
15	26	—	PEPE AGUILAR	PEPE AGUILAR	Con Orgullo Por Herencia	PEPE AGUILAR	Con Orgullo Por Herencia
16	23	25	JOSH KELLEY	JOSH KELLEY	For The Ride Home	JOSH KELLEY	For The Ride Home
17	6	—	VICO C	VICO C	En Honor A La Verdad	VICO C	En Honor A La Verdad
18	17	31	BERNIE WILLIAMS	BERNIE WILLIAMS	The Journey Within	BERNIE WILLIAMS	The Journey Within
19	28	18	RHIAN BENSON	RHIAN BENSON	Gold Coast	RHIAN BENSON	Gold Coast
20	38	38	CHRIS BOTTI	CHRIS BOTTI	A Thousand Kisses Deep	CHRIS BOTTI	A Thousand Kisses Deep
21	—	24	VICKIE WINANS	VICKIE WINANS	Bringing It All Together	VICKIE WINANS	Bringing It All Together
22	45	—	JOSHUA BELL	JOSHUA BELL	Romance Of The Violin	JOSHUA BELL	Romance Of The Violin
23	22	27	SHERRIE AUSTIN	SHERRIE AUSTIN	Streets Of Heaven	SHERRIE AUSTIN	Streets Of Heaven
24	43	40	JEREMY CAMP	JEREMY CAMP	Stay	JEREMY CAMP	Stay
25	44	—	THE HAPPY BOYS	THE HAPPY BOYS	Dance Party (Like It's 2004)	THE HAPPY BOYS	Dance Party (Like It's 2004)
26	21	10	SIN BANDERA	SIN BANDERA	De Viaje	SIN BANDERA	De Viaje
27	20	24	BILLY CURRINGTON	BILLY CURRINGTON	Billy Currington	BILLY CURRINGTON	Billy Currington
28	25	26	THE EARLY NOVEMBER	THE EARLY NOVEMBER	The Room's Too Cold	THE EARLY NOVEMBER	The Room's Too Cold
29	14	—	THE THRILLS	THE THRILLS	So Much For The City	THE THRILLS	So Much For The City
30	36	46	TAKING BACK SUNDAY	TAKING BACK SUNDAY	Tell All Your Friends	TAKING BACK SUNDAY	Tell All Your Friends
31	27	15	BASEMENT JAXX	BASEMENT JAXX	Kish Kash	BASEMENT JAXX	Kish Kash
32	50	—	LILLIX	LILLIX	Falling Uphill	LILLIX	Falling Uphill
33	32	35	HIM	HIM	Razorblade Romance	HIM	Razorblade Romance
HOT SHOT DEBUT							
34	—	1	DARLENE ZSCHECH	DARLENE ZSCHECH	Kiss Of Heaven	DARLENE ZSCHECH	Kiss Of Heaven
35	24	14	THE RAPTURE	THE RAPTURE	Echoes	THE RAPTURE	Echoes
36	37	34	KINDRED THE FAMILY SOUL	KINDRED THE FAMILY SOUL	Surrender To Love	KINDRED THE FAMILY SOUL	Surrender To Love
37	41	42	SENSES FAIL	SENSES FAIL	From The Depths Of Dreams (EP)	SENSES FAIL	From The Depths Of Dreams (EP)
38	34	32	HOT HOT HEAT	HOT HOT HEAT	Make Up The Breakdown	HOT HOT HEAT	Make Up The Breakdown
39	—	1	CLEDUS T. JUDD	CLEDUS T. JUDD	The Original Dixie Hick (EP)	CLEDUS T. JUDD	The Original Dixie Hick (EP)
40	33	21	STEVE TYRELL	STEVE TYRELL	This Guy's In Love	STEVE TYRELL	This Guy's In Love
41	49	—	MARK SCHULTZ	MARK SCHULTZ	Stories & Songs	MARK SCHULTZ	Stories & Songs
42	46	—	THE POSTAL SERVICE	THE POSTAL SERVICE	Give Up	THE POSTAL SERVICE	Give Up
43	31	28	ALEJANDRO SANZ	ALEJANDRO SANZ	No Es Lo Mismo	ALEJANDRO SANZ	No Es Lo Mismo
44	15	3	LUIS FONSI	LUIS FONSI	Abrazar La Vida	LUIS FONSI	Abrazar La Vida
45	29	23	BANDA EL RECODO	BANDA EL RECODO	Por Ti	BANDA EL RECODO	Por Ti
46	40	—	CRISTIAN	CRISTIAN	Amar Es	CRISTIAN	Amar Es
47	—	1	LOS LONELY BOYS	LOS LONELY BOYS	Los Lonely Boys	LOS LONELY BOYS	Los Lonely Boys
48	—	1	BIG DADDY WEAWE	BIG DADDY WEAWE	Fields Of Grace	BIG DADDY WEAWE	Fields Of Grace
49	—	1	HIROGLYPHICS	HIROGLYPHICS	Full Circle	HIROGLYPHICS	Full Circle
50	35	39	ROBERT RANDOLPH & THE FAMILY BAND	ROBERT RANDOLPH & THE FAMILY BAND	Unclassified	ROBERT RANDOLPH & THE FAMILY BAND	Unclassified

NOVEMBER 29 2003 **TOP INDEPENDENT ALBUMS™**
 Billboard®

THIS WEEK		LAST WEEK		2 WKS. AGO		Sales data compiled by Nielsen SoundScan	
ARTIST	TITLE	ARTIST	TITLE	ARTIST	TITLE	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan							
NUMBER 1 25 Weeks At Number 1							
1	1	1	LIL JON & THE EAST SIDE BOYZ	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
2	4	4	YING YANG TWINS	YING YANG TWINS	Me & My Brother	YING YANG TWINS	Me & My Brother
3	2	7	VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton	VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton	
4	3	2	2PAC	2PAC	Nu-Mixx Klazzics	2PAC	Nu-Mixx Klazzics
5	5	6	DASHBOARD CONFESSIONAL	DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar	DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar
HOT SHOT DEBUT							
6	—	1	DOLLY PARTON	DOLLY PARTON	For God And Country	DOLLY PARTON	For God And Country
7	6	5	SEVENDUST	SEVENDUST	Seasons	SEVENDUST	Seasons
8	7	8	WARREN ZEVON	WARREN ZEVON	The Wind	WARREN ZEVON	The Wind
9	8	9	THE SHINS	THE SHINS	Chutes Too Narrow	THE SHINS	Chutes Too Narrow
GREATEST GAINER							
10	31	—	VARIOUS ARTISTS	Thomas Kinkade-St. Nicholas Circle: Treasury Of Christmas	VARIOUS ARTISTS	Thomas Kinkade-St. Nicholas Circle: Treasury Of Christmas	
11	9	—	LIL JON & THE EAST SIDE BOYZ	LIL JON & THE EAST SIDE BOYZ	Certified Crunk	LIL JON & THE EAST SIDE BOYZ	Certified Crunk
12	18	—	VARIOUS ARTISTS	Strawberry Shortcake: Berry Merry Christmas (EP)	VARIOUS ARTISTS	Strawberry Shortcake: Berry Merry Christmas (EP)	
13	21	—	JIMMY BUFFETT	JIMMY BUFFETT	Live In Las Vegas NV	JIMMY BUFFETT	Live In Las Vegas NV
14	11	16	SIMPLY RED	SIMPLY RED	Home	SIMPLY RED	Home
15	12	—	PROJECT PAT	PROJECT PAT	The Appeal Mix Tape	PROJECT PAT	The Appeal Mix Tape
16	14	12	DEATH CAB FOR CUTIE	DEATH CAB FOR CUTIE	Transatlanticism	DEATH CAB FOR CUTIE	Transatlanticism
17	10	14	MICHAEL BOLTON	MICHAEL BOLTON	Vintage	MICHAEL BOLTON	Vintage
18	13	13	COHEED AND CAMBRIA	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3
19	15	19	SHERRIE AUSTIN	SHERRIE AUSTIN	Streets Of Heaven	SHERRIE AUSTIN	Streets Of Heaven
20	16	11	JOE STRUMMER & THE MESCALEROS	JOE STRUMMER & THE MESCALEROS	Streetcore	JOE STRUMMER & THE MESCALEROS	Streetcore
21	—	1	SOUNDTRACK	SOUNDTRACK	Elf	SOUNDTRACK	Elf
22	20	23	THE PETER MALICK GROUP FEATURING NORAH JONES	THE PETER MALICK GROUP FEATURING NORAH JONES	New York City	THE PETER MALICK GROUP FEATURING NORAH JONES	New York City
23	24	33	TAKING BACK SUNDAY	TAKING BACK SUNDAY	Tell All Your Friends	TAKING BACK SUNDAY	Tell All Your Friends
24	25	15	ANTI-FLAG	ANTI-FLAG	The Terror State	ANTI-FLAG	The Terror State
25	39	—	VARIOUS ARTISTS	Thomas Kinkade-Village Christmas: Home For Christmas	VARIOUS ARTISTS	Thomas Kinkade-Village Christmas: Home For Christmas	
26	17	10	DEAD PREZ	DEAD PREZ	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying	DEAD PREZ	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying
27	23	24	HOT HOT HEAT	HOT HOT HEAT	Make Up The Breakdown	HOT HOT HEAT	Make Up The Breakdown
28	23	24	CLEDUS T. JUDD	CLEDUS T. JUDD	The Original Dixie Hick (EP)	CLEDUS T. JUDD	The Original Dixie Hick (EP)
29	—	1	JIMMY BUFFETT	JIMMY BUFFETT	Live In Aluburn WA	JIMMY BUFFETT	Live In Aluburn WA
30	27	25	ATMOSPHERE	ATMOSPHERE	Seven's Travels	ATMOSPHERE	Seven's Travels
31	30	38	THE POSTAL SERVICE	THE POSTAL SERVICE	Give Up	THE POSTAL SERVICE	Give Up
32	22	22	SOUNDTRACK	SOUNDTRACK	Lost In Translation	SOUNDTRACK	Lost In Translation
33	35	41	LOS LONELY BOYS	LOS LONELY BOYS	Los Lonely Boys	LOS LONELY BOYS	Los Lonely Boys
34	28	34	NICKEL CREEK	NICKEL CREEK	This Side	NICKEL CREEK	This Side
35	32	20	HIROGLYPHICS	HIROGLYPHICS	Full Circle	HIROGLYPHICS	Full Circle
36	43	40	PANCHO BARRAZA	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	PANCHO BARRAZA	Las Romanticas De Pancho Barraza
37	—	1	101 STRINGS ORCHESTRA	101 STRINGS ORCHESTRA	Thomas Kinkade-Victorian Christmas: Christmas Favorites	101 STRINGS ORCHESTRA	Thomas Kinkade-Victorian Christmas: Christmas Favorites
38	—	1	JOAN SEBASTIAN	JOAN SEBASTIAN	Coleccion De Oro	JOAN SEBASTIAN	Coleccion De Oro
39	49	48	THE WIGGLES	THE WIGGLES	Yummy Yummy	THE WIGGLES	Yummy Yummy
40	47	46	VARIOUS ARTISTS	Vans Warped Tour 2003 Compilation	VARIOUS ARTISTS	Vans Warped Tour 2003 Compilation	
41	33	26	LOUIE DEVITO	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04
42	—	1	SOUNDTRACK	SOUNDTRACK	True Crime: Streets Of LA	SOUNDTRACK	True Crime: Streets Of LA
43	48	31	VARIOUS ARTISTS	Get The Blues Vol. 2	VARIOUS ARTISTS	Get The Blues Vol. 2	
44	45	42	EVA CASSIDY	EVA CASSIDY	American Tune	EVA CASSIDY	American Tune
45	42	35	PAUL VAN DYK	PAUL VAN DYK	Reflections	PAUL VAN DYK	Reflections
46	34	28	SAVES THE DAY	SAVES THE DAY	In Reverie	SAVES THE DAY	In Reverie
47	29	30	SILK	SILK	Silktime	SILK	Silktime
48	—	1					

NOVEMBER 29 2003		Billboard® TOP JAZZ ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	HARRY CONNICK, JR.	COLUMBIA 90590/SONY MUSIC
2	2	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]
3	4	DIANA KRALL	VERVE 065109/VG
4	3	CASSANDRA WILSON	BLUE NOTE 81890 [M]
5	5	ELVIS COSTELLO	DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP
6	10	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/SONY MUSIC
7	6	AARON NEVILLE	VERVE 065633/VG
8	9	DAVID SANBORN	VERVE 065578/VG
9	11	PETER CINCOTTI	CONCORD 2199 [M]
10	13	VINCE GUARALDI	BLUEBIRD 53900/AAL
11	8	PAT METHENY	WARNER BROS. 48473
12	12	DIANNE REEVES	BLUE NOTE 80252
13	17	PONCHO SANCHEZ	CONCORD PICANTE 1031/CONCORD
14	16	STACEY KENT	CANDID 79797
15	7	REGINA CARTER	VERVE 065554/VG [M]
16	19	THE MANHATTAN TRANSFER	TELARC 83586
17	15	BOZ SCAGGS	GRAY CAT 4900/MAILBOAT
18	20	HARRY CONNICK, JR.	MARSILIS 613304/RDUNDR
19	23	LOU RAWLS	SAVOY JAZZ 17284
20	14	VARIOUS ARTISTS	VERVE 000895/VG
21	22	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD
22	NEW	LOUIS ARMSTRONG & FRIENDS	HIP-O 006970/UMI
23	18	VARIOUS ARTISTS	DENON 17241
24	RE-ENTRY	STEVE TYRELL	COLUMBIA 86638/SONY MUSIC [M]
25	21	VARIOUS ARTISTS	UTV 001182/UMI

NOVEMBER 29 2003		Billboard® TOP CONTEMPORARY JAZZ™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	NORAH JONES	BLUE NOTE 32088 [M]
2	2	WILL DOWNING	GRP 000529/VG
3	3	DAVE KOZ	CAPITOL 34226 [M]
4	4	BERNIE WILLIAMS	GRP 000725/VG [M]
5	6	CHRIS BOTTI	COLUMBIA 90539/SONY MUSIC [M]
6	5	KENNY G	BMG HERITAGE 50937/ARISTA
7	7	VARIOUS ARTISTS	VERVE 000598/VG
8	8	VARIOUS ARTISTS	GRP 000115/VG
9	10	PRAFUL	N-CODED 4244/RENEZVOUS
10	9	INCOGNITO	NARADA JAZZ 91627/NARADA
11	22	MINDI ABAIR	GRP 05228/VG
12	11	RICK BRAUN	WARNER BROS. 48280
13	14	DAVID BENOIT	GRP 000597/VG
14	12	NAJEE	N-CODED 4248/WARLOCK
15	13	VARIOUS ARTISTS	WNUA 9553
16	15	MARC ANTOINE	RENEZVOUS 5101
17	19	GEORGE BENSON	WARNER BROS. 78284/RHINO
18	18	JEFF BRADSHAW	HIDDEN BEACH/EPIC 90938/SONY MUSIC
19	24	KEIKO MATSUI	NARADA 93666
20	20	VARIOUS ARTISTS	KKSF 103.7 FM Sampler For AIDS Relief, Vol. 14
21	23	THE JAZZMASTERS	TRIPPIN' IN RHYTHM/HARDCASTLE 90513/V2
22	16	LIZZ WRIGHT	VERVE 58933/VG [M]
23	21	ALEX BUGNON	NARADA 93644
24	17	GALACTIC	SANCTUARY 84643 [M]
25	25	BRIAN CULBERTSON	WARNER BROS. 48300 [M]

NOVEMBER 29 2003		Billboard® TOP CLASSICAL ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	ANDREA BOCELLI	PHILIPS 001275/UNIVERSAL CLASSICS GROUP
2	2	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]
3	NEW	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP
4	3	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP
5	5	CECILIA BARTOLI	DECCA 001097/UNIVERSAL CLASSICS GROUP
6	4	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP
7	6	ANDRE RIEU	DENON 17293
8	8	LANG LANG	DG 000668/UNIVERSAL CLASSICS GROUP
9	7	HILARY HAHN	DG 000986/UNIVERSAL CLASSICS GROUP
10	14	ANONYMOUS 4	HARMONIA MUNDI 907325
11	9	JANUSZ OLENCZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUUGALA)	SONY CLASSICAL 8735/SONY MUSIC
12	10	VLADIMIR HOROWITZ	SONY CLASSICAL 93023/SONY MUSIC
13	11	MARCELO ALVAREZ/SALVATORE LICITRA	SONY CLASSICAL 87957/SONY MUSIC
14	15	BRYN TERFEL	DG 001305/UNIVERSAL CLASSICS GROUP
15	NEW	CHANTICLEER	WARNER CLASSICS 60290/AG

NOVEMBER 29 2003		Billboard® TOP CLASSICAL CROSSOVER™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	7	JOSH GROBAN	143/REPRISE 48450/WARNER BROS.
2	1	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [M]
3	2	YO-YO MA	SONY CLASSICAL 89939/SONY MUSIC
4	3	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL
5	4	LUCIANO PAVAROTTI	DECCA 001096/UNIVERSAL CLASSICS GROUP
6	5	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.
7	6	IRISH TENORS	RAZOR & TIE 82897
8	9	RUSSELL WATSON	DECCA 001178/UNIVERSAL CLASSICS GROUP
9	8	BOND	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP
10	11	CHARLOTTE CHURCH	COLUMBIA 88990/SONY MUSIC
11	10	VARIOUS ARTISTS	DECCA 000901/UNIVERSAL CLASSICS GROUP
12	10	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL
13	NEW	VARIOUS ARTISTS	DECCA 001510/UNIVERSAL CLASSICS GROUP
14	RE-ENTRY	MICHAEL AMANTE	VICTOR 52738/AAL
15	13	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]

NOVEMBER 29 2003		Billboard® TOP NEW AGE ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	JIM BRICKMAN	WINDHAM HILL 52896/AAL
2	2	VARIOUS ARTISTS	WINDHAM HILL 53901/AAL
3	3	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1031
4	4	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776
5	5	VARIOUS ARTISTS	WINDHAM HILL 54344/AAL
6	6	YANNI	WINDHAM HILL 18106/BMG HERITAGE
7	7	DELERIUM	NETTWERK 30306 [M]
8	8	YANNI	VIRGIN 81516
9	NEW	MEDIAEVAL BABES	NETTWERK 30392
10	11	VARIOUS ARTISTS	WINDHAM HILL 53017/AAL
11	9	JESSE COOK	NARADA WORLD 90797/VIRGIN
12	12	2002	REAL MUSIC 8820
13	NEW	VANGELIS	HIP-O 001427/UMI
14	15	JIM BRICKMAN	WINDHAM HILL/VICTOR 11647/AAL
15	10	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

NOVEMBER 29 2003		Billboard® TOP CLASSICAL BUDGET	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	CHRISTMAS WITH PAVAROTTI	LUCIANO PAVAROTTI LASERLIGHT
2	2	CLASSICS FOR RELAXATION	VARIOUS ARTISTS MADACY
3	3	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS SAVVY
4	4	3 TENORS CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI BCI MUSIC
5	5	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA MADACY
6	6	25 PIANO FAVORITES	VARIOUS ARTISTS MADACY
7	7	20 CLASSICAL FAVORITES	VARIOUS ARTISTS MADACY
8	8	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS MADACY
9	9	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FREDLER) RCA SPECIAL PRODUCTS/BMG CLASSICS
10	10	PANISH GUITAR	VARIOUS ARTISTS MADACY
11	11	CLASSICAL PIANO	VARIOUS ARTISTS MADACY
12	12	VIENNA WALTZES	VARIOUS ARTISTS MADACY
13	13	NUTCRACKER HIGHLIGHTS	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA LASERLIGHT
14	14	BEST OF GERSHWIN	VARIOUS ARTISTS MADACY
15	15	CLASSICS FOR MEDITATION	VARIOUS ARTISTS MADACY

NOVEMBER 29 2003		Billboard® TOP CLASSICAL MIDLINE	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	BABY MOZART	VARIOUS ARTISTS WALT DISNEY
2	2	PACHBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS VICTOR/BMG CLASSICS
3	3	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS WALT DISNEY
4	4	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS EMI CLASSICS/ANGEL
5	5	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS DENON
6	6	CHRISTMAS ADAGIOS	VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP
7	7	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS BUENA VISTA/WALT DISNEY
8	8	BABY BACH	VARIOUS ARTISTS WALT DISNEY
9	9	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL/SONY MUSIC
10	10	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FREDLER) VICTOR/BMG CLASSICS
11	11	THE #1 OPERA ALBUM	VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP
12	12	BEDROOM ADAGIOS	VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP
13	13	THE VERY BEST OF FRANCO CORELLI	FRANCO CORELLI EMI CLASSICS/ANGEL
14	14	SIMPLY CHRISTMAS	VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP
15	15	HYMNS TRIUMPHANT: VOLS. 1 & 2	LONDON PHILHARMONIC ORCHESTRA SPARROW

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

NOVEMBER 29 2003		Billboard® TOP KID AUDIO	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
1	1	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP) WALT DISNEY 860126
2	2	HILARY DUFF	SANTA CLAUS LANE BUENA VISTA 860129/WALT DISNEY
3	3	KIDZ BOP KIDS	RAZOR & TIE 89074
4	4	KIDZ BOP KIDS	RAZOR & TIE 89056
5	5	VARIOUS ARTISTS	RADIO DISNEY JAMES VOL. 6 WALT DISNEY 860388
6	6	VARIOUS ARTISTS	DISNEY PIXAR: FINDING NEMO: OCEAN FAVORITES WALT DISNEY 861022
7	7	STRAWBERRY SHORTCAKE	BERRY MERRY CHRISTMAS (EP) KOCH 9502
8	8	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
9	9	VARIOUS ARTISTS	CHILDREN SING FOR CHILDREN: 25 CHRISTMAS SONGS UNITEO AUDIO 10291/UNITEO MULTIMEDIA
10	10	KIDZ BOP KIDS	RAZOR & TIE 89060
11	11	READ ALONG	DISNEY'S BROTHER BEAR WALT DISNEY 861023
12	12	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE WALT DISNEY 861011
13	13	KIM POSSIBLE	DISNEY'S KIM POSSIBLE WALT DISNEY 860997
14	14	VARIOUS ARTISTS	DISNEY'S FAMILY CHRISTMAS: COLLECTION WALT DISNEY 860130
15	15	READ ALONG	FINDING NEMO WALT DISNEY 860588
16	16	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION WALT DISNEY 860887
17	17	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1 WALT DISNEY 860693
18	18	KIDZ BOP KIDS	RAZOR & TIE 89055
19	19	KIDZ BOP KIDS	RAZOR & TIE 89042
20	20	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS: CHRISTMAS INTEGRITY 18952/TIME LIFE
21	21	THE WIGGLES	YUMMY YUMMY KOCH 8626
22	22	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2 WALT DISNEY 860694
23	23	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5 WALT DISNEY 860787
24	24	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS BIG IDEA 35007
25	25	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY WALT DISNEY 860785

Children's recordings: original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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.

Lonestar Ties Record For Most Post-Boom Top 10s

Lonestar moves from second place into a first-place tie among groups that have scored top 10 country hits in the genre's post-boom period. The group's cover of Marc Cohn's 1991 pop hit, "Walking in Memphis," advances 13-10 on the country chart. It is the band's 14th top 10 single since its debut track, "Tequila Talkin'," rose to No. 8 in December 1995.

It has been widely accepted on Music Row that the post-boom period started at the beginning of 1995, after country's early-'90s surge began to fade.

Since then, the Dixie Chicks have also scored 14 top 10 singles, followed in second place by Diamond Rio, which has placed 11 of its 19 top 10 titles on the chart during that time.

BABY WON'T BUDGE: "Baby Boy" by Beyoncé Featuring Sean Paul holds at No. 1 on The Billboard Hot 100 for a ninth and possible final week (see Chart Beat, page 57). The next closest challenger to the throne, "Stand Up" by Ludacris Featuring Shawnna, is well within striking distance and will most likely back into the No. 1 slot next issue, as it is los-

ing points—but not at the clip that "Baby Boy" is declining.

The only possible threat to keep "Stand Up" at No. 2 would be an extraordinary gain by OutKast's "Hey Ya!," which jumps 5-3 this issue and will most likely accumulate enough points to hit No. 1 in two weeks.

OutKast's other single, "The Way You Move," hops 8-5, giving the act two songs in the top five. The last

With Ludacris also placing two songs in the top five of the Hot 100 (he is a featured artist on Chingy's "Holidae In"), it is the first time since Ashanti and Usher did so in the June 1, 2002, issue that two acts enjoy double entries in that region of the chart.

KEY FACT: Alicia Keys enters the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart for the fourth time in her career with new single "You Don't Know My Name." The track moves 12-8, posting a gain of more than 12 million in audience at R&B radio and earning the Greatest Gainer/Airplay designation.

In only her fifth week on the chart, Keys makes her swiftest move into the top 10. "A Woman's Worth," her follow-up to the No. 1 "Fallin'," was the fastest of her two prior solo top 10s, needing only nine weeks to reach that portion of the chart in December 2001. Keys most recently went to No. 2 as a featured artist on Eve's "Gangsta Lovin'" in September 2002, a song that took eight weeks to hit the top 10.

AGAINST THE GRAIN: "Me Against the Music" by Britney Spears Featuring Madonna rebounds on The Billboard Hot 100, jumping from No. 44 to a new peak at No. 35. A strong media push by the Spears camp in preparation for the release of her album "In the Zone" no doubt

spurred this radio resurgence, as Spears performed the song on ABC's American Music Awards and starred in her own special on the network the following night. Plus, appear-

ances on "Primetime Live" with Diane Sawyer, "The Tonight Show With Jay Leno" and an MTV block the weekend of Nov. 15-16 also raised her profile.

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group to accomplish this feat was TLC, which placed "Creep" (No. 3) and "Red Light Special" (No. 4) in the top five in the April 1, 1995, issue.

At that time, TLC's "Red Light Special" was the follow-up to "Creep," which was ending a 16-week run in the top five as those tracks shared space in that part of the chart. OutKast's feat is more astounding, because "Hey Ya!" and "The Way You Move" were released concurrently to various formats with great success.

HitPredictor™		AIRPLAY MONITOR		DATA PROVIDED BY PROMOSQUAD™
MAINSTREAM TOP 40				
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
★	SHERYL CROW	70.8	The First Cut Is The Deepest INTERSCOPE	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	EVANESCENCE	87.3	My Immortal WIND-UP	
2	LINKIN PARK	88.3	Numb WARNER BROS.	
3	DASHBOARD CONFESSIONAL	80.0	Hands Down INTERSCOPE	
4	MICHELLE BRANCH	79.5	Breathe WARNER BROS.	
5	CHRISTINA AGUILERA	79.3	The Voice Within RCA/RMG	
6	LIZ PHAIR	74.2	Why Can't I CAPITOL	
7	NICK LACHEY	72.0	This I Swear UMRG	
ADULT 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	EVANESCENCE	88.6	My Immortal WIND-UP	
2	CHRISTINA AGUILERA	75.5	The Voice Within RCA/RMG	
3	MICHAEL MCDONALD	75.4	Ain't No Mountain High Enough UMRG	
4	FLEETWOOD MAC	73.7	Thrown Down REPRISE	
5	STACIE ORRICO	72.6	(There's Gotta Be) More To Life VIRGIN	
6	HOWIE DAY	72.3	Perfect Time Of The Day EPIC	
7	JASON MRAZ	72.0	You And I Both ELEKTRA/VEEG	
RHYTHMIC TOP 40				
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK				
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	BEYONCE KNOWLES	76.0	Me, Myself And I COLUMBIA	
2	MYA	75.4	Fallen INTERSCOPE	
3	R KELLY	73.8	Step In The Name Of Love (Remix) JIVE	
4	ALICIA KEYS	65.0	You Don't Know My Name J/RMG	
MODERN ROCK				
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				
★	THRICE	71.2	Stare At The Sun IDJMG	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				
1	REVIS	85.4	Seven EPIC	
2	AUDIOSLAVE	79.4	I Am The Highway EPIC	
3	CHEVELLE	75.0	Closure EPIC	
4	KID ROCK	68.0	Feel Like Making Love ATLANTIC	
5	NICKELBACK	67.4	Figured You Out ROADRUNNER/IDJMG	
6	SMILE EMPTY SOUL	66.4	Nowhere Kids LAVA	

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003, Promosquad is a trademark of Think Fast LLC.

NOVEMBER 29 2003		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Here Without You	3 DORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
2	2	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)
3	6	Hey Ya!	OUTKAST (ARISTA)
4	3	Stacy's Mom	FOUNTAINS OF WAYNE (S-CURVE/EMC) ★
5	4	Headstrong	TRAPT (WARNER BROS.) ★
6	7	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
7	5	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
8	10	(There's Gotta Be) More To Life	STACIE ORRICO (VIRGIN)
9	8	Harder To Breathe	MAROONS (OCTONE/UMRG)
10	9	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
11	11	Me Against The Music	BRITNEY SPEARS FEAT. MADONNA (JIVE)
12	14	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
13	15	It's My Life	NO DOUBT (INTERSCOPE)
14	16	Perfect	SIMPLE PLAN (LAVA) ★
15	17	Why Can't I	LIZ PHAIR (CAPITOL) ★
16	2	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL' KIM (RCA/RMG) ★
17	19	Someday	NICKELBACK (ROADRUNNER/IDJMG)
18	13	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)
19	18	Bright Lights	MATCHBOX TWENTY (ATLANTIC)
20	21	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ★

NOVEMBER 29 2003		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)
2	2	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL) ★
3	4	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
4	5	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
5	6	Damn!	YOUNGBLOODZ FEAT. LIL JON (ISO SO DEF/ARISTA)
6	3	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA) ★
7	8	Hey Ya!	OUTKAST (ARISTA)
8	7	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)
9	13	Milkshake	KELIS (STAR TRAK/ARISTA)
10	9	Wat Da Hook Gon Be	MURPHY LEE FEAT. JERMAINE DUPRI (FO REEL/UMRG)
11	19	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)
12	11	Rain On Me	BARENAKED LADIES (REPRISE) ★
13	10	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)
14	17	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (JAMAICAN/INTERSCOPE)
15	18	Walked Outta Heaven	JAGGED EDGE (COLUMBIA)
16	15	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
17	12	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
18	14	Can't Stop, Won't Stop	YOUNG GUNZ (RCA-A-FELLA/DEF JAM/IDJMG)
19	16	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (VYBE/UMRG) ★
20	1	Change Clothes	JAY-Z (RCA-A-FELLA/DEF JAM/IDJMG)

NOVEMBER 29 2003		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
2	3	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ★
3	2	Here Without You	3 DORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ★
4	4	White Flag	DIDO (ARISTA)
5	6	Fallen	SARAH MCLACHLAN (ARISTA) ★
6	9	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★
7	5	Bigger Than My Body	JOHN MAYER (AWARE/COLUMBIA)
8	7	Unwell	MATCHBOX TWENTY (ATLANTIC) ★
9	8	Calling All Angels	TRAIN (COLUMBIA)
10	10	Heaven	LIVE (RADIOACTIVE/GEFFEN) ★
11	11	Why Can't I	LIZ PHAIR (CAPITOL)
12	12	Another Postcard (Chimps)	NICKELBACK (ROADRUNNER/IDJMG) ★
13	15	It's My Life	NO DOUBT (INTERSCOPE) ★
14	14	Amazing	JOSH KELLEY (HOLLYWOOD)
15	13	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/VEEG) ★
16	16	Someday	NICKELBACK (ROADRUNNER/IDJMG) ★
17	18	When I Look To The Sky	TRAIN (COLUMBIA) ★
18	17	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ★
19	19	Powerless (Say What You Want)	NELLY FURTADO (DREAMWORKS)
20	20	So Far Away	STAINED (FLIP/ELEKTRA/VEEG) ★

NOVEMBER 29 2003		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Drift Away	CUNNINGHAM FEAT. ODBIE GRAY (LAVA)
2	4	Calling All Angels	TRAIN (COLUMBIA)
3	2	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)
4	3	Unwell	MATCHBOX TWENTY (ATLANTIC)
5	5	Sunrise	SIMPLY RED (SIMPLY RED COM/RED INK)
6	6	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)
7	10	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
8	7	Have You Ever Been In Love	CELINE DION (EPIC)
9	8	I Can Only Imagine	MERCYME (IND/CURB)
10	9	Dance With My Father	LUTHER VANDROSS (J/RMG)
11	11	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)
12	17	You Raise Me Up	JOSH GROBAN (143/REPRISE)
13	12	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)
14	15	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
15	19	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ★
16	14	Hole In The World	EAGLES (EPC/3RD STREET)
17	18	Invisible	CLAY AIKEN (RCA/RMG) ★
18	16	Peace (Where The Heart Is)	JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&M)
19	21	White Flag	DIDO (ARISTA)
20	20	Stand By Your Side	CELINE DION (EPIC) ★

NOVEMBER 29 2003		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Numb	LINKIN PARK (WARNER BROS.) ★ 2 Wks At No. 1
2	3	Feeling This	BLINK-182 (GEFFEN)
3	5	(I Hate) Everything About You	THREE DATES GRACE (JIVE) ★
4	2	So Far Away	STAINED (FLIP/ELEKTRA/VEEG)
5	4	Still Frame	TRAPT (WARNER BROS.) ★
6	6	Weak And Powerless	A PERFECT CIRCLE (VIRGIN) ★
7	7	Away From Me	PUDDLE OF MUDD (FLAWLESS/GEFFEN)
8	12	Hit That	THE OFFSPRING (COLUMBIA) ★
9	10	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)
10	11	Are You Gonna Be My Girl	JET (ELEKTRA/VEEG)
11	8	The Hardest Button To Button	THE WHITE STRIPES (THIRD MAN/Z)
12	9	Faint	LINKIN PARK (WARNER BROS.) ★
13	13	Will You	P.O.D. (ATLANTIC) ★
14	21	Fortune Faded	RED HOT CHILI PEPPERS (WARNER BROS.)
15	15	12:51	THE STROKES (RCA/RMG) ★
16	17	Out Of Control	HOBBASANK (ISLAND/IDJMG)
17	16	Show Me How To Live	AUDIOSLAVE (INTERSCOPE/EPIC) ★
18	18	Right Now	KORN (IMMORTAL/EPIC)
19	22	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC) ★
20	14	Someday	NICKELBACK (ROADRUNNER/IDJMG) ★

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 57 rhythmic top 40, 88 adult top 40, 90 adult contemporary and 88 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.

Colombia

Continued from page 7

ital, Bogotá, is a city bursting at the seams with live music.

"The local talent is extraordinary. It's an exuberant thing, and you find it in every city," says Juan Carlos Barguil, Arc Music VP of finance/Latin American operations. Arc's worldwide revenue collection from its Latin catalog, which is almost entirely Colombian, has risen 60% to 70% in the past two years.

But Barguil notes that most of the Colombian talent remains at home. That's because most new acts are signed by local labels that don't have the clout to break their artists globally, he says.

"Most majors take a distant position," Barguil says.

When a major does get behind a Colombian talent, the results can be impressive. The most recent examples are Shakira and Juanes.

The former, originally signed to Sony Colombia (now to Epic) is the best-selling female act on the *Billboard* Top Latin Albums chart in the past five years as well as Latin music's latest crossover success.

Juanes, who was originally based in Colombia as the lead singer of rock band Ekymosis, went to Los Angeles and signed with Surco Records, a joint venture with Universal Music Latino.

His sophomore album, "Un Día Normal," is the biggest-selling Spanish-language album of the year to date, according to Nielsen SoundScan.

WHO'S NEXT?

The most successful act among the new Colombian crop is Andrés Cepeda, who started off with rock band Poligamia. In 2001, he went solo with "El Carpintero," an exquisite album that mixed rock and pop with traditional bolero elements.

Released on indie FM Discos y Cintas, it has sold 80,000 copies (quadruple-platinum in Colombia) and attract-

ed international attention.

But a subsequent international licensing deal with Balboa did little to expand his audience. Now, Cepeda and FM Discos have signed another licensing deal for the U.S. with Sony, which is waiting for the right moment for his stateside release.

"Definitely my goal is to put one foot outside the door when we release our new album next year," says manager Luis Miguel Olivar, who is also looking for additional U.S. management help.

Olivar is willing to take drastic measures, even if it means moving abroad for a time.

"I would like to continue making my music here but place it outside," says Cepeda, an impeccable and charismatic performer who is equally at ease with an intimate or a massive crowd. "My big advantage is that I have a local label that supports me. And that's my disadvantage," he says ruefully.

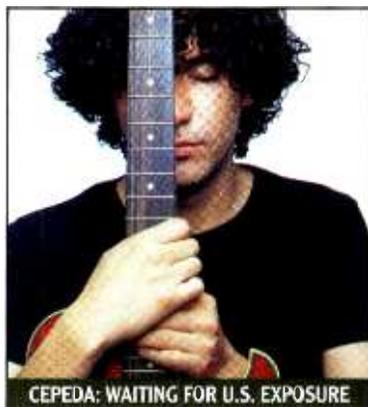
The latest Colombian act to be marketed internationally is Bogotá-based Andrés Cabas, who blends authentic music from Colombia's Atlantic Coast with rock and pop.

He was signed by EMI Colombia and is being promoted in the U.S. and other countries—including France and Mexico—following the local success and Latin Grammy Award nominations for his self-titled 2002 debut.

"It's always desirable for the act to be successful in his territory or to have an initial wave of development within the country that signed him," says Jorge Pino, president/CEO of EMI Latin USA.

"Once things get momentum, we get excited. Cabas is a complete package. He writes, he's a musician, he has a dynamic personality and magic onstage," he says.

Cabas is enormously popular in Colombia and other Latin markets, but in the U.S., radio play and sales have not been as strong. "Cabas," the album, has scanned 16,000 copies since its release last year, according to Nielsen SoundScan. His latest album, "Contacto," was released in September but is just starting to be promoted in the U.S.



CEPEDA: WAITING FOR U.S. EXPOSURE

Part of the problem for Cabas is his unique sound, which is unfamiliar to U.S. programmers.

"If I sounded like everyone else, I would be just one more, but at least I wouldn't have programmers telling me, 'I don't understand that rhythm,'" Cabas says. "I do think my music has mass appeal, but [breaking internationally] is a long process."

Cabas was signed by EMI Colombia managing director Alvaro Rizo, who gets approximately 300 demos per year from would-be artists. Rizo signs acts directly to EMI and also to an alternative label called Mosca Music.

Acts he has signed include Sonorama,

a rock group that came to EMI with an album and video, and Palo de Agua, which fuses rock and Colombian rhythms.

"Here, you can find talent even under a rock, and it's something we didn't see before," Rizo says. "Ten years ago, our international acts were very few. Now, people see musicians as role models, and they're learning how to play an instrument and compose."

As musical quality has improved, the audience for the music has also increased.

"Locally, it's the best moment ever," says songwriter/producer Luis Fernando Ochoa, who achieved international notoriety in 1995 for co-writing and producing Shakira's breakthrough album, "Pies Descalzos."

At that time, he says, "it used to be really cheesy for local media, local management and local people to take local bands seriously. They were always the opening acts, and they would never get the right sound. Now, you can see five, 10, 15 different bands on a Friday night in Bogotá. You see them on TV. You can buy their CD. They have a video. It's happening. It's growing."

The local nightclub scene has generated acts like Santiago Cruz, a singer/songwriter who performs covers and

original material at popular bar El Sitio, which he co-owns. Cruz, whose debut album, "Solo Hasta Hoy," was released locally last month, is the first local act signed by Warner Colombia in the past three years.

At the other end of the spectrum is Maía, a pop/tropical singer with commanding stage presence who is signed to Sony.

Her success in Colombia was propelled by her single "Niña Bonita," used as the theme tune of popular soap opera "La Costeña y el Cachaco."

This month, Sony Norte is releasing her album, "Baile de los Sueños," in the U.S. and Puerto Rico. The first single, "Se Me Acabó el Amor," has been released in tropical, pop and salsa versions for maximum airplay possibilities.

Still, Maía says, her sound remains essentially Colombian.

"All my albums, all my things, are Colombian," she says. "What I do onstage is very Colombian. I grew up here. I danced in the carnivals. My skin is this [caramel] color, and my hair is curly. Even if I record in Shanghai, I'll continue to sound the same."

Additional reporting by Gustavo Gomez in Bogotá.

Anti-Piracy Show

Continued from page 10

money from these artists here. Piracy robs governments of tax revenue. And piracy is linked to organized crime; don't forget that," Richard Denekamp, president of Sony Music Entertainment Asia, said Nov. 14 at the concert's press conference.

Denekamp expects the event to be

the largest concert in China this year.

Sony Music International president Rick Dobbis said, "The problem [in China] is so severe that we have to take responsibility for our action, to do the difficult work of speaking up."

About 90% of all music sold in China is pirated, according to the International Federation of the Phonographic Industry. The majority of music is still sold on cassette, although CDs are increasing their share of the territory's market.

"Even the government fails to realize that piracy has killed the local [music] market. No investment in local artists means no ultimate local

return," says Andrew Wu, managing director of Shanghai Epic Music Entertainment, Sony Music Asia's joint venture in China.

Denekamp says, "It's important not to put the issue just in the perspective of pirating CDs and the royalties [pirates] don't pay. It's stealing from both companies and governments. There is more at stake than a couple of artists losing money."

Prices for CDs of international and local artists have been reduced to narrow the gap between pirated goods and authentic product, Wu said. "It's not a choice—it's a response."

Eastwood

Continued from page 8

"Mystic River" is considered to be a front-runner in this year's Oscar race. The film "is an emotional ride," Eastwood said, "and you have to be kind of delicate about where you're going to enhance that emotion [musically]."

Eastwood's scoring work was illustrated by a reel of clips from "Mystic River" and several other features, including "A Perfect World," "True Crime," "The Bridges of Madison County" and the Oscar Award-winning "Unforgiven."

He said his interest in film music was sparked by such '40s screen composers as Max Steiner, Franz Waxman, Miklos Rosza and Dimitri Tiomkin. He also cited the influence of Ennio Morricone, who scored the Sergio Leone spaghetti Westerns that made Eastwood a star in the '60s.

Repeatedly citing the work of his longtime associate Lennie Niehaus, Eastwood emphasized that film scoring is collaborative work.

He noted with a chuckle, "If some guy who's doing janitorial comes in and hums a good tune, we'll steal it."

Eastwood bemoaned that film music has moved away from conventional scoring and toward the use of songs: "It's like they were looking for a hit record—'If the movie tanks, maybe the record'll do well.'"

Like many observers, Eastwood is uncertain about the future of the music business.

He said, "I don't know where it's

going... Out of frustration, the audience is due for a change, and we don't know what it is. The record executives are waiting for something, hoping it will fall out of the sky."

Eastwood—whose Malpasco Records imprint has long been distributed by Warner Bros.—lauded the label's former execs Mo Ostin and Joe Smith. He said that the sale of the company's music assets would be "kind of a shame, because they've got a lot of tradition."

Online Music

Continued from page 8

consumers and content owners.

One ad is an open memo from Kazaa fans to the major labels and movie studios imploring them to sell their content through the network.

"You are missing the opportunity to capture an enormous market. The world of entertainment is changing," the ad says.

Two other ads target consumers, urging them to express their willingness to buy music through Kazaa.

Sharman has set up a Web page at kazaa.com/revolution to assist consumers in contacting public officials, media companies and the press.

Sharman's move to generate support for P2P services comes amid reports of declined use of such networks following record industry lawsuits against individual file swappers.

Additional reporting by Todd Martens in Los Angeles.

Sasha

Continued from page 7

for 15 years, since the whole DJ phenomenon occurred."

Indeed, Horsfield admits that the dance/electronic compilation market is not as robust as it once was. That is why he believes that the time is right for a new idea like this one.

"Enthusiasts are tired of compilations that have similar track listings," Horsfield says. "This series will feature exclusive material that will not appear on other compilations. I see it as sitting somewhere between an artist album and a DJ compilation."

Each CD will list for \$14.98. Various retail programs will lower the consumer price to \$10 and below, notes Chris Barbour, U.S. label manager for GU.

Prior to the debut disc's release, Sasha will embark on a three-city tour of Los Angeles, New York and Park City, Utah.

Barbour says these parties will be

private affairs, with invitees including press, the music industry and tastemakers. The Park City date coincides with the 2004 Sundance Film Festival; this is no fluke.

GU is using its first party at the 10-day film festival to introduce Sasha to the movers and shakers of the movie industry.

Barbour acknowledges that this is an incredibly important market for Sasha. "More and more electronic DJs and producers are getting into film work," he says. "We want that world to know about Sasha. This will help with that."

A more comprehensive North American trek will follow in March, culminating in an event at the annual Winter Music Conference, held in Miami in March.

This may be followed by a Delta Heavy 2004 tour, the follow-up to the Delta Heavy 2002 tour, which featured Sasha and John Digweed as the headliners.

While nothing is confirmed, Delta Heavy 2004 is "in the cards," Sasha notes. "We have a rough outline. We're figuring out the concept."

Warner Eyes New Suitor

Continued from page 3

executive Edgar Bronfman Jr., billionaire media investor Haim Saban and private equity groups including Thomas Lee is believed to have gained the inside track.

That group is said to be pitching a \$2.5 billion bid for Warner's music division, along with an equity component.

Published reports Nov. 20 indicated that Warner's board would recommend entering into exclusive talks with the Bronfman group regarding a WMG sale.

A private equity play for WMG would have a better chance in clearing regulatory approval, analysts suggest.

Sources say Warner has been spooked by potential complications arising from an announced merger between Sony and BMG.

Antitrust hawks in the EU have been loathe to greenlight previous consolidation attempts. Since 2000, they have scuttled deals between EMI and WMG and EMI and BMG.

In a move to soothe regulators, EMI is excluding the music publishing operations from a proposed combination.

Regulatory concerns have centered on the number of players in the industry as much as market-share issues. As a result, some analysts doubt that more than one merger will get past regulators.

ANALYSTS SURPRISED

While awaiting word on a WMG deal, EMI surprised analysts Nov. 19 with better-than-expected results for the six months ended Sept. 30.

Sales were flat at £960.3 million (\$1.632 billion), compared with £961.5 million (\$1.634 billion) last year.

That generated adjusted pretax profits of £39.4 million (\$67 mil-

Sony/BMG: The Fallout

A top-level Bertelsmann executive is bolting the company because of the Sony/BMG deal.

Gerd Schulte-Hillen, chairman of Bertelsmann's supervisory board and vice chairman of the Bertelsmann Foundation executive board, is exiting after unsuccessfully opposing a plan to merge BMG with Sony in a 50-50 joint venture.

Though the split is described as mutual and friendly, Schulte-Hillen's decision is purportedly linked to disagreements with Bertelsmann chairman/CEO Gunter

Thielen about the company's strategic direction.

Industry sources say that Schulte-Hillen was the only one of the 15-member supervisory board to vote against the merger with Sony.

Pending the appointment of a replacement, the deputy chairman of the supervisory board, Dieter Vogel, will take over from Schulte-Hillen.

"I greatly regret the developments that led up to Gerd Schulte-Hillen's decision," Thielen has said.

WOLFGANG SPAHR

lion), compared with pretax profits of £42.2 million (\$71.7 million) one year ago.

In the current fiscal year, EMI has already managed to pay back debt and vastly improve its operating cash flow.

The company reduced its net debt by £137.7 million (\$234 million) to £946.8 million (\$1.6 billion). Operating cash flow increased £192 million (\$326.4 million) to £45 million (\$76.5 million) for the first half.

Noting that the group had outperformed the industry both in recorded music and music publishing, Nicoli says the most satisfying aspect was "to defy gravity."

Pointing to a 10.4% global downturn, Nicoli tells *Billboard*: "[That] is a monumental drop in the market in the period, and to come in with level sales is the most amazing thing. It hasn't happened because of some fluke in the market; it's a function of the attention paid to detail in every part of the business."

In recorded music, EMI says it boosted its global market share one full point to 12.9% on the back of sales of £758.6 million (\$1.29 billion).

The major's recorded music business in North America enjoyed a particularly strong performance, contributing to an operating profit of £43.2 million (\$73.4 million), compared with £19.9 million (\$33.8 million) last year.

Operating profit in the U.K. also

increased by 7% to £22.3 million (\$37.9 million).

But in Europe, there was a slight fall, with EMI reporting that the recorded music markets in France and Germany—respectively the continent's largest music markets—both suffered declines of about 20%.

Japan, however, was the company's biggest disappointment. EMI posted a £16.9 million (\$28.7 million) charge in the first half because of an "unprecedented level" of returns in that region.

EMI Recorded Music chairman/CEO Alain Levy tells *Billboard* that the company is set to invest heav-

ily in new technology in an effort to cut costs.

"We are spending about £75 million [\$127.5 million] over three years, and that will have a deep impact on the way we do business and on our cost base. We will make significant savings out of that, somewhere in the neighborhood of £25 million [\$42.5 million] per year," Levy says.

Revenue from online music sales increased threefold in the first half from one year ago, Levy says. Mobile activity in Asia and Europe and such new business models as Apple's iTunes contributed £2.1

million (\$3.6 million) in the latest first half, compared with £700,000 (\$1.19 million) in the same period one year ago.

Commenting on the iTunes revenue, Levy says, "That comes from a very small base up to the end of September, [before] iTunes expanded in the U.S. in October. So it's very preliminary numbers, but it gives an indication of where we are."

PUBLISHING RESTRUCTURING

The downturn in record sales hurt EMI Music Publishing, where mechanicals now account for only 51% of total revenue.

But the ability of the publishing business to develop new uses for its catalog helped keep revenue flat at £201.7 million (\$342.8 million). And a reorganization of the company's music publishing business helped generate slightly improved operating profit of £51.5 million (\$87.5 million).

But Nicoli says the publishing business is still restructuring and is set to cut 5% of its 600 employees.

Reporting by Brian Garrity in New York and Gordon Masson in London.

Fila

Continued from page 8

nership with the Crew, given the physical nature of break dancing, was a natural fit.

"It's very competitive, requires athleticism, and it's tied back to the roots of hip-hop," Westerman says. "When you combine that with the retro craze that is going on in footwear and apparel—and we're one of the originals in that line—it just made sense. It was a way for us to get into music and still be grounded in sports and physical activity."

For Crazy Legs, the deal was also a way to expose b-boying and the

Crew to a larger audience.

"The bigger picture in all of this is that I am representing an element of hip-hop that can sometimes be treated as a bastard [child]," Crazy Legs says. "Hopefully, this will bring more light to the whole b-boy community and open up doors and other opportunities for other b-boys."

"Fila came in and helped with this year's Rock Steady anniversary event, which was a huge success," he adds of the partnership. "Things like that are what we need, since we're not the type of people selling records, for the most part. This allows us to have a venue to present what we do and give opportunities to b-boys and b-girls who want to gain recognition for their art."

A portion of the proceeds from the Rock Steady sneakers will also

be given back to the Crew.

"There are people in Rock Steady who have paid dues for years," Crazy Legs says. "Certain key members who aren't dancing as much as they used to but are still contributing to Rock Steady, I just want to set aside money for them as well as [for] things that will contribute to Rock Steady as a whole."

The sneaker will bow in April 2004 in select trend accounts nationwide with a suggested retail price of \$64.95. There is also talk of an apparel line to follow.

"There is clearly an interest, but we're trying to be selective," Westerman says. "This is not a shoe that we're just going to offer to everybody. The idea is not to break the bank but to be consistent with our image and Rock Steady's image."

RIAA

Continued from page 3

record labels approved this year exclusively to fight Latin music piracy.

"What's changed is the focus on Latin," RIAA VP of Latin music Ralph Fernández says. While total seizures in all genres also jumped—from 4.3 million pieces to 4.8—Latin music's share of that total rose to 34% in 2003 from 24.5% in 2002.

When referring to seizures, the RIAA divides music into three genres: Latin, rock and urban.

The sheer scale of physical Latin piracy—vastly disproportionate to Latin music's 5% share of the marketplace—prompted the RIAA board to approve the additional funding last March.

The money was immediately used to hire eight new full-time Latin music investigators (seven have been hired so far), who in turn have hired outside people to work the streets.

Labels are also providing assistance within their distribution systems, encouraging staff to locate and report pirated product.

"They send it to me to follow up, and we've had turnaround in a couple of hours," says Fernández, who was a lieutenant on the Miami/Dade police force before the RIAA recruited him.

"Ralph has been relentless in his work to assure that Latin anti-piracy was a priority in every region," says Hilary Rosen, former CEO of the RIAA. "And he has kept focus on commercially relevant problems."

"The label execs also deserve credit," Rosen continues. "They've been engaged, aggressive and extremely helpful in identifying prob-

RIAA Seizures

January-October 2002

Latin Music Seizures in Units
1,067,599

Overall Seizures in Units
4,357,547

Percent Latin Music Seized
24.5%

January-October 2003

Latin Music Seizures in Units
1,674,507

Overall Seizures in Units
4,864,279

Percent Latin Music Seized
34%

lem areas and working with the RIAA on solutions."

Focus has been placed on the most affected Latin markets in the country, including New York, Atlanta, Puerto Rico, Chicago and the Los Angeles area.

On the West Coast, for example, 84% of all seizures were Latin music at the end of August.

"There's been notable improvement in the last months, and they've shown much more interest in Latin music," says Felipe Luna, VP of national sales for Univision Music Group. "As far as results go, I think we'll really begin to see them next year."

Those final results will decide the future of the anti-piracy program. Funds have been allocated for the 2003-2004 fiscal year, which ends March 31.

"At this point, we're trying to evaluate the program and decide with the

labels if we want to keep it where it is, expand to other markets or move to different markets," Fernández says.

He concedes that the RIAA's efforts are not a cure-all, nor have they solved the problem of physical piracy.

"But the mainstream market has continued the [downward sales] slide from last year, and we have corrected that amount," Fernández notes, emphasizing that Latin music sales bettered the general market for the first six months of 2003. Indeed, shipments of Latin CDs have actually increased.

"The eternal doubt is: Has piracy gone up, or are police efforts more efficient?" Universal Music Latino president John Echevarria says.

"Looking at the number of operations that have taken place, I'm inclined to say that efficiency has increased," he adds. "However, we have a long way to go."

Keys

Continued from page 3

with my nana, have lunch with my mother and hang with my friends."

EVOLUTION

Fortunately, no one had to lose too much sleep before Keys announced that she was ready to make her next album.

"It only took me three or four weeks before I said, 'OK, that was fun. Now, I'm going to let all these things in my mind flow,'" she says. "I was blessed to write so much on the road that I felt like I was up to my eyes in ideas, and if it went any further it was just going to overflow, so I had no choice."

Those ideas resulted in the forward-stepping "The Diary of Alicia Keys," due Dec. 2 worldwide. The artist maintains that the studio process was a pleasure, with the pressure turned down low.

"You can't put the same heart and soul into something that's so pressured and time-constrained," she explains. "It has to have the time to take whatever evolution it's going to take."

And that was just fine with RCA Music Group chairman Clive Davis, who signed the singer/songwriter to J Records and championed her work when she was an unknown.

"Alicia sets the pace herself; she told us when she was ready," Davis says.

The record impresario compares working with Keys to his experiences with Bob Dylan: "I would have never asked for music from him. You wait until the artist tells you that he or she is ready. In the case of Alicia, it's very exciting to see the build-up of that adrenaline and her creativity at work."

With Keys, he adds, "you're dealing with a potential all-timer. She creates her own work as an artist in the tradition of a Joni Mitchell or Patti Smith."

"She is not an artist that can be pigeonholed, so people expect her to create new paths rather than try to fit into today's scene," he continues. "She is the ultimate artist—she writes, performs, produces and arranges."

As for Keys, she says she never wanted to feel like she was "trying to beat the clock."

"I really know that I'm going to be here for a long time, so I thought I owed it to myself to live my life and take the time I needed to develop my songs, my music and whatever vision I had to do it right, as opposed to having two days and having to hurry," she says.

INTEGRATED CAMPAIGN

Her approach seems to be paying off. Already, her first single, "You Don't Know My Name," a soulful, midtempo track with a 1960s R&B vibe, is proving that deliberation was the right move.

The song debuted at No. 62 on Hot R&B/Hip-Hop Singles & Tracks five weeks ago. It is No. 8 this issue.

The single and accompanying video are just a hint of what's to come in J Records' campaign to reunite Keys with the marketplace.

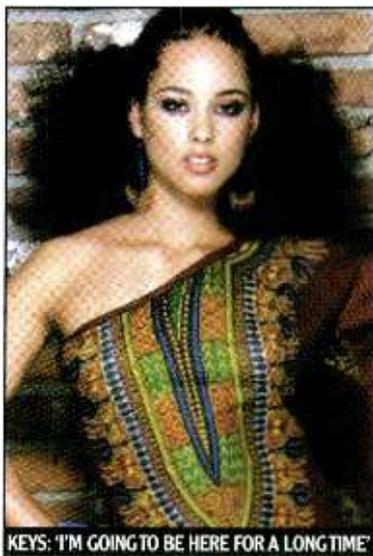
"The positioning and reintroduction of Alicia is a highly integrated campaign," says Tom Corson, J Records executive VP of worldwide marketing and sales. "Everything is about to go off here—from major television and print coverage to online coverage."

"We also have tremendous street presence, and that goes all the way back to [the release of buzz single] 'Streets of New York,' featuring Nas, which was leaked months ago," Corson adds. It's just letting people know that Alicia is coming back."

While most event records are front-loaded with hype, J executives sat down with Keys and decided to take a more low-key approach to the marketing campaign.

"When you deal with an artist like Alicia Keys, you have a special trust. I felt it with Aretha Franklin, Whitney Houston, Annie Lennox," Davis says. "I know it will be an event."

Ultimately, Keys set the tone for her own reintroduction into the marketplace. "She said—and we all agreed—'Music first,'" Corson recalls. "Even though we all want a lot of visibility, I didn't want it to be hype. I want the hype to be about the music. And I



KEYS: 'I'M GOING TO BE HERE FOR A LONG TIME'

want it to come from the streets and word-of-mouth first.

"Then, the major media drivers will kick in," he says. "What we've realized about the fourth quarter is once you start with the music, you need a focus window of three or four weeks to really drive the awareness on an [artist like] Alicia Keys."

RISING VISIBILITY

In October, the singer appeared with Eve and Missy Elliott on the cover of this year's Women Who Rock issue of Rolling Stone.

Jackson

Continued from page 8

jury makes a decision, we can't put it out there that he's guilty [by not playing him]."

Smith says WVAZ has been playing "One More Chance" about four times a day, and WGCJ has been spinning it once daily.

Jackson's 1991 album "Dangerous" had been in stores almost two years when a similar allegation made headlines in August 1993. Despite the widespread notoriety, the album only saw

On TV, she's appeared on the "BET Walk of Fame: Aretha Franklin" special, MTV's Spanking New Music Week and the Vibe Awards, which aired Nov. 21.

J Records also has a host of commitments from the likes of "Good Morning America," "Primetime Live" and "The Oprah Winfrey Show," among others.

According to Corson, Keys will also be the first singer since Bruce Springsteen to appear for two consecutive nights on "The Tonight Show With Jay Leno" during release week, Dec. 4-5.

On the new-media front, J Records has launched a campaign on AOL that culminates the night before her record's release with a Webcast concert at New York's Webster Hall.

International marketing is also a priority for the project. Keys did a worldwide launch Nov. 3 in London, where she performed with her full band.

During the trip, the singer hit five global markets in 10 days. She is scheduled to return to Europe in December to round off her promotional visits.

"We have a great street date on Dec. 2, because we're out of the clutter," Corson says. "She really owns that date. We did that intentionally. We feel like that will be Alicia Keys' day."

Keys and her team also produced a value-added, behind-the-scenes DVD that will be included with the first 1 mil-

lion units shipped.

BRANCHING OUT

With Keys' stature and success, she could be a marketer's dream for any number of companies. But J Records has shied away from endorsement deals so far.

"She's not opposed to it," Corson says. "She wants this to be about her music first. We don't want there to be any confusion about that. There is plenty of room for that down the road, so we'll cross that bridge at a later date."

Keys, however, does intend to branch out beyond music.

"I have a few things brewing," she says. "I don't want to talk about it too much until I'm really ready. Being versatile is very important. I'd like to do things that aren't expected as well."

"I'd like to score movies, write music for plays. I have this crazy idea right now that bridges young and old in a way you would never think could work. Things like that are what I love putting together."

In the meantime, Keys is content to stay focused on the music and the life experiences it reflects.

"I would never be able to create this kind of album if I didn't have the experiences that I had," she says. "I would have never made this album had I not lived these last two years of my life."

an 8% dip that week, as it slid three spots to No. 44. This is not unusual for an album in its 92nd chart week (*Billboard*, Sept. 11, 1993).

The album neither dropped quickly in protest nor gained spikes from the months of media attention surrounding that episode, which led to an out-of-court settlement and no criminal charges being filed. It chalked up another 25 weeks on the chart, selling 355,000 of its 5.8 million SoundScan sales to date during those six months.

From the start of 1994 through the week reflected by this issue's charts, Jackson's various solo albums have sold some 10 million copies, according to

Nielsen SoundScan.

The manager at one national chain store thinks the damage might cut deeper this time.

"It could go either way," she says, "but I think people might be so sickened at this point that they just might want to throw their hands up in the air."

But Newbury's Mello observes that the new album has not yet suffered from the weight of the latest allegations. It "doesn't seem to be affected positively or negatively," he says.

"In this early stage, it's selling right in line with what I thought it would do."

Additional reporting by Margo Whitmire and Susanne Ault in Los Angeles.

Sting

Continued from page 7

bit, particularly when it comes to the world."

The first leg of approximately 35 shows in North America will begin Jan. 23, 2004, at the Knight Center in Miami (*Billboard* Bulletin, Nov. 17). Notable stops on the first leg include three nights at New York's Beacon Theatre March 2-5 and two at Boston's Orpheum, March 15-16.

Sting tells *Billboard* that he can't wait to get back onstage. "It's like being

reborn [every night]. You step out from the darkness into this world where everybody's pleased to see you, and you sing and you soar above the audience. There's no feeling quite like it."

The North American theater run will be followed by approximately 35 shows in Europe, beginning in late April, playing some theaters but mostly arenas and festivals.

Sting will return to North America for a run of 30-35 amphitheatres in July through September. Plans then call for a return to Europe and other international territories. The whole tour could include as many as 150 shows in 2004.

The global aspect of the trek plays to

the strengths of Fogel and CCE. Currently, CCE Touring and Fogel's former boss and fellow Canadian, Michael Kohl (the Rolling Stones), are the only true global promoters operating.

Fogel would not confirm talk that Sting would be guaranteed \$50 million for the tour, but he stresses that CCE and one global promoter bring more to the deal than just a check.

"Obviously there are some tremendous advantages from a promotion standpoint, a revenue-generating standpoint and a cost-efficiency standpoint," Fogel says. "And the marketing aspect is critical."

The tour strategy of a rollout at theaters "really comes from Sting and

Kathy in terms of how they wanted to launch and build the tour, particularly in North America," Fogel says. "We wanted to build the profile, and part of the whole exercise is to create buzz with strong sales and great shows, which I have no doubt we will see."

Ticket prices for the theater dates will average \$70-\$75—which Fogel terms "pretty damn reasonable"—and \$45-\$50 in Europe.

Ticket presales were conducted through Sting's fan club, CCE's Get Access program and American Express promotions beginning Nov. 17. "The fan club presale is doing fantastic," Fogel says, "and we're just rolling out the American Express presale."

With plenty of new product to support, including new album "Sacred Love" and its accompanying DVD, the tour already has a high profile.

"That Sting has a new album, a book and a DVD really shows the depth of the campaign here," Fogel says. "Sting has a very large body of work to go out and promote, together with being one of the great artists, writers and performers."

RZO Entertainment, known for its longstanding touring/business relationship with the Rolling Stones, is credited as producer of the Sacred Love tour. Sting grossed more than \$54 million from 104 shows worldwide from 1999 to 2001.



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'The Work With Johnny Cash Really Changed My Life'

BY WES ORSHOSKI

Say the name "Rick Rubin," and a lot comes to mind: his groundbreaking pairing of Run-D.M.C. and Aerosmith on the former's remake of "Walk This Way." His historic revival of Johnny Cash's career. His signature "Grizzly Adams" beard.

But more than anything else, the name recalls some of the most successful and important albums of the past two decades. Thanks to an impressive track record that includes hit albums by Beastie Boys, Red Hot Chili Peppers and Tom Petty, the words "produced by Rick Rubin" imply an extra level of quality.

That reputation can be traced back to a New York University dorm room in 1984. It was there that Rubin, then pursuing a degree in film and TV, founded the Def Jam label with friend Russell Simmons. During the next five years, Def Jam would help catapult rap into the mainstream, as Rubin slyly infused elements of the rock music he loved as a teen into the work of New York's brightest hip-hop stars.

It would be the start of a career that would see the producer launch the Def American label (the "Def" was dropped in 1992) and become one of the top names in heavy metal. He would later branch out, with projects by such artists as Petty, Cash and Nusrat Fateh Ali Khan.

"I don't hear music as genre-specific . . . I don't put those boundaries on music," he says.

For longtime American act the Jayhawks, Rubin, now 40, is not only a trusted producer but a music-obsessed and uncommonly supportive label chief. "He's the reason we're still making records," frontman Gary Louris says. "Without Rick, we would have been dropped. Who knows? Maybe we wouldn't have made any records."

Q: What were the most important things Def Jam accomplished while you were at the label?

A: Probably a couple of things. One of them would be the use of song structure in hip-hop, which hadn't really existed before then. Before we started, hip-hop records were typically a 12-inch that was between six and nine minutes long, and [they] rarely had a hook. It was more like Jamaican toasting.

And we really helped to put song structure in hip-hop. That came from growing up listening to the Beatles in my case—that was the inspiration. I think that through the Beatles' filter, you really get into songs. While the feel of rap was great, and the message of rap was great at the time, it didn't deliver in the same song way that the Beatles did. So for one, putting song structure in hip-hop really allowed it to become what it is.

Another is that we put these young people who loved music in a position to somehow share that love—without any expectation. Something happened in hip-hop after the success of Def Jam where now people get into hip-hop with the idea that you can make a lot of money doing it. And it was not about that when we started. It was really a very pure art form, where anybody who did it did it just because they loved it—because no one had success doing it.

Q: You've worked with so many great artists on so many great projects. Can you describe one or two that have been the most meaningful?

A: There have been a lot of great ones. It would be hard to narrow it down to just one or two. So I'll name the first ones that come to mind, but by no means are they definitive. Clearly, the work with Johnny Cash was inspirational and really changed my life. Having him in my life changed my life. The depth of our friendship and the amount of work that we did in the time we worked together was really staggering.

Another one that I really enjoyed was Tom Petty's

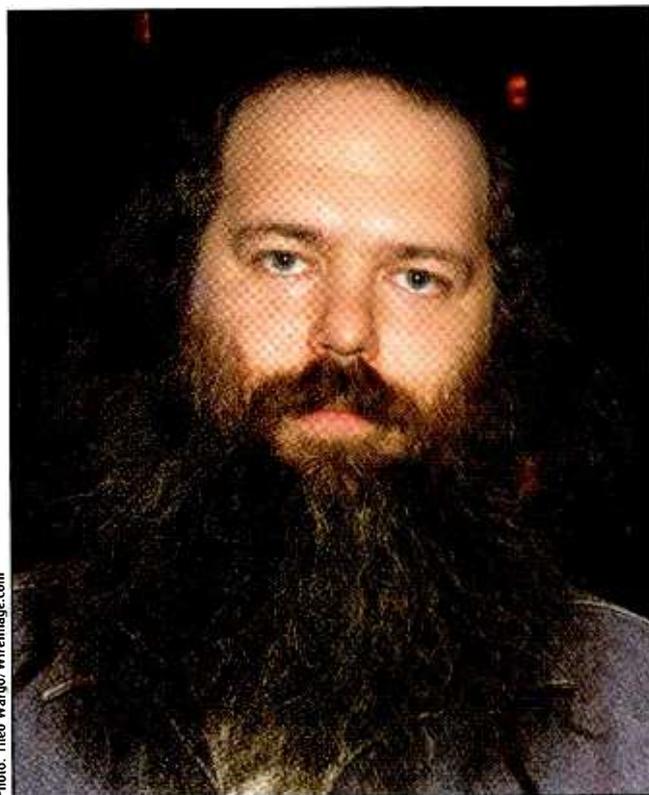


Photo: Theo Wargo/WireImage.com

The Last Word



A Q&A With Rick Rubin

The Rick Rubin discography—highlights:

2000-present: Audioslave, "Audioslave"; Rage Against the Machine, "Renegades"; Johnny Cash, "American III: Solitary Man," "American IV: When the Man Comes Around"; System of a Down, "Toxicity."

1990-2000: Red Hot Chili Peppers, "BloodSugarSexMagik," "Californication"; Johnny Cash, "Unchained," "American Recordings"; Tom Petty, "Wildflowers," "Echo."

1985-1990: Danzig, "Danzig"; the Cult, "Electric"; Slayer, "Reign in Blood," "South of Heaven"; Beastie Boys, "Licensed to Ill"; Run-D.M.C., "Raisin' Hell"; LL Cool J, "Radio."

"Wildflowers." It was the first time we worked together. And we really took our time. He's really a fantastic craftsman of songs, both as a writer and as a record maker. He really knows what he's doing. He's another person I learned a tremendous amount from being around. That was a really gratifying album. I rarely listen to anything that I've worked on, but that's one that I listen to on occasion and it really makes me feel good.

Also, System of a Down are really special to me.

Q: Can you share a memory of Johnny Cash that embodies who he was?

A: We had a dinner party at my house one night, and Johnny and [his wife] June [Carter] were staying at the house at the time, and I had a bunch of friends over—film directors and music people. And before dinner, Johnny asked everyone to hold hands, and he read from the Bible and said a prayer. And that's not something that we normally do in my house. And if I would imagine that happening . . . You know, the sarcastic New Yorker in me would feel like, "This is uncomfortable." But his spiritual connection was so deep and so pure that everyone was moved. I have a friend who is an atheist who was at the dinner who was *completely* moved by Johnny's commitment to spirit. It really had an impact on everyone's life who was there.

Q: What did you learn from Tom Petty?

A: A lot of technical stuff. His attention to detail, really getting things in time and having everything really in tune, like *immaculately* in tune. I never really focused on things like that before. All I cared about was performance. But, at the same time, getting all the elements of the performance right is a very powerful thing.

Q: How do you pick artists to work with?

A: It's an emotional connection. It usually happens through a combination of listening to an artist's work and then meeting them and just getting to see who they are . . . I feel like the relationships I forge with the artists I work with are kind of a long-term commitment to helping them be all they can be.

Q: A lot of people see Slayer's "Reign in Blood" as a deeply influential record. When you were making it, did you have the feeling that you were making a landmark metal record?

A: We knew it was great, but I don't think we had any expectations. At the time, they had been on an independent label and had some success. And when they signed with me, there was some feeling in the underground that they had jumped to the major label and were now going to sell out. So, I guess, in some way, there was a concerted effort to do just the opposite—like, to really be as extreme and as pure as we possibly could be.

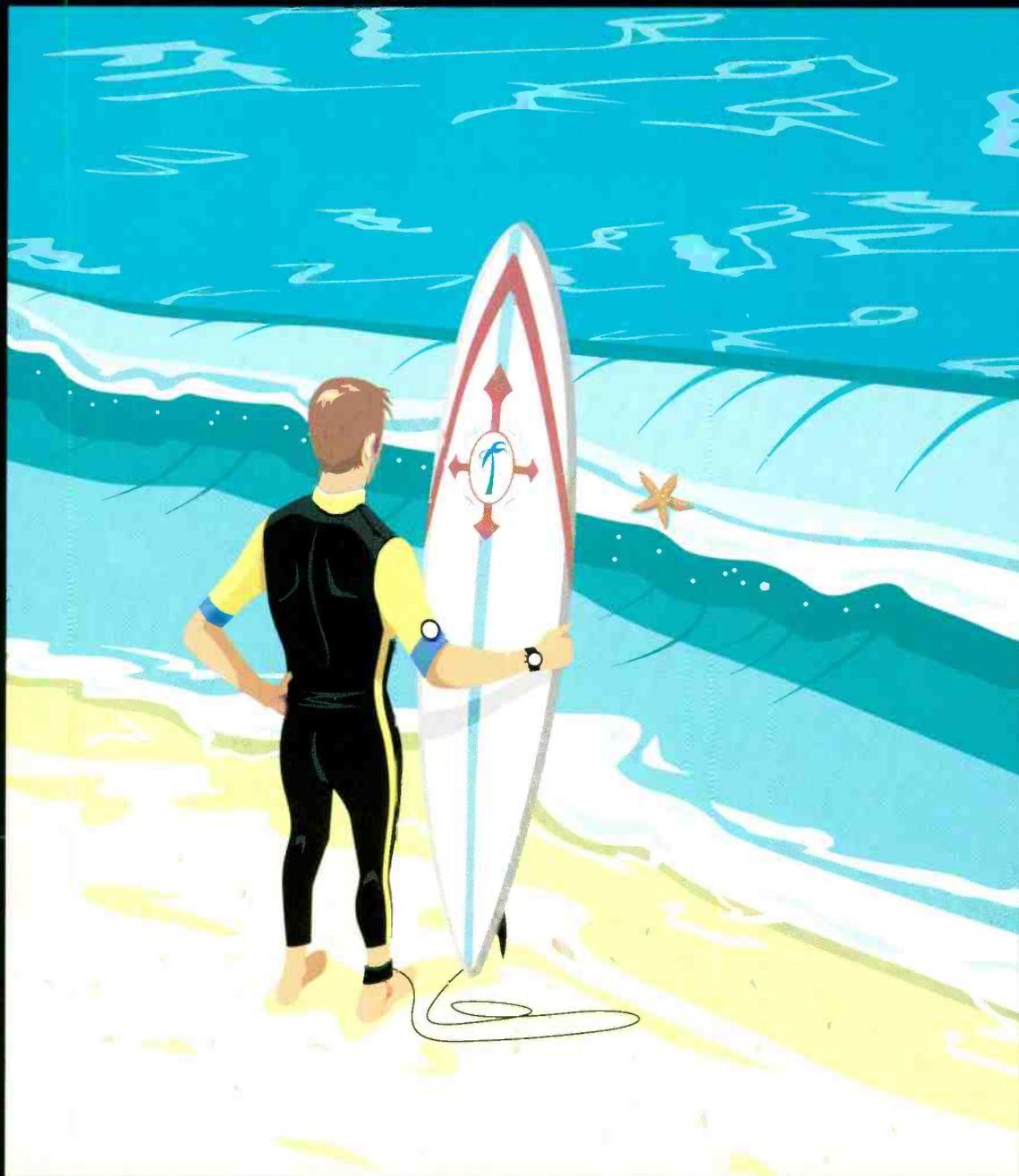
Q: At that time, in many areas of this country, Slayer was seen as the heaviest, most dangerous band in the world. Did it feel like you were making dangerous music?

A: Yes! [laughs] Yes, it felt dangerous and important and special and unlike anything else going on. You felt it at the shows; you felt a kind of power in the room that I had just not seen before—and, you know, I had grown up on heavy metal music.

Q: Who is on your wish list?

A: The only one I could think of is U2. I feel like they're really at a great place in their career right now in their writing. Their last album may have been their best. And they're really at a high point in their creative life. Their songwriting is really strong, they're secure in who they are. They seem to be at a very powerful place creatively, and it would be fun to support and nurture that.

The struggle of a starfish against the inexorable force of the sea only served to remind Phil of his own struggle against the inexorable force of his marketing costs.



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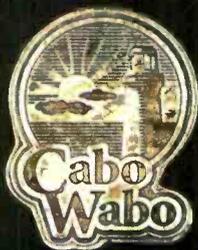


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