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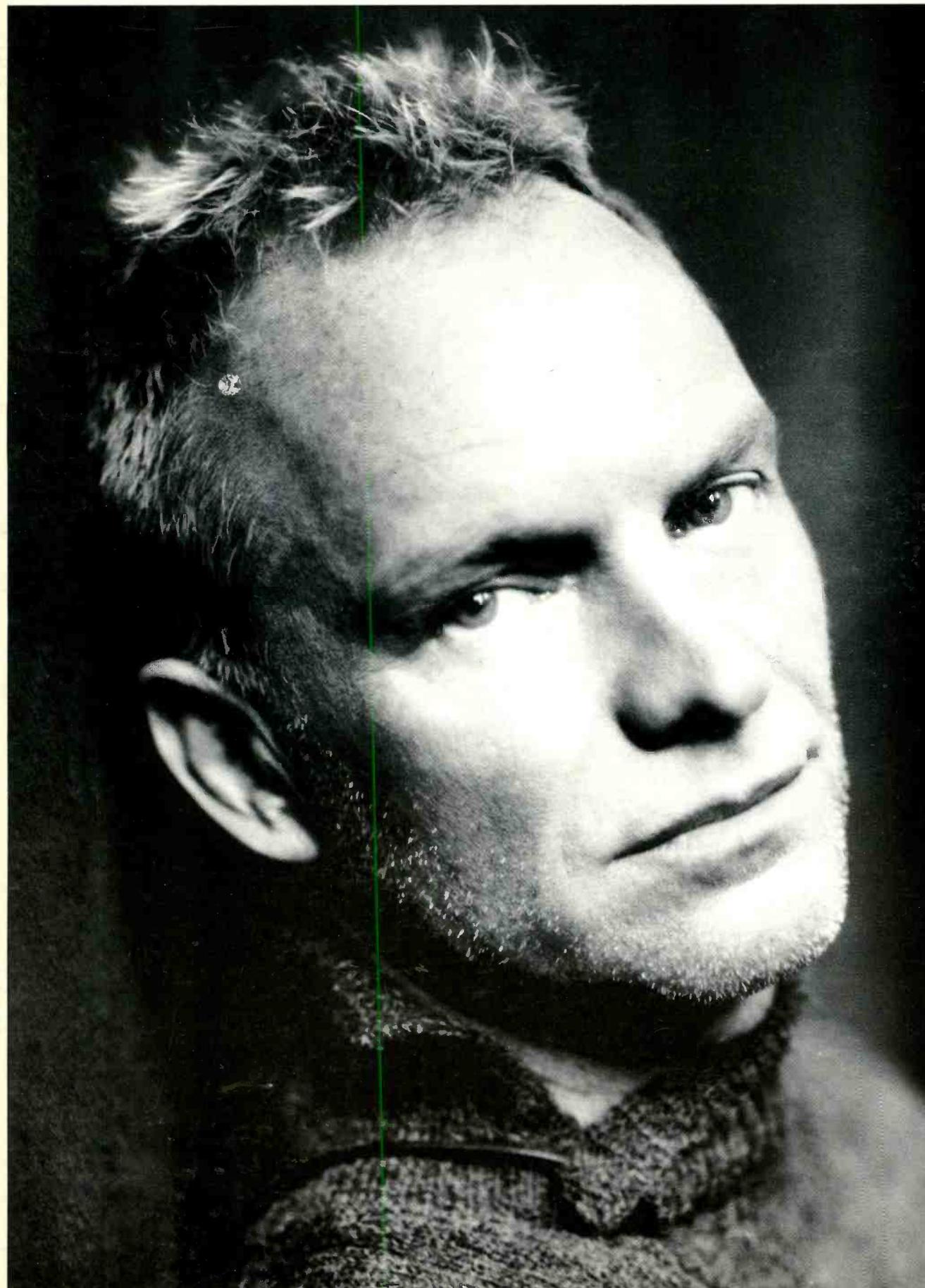
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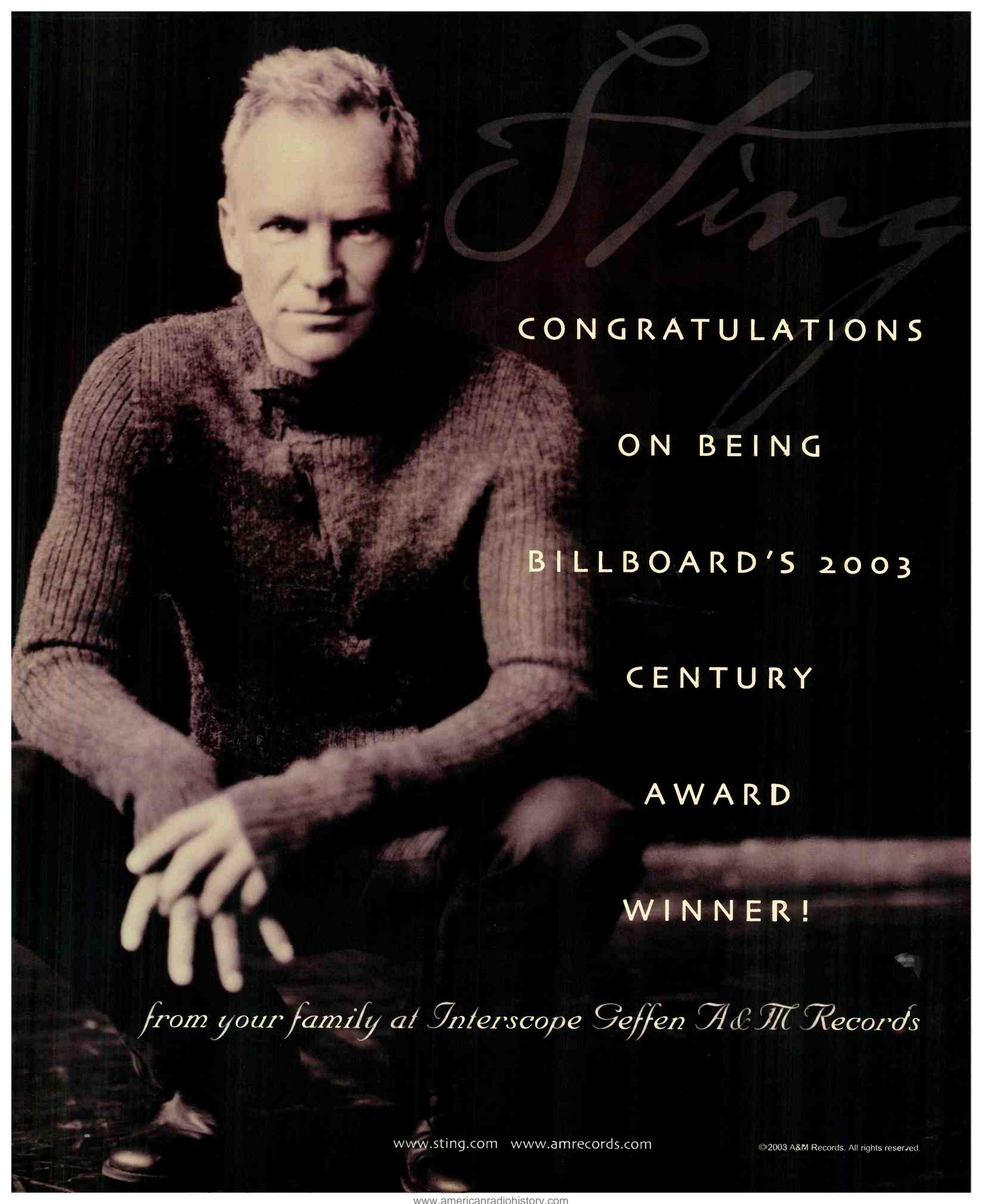
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A Portrait of the Artist
By Melinda Newman





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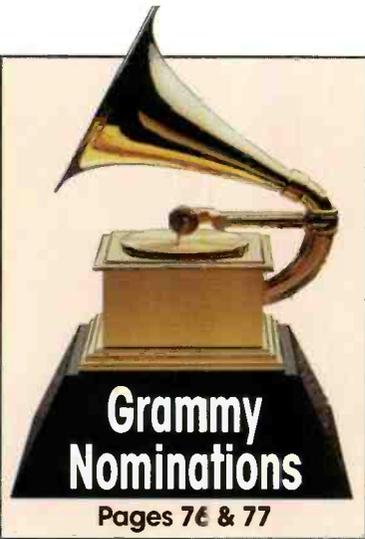
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Grammy Nominations

Pages 76 & 77

HOT SPOTS



9 **Whatcha Wearing, Eve?**

Fashion designers are offering music celebs freebies in the hopes that being seen will create a scene at cash registers.



53 **AIDS Awareness Booster**

A record 2 billion people saw Cape Town's "46664" AIDS fundraiser broadcast. Performers included U2's Bono.



56 **Fefe's Feat**

Fefe Dobson is Canada's latest rocker to make musical waves south of the border, with her self-titled Island Def Jam debut.

Photo: Steven Grayson / WireImage.com

Awards!

BMA's: 50 Cent Leads Finalists

BY WES ORSHOSKI

Omnipresent gangsta rapper 50 Cent leads the field for the 2003 Billboard Music Awards. He's a finalist in six categories, including album of the year, artist of the year and rap artist of the year.

The Queens, N.Y., native's debut "Get Rich or Die Tryin'" (Shady/Aftermath/Interscope) has sold 6.3 million copies in the U.S., according to Nielsen SoundScan. The album was fueled by party anthem "In Da Club," a candidate for Hot 100 single of the year.

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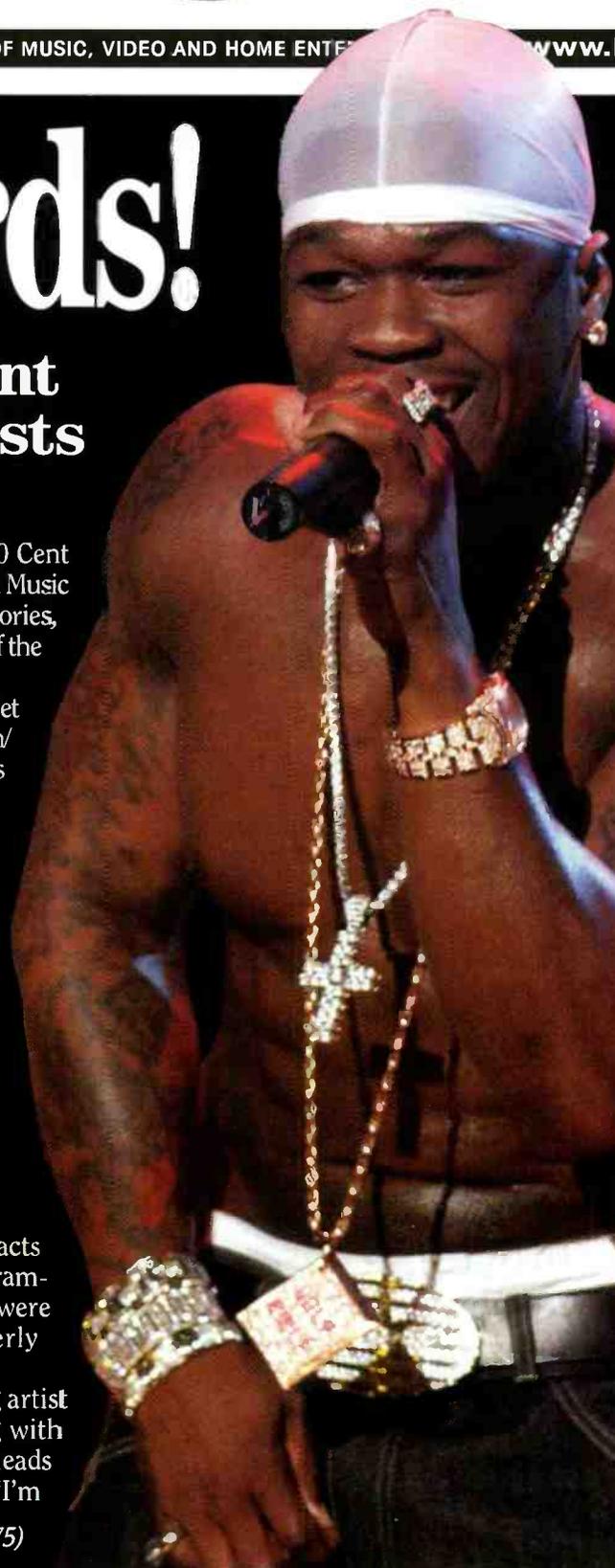
Rap, R&B Dominate Grammys

BY MARGO WHITMIRE

LOS ANGELES—R&B/hip-hop acts dominated the 46th Annual Grammy Awards nominations, which were announced Dec. 4 at the Beverly Hilton Hotel in Los Angeles.

Neptunes producer/recording artist Pharrell Williams, who—along with OutKast, Jay-Z and Beyoncé—leads the nominations with six, said, "I'm

(Continued on page 75)



Sales Down, Retailers Up

Merch Covers Album Skid

BY ED CHRISTMAN

NEW YORK—Album sales through the Thanksgiving weekend were off 3.4% from last year, but most music retailers are still optimistic about how the selling season will play out.

Merchants expect a merrier Christmas than labels because many have diversified into other merchandise.

Also, a key measurement of holiday performance—same-store sales—is expected to rise, because about 1,000 music-carrying stores have

(Continued on page 75)



Elliott: Running At Full Throttle

BY MICHAEL PAOLETTA

Missy Elliott does not believe in taking time off. Since the release of her fourth studio recording—the double-platinum "Under Construction"—nearly one year ago, Elliott has maintained a non-stop schedule, writing and producing for numerous other artists.

Some might see this as overexposure. Elliott is not among them.

"Yes, you can be overexposed," Elliott says.

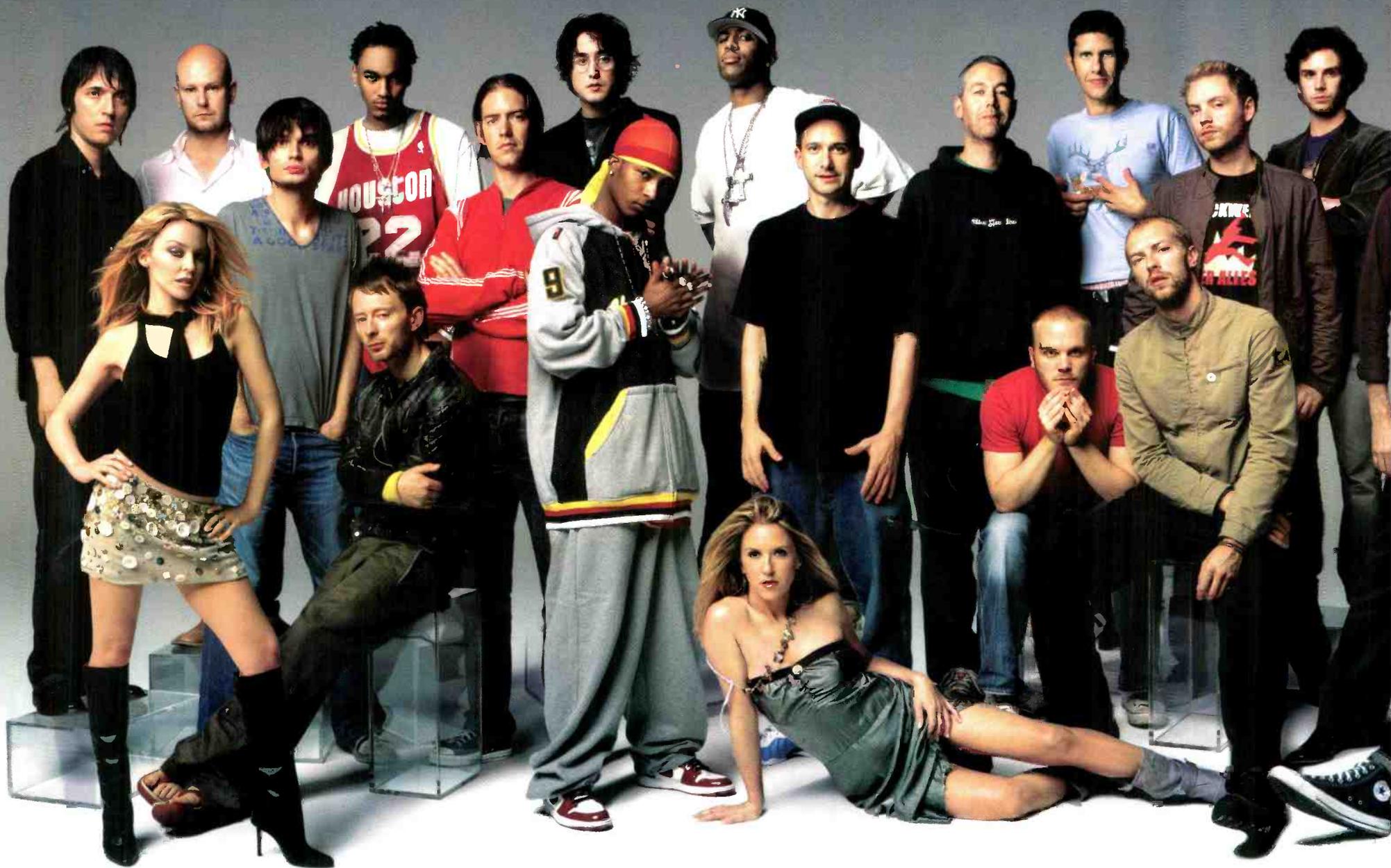
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RADIOHEAD Hail To The Thief (Platinum). KYLIE MINOGUE Body Language (2.10.04). HOUSTON Debut CD (Summer 2004). SEAN LENNON New CD (Fall 2004). CHINGY Jackpot (2X Platinum). DJ WHOO KID Debut CD (Spring 2004). LIZ PHAIR Liz Phair (06.24.03). BEASTIE BOYS New CD (Summer 2004). COLDPLAY A Rush Of Blood To The Head (2x Platinum) Live 2003 DVD (5x platinum). JANE'S ADDICTION Strays (Gold). MELISSA AUF DER MAUR Auf der Maur (Spring 2004). LISA MARIE PRESLEY To Whom It May Concern (Gold). THE MUSIC New CD (Fall 2004). THE VINES Winning Days (03.09.04). WESTSIDE CONNECTION—ICE CUBE, MACK 10, WC Terrorist Threats (12.09.03). YELLOWCARD Ocean Avenue (07.21.03). VAN HUNT Van Hunt (02.24.04). FISCHERSPOONER New CD (Summer 2004). SHELBY LYNNE Identity Crisis (09.16.03). PAUL MCCARTNEY Back In The U.S. Live 2002 (CD-2X platinum) (DVD-3X platinum).

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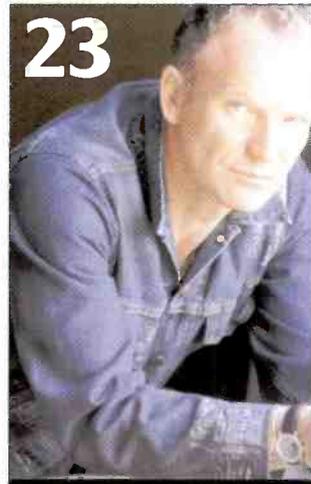
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CENTURY AWARD HONOREE STING

QUOTE OF THE WEEK

“We’ve easily lost a quarter of a million dollars on Jay-Z’s new ‘The Black Album.’ In total, EMI Music Publishing has lost tens of millions [to piracy].”

MARTIN BANDIER
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SARAH McLACHLAN

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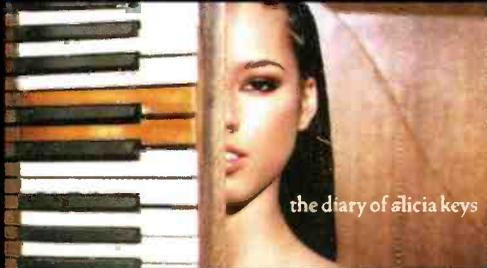
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ALICIA KEYS

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ROD STEWART

Volume I took the world by storm earning a Grammy nomination and selling 4 million copies worldwide. Now, *The Great American Songbook: Volume II* sensationally follows up with 14 stunning tracks including "Time After Time", "Smile" and "I'm In The Mood For Love" plus memorable duets with CHER and QUEEN LATIFAH! This great album is already platinum in just one week!



WYCLEF JEAN

Fox News' Roger Friedman says "With this album, Wyclef is a winning combination of Stevie Wonder and Bob Marley." From Hip Hop to R&B to Classic Soul to Reggae, this is Wyclef Jean's milestone album featuring guest stars: Missy Elliott, Monica, Carlos Santana, Patti LaBelle, Redman, Scarface, Wayne Wonder, Elephant Man and more! This great album has the critics raving.



CLAY AIKEN

Billboard magazine calls *Measure of a Man* the best pop album of 2003. The album debuted at #1 on the best selling charts. Nominated for 2 American Music Awards, Clay Aiken's debut album is now double platinum in just two weeks!



RUBEN STUDDARD

He's The American Idol of 2003. He instantly achieved superstar status with his first single "Flying Without Wings," a hit that shot straight to #1 on the R&B charts and #2 on *Billboard's* Hot 100. He's just been on the covers of *Entertainment Weekly*, *People*, *US Weekly*, *Jet Magazine*, *Newsweek* and *Rolling Stone*. Now, Ruben Studdard's album, *Soulful*, is ready to soar!



CHRISTINA AGUILERA

"FOUR STARS - This is the album that truly catapults Aguilera's career!" *NY Post*
Christina Aguilera is defining the sound of her generation. With 23 million albums and singles sold worldwide, 3 Grammy Awards, and 5 Top 40 #1s to date, Christina is a truly top ranking international star. This album is already over 630,000 units worldwide as her 5th single, the incredible hit "The Voice Within", explodes.



DAVE MATTHEWS

Unquestionably the #1 band in the U.S., Dave Matthews Band has sold more than 26 million albums. Dave Matthews now launches his own highly acclaimed solo album, *Some Devil* featuring the killer cut "Gravedigger" plus the new hit "Save Me". It's already heading for double platinum!



MAROON 5

One of the new artist stories of the year! The band sold out their US headliner tour on the heels of one of the year's biggest hits, "Harder To Breathe". With hit records like "This Love" and "She Will Be Loved" to come in 2004, the sky is the limit for this debut album.



THE STROKES

"The most highly anticipated sophomore set since The New Testament." *Spin*
With their new album *Room On Fire* The Strokes reestablish themselves as the standard by which all others are judged. This album is being hailed by critics everywhere.



LOVE ACTUALLY

The perfect soundtrack to this year's critically acclaimed movie features great music from Kelly Clarkson, Dido, Norah Jones, Wyclef Jean, Maroon 5, The Calling, Joni Mitchell and The Beach Boys. It's an all star album that truly captures the feel good movie of the year!



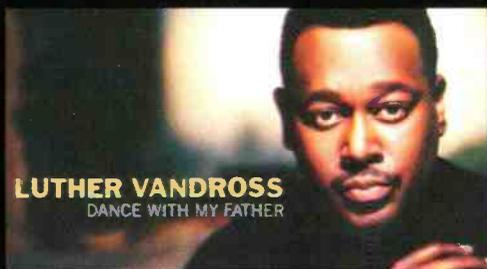
KELLY CLARKSON

"Her range is awesome: she owns Pop, R&B, Country and Gospel. America was right to idolize her!" *Entertainment Weekly*
The album debuted at #1. Now headed for double platinum, *Thankful* is still soaring. Her album's new single "The Trouble With Love" launches as the feature track from the new hit movie *Love Actually*. Now headed for double platinum, *Thankful* is rocketing.



MONICA

"BOTTOM LINE: This album is truly near perfect!" *People Magazine*
The multi-Platinum, Grammy Award winning artist entered the charts at #1 with *After The Storm*. Included are the #1 single "So Gone" plus the hot new single "Knock Knock" produced by and featuring Missy Elliott. Also includes the future hit duet with DMX, and one with Tyrese.



LUTHER VANDROSS

"Dance With My Father"
One voice towers above the rest. This album debuted at #1 on the *Billboard* Top 200 Album chart and has sold more than 1.5 million copies in the U.S., making it his fastest selling album ever. The critically acclaimed album, hailed as "the album of his life" by the *New York Post*, has already won two major American Music Awards.



LUTHER VANDROSS

"Live at Radio City Music Hall 2003"
The first ever live album from the greatest male voice of our time! This album is a virtual "best of" featuring six #1 hits - "I'd Rather", "Never Too Much", "Stop to Love", "Take You Out" plus the Grammy winning, "Here and Now". This is the album millions of fans have been waiting for!



ANNIE LENNOX

The original DIVA returned in 2003 with this career-defining album. *Bare*, the best reviewed album of 2003, shot to the top of the *Billboard* charts, with the highest debut in her career.
"Will next year's Grammys be the Annie Lennox show? Lennox will be tough to deny." *Hollywood Reporter*
"Every track on *Bare* is a winner. It may be the best album of the year!" *Boston Globe*



AMERICAN IDOL:

THE GREAT HOLIDAY CLASSICS
For the first time ever, the biggest Idols from both seasons appear on one CD! Ruben Studdard, Clay Aiken, Justin Guarini, Tamyra Gray, plus a bonus disc of two holiday songs from Kelly Clarkson! This is sure to be the biggest Holiday album of 2003!

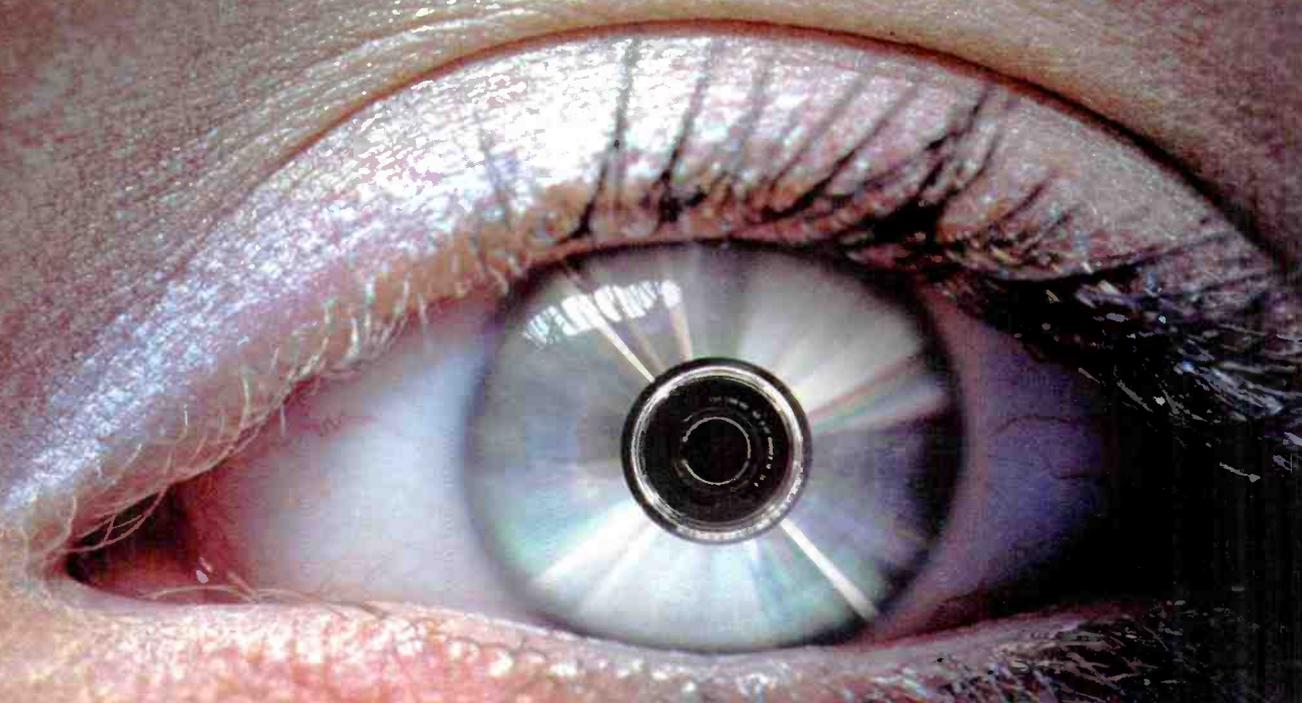
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38TH INTERNATIONAL MUSIC MARKET

IFPI's Vázquez touts piracy campaign's focus away from artists

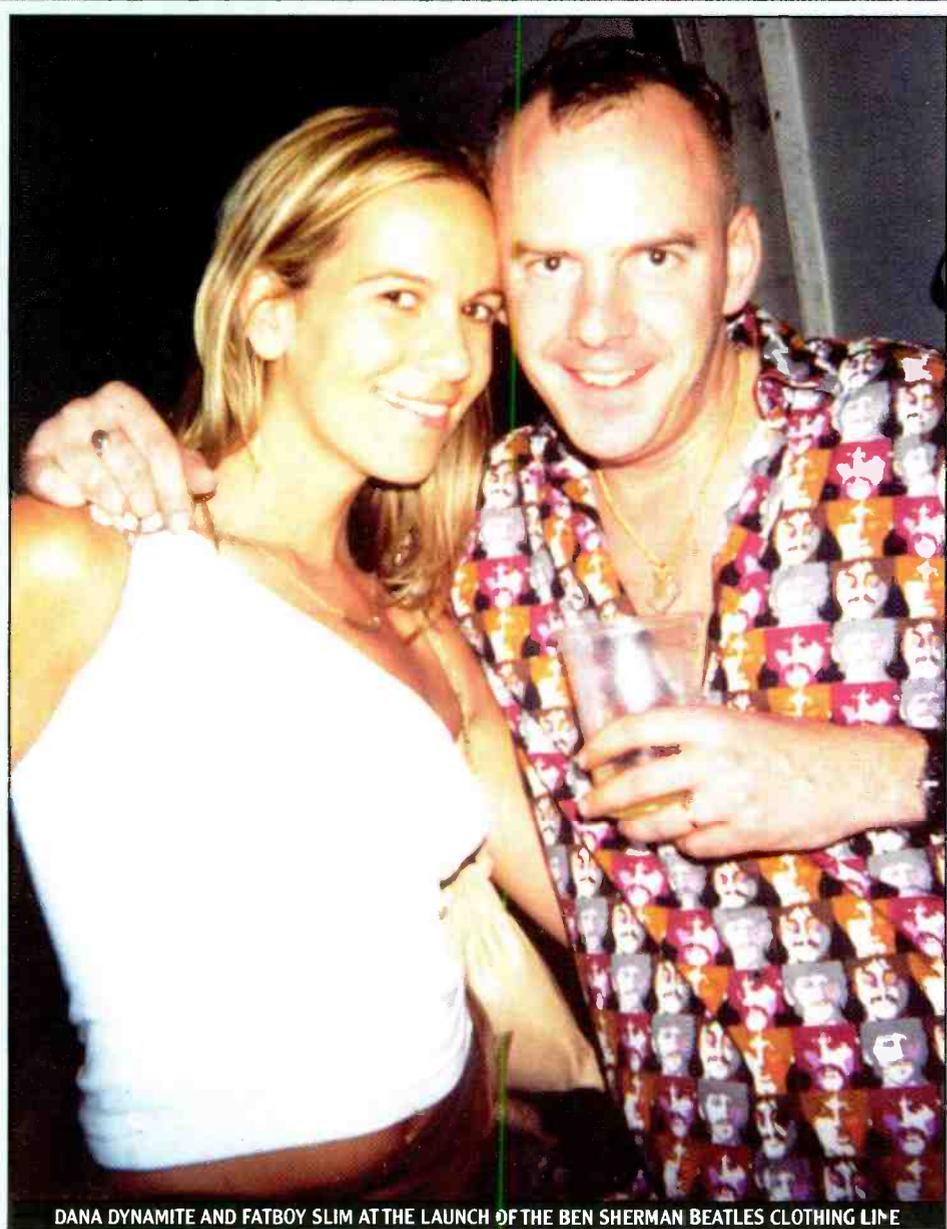


Upfront



RIAA's Sherman sees benefit in suit venue change, as new lawsuits are filed

TOP OF THE NEWS



DANA DYNAMITE AND FATBOY SLIM AT THE LAUNCH OF THE BEN SHERMAN BEATLES CLOTHING LINE

New-School Fashion Vies To Outfit Artists

Use of Free Goods Rises To Gain Priceless Exposure

BY MICHAEL PAOLETTA and RASHAUN HALL

In the ever-tightening nexus between fashion and music, the right artist wearing the right clothes is money—for the artist and clothing maker.

The realization is driving the revival of a trend that top brands like Tommy Hilfiger, Polo, Girbaud and Timberland successfully pioneered years ago—freebies.

"You really can't put a price tag on celebrity PR," 2(x)ist VP of sales Ralph Beyda says. "People can associate with Justin [Timberlake] and 50 Cent, and they want to wear the same

things as their favorite performers."

Fashion is such a major component to artists and their lifestyles, adds Jon Cohen, co-founder of Cornerstone, a marketing and promotion company. "After the music, the 'look' is next."

Today, it's all about product placement. Such clothing lines as Ben Sherman, Levi's, Zoo York, Orchard Street, DVS, Enyce, Etries, Puma, Diesel, Spizak and D&G are willing to heap products on hot artists to connect with their fans.

And artists seem to be down with the idea. From alternative rock and dance/electronic to

(Continued on page 62)

Despite Tough Times, New Mags Eye Niches

BY CARLA HAY

NEW YORK—Magazines of all kinds are facing tough times, but music glossies have a particular problem: As the market gets worse, the competition gets stiffer.

A number of new consumer music magazines have launched this year, hoping to thrive in the shadow of more established names by tightly focusing on niche markets.

But to some analysts, an increasingly crowded newsstand suggests that a shake-out might be in the offing if the magazines lose sight of their audiences.

Among the newcomers, Tracks, a magazine aimed at music fans aged 30-plus, and MTV's



self-titled publication are creating the most buzz. According to the respective magazines, Tracks' first issue has 100,000 in circulation; MTV magazine has a circulation of 300,000.

But with a circulation of 1.3 million, Rolling Stone is still the king of consumer music magazines. Vibe follows with 831,188 circulation, trailed by Spin, The Source and Blender. All are headquartered in New York.

Three of the five claim ad-page increases this year, with Blender posting the biggest leap—34%—compared with the same period last year. Spin has seen the biggest decline; ad pages were

(Continued on page 73)

Coke Deal Is Real Thing For U.K. Music Charts

BY EMMANUEL LEGRAND

LONDON—The most American of soft drinks is adding fizz to the U.K. pop charts.

The Official U.K. Charts Co. (OCC), which compiles the country's singles and albums sales charts, has inked a two-year sponsorship deal with Coca-Cola, effective Jan. 1, 2004.

The U.S.-based company will sponsor the official U.K. singles and albums charts, plus a forthcoming downloads chart due to launch early next year.

OCC director Omar Maskatiya declines to disclose the financial terms of the agreement. Industry sources value the two-year deal at £1.5 million to £2 million (\$2.6 million to \$3.5 million). Maskatiya says payment will be made partly in cash and partly in marketing support.

MARRIAGE OF BRANDS

The industry will benefit "from what a big brand can provide," Maskatiya says.

"Coca-Cola is looking for a long-term involvement with the music industry," he adds. "What attracted us to this deal is that

they were not simply paying to be associated with the charts but that they seem to have a game plan with music."

Coca-Cola spokesman Rafael McDonnell calls the charts "the benchmark for the U.K. music industry."

He adds: "Coca-Cola is pleased to be working together with the whole of the industry to promote sales of singles, albums and legal downloads."

The agreement is one of several music-related initiatives that Coca-Cola plans to launch to U.K. consumers in 2004.

Maskatiya says the industry was "looking for something friendly to all the sectors of our licensees" when searching for a sponsor.

Coca-Cola not only fit the bill, he says, but could provide the means to expand the profile of the charts.

OCC is a joint venture of the British Phonographic Industry and the British Assn. of Record Dealers.

Profits from the charts operations are split between the two partners.

The previous sponsor of the charts was

(Continued on page 62)

Piracy Rate Drops In EU

Trading Of Illegal Physical Goods Dipped 2001-2002

BY LEO CENDROWICZ

BRUSSELS—The trade of counterfeit music and movies within the European Union has dropped significantly between 2001 and 2002, according to a new report.

The report arrives as new rules imposing harsher punishments for counterfeiting and piracy are due for the EU to agree upon by next year.

The study, compiled by the European Commission, reveals that in the EU, the number of CDs, DVDs and videocassettes seized tumbled to 12 million in 2002 from 40 million in 2001.

This drop in physical piracy can be attributed to the increase of downloading from the Internet and to customs action against the trafficking of blank CDs, said the EC, the EU's executive body.

While the International Federation of the Phonographic Industry's office in Brussels welcomes the report's findings, Frances Moore—the IFPI regional director for Europe—says the figures do not tell the full story and that there is no sign of a respite on the piracy front in 2003.

"Seizures of pirate audiovisual products declined to 12 million in 2002, but over 25 million have already been seized in the first six months of 2003," Moore says.

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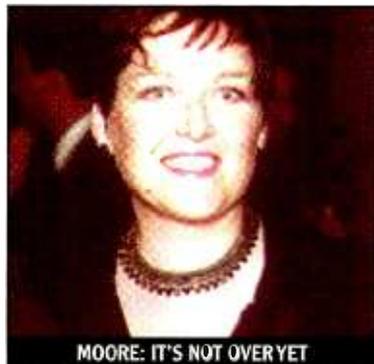
EU customs authorities are grappling with an incredible quantity of pirated and counterfeit goods coming into the community.

"This situation threatens to get worse after EU enlargement next year, when the union's new borders will touch some of the top pirate nations in the world: Russia, the Ukraine and Bulgaria," Moore says.

Russia is high on the IFPI's list of countries that need to seriously tackle piracy issues. Russia—with a street market for pirated products estimated at \$350 million—is the second-largest market for pirated goods in the world, after China.

The IFPI has expressed disappointment regarding the Russian Parliament's recent decision to put on hold what it calls "the already long-delayed, critical amendments to the Copyright Law."

This legislative step was aimed at bringing Russia in line with international standards by reforming the



MOORE: IT'S NOT OVER YET

country's copyright system.

IFPI chairman/CEO Jay Berman says the amendments are "a crucial first step toward bringing Russia into line with international standards of copyright protection."

GETTING TOUGH

Meanwhile, the EU adopted rules in July to boost the power of customs authorities to seize goods they suspect are counterfeit.

In January, the EC unveiled a separate plan to tackle the increasing waves of counterfeit goods entering the EU, making the law and outlining tougher punishments for those convicted.

Moore says these measures are steps in the right direction, but the real legislative breakthrough will come when the EU adopts the pending Enforcement Directive, which will give a more efficient framework to combat piracy and counterfeiting.

"Within the community there is also a major problem with CD-R piracy," Moore says. "The industry is pressing for a strong and effective Enforcement Directive to help tackle piracy in all its forms inside the EU."

The European Parliament's Legal Affairs and Internal Market Committee voted Nov. 27 in favor of the proposed Enforcement Directive. This paves the way for a formal vote by the Parliament early next year.

Janelly Fourtou, the French Member of European Parliament who drafted the report, tells *Billboard* that she is eager to have the package adopted before the EU takes on 10 new members in May. She will delay the full vote until February or March to ensure EU governments are already behind it.

Fourtou's proposal includes movies, music and software, as well as patents, copyrights, trademarks and registered designs.

Her report is similar to the EC's proposal, published in January, which stated that pirates and counterfeiters could be jailed, fined and have their bank accounts frozen. The move paves the way for legal measures against Internet file-sharing networks.

But there is a crucial difference: the EC proposal said criminal proceedings would be launched only if they did so "for commercial purposes."

Fourtou's report scraps these words, so that sanctions can be applied even when a private individual breaches copyright by casually downloading music from the Internet.

MILEPOSTS

BIRTHS

Girl, Dasha Lyric, to **Deborah** and **Darius Brooks**, Aug. 19 in Forest Park, Ill. Father is a gospel recording artist.

Boy, Kaz Suzuki, to **Naomi** and **Bob Kaufman**, Oct. 16 in Sacramento, Calif. Father is senior VP of business development and international for Tower Records.

Girl, Lucy Hope Solomon, to **Jenny Kravat** and **Michael Solomon**, Oct. 17 in New York. Father is co-founder of Musicians on Call and a manager with Brick Wall Management.

Boy, Tarian Nathaniel, to **Teresa** and **Travis Tritt**, Nov. 20 in Marietta, Ga. Father is a country recording artist.

MARRIAGES

Wynonna Judd to **D.R. Roach**, Nov. 22 in Leiper's Fork, Tenn. Bride is a country recording artist. Groom is the bride's bodyguard.

DEATHS

Bernard Brightman, 82, of complications from lung cancer, Nov. 9 in New York. Brightman founded jazz and blues imprint Stash Records in 1975. The label may be best remembered for its popular and slightly sensational series of compilations—"Reefer Songs," "Copulatin' Blues," "Street Walkin' Blues"—that pulled together vintage tracks with sexual and drug-related themes. Brightman also prolifically recorded modern jazz performers ranging from swing-era greats to avant-gardists like David Murray.

Wesley "Speedy" West, 79, of undisclosed causes, Nov. 15 in Broken Arrow, Okla. One of the first virtuosos on the pedal steel guitar, West began his career with the Western swing bands of Spade Cooley and Hank Penny in the late '40s in Southern California. He became a session mainstay at Capitol, where he recorded a series of instrumentals with guitarist Jimmy Bryant. In 1960, he produced Loretta Lynn's first record, "I'm a Honky Tonk Girl."

James Carter, 77, of complications from a stroke, Nov. 26 in Chicago. An ex-convict whose 1959 field recording was a key track on the Grammy Award-winning "O Brother, Where Art Thou?" soundtrack, Carter was a member of a Mississippi chain gang when folklorist Alan Lomax recorded him leading other convicts on the holler "Po Lazarus." "O Brother" producer T Bone Burnett unearthed the track in the Lomax archives and used it as the soundtrack's leadoff song. Carter received royalties for his work and flew to Los Angeles for the 2002 Grammy Awards, where "O Brother" was named album of the year.

Larry Douglas, 61, of a pulmonary embolism, Dec. 2 in Thousand Oaks, Calif. Douglas worked for Epic for 17 years, most recently as its VP of promotion. He retired from his 31-year career in promotion—which included stints at Windsong and RCA—in 1995 after he was diagnosed with Parkinson's disease. Douglas is survived by two children and a grandson, Jessie Velt.



VÁZQUEZ: TV AD DELIVERS MESSAGE THAT 'PIRACY GENERATES UNEMPLOYMENT'

IFPI Latin America Launches TV Ad

BY LEILA COBO

MIAMI—The Latin American branch of the International Federation of the Phonographic Industry has financed the production of a TV ad showing how music piracy affects more than big-name artists.

The 50-second ad began airing this week on commercial TV channels throughout Latin America. It is the first time that IFPI Latin America has financed production of a commercial for pan-regional distribution.

The spot was produced by Punto Ogilvy, the Miami-based branch of advertising giant Ogilvy Mather, and is airing at no cost on the Clax-

on network, which carries HTV and MuchMusic stations throughout the region.

The commercial is the latest in a series of widespread media efforts by IFPI Latin America to counteract piracy. Last year, IFPI produced a series of short "news spots" featuring established artists speaking out against piracy. This time around, the focus was completely different.

"I didn't want a commercial about artists," says Raúl Vázquez, regional director of IFPI Latin America. "The idea behind this is that piracy affects normal people—people who work in shops, secretaries, truck drivers. If we featured

an artist, we would go back to the same point: that the artist is the one affected by piracy. And that's not true. The artist is just one part of the equation."

The IFPI commercial features the image of a graphic equalizer that loses texture as instruments drop out of the soundtrack.

"Every time you buy a pirate CD," a caption reads, "You lose a singer, a drummer, a guitarist, a bass player."

The end of the commercial features a list of jobs lost to piracy. According to the IFPI, in the past five years, 70,000 music-related jobs have been lost to piracy in the

(Continued on page 62)



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FCC Gets More Time; RIAA Serves More Suits

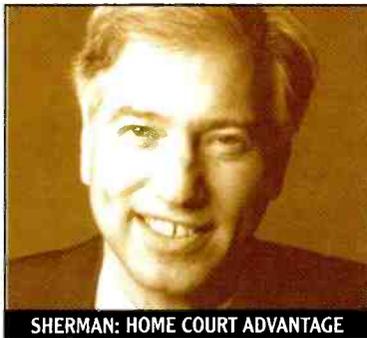
BY BILL HOLLAND

WASHINGTON, D.C.—This week in the nation's capital, a bill is giving the Federal Communications Commission more time to review ownership rules, while a West Coast court decision could benefit the Recording Industry Assn. of America, even as that agency unleashes more suits.

A provision in the pending congressional omnibus appropriations bill would extend the period between FCC ownership rules review from two years to four years. The extension was introduced as an amendment earlier this year by Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee.

At a July hearing, Republican and Democratic FCC commissioners agreed that such an extension would give the FCC the time and resources to do a more thorough job of reviewing its ownership rules.

Although Congress has adjourned, Hill leaders may be called back this month to vote on the omnibus bill, providing 2004 funding for many government agencies.



SHERMAN: HOME COURT ADVANTAGE

The RIAA on Dec. 3 filed 41 new lawsuits against Internet users who illegally download songs on peer-to-peer services. It is the third wave of lawsuits since September. A total of 382 P2P users have been sued. All had uploaded more than 1,000 copyrighted music files.

An RIAA spokesman says that the group has reached monetary settlements with 220 users and that more than 1,000 individuals had voluntarily promised to stop copying music.

The spokesman says the RIAA plans to send warning letters to 90 more users that they face infringement lawsuits.

Meanwhile, a judge for the Northern District of California has ruled that the lawsuit between Pacific Bell Internet Services and the RIAA be moved from San Francisco to the District of Columbia.

Pac Bell, a division of SBC Communications, sued the RIAA in July to block some 200 subpoenas. The RIAA filed the subpoenas to get the identity of Pac Bell Internet subscribers that were allegedly engaging in copyright infringement. Pac Bell claims that the trade group violated the Constitution by improperly serving the subpoenas.

The change of venue is seen as a victory for the RIAA, as the trade group has won similar cases in the D.C. court.

It "throws a significant monkey wrench into SBC's case," RIAA president Cary Sherman claims.

Judge Susan Illston abstained from considering Pac Bell's motion for declaratory relief. She said that not transferring the action to D.C. "would encourage [court] forum shopping in subpoena matters [and] contravene the courts' preference for adjudicating Constitutional rights in the context of a concrete case."

Misner Takes Development Role

Nathan Misner has joined VNU's Music & Literary Group as director of integrated marketing and business development.

A lifelong music fan, Misner has been a devout *Billboard* charts follower. In his new position, Misner is responsible for leading the brand marketing, publicity, integrated sales promotions and business development for *Billboard* Information Group, including *Billboard* sister publication *Airplay Monitor* and *Kirkus Reviews*.

Misner comes to *Billboard* from Book magazine, a joint venture between Barnes &



MISNER

Egg Publishing. There, he served as associate publisher overseeing ad marketing and sales development, brand development and partnership marketing, circulation and subscriptions.

His prior publications experience includes Iced Media, which he co-founded, and Miller Publishing, where he served as media-ventures director working on the *Vibe* and *Spin* brands.

Misner is a graduate of Santa Clara University. Based in *Billboard's* New York office, he reports to John Kilcullen, president and publisher of the *Billboard* Information Group.

HP Plans Digital Music Entry

BY BRIAN GARRITY

Look for Hewlett-Packard to join the fray of computer hardware makers that are getting into the digital music business.

HP is expected to unveil a digital portable player and accompanying download service during the Consumer Electronics Show in January

2004 in Las Vegas, sources confirm. Consumer rollout of the products is slated for first-quarter 2004.

The HP service will compete with similar offerings from the likes of Dell, Apple and Gateway. Such companies are looking to music services to help drive sales of portable digital devices like Apple's iPod, which typically retail for \$250 and higher.

There is no word yet on whether HP will develop its own products or team with other companies. HP currently distributes as its default jukebox player MusicMatch, which has its own download store in place.

A representative for MusicMatch—which is powering a co-branded download store for HP rival Dell—declined to comment.

NEWSLINE

THE WEEK IN BRIEF

Stanley Gold stepped down Dec. 1 from the board of Walt Disney Co. The move came a day after the exit of vice chairman Roy Disney. Both execs called for chairman/CEO Michael Eisner to leave the company; Disney specifically complained that the chairman/CEO had failed to raise ABC's prime-time ratings or establish a clear succession plan. Disney, 73, would have been forced to leave soon because of a new rule requiring directors to retire at the age of 72. The Walt Disney Co. would not comment. **JILL KIPNIS**

IDT Entertainment is buying home video distributor Anchor Bay Entertainment Group for approximately \$60 million. Handleman Co. announced that it would sell Anchor Bay Nov. 25. Ted Green, a former CEO of Sony Wonder, will be Anchor Bay's new CEO. Anchor Bay's existing management will stay in place, and it will continue to be based in Troy, Mich. IDT Entertainment is a subsidiary of IDT Corp. and has controlling interests in the animation companies Film Roman and Mainframe Entertainment. The deal is expected to close by the middle of the month. **JILL KIPNIS**

Murder Inc. CEO Irv Gotti has changed the name of his label to the Inc Records. An executive says that he decided to change the name of his Def Jam-distributed imprint to "lead things in a positive direction." Backed by the Hip-Hop Summit Action Network, Island Def Jam Group chairman Lyor Cohen and the Inc artists Ja Rule and Ashanti, Gotti made the announcement at a Dec. 3 press conference in New York. **RASHAUN HALL**

After six years at the helm of Innocent Records, Hugh Goldsmith will exit as managing director of the Virgin U.K. imprint at the end of the year. He will continue to work with the London-based label as an A&R consultant and is setting up a new structure. The label will continue to operate with Sara Freeman as label manager. She now reports directly to EMI Recorded Music U.K. chairman/CEO Tony Wadsworth. Goldsmith set up Innocent as an imprint of Virgin U.K. in 1997, after leaving his position as managing director of RCA Records U.K. **ADAM HOWORTH**

A federal judge has ordered the city of Miami to pony up \$36,000 in reimbursements for extra security needed during a controversial concert that took place four years ago. When Cuban band Los Van Van was booked to play a show at the Miami Arena in 1999, its appearance drew criticism from Cuban exiles and local politicians, who publicly called for residents to protest the show. Extra police were needed the day of the concert, and concert promoter Debbie Ohanian was forced to pay the cost or lose the venue. Ohanian sued the city, saying the cost amounted to a tax on unpopular speech. Federal judge Joan Lenard agreed in a ruling last week, saying the payment had a "chilling" effect on free speech. The city may also be liable for court costs and Ohanian's attorney's fees. **LEILA COBO**

Manhattan Civil Court judge Donna Recant has ruled in favor of New York University in its eviction proceedings against Greenwich Village, N.Y., cabaret the Bottom Line, known for an eclectic mix of performances by artists including Bruce Springsteen, Miles Davis and Muddy Waters. The club fell more than \$185,000 behind in rent during the past three years because of recession and the Sept. 11, 2001, attacks. The university maintains that the monthly rent of \$11,250 represents half its market value; it also cites a need for more classroom space. **CHRISTOPHER WALSH**

Zoë/Rounder Records has released Kathleen Edwards' "Live From the Bowery Ballroom" on a DVD Plus disc, a hybrid CD/DVD-Video. The dual-sided disc features two videos on one side and three audio-only tracks on the other. Previous dual-sided hybrid discs included the Calling's "Wherever You Will Go/Adrienne" (RCA), a DVD-V/CD hybrid released in 2002. While that package carried the warning "not recommended for in-dash car audio systems" because of the disc's thickness, "Live From the Bowery Ballroom," measuring 1.48 millimeters thick, will play in all CD and DVD players, according to Dieter Dierks, founder and co-CEO of DVD Plus International, the Stommeln, Germany/Sydney-based global holder of DVD Plus patents. **CHRISTOPHER WALSH**

Los Angeles-based indie dance label Electric Monkey is moving forward with a pared-down staff. The company will continue with owner Michael Skloff as GM. The label, which scored a No. 1 club hit this year with "Lei Lo Lai" by the Latin Project, plans to release "Amour Amer" by Joel and "Love Shines" by Big Advice in January. Among those exiting the company are executive VP/GM Jesse Lombardi, VP of product management/marketing/artist relations Casey Dunmore and head of media relations Natalie Svider. **CHRIS MORRIS**

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Merger Merry-Go-Round

Music industry consolidation has been a fact of life now for the past several years, but like most long-running soap operas, the denouement appears finally to have arrived. But looks also can be deceiving.

After several near misses rivaling the Perils of Pauline, Sony and Bertelsmann announced the proposed merger of their music units. Then, Time Warner finally settled on a suitor.

As senior writer Brian Garrity noted in his story last week, the decision to sell Warner Music to an investment group fronted by Edgar Bronfman Jr. sets the stage for a new order.

But it's doubtful that this is the final act in this melodrama. What's more, the current state of affairs hardly seems to be in music's best interest.

Far from leveling the playing field, the merger and the sale appear to result in an even more lopsided market, dominated now by two big players, instead of one.

Sony/BMG and Universal Music Group each will control about 25% of the pie. The new Bronfman group and EMI, the other large independent label, will be

reduced to junior players. Each will have about 12% of the market, and thousands of smaller independent labels will divide up the remaining quarter.

From a purely corporate view, we can understand Time Warner's decision to sell to Bronfman. The company needs to raise cash pronto to pay down debt and couldn't afford a drawn-out and potentially unsuccessful bid to win regulatory

approval for a merger with EMI. But the deal is shortsighted nonetheless. Not only is it unlikely to stimulate competition and lead to a level playing field, but the current situation also sets the stage for the development of a Coke-or-Pepsi type music market.

In an interview with *Billboard*, Bronfman insisted that he could find the kind of cost savings that will blunt the economies of scale enjoyed by UMG and

now Sony/BMG.

"The industry's problems are not going to be solved by any merger," he told Garrity. "[They will] be solved by new formats and new products and new ways of making people connect in a commerce-enabled way."

We applaud his entrepreneurial spirit. The industry, which fell embarrassingly behind the curve on digital music, could sorely use some out-of-the-box thinking.

But the odds-on bet is that the two big players will dominate the market—if only by sheer size alone. And just as Coke and Pepsi do in the soft-drink business, they'll effectively keep smaller competitors under their thumbs.

Bronfman's only real hope is that digital music explodes. Independents are at a huge disadvantage when it comes to marketing and competing for shelf space at retail. The Internet could solve that problem. But that's a lot to hang a \$2.6 billion deal on. Thus, another round of mergers seems inevitable.

Those who lamented that the Big Five labels might shrink to four, or three, can forget it. Right now, two is the operative number. So will it be Coke? Or Pepsi?

The current situation sets the stage for the development of a Coke-or-Pepsi type market.

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

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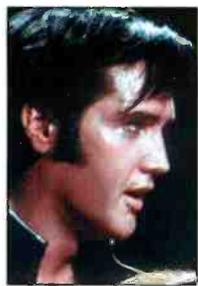
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Appeals court bans an Elvis Presley video for using unauthorized footage



MUSIC



Hilary Duff's first line of tour dates sells out in 30 minutes

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

Holiday Music Sets The Mood

It's the most wonderful time of the year! And that means new holiday music. Although it is against everything I hold sacred to listen to Christmas music before Thanksgiving, as soon as the turkey is finished, I can't wait to throw on the new offerings.

BeBe Winans, "My Christmas Prayer" (Movement Records/Hidden Beach): Gospel great Winans' warm and inviting voice is perfect for Christmas songs. Largely compris-

edition is a superb collection of country and bluegrass heavy hitters, with **Norah Jones** thrown in for good measure. Top-notch is **Alan Jackson's** wistful "Just Put a Ribbon in Your Hair," **Dan Tyminski's** "Frosty the Snowman" and **Patty Loveless'** spare "Come All Ye Faithful." Buying this disc is a great way to celebrate the season of giving.

Various artists, "American Idol: The Great Holiday Classics" (RCA):

Stop the madness! Of course, that won't happen until there is not a crumb left to be gleaned from the "American Idol" franchise. The voices—whether it be **Clay Aiken's**, **Tamya Gray's** or **Ruben Studdard's**—are fine, but the killer is that the arrangements are completely generic and boring, if

not downright cheesy. Even though the first disc is only 10 songs deep, **Kelly Clarkson** gets her own two-song bonus disc, which features the project's best tracks, "Oh Holy Night" and "My Grown Up Christmas List."

Harry Connick Jr., "Harry for the Holidays" (Columbia): Here's the album for cool cats and hipsters. Connick swings through several seasonal standards here. His arrangements are snappy and tight, making this the perfect album to play at that Christmas cocktail party. At 16 songs, the CD is a bit long, and Connick's four originals could have been the first to go, but just try not to tap

(Continued on page 19)

The Beat™

By Melinda Newman
mnewman@billboard.com



ing hymns instead of secular tunes, this album celebrates the true meaning of the holiday. The traditional arrangements fare better than some of the smooth-jazz-oriented songs, but it's a collection full of winners. Winans' co-write, "My Christmas Prayer," appears twice, once with **Matchbox Twenty's Rob Thomas** and again with Winans' mother, **Delores**. That may be gilding the Christmas lily, but its message of hope bears repeating.

Various artists, "A Very Special Acoustic Christmas" (Lost Highway): The latest in the series of Christmas albums whose proceeds benefit the Special Olympics, this



311: IT'S ABOUT BUILDING A CULTURE

Few Early-'90s Rock Acts Remain Relevant At Radio

BY BRAM TEITELMAN

The sound of rock radio is a far cry from what it was a decade ago.

In 1994, before the format split into heritage and active, the year-end issue of *Billboard's* rock chart shows then-up-and-comers like Soundgarden and Collective Soul sharing chart space with such graying acts as Yes and the Rolling Stones. Meanwhile, modern rock, still in the midst of its first growth spurt, had yet to splinter into modern AC and the "extreme" sound that mirrored active rock.

The result is that only a handful of rock acts that emerged in the early '90s—such as the Offspring, 311 and

Green Day—have released music that has maintained its relevance at rock radio. Programmers say that artists that continue releasing music targeted toward rock radio are not guaranteed play.

"It's on a song-by-song basis," modern WXRK (K-Rock) New York PD Robert Cross says. "Bands like 311 have toured constantly and built up a culture over the years, which really helps. But artists like that need to keep themselves relevant on an album-by-album basis. No one gets a pass."

Modern WRAX (107.7X) Birmingham, Ala., PD Susan Groves agrees. "It's good to have those heritage artists

(Continued on page 16)

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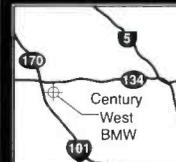
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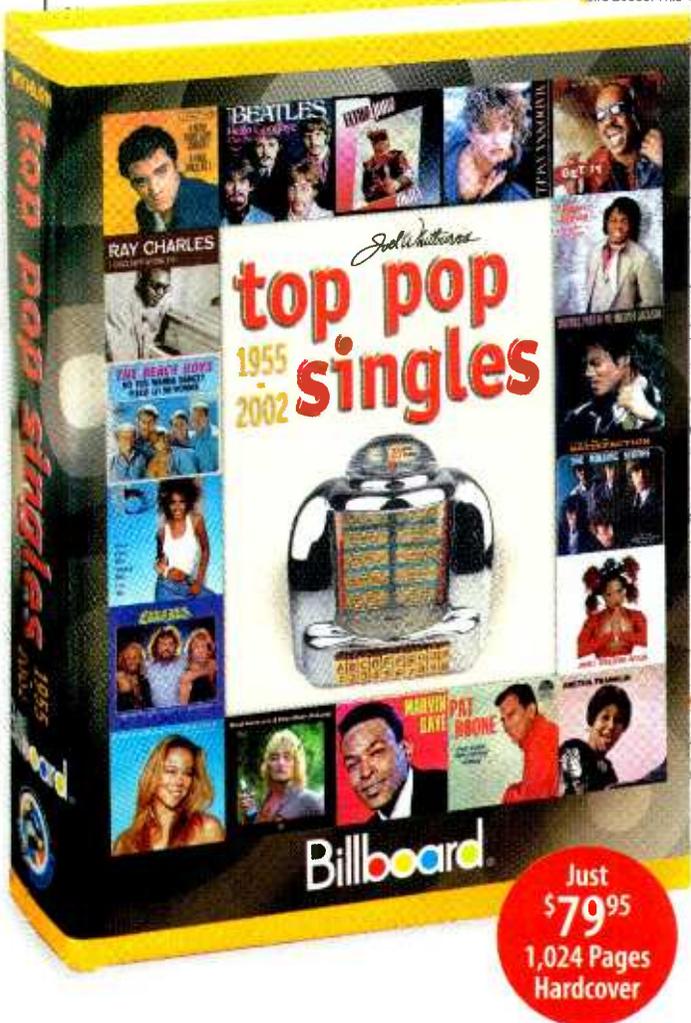
SAMPLE PAGE

DEBUT	PEAK	WKS	Gold	A-side (Chart Hit)
10/29/83+	16	21		1 Holiday Madonna's first and only non-Hot 100 "45": "Everybody" (Part 2) "B" picture sleeve is a foldout poster
3/10/84	10	30	●	2 Borderline picture sleeve is a foldout poster
8/25/84	4	16	●	3 Lucky Star
11/17/84	19	9	●	4 Like A Virgin
2/9/85	2	17	●	5 Material Girl
3/2/85	1	21	●	6 Crazy For You from the movie <i>Vision Quest</i> starring Matthew Modine
4/27/85	5	17		7 Angel "Into The Groove" (Dance Club) from the movie <i>Dave</i> 1991 from the movie <i>Dave</i> 20335. This 12" s

MADONNA ★4★

Born Madonna Louise Ciccone on 8/16/58 in Bay City, Michigan. Member of the Breakfast Club in 1979. Formed her own band in 1985-89. Acted in the movies *Desperately Seeking Susan*, *Dick Tracy*, *Swept Away*, among others. Appeared in Broadway's *Speed-The Breeze* in 1991. Released her graphic and erotic book *Sex* in 1992. Madonna is the #1 female vocalist of the entire rock era. Also see

1) *Take A Bow* 2) *Like A Virgin* 3) *Music* 4) *Vogue* 5) *Like A Prayer*



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Music

Kelly's Historical 'Steps'

Chart-Topper Mirrors Dance-Oriented Predecessors

BY GAIL MITCHELL

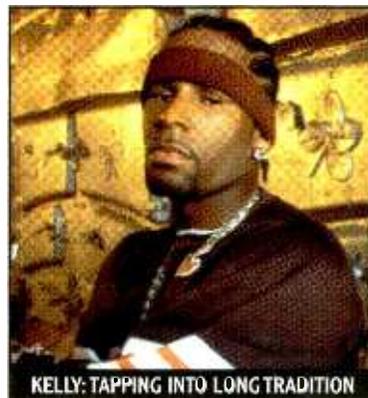
R. Kelly's "Step in the Name of Love" personifies staying power. Following a 44-week trek, the title completed its ascent to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart last week (Singles Minded, *Billboard*, Dec. 6).

In the process, the tune claimed honors for the longest trip to the top of that chart during the Nielsen Broadcast Data Systems/SoundScan era.

The song's saga began in October 2002, when the track first entered the chart after radio picked up on it from Kelly's bootlegged "LoveLand" album.

After 20 weeks, the tune shifted to recurrent status. But with its inclusion on the bonus disc accompanying Kelly's March 2003 release, "Chocolate Factory," the song re-entered the chart at No. 40.

The hitmaking popularity of "Step in the Name of Love" mirrors that of several R&B dance-oriented predecessors.



KELLY: TAPPING INTO LONG TRADITION

In the '60s, Chubby Checker, Little Eva and the Capitols scored crossover hits with such titles as "The Twist," "The Loco-Motion" and "Cool Jerk," respectively. In 1970, Rufus Thomas persuaded folks to "Do the Funky Chicken" and "(Do the) Push and Pull." The disco-raging portion of the '70s produced Van McCoy's

"The Hustle" and Chic's "Le Freak." A decade later, E.U. shook Washington, D.C., onto the dance map with the R&B hit "Da'Butt."

Though not tied to a particular dance, C+C Music Factory promised it was "Gonna Make You Sweat (Everybody Dance Now)" in 1991, while during that same year Lisa Lisa & Cult Jam implored "Let the Beat Hit 'Em." The following year, Kelly and Public Announcement partnered on "Slow Dance (Hey Mr. DJ)."

Like these songs, "Step in the Name of Love" taps into the R&B audience's long-term love affair with dancing. As noted on streetswing.com, stepping—or steppin'—originated in Kelly's birthplace, Chicago.

Rooted in African-American culture, steppin' was known in the 1940s as the "Offtime Dance," a slowed-down jitterbug. During the (Continued on page 19)

Rock Acts

Continued from page 15

with a distinct, familiar sound, like the Red Hot Chili Peppers or 311, but I don't think anything is a given. The single still has to be worth it. Once upon a time, R.E.M. and Pearl Jam were 'go to' bands, but their more recent music didn't seem to hit home with the younger audience."

Groves also notes that the 18 to 34 audience that listened to rock radio a decade ago is now 28 to 44.

Modern WZZN (the Zone) Chicago PD Bill Gamble adds, "Some bands, like radio stations, have a focus and a target. I don't think bands think of it like radio stations do. They're just playing music, but somehow bands like the Offspring continue to connect with guys in their late 30s and 15-year-olds."

Modern WNFZ (Extreme Radio) Knoxville, Tenn., PD Anthony Proffitt agrees. "With 311, you've got kids that are asking for them that are 18 or 19 years old that sound like I did when I was 18 or 19 hearing my first 311 song. What's great about stuff like that is we're able to get to our upper end of the demo, because they're very familiar with 311. Then you bring in the new people that haven't really heard it before and are excited about it."

BAD BREAKS

Of course many core '90s acts aren't delivering relevant rock product today because . . . they broke up.

Billboard's year-end charts from the mid-'90s show that many headlining bands—including Toad the Wet Sprocket, Collective Soul and the Smashing Pumpkins—no longer

exist. Other acts encountered personal tragedies that brought about their end—like Nirvana, Alice in Chains and Sublime.

Also, the rise of modern AC in 1996 gave listeners on the upper end of rock's demo a place to go and gave bands like Counting Crows, Blues Traveler and Hootie & the Blowfish a new home.

Another thing modern AC took from modern was female artists. While Alanis Morissette, Tori Amos, Sheryl Crow and Sarah McLachlan still have followings, they're not being heard at modern rock.

UNDER THE RADAR

Active WJJO Madison, Wis., plays the Offspring and Green Day, and PD Mike Stern says the two bands have "very quietly become two of our most important library artists. You wouldn't put them up with bands like Metallica and Korn, but when we go through an auditorium test and we decide what 250 songs are going on the air, there's 10 from each of them."

Helping many of the early-'90s acts weather the storm is their original sound. "Every wave of music has its B-level imitators," Groves says. "311, the Offspring and the Chili Peppers all had theirs but survived because they are the real deal."

While some acts like U2 and Radiohead have evolved to remain relevant to rock radio, that isn't always necessary. "The Offspring and 311 have done just enough to not tread on trodden ground," Cross says. "In the case of something like the Offspring, it's compelling and hooky, so it's comforting when a band comes out with something like that that's interesting."

Continued evolution, while staying true to their sound, is what Proffitt says has kept those bands relevant.

"They're not closing their minds to times that have changed and music that has changed," he says. "If you listen to 311's [1993 debut], compared to what's out now, it has changed. But in the same sense, the artists have stayed true to what they've always wanted to do."

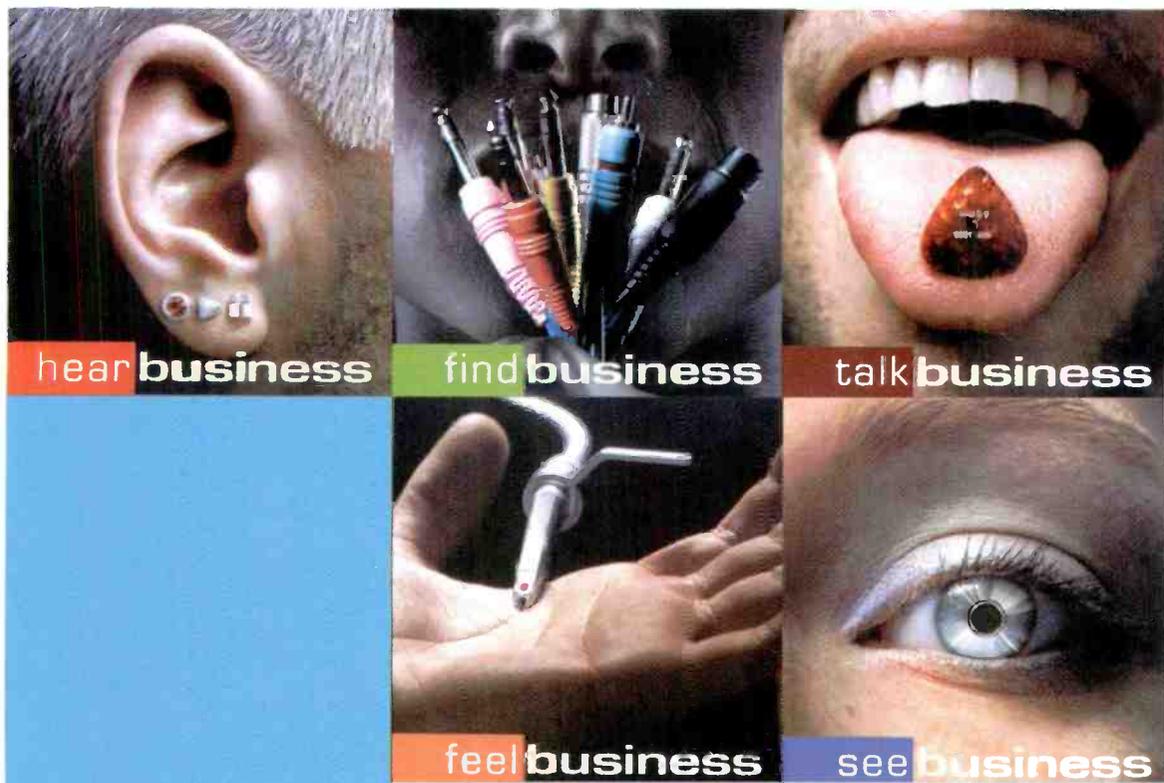
"With our format, where artists can come and go so quickly, these artists have found their sound. When you hear a 311 song or an Offspring song, you know it's them. Bands like U2 changed their sound so much at times that you wouldn't even know it was U2. But I can hear five chords of a 311 song and know it's them."

Gamble says, "If you listen to the Offspring's new single and go back to their first single, there are some differences and the band has evolved a bit, but they're giving the listeners what they want. Good music and good musicians don't really have a shelf life."

Cross says that lack of evolution can sometimes be a negative, though.

"Any of those bands that put out a song will by and large get a little bit of exposure on it. We'll see what happens with Courtney Love. Has she done something different enough to win over new fans? Or is she really just appealing to the same people she appealed to seven years ago? If she is, that's probably a bad thing, because a lot of those people moved on in life and aren't listening to modern rock radio stations anymore. And if they are, they're not the passionate [core listeners]."

"Unless they're bringing new people into the fold with the music they're putting out, I don't know that it does us a lot of good to really pound it," Cross continues. "To play it and acknowledge it, yeah, but at that point, it's up to the record itself to see if it has legs."



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MIDEM 1

SPECIAL ISSUE

ISSUE DATE:
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Music

Skillet Cooks Up Heavier Rock Sound

The best rock bands have a way of evolving in such a way that keeps fans continually interested. Skillet has mastered that art and remains an appealing musical chameleon, alternately churning out rock, modern worship and electronica, anchored by lead vocalist **John Cooper's** inventive songwriting. The group's newest offering, "Collide," finds bandmates Cooper; his wife, **Korey**; **Ben Kasica**; and **Lori Peters** exploring a heavier rock

which puts it on the road next spring with **12 Stones**, **Pillar** and **Big Dismal**.

JONES DEPARTS POG: Terry Jones, one-fourth of Word's popular girl

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By Deborah Evans Price
dprice@billboard.com



sound than 2000's "Alien Youth."

"We had done the electronic thing for three records," Korey Cooper says. "We were happy with 'Alien Youth' and it was selling, but for the next record we decided to go way less on the keyboards and a lot more just straight rock. And obviously **Paul Ebersold** [**3 Doors Down**, **Sister Hazel**] coming into the picture as producer shaped the sound."

group **Point of Grace**, is leaving to devote herself full-time to her husband and three children. Jones and fellow group members **Shelley Breen**, **Heather Payne** and **Denise Jones** have been performing together for 13 years. Terry Jones will continue performing with the group through March 1, 2004. After her departure, longtime friend **Leigh Cappillino** will step in to fill the fourth spot.



SKILLET: NEW DISC HAS A HEAVIER SOUND

John Cooper says the band's current lineup also spurred change. "Skillet is kind of coming into an identity of its own. It's not just John and Korey's band or John's songs. I think Ben and Lori had more influence on this record."

Kasica says, "We have grown as a band. I'm happier with the sound of 'Collide' than other Skillet albums we've done."

The band remains on Memphis-based Ardent Records, but it is in discussions with a mainstream label to take it to the general market.

"We do believe we have a message that we want more people to hear," John Cooper says. "Not just Christian young people but non-Christian young people."

Peters says the band is looking forward to the See Spot Rock tour,

NEWS NOTES: Former Gospel Music Assn. president **Frank Breen** has opened Frank Breen Consulting. His first client is the 2004 Republican National Convention. He has been retained as the entertainment director for the convention, which will take place in August/September at New York's Madison Square Garden... The National Assn. of Broadcasters' spring gathering will feature a new showcase: The Worship Technology Conference will focus on technologies used in producing programming for churches and ministries. Technologies for Worship magazine is co-producing the event, set for April 19-22, 2004, in Las Vegas... The **Mormon Tabernacle Choir** is one of 10 recipients of the 2003 National Medal of Arts.

Gospel's Holiday Presence

Kirk Franklin released an exclusive CD for Kmart featuring new remixes of some of the platinum-selling gospel artist's biggest hits Nov. 17. "Kirk Franklin: A Season of Remixes"—which includes remixes of "Why We Sing," "Lean on Me," "Revolution" and "Lovely Day"—is part of a nationwide promotion that will run through the holiday season and could signify the latest retail trend from major gospel names.

On the occasion of its 10-year anniversary as a recording choir, EMI Gospel released "The Best of Donald Lawrence & the Tri-City Singers: Restoring the Years" Nov. 18. The 10-year retrospective includes such top-selling favorites as "Seasons," "Never Seen the Righteous" and "When Sunday Comes" (featuring **Daryl Coley**), along with two new cuts—the title track and "The Presence of a King."

With rumors that **Donald Lawrence** has signed an exclusive

pact with Columbia, the release could well be Lawrence and the choir's last on EMI. He and the choir will, however, perform "The Presence of a King" on **T.D. Jakes'** BET Christmas special slated to air Dec. 17.

The season's holiday TV fare also includes "Gospel Superfest Holiday," spotlighting an all-star lineup that includes **Take 6**, **Karen Clark-Sheard**, **Byron Cage & New Birth Church**, **Dottie Peoples**, **Natalie**

Wilson & SOP, **Dr. Ed Montgomery**, the Rev. **Timothy Wright** and **Keith "Wonderboy" Johnson**.

Slated to air in national syndication through Jan. 4, 2004, on more than 175 stations across the country in addition to PAX-TV, the Word Network and TBN, the two-hour special—the brainchild of United Television founder **Dr. Bobby Cartwright**—was taped in September at Atlanta's Civic Center.

INDUSTRY BEAT: With the success of the "Fighting Temptations" soundtrack, Music World is looking to ensure its continued dominance on the gospel charts with a 2004 product rollout that leads off with the Jan. 6 release of **Ramayah's** self-titled debut.

Handpicked by hit gospel producers **PAJAM** and featured on the soundtrack, the Detroit-bred female singing group comprising

Sherise Staten, **Tracy Bryant**, **DeLaurian Burton** and **Stephanie Bonner** is already getting a good deal of buzz. But Music World is leaving little to chance.

The label's one-two punch

In The Spirit

By Lisa Collins
eye4gospel@aol.com

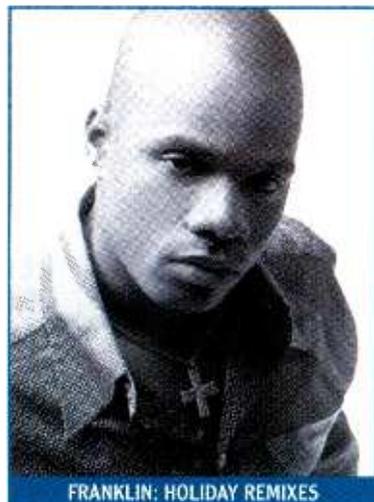


includes "Do You Know," the Jan. 13, 2004, sophomore release from **Michelle Williams**, who recently took over for **Toni Braxton** in the lead role of "Aida" on Broadway.

In the meantime, a growing number of independent labels are flourishing at gospel radio. Among those making the most noise are Juana's **Eddie Ruth Bradford**, Meek Records' **Turks & the Caicos Choir**, Avatar's **FONS** and Born Again's **Broderick Rice**.

In other industry news, gospel exec **Alvin Williams** (formerly of Music World) has signed a distribution deal with Compendia for its first project: gospel saxophonist **Angella Christie's** "Draw the Line."

Also, with the release of "21 Days," former NBA forward-turned-bassist **Waymon Tisdale** makes his debut on the gospel scene. "We thank God for the opportunity to spread the word in a whole new way," he says.



FRANKLIN: HOLIDAY REMIXES

Kelly

Continued from page 16

bop-influenced 1950s, it was tagged "the Walk" to symbolize partners' slow walking in time to the music around the dancefloor.

Then in the 1960s, the term "step-pin'" was introduced. Popular with African-American fraternities and sororities on college campuses, step-

pin' routines consist of a variety of influences: from contemporary hip-hop to the "gum boot" dances of South African miners to the smooth, precision moves of such Motown groups as the Temptations.

To underscore the dance's cool vibe back in the day, dancers were fashionably attired in wide brim hats, baggy slacks, ties, short skirts, long dresses and stiletto heels. That is exactly how the dancers—dressed all in white—are portrayed in the video for "Step in the Name of Love."

"It's just a feel-good song that represents what we've been doing in Chicago for years," George Daniels says. The owner/operator of Chicago retail outlet George's Music Room is not only name-checked by Kelly in the song but also appears in the video as one of the dancers.

"It's about grace and how you dress—the look," he continues. "Years ago we called it 'the bop.' In D.C., it's 'hand dancing.' I'd rather call it 'black ballroom dancing'—young people want to dance together again."

The Beat

Continued from page 15

your toes to "The Happy Elf."

Kenny Chesney, "All I Want for Christmas Is a Real Good Tan" (BNA): Hot country sensation Chesney weighs in with an album that will appeal to his legions of

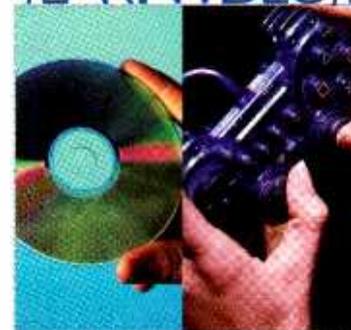
fans (it debuted at No. 6 on the *Billboard* Top Country Albums chart). Chesney and his co-producers, **Buddy Cannon** and **Norro Wilson**, get credit for picking songs—whether they be traditional hymns, secular holiday standards or new tunes like the title track—that are perfect for Chesney's voice and image without making it seem like he's playing it safe. **Willie Nelson** and **Alabama's Randy Owen** are fit-

ting duet partners for Chesney, but he really doesn't need the help.

Jim Brickman, "Peace" (Windham Hill): Pianist Brickman provides the perfect album to throw on after a long day of Christmas shopping, as you sit with a glass of wine in a room illuminated only by Christmas tree lights. Although he's joined by **the Blind Boys of Alabama**, **Colin Raye** and other vocalists on four songs, the instrumental tracks are the standouts here.

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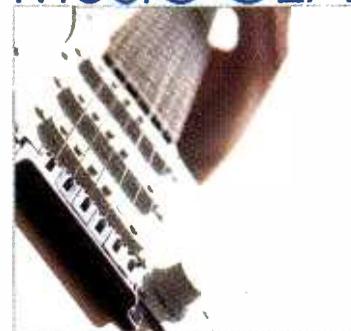


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BMA Preview

2003 BILLBOARD MUSIC AWARDS • DECEMBER 10, 8 P.M. MGM GRAND, LAS VEGAS

Diversity, Credibility Prove To Be Hallmark Of BMAs

BY SUSANNE AULT

LOS ANGELES—Performers at the Billboard Music Awards will represent musical styles as varied as this year's chart-toppers.

Beyoncé—whose first two singles “Crazy in Love” and “Baby Boy” from her hip-hop solo debut, “Dangerously in Love,” have reached No. 1 on The Billboard Hot 100—will be one of the headliners, performing the new single, “Me, Myself and I.”

Veteran rocker and 2003 Billboard Century Award honoree Sting will span a generation and several musical styles to perform “Send Your Love,” the first single from his newest album, “Sacred Love.”

The upstart “American Idol” genre will also make its mark with Clay Aiken under the spotlight, BMA producer Michael Levitt says.

Beyoncé: Will perform “Me, Myself and I” at the BMAs

“We’re making sure that the diversity of the artists represents all the different genres that are repped in the magazine’s charts,” Levitt explains.

That facts-and-figures focus is why artists

“The awards are based on the charts, which can’t lie. That makes the BMAs legit.”

—MICHAEL LEVITT, BMA PRODUCER

like to be included in the BMAs, Levitt adds.

“It represents credibility,” he says. “The awards are based on the charts, which can’t lie. That makes the BMAs legit.”

Because the BMAs fall near the holidays, Levitt also expects billed acts to capture the attention of this season’s CD shoppers. The show will feature less theatrics than what has been seen in recent awards shows, Levitt notes.

“There’s fewer bells and whistles,” he says. However, he adds that the perform-

ances will include enough splash to appeal to audiences.

For instance, Evanescence will play its Modern Rock hit “Bring Me to Life” at Las Vegas’ neon graveyard.

Also important is the combination of veteran and rookie performers, Levitt says.

Shania Twain is making a return appearance. She will sing “She’s Not Just a Pretty Face” from her latest album, “Up!” The project has been on the *Billboard* Top Country Albums chart for more than a year.

No Doubt is also a fan of the BMA stage. This year the group will play its latest track, “It’s My Life.”

Other repeat visitors include Pink and R. Kelly. Backing her Nov. 11 release “Try This,” Pink will sing “God Is a DJ.” R. Kelly, whose “Step in the Name of Love” is No. 1 on the *Billboard* Hot R&B/Hip-Hop Singles and Tracks chart, will perform, as well newcomers Black Eyed Peas and Foo Fighters.

“We wanted to expose top-level artists that have yet to perform on the show. Viewers can look forward to the biggest singles of the year but also songs that are taking the charts by storm,” Levitt says.



Keeping Billboard Music Awards Fresh In Packed Field

BY CHRIS MORRIS and RAY WADDELL

LOS ANGELES—The Billboard Music Awards (BMAs) are part of a packed field of televised awards presentations this year. But that hasn’t daunted the veteran production team of the 14th annual BMAs, which will be staged Dec. 10 at the Grand Garden Arena in the MGM Grand Hotel in Las Vegas.

Michael Levitt, producer of the show with Paul Flattery, notes, “This year there have been more awards shows than ever preceding ours—several new awards shows added and several old awards shows repositioned to land in front of our airing.”

“Initially, that created some concern, but I’m thrilled to say that the labels and the talent have really risen to the occasion and come out in full force. We have done a great job at keeping the level of talent high and keeping the bar high creatively.”

Ten chart-topping acts will appear on the show—more live performers than ever before (see story, this page).

Flattery notes that because of the bounty of talent, “we’ve got to be more aware of being fast-paced and entertaining. The show is going to fly. We’ve created a special stage that will enable us to make our changeovers faster for the acts.”



LEVITT: ‘INDUSTRY ROSE TO THE OCCASION’

As it has in the past, the production team for the BMAs is seeking to reinvent the show with a fresh look.

“Our guiding light is to continually

try to reinvent ourselves each year,” says Bob Bain, president of Bob Bain Productions and executive producer of the BMAs for the eighth consecutive year.

Bain says of this year’s visual keynote, “Our plan right now is to create a set whose art direction is basically human

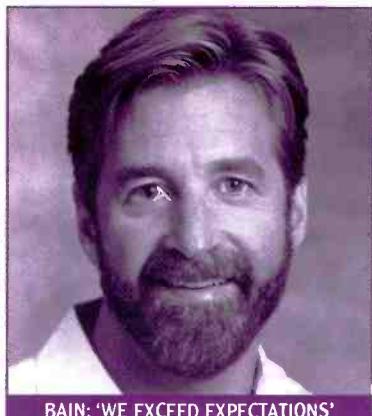


FLATTERY: ‘SHOW IS GOING TO FLY’

silhouettes engaged in a variety of activities. This will go on during the presentation of awards, acceptance of awards and performances.”

Beyond building an exciting visual environment for the show, the BMAs always aim for what Levitt refers to as “water-cooler moments”—those highlights that people talk about at the office the next day.

“I like to think that we’ve become



BAIN: ‘WE EXCEED EXPECTATIONS’

pretty well-known for exceeding expectations in terms of what’s expected from these shows,” Bain says. In the past, “we’ve made Garth Brooks fly, descend-

ed ‘N Sync from the arena ceiling, put Britney Spears in the fountains at Bellagio. It’s this bigger-than-life visual presentation that helps distinguish the Billboard Music Awards from the onslaught of competition.”

In years past, off-site performances by Spears, Aerosmith, Bette Midler, Metallica and Creed have provided dazzling set pieces. Something special is planned for 2003 as well.

“We’re scheduled to do Evanescence off-site,” Flattery says. “They’re going to do it in the neon graveyard in Las Vegas.”

Plans also call for the production to exploit the space beyond the Grand Garden Arena’s proscenium stage.

Levitt says, “We are never limited by the idea that there’s a proscenium stage. The amazing, innovative group Cirque du Soleil’s philosophy has always been, ‘Let’s not limit ourselves. What do we want to do creatively? Let’s talk about that without limitation and work backwards from there.’ “That’s been our approach to the show. We leave no space unturned.”

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Top Winners: Here's Where They Are Now

BY KEITH CAULFIELD

LOS ANGELES—One of the highlights of this year's Billboard Music Awards will be the crowning of Artist of the Year.

The award recognizes an act's combined performance on The Billboard Hot 100 and The Billboard 200 and is a true indicator of who reached the most fans during the year.

But fame can be fleeting. Here's a look back at the acts that have received the coveted award since the BMAs began airing in 1990 and where they are now.

1990

NEW KIDS ON THE BLOCK

This Boston quintet was the first act honored with the Artist of the Year trophy. The group charted six Billboard Hot 100 singles that year, including the No. 1 "Step by Step," as well as charting four albums on The Billboard 200. NKOTB released two more albums before disbanding in 1994.

Donnie Wahlberg and Joe McIntyre now focus on acting. Wahlberg most recently appeared in the NBC series "Boomtown." McIntyre had a recurring role in "Boston Public," and in 2004 he'll appear in the film adaptation of the hit off-off-Broadway show "Tony n' Tina's Wedding." He has also released three solo albums.

In 1999, Jordan Knight released his self-titled debut on Interscope, which spawned a top 10 Hot 100 single. Danny Wood has joined Empire Music Werks, which will release his third album, "Second Face," in May. Knight also works as a real-estate consultant.

1991

MARIAH CAREY

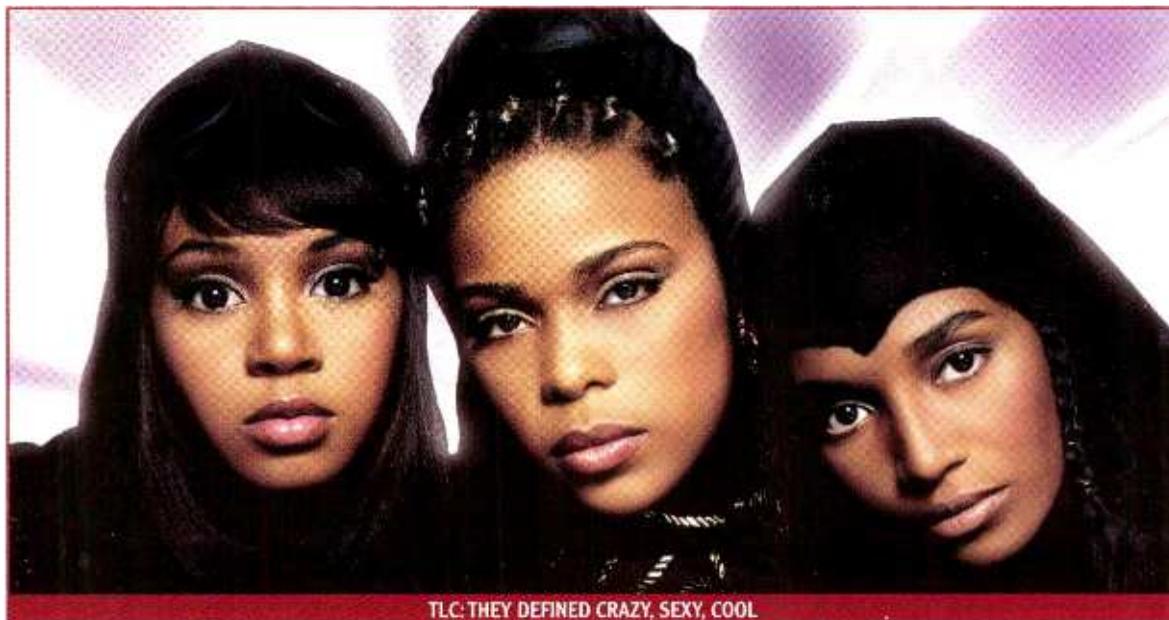
In 1991, Mariah Carey spent 11 weeks at No. 1 on The Billboard 200 with her self-titled debut album and racked up four Hot 100 No. 1 singles. Carey followed up with her second



CAREY: STILL A DIVA

album, "Emotions," which capped an already impressive year for the artist.

Since then, Carey has had her ups and downs—including an emotional breakdown—but she's still a ranking diva. Since winning the Artist of the Year Award, Carey has released 11 albums, including the No. 1s "Music



TLC: THEY DEFINED CRAZY, SEXY, COOL

Box," "Daydream" and "Butterfly." All told, Carey has racked up 15 No. 1 Hot 100 singles, more than any female artist in history.

1992 & 1993 GARTH BROOKS

The first back-to-back artist of the year winner, Garth Brooks, essentially rewrote music history books in the '90s.

In the two-year span during which Brooks won the award, he scored three No. 1 Billboard 200 albums and three other top 20 sets: his self-titled debut, "No Fences" and "Beyond the Season." Since "In Pieces," Brooks has released eight more albums, all of which reached the top 10 on The Billboard 200, with five hitting No. 1. In all, he has sold more than 100 million albums, making him the top solo artist in U.S. history.

In 2001, Brooks announced that he would only tour again after his youngest daughter turned 18. He lives in Oklahoma and writes film scripts.

1994

ACE OF BASE

Swedish vocal quartet Ace of Base ruled the singles charts in 1994, notching three top 10 singles, including "The Sign." That track spent six weeks at No. 1 on the Hot 100 and was taken from the album of the same name. It logged two weeks atop The Billboard 200 in April 1994 and a whopping seven months in the top 10. Ace of Base has released four studio albums since "The Sign," including its most recent, "Da Capo." The group does not currently have a U.S. label.

1995
TLC

In 1995, TLC (made up of Tionne "T-Boz" Watkins, Rozonda "Chilli" Thomas and Lisa "Left Eye" Lopes) spent much of the year lodged in the top 10 of The Billboard 200 with its "CrazySexyCool" album. Perhaps even more impressive, the group earned four top 10 Hot 100 singles in 1995, including two No. 1s: "Creep" and "Waterfalls."

The trio released "Fanmail" in 1999, which became its first No. 1 album on The Billboard 200. The album spawned two No. 1 Hot 100 singles.

In 2002, Lopes died in a car accident in Honduras. TLC released "3D" in late 2002, which included some previously completed songs with Lopes. A greatest-hits package is in the works for 2004.



ACE OF BASE: HAD THREE TOP 10 SINGLES

1996

ALANIS MORISSETTE

Alanis Morissette's breakthrough album, "Jagged Little Pill," spent all of the 1996 chart year (December 1995–November 1996) lodged in the top 10 of The Billboard 200. That amazing feat, coupled with two top 10 Hot 100 singles, ensured her 1996 win. "Jagged Little Pill," at 14 million units sold in the U.S., is the second-biggest-selling album in the SoundScan era.

Morissette released two more No. 1 albums and is completing work on her new set, "So-Called Chaos," which is due in early 2004.

1997

LEANN RIMES

In 1997, LeAnn Rimes chalked up three top 10 Billboard 200 albums, including the No. 1s "Unchained Melody/The Early Years" and "You Light Up My Life—Inspirational Songs." Rimes also spent nearly half of 1997 in the top 10 of the Hot 100 with the single "How Do I Live." That track spent 69 weeks on the Hot 100—more

than any other single in history.

Since that breakthrough year, Rimes has gone on to release six more albums, including her latest, "Greatest Hits." The Curb set debuted at No. 24 on the Dec. 6 Billboard 200 chart.

1998

USHER

Usher blanketed the airwaves in 1998 with three singles, all of which hit the top two on the Hot 100. "Nice & Slow," the second single from the album "My Way," spent two weeks at No. 1 in February 1998. More telling, in January 1998, Usher had two different singles chart concurrently in the top 10 of the Hot 100.

Usher built on his "My Way" success with the release of his third studio album in 2001, "8701." The Arista set charted three top three Hot 100 singles, including two No. 1s: "U Remind Me" and "U Got It Bad." Usher is slated to release his fourth studio effort March 16, 2004.

1999

BACKSTREET BOYS

Suggesting that 1999 was a banner year for the Backstreet Boys would be an understatement. The quintet's "Millennium" album debuted at No. 1 on The Billboard 200 that June, selling more than 1.13 million units in its first week. At the time, it was the biggest first-week seller in the SoundScan era. The Jive set spent 10 weeks at No. 1 and has sold more than 12 million units in the U.S. alone.

That year was also the Boys' most successful on the Hot 100, where the group earned four top 40 singles, including the ubiquitous "I Want It That Way."

Since 1999, the group has released two more albums. Now most of its members are working on solo projects. Nick Carter released his self-titled solo debut in late 2002, and he will appear in the upcoming film "The Hollow." Brian Littrell founded the Brian Littrell Healthy Heart Club for Kids in 1999 and is working on a Christian

album. Earlier this year, Kevin Richardson starred on Broadway as Billy Flynn in "Chicago," and this fall he reprised the role in London's West End.

Howie Dorough, who is working on a Spanish/English album for BMG Latin, continues to raise funds for the Dorough Lupus Foundation. He recently said that the group hopes to work on a new album in early 2004. A.J. McLean has pursued a recording career via his rock star alter-ego persona Johnny No Name, and he completed a short theater tour in 2000.

2000 & 2001 DESTINY'S CHILD

The second back-to-back winner of the artist of the year award, Destiny's Child, has been a constant presence on the charts since the trio's debut in 1997. But the Columbia group (with Beyoncé Knowles, Kelly Rowland and Michelle Williams) broke through in 1999 with "Say My Name." It spent three weeks at No. 1 on the Hot 100.

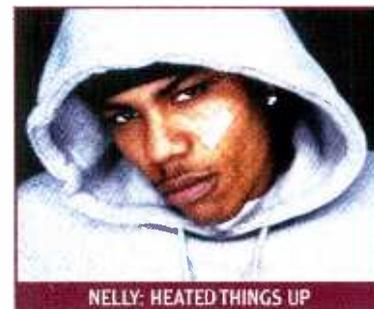
That success, two other hit singles and the No. 5 album "The Writing's on the Wall," clinched the award for the group in 2000. Destiny's Child took home the trophy in 2001 thanks, in part, to four top-10 Hot-100 singles.

Since then, all three members have released solo projects. Rowland collaborated with rapper Nelly on the single "Dilemma," which spent 10 weeks at No. 1 on the Hot 100 in 2002. Rowland released her own top 20-charting album in late 2002. That same year, Williams bowed with "Heart to Yours," which hit No. 1 on Top Gospel Albums. In 2003, Knowles took over the charts with her "Dangerously in Love" album—which debuted at No. 1 on The Billboard 200—and two Hot 100 No. 1s: "Crazy in Love" and "Baby Boy."

2002
NELLY

Nelly was inescapable on radio in 2002. He charted six Hot 100 singles, including two No. 1s on the Hot 100 that spent a combined 17 weeks atop the chart. His second album, "Nellyville," debuted at No. 1 on The Billboard 200 and spent a month at the top.

In 2003, Nelly racked up more Hot 100 hits, with "Air Force Ones" reach-



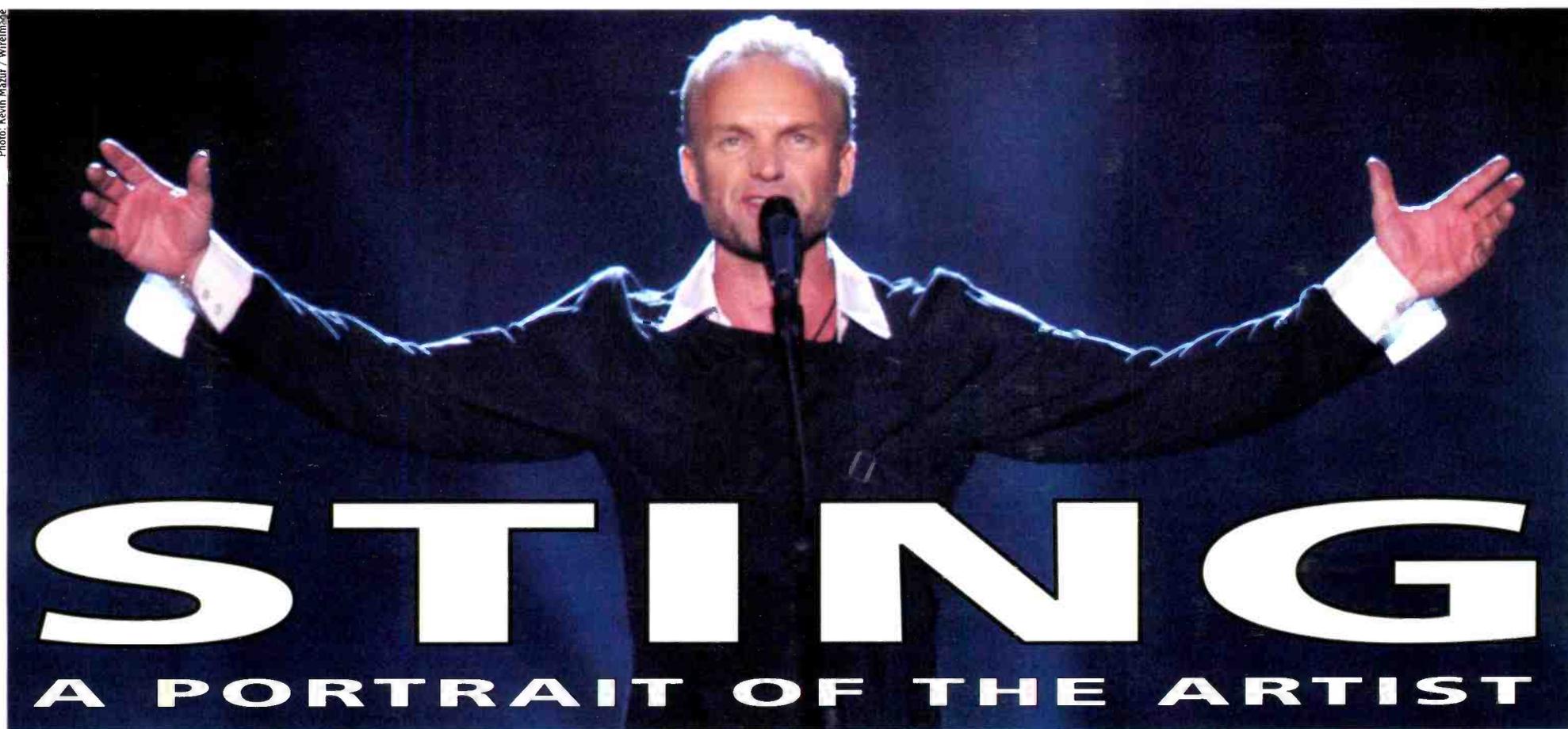
NELLY: HEATED THINGS UP

ing No. 3 and his collaboration with P. Diddy and Murphy Lee, "Shake Ya Tailfeather," spending a month at No. 1. Nelly released the remixes album "Da Derry Versions" Nov. 25.

2003 Century Award

BILLBOARD'S HIGHEST HONOR FOR DISTINGUISHED CREATIVE ACHIEVEMENT

Photo: Kevin Mazur / WireImage



BY MELINDA NEWMAN

NEW YORK—For a man who says that his ambition was “simply to make money playing music,” Sting has succeeded far beyond his wildest dreams.

Between his career with the Police and as a solo artist, he has sold a combined 100 million albums and singles, according to A&M, his label. The number is a bit too large for him to get his head around, he admits, but it sounds about right.

Today, his career and his lifestyle are something most people can only dream about: eight homes scattered throughout the world, tens of thousands of fans that scream his name in concert and membership in that elite group of artists known simply by one name.

Adding to that achievement, Sting is this year's recipient of the Billboard Century Award. The honor acknowledges the creative achievement of an artist's still-developing body of work.

Although a star for 25 years, Sting remembers very well his life before the Police and fame.

“It's important that I spent a lot of time being a real person before I became a celebrity,” he says. “I was 27 before anything happened. I'd taught, I had a kid, I was married and had had a variety of jobs that had nothing to do with show business.

“So in a way, that allowed me a perspective on success and the fantasy of the hyper-reality of fame and success. So I've managed to keep it

in perspective . . . I think,” he says.

Sting was born Gordon Matthew Sumner Oct. 2, 1951, in the shipping town of Wallsend, England.

As he eloquently writes in his new memoir, “Broken Music,” which hit No. 12 on the New York Times Best-sellers List this fall, he felt alienated as a child. Although his parents loved him, their unhappy marriage cast a pall over Sting and his younger siblings. His later love of literature only widened the chasm between him and his working-class roots.

From a young age, music provided solace. By his early 20s, his musical explorations led him to join several bands, where he honed his skills first as a bass player and later as a vocalist.

In an often-told story, Gordon Solomon, bandleader of the Phoenix Jazzmen, bestowed Sting's nickname after he saw the young artist wearing a yellow and black sweater.

THE POLICE LINEUP

In 1977, Sting joined drummer Stewart Copeland in the Police. The act was soon completed by guitarist Andy Summers.

In less than six years, the trio grew into one of the globe's biggest bands, consistently selling out stadiums the world over and topping charts internationally with its constant stream of hits.

But the relentless touring and infighting took its toll on Sting, who walked away from the band while it was at its zenith.

In 1985, he released his first solo

album, “The Dream of the Blue Turtles.” His subsequent solo projects have each built on his popularity. “Brand New Day” arrived in 1999. Having sold more than 7 million copies worldwide, it is his best-selling solo release yet.

He dedicated his latest album, “Sacred Love,” to late *Billboard* editor in chief Timothy White. Released in September, it has already sold almost 2.5 million copies globally.

Whether with the Police or solo, Sting's often haunting lyrics reflect his beguiling intellect and fierce curiosity. His bass playing remains graceful and poignant, while his supple voice soars over the notes.

That, combined with his penchant for experimenting with different

rhythms—from the reggae influences of the Police to the world beats of his recent albums—have given Sting a rare currency in the music world: He's an artist who never relies on formula but consistently delivers pop anthems that connect with the masses.

He has won 15 Grammy Awards—10 as a solo artist and five as a member of the Police. The Police were inducted into the Rock & Roll Hall of Fame earlier this year.

Sting's passions extend well beyond music. He has acted in many movies, including “Quadrophenia,” “Dune,” “Stormy Monday” and “The Bride,” and he has appeared on Broadway in “The Threepenny Opera.”

Additionally, he and his wife, Trudie Styler, have raised millions of dollars through their Rainforest Foundation, which aims to preserve the world's rain forests.

His philanthropic work will be feted in February, when he is honored as MusiCares' Person of the Year by the National Academy of Recording Arts and Sciences.

A DAY IN THE LIFE

In an interview conducted here during two days in mid-November, Sting laughs easily and often. Not a robust belly laugh but little outbursts of contentment, the laugh of someone who fully appreciates everything he's earned and takes nothing for granted.

He's charming, voluble and more than willing to expand on his past, even when it's an unhappy memory.

The first part of the interview takes place in a room above a rehearsal space at SIR Studios on Manhattan's West Side. Sting and his band are practicing for a 21-city tour that is already sold out, even though it doesn't start until January.

The second part of the interview occurs the next day, after a book signing at Barnes & Noble that drew more than 200 fans and left him feeling, he says, “emotional.”

He goes straight into a rehearsal for his performance on the Victoria's Secret fashion show.

“Call it shallow, but there's something about skinny girls in high heels in their frillies,” he says. “I don't know what it does to me, but it does something.”

As he leaves rehearsal at the Lexington Armory, an autograph seeker asks Sting if he's ever collected anyone's signature. He smiles, says he has Frank Sinatra's, but shakes his head as he climbs into the sedan, saying, “Now even *these* guys are trying to interview me!”

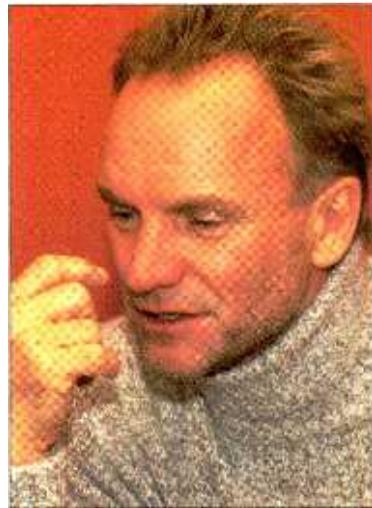
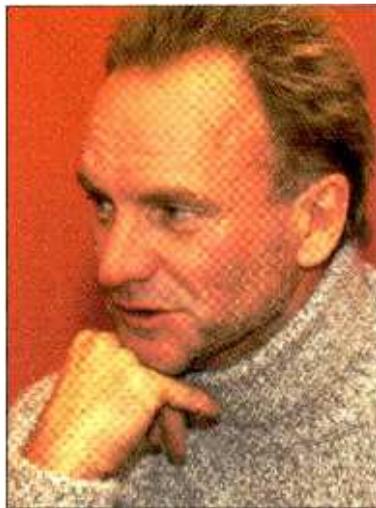
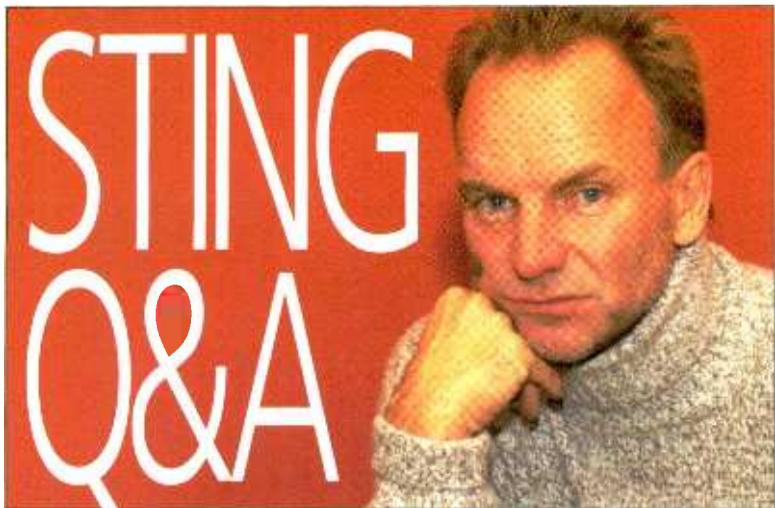
Sting will receive the Century Award Dec. 10 at the Billboard Music Awards in Las Vegas. He will also perform on the live Fox-TV broadcast.

Jeweler/sculptor Tina Marie Zippo-Evans, who has custom-crafted the award for past recipients, will design the trophy for Sting as well.

Now in its 12th year, the inaugural award was given in 1992 and was named for the imminent 100th anniversary of *Billboard* in 1994. White created the award in conjunction with then-publisher Howard Lander.

Previous Century Award Honorees

George Harrison—1992
Buddy Guy—1993
Billy Joel—1994
Joni Mitchell—1995
Carlos Santana—1996
Chet Atkins—1997
James Taylor—1998
Emmylou Harris—1999
Randy Newman—2000
John Mellencamp—2001
Annie Lennox—2002



Photos: Kevin Mazur / WireImage

Your first piece of music education was sitting at your mother's feet while she played the piano. She also exposed you to rock'n'roll and show music. How did that affect your musical development?

I just fell in love with albums, listening to "South Pacific," "Oklahoma," "Carousel," "West Side Story"—just playing them to death. And falling in love with songs and orchestral arrangements and characters singing songs. I never saw any of the movies; they didn't show the musicals on TV. But I could probably sing bits of "Oklahoma" right now [*breaks into "Poor Jud is Dead"*].

I was learning harmony and song structure from masters. Coupled with listening to Elvis Presley and Little Richard and everything, it was a well-rounded beginning.

In "Broken Music," you recall thinking when you were 7 years old that "I will travel the world, I will be head of a large family, I will own a big house in the country, I will be wealthy and I will be famous." It's as if you wrote the blueprint of your life at 7.

Strange, isn't it? I had a lot of time to think and a lot of time to fantasize, because I was left alone so long. These are probably only a number of my fantasies. I probably also wanted to be a submarine commander, or a four-star general or something military. I was a fantasist; I still am.

After you discovered your mother's infidelity, you took refuge playing the piano at your grandmother's. Is that the first time you realized that music could alleviate your sadness?

I'm not so sure I realized it at the time; I think I just did it automatically. I self-medicated with music. The music at the time was pretty angry. It was kind of rock'n'roll, I suppose [*laughs*].

My grandmother called it "broken music"; that always stuck with me. I found in my research that broken music is also an old archaic phrase for music written for parts. Like in the 16th century, broken music was what they called music for different instruments.

You were accepted at St. Cuthbert's, an elite grammar school in Newcastle, which only increased your sense of alienation from your parents. But it spurred your love of

reading, which clearly informs your music.

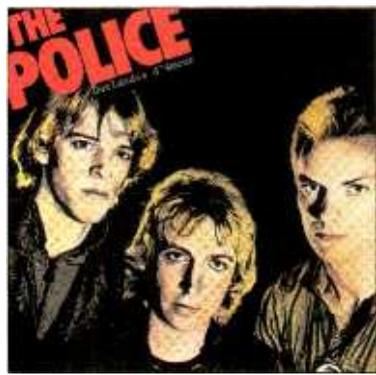
I came from a pretty tough background. There were no books in my family home. But I always aspired to that idea of having books. If there's one thing I'm inquisitive about to this day and age, it's not records actually, it's books. I've kept every book I've ever owned in various libraries throughout the Northern Hemisphere.

That's why you need eight houses—for all your books.

That's why I need them. I've got stuff from school, college—dog-eared paperbacks that fall apart in your hands if you take them off the shelf.

Do your kids read your books?

No, they don't go near my books [*sheepishly laughs*]. I never give a book away—you never get it back.



Like most musicians, the Beatles had a profound effect on you. Why?

They came from a similar background to me, from a northern industrial town, a seaport. They had a similar education to me: They were working-class kids with a middle-class education. I recognized that. They also wrote their own songs, which was unusual. Songs up to that point had usually been written by Tin Pan Alley.

That idea that they could write their own material gave a whole generation of English people permission to try to do the same thing. The first songs I wrote just aped the Beatles or Bob Dylan.

Another pivotal moment in your musical development was when you saw Jimi Hendrix on "Top of the Pops" and then live at the Club A Go-Go in Newcastle. Is it true that that was the first time you saw a black man in person?

Yeah, really. I might have seen them on the telly, but I'd never seen them in the town.

He was like from another planet. He played left-handed. He had this hair that was like a giant brain. He was wearing clothes that were from the 18th century. Very heroic, actually. He looked very elegant. The way he played, I mean, Jesus, it was loud too [*laughs*]. The club was tiny. It was packed. The entire country saw Jimi Hendrix [on "Top of the Pops"], and he came to town literally a week later.

You picked up the guitar before the bass. Why didn't you stick with that?

By accident I picked up [the bass] one day. Some instinct told me this was my route, a quieter strategy than to be a guitar hero. Some instinct [told me] that you control the top of the band and the bottom of the band. You control the harmony of the band, you control the dynamic of the band. I was ambitious [*laughs*].

It's very difficult to play bass and sing. How did you train yourself to do it?

I realized you could play anything if you slowed it down. I still do it. I still practice. I play scales every day, a few arpeggios. I sit and practice the guitar more than I would the bass—not that you want to hear me play the guitar.

I'm obsessed by Bach. A couple of years ago, I got the partitas for solo violin and solo cello and started to play them on the guitar. It was a reading exercise, but also sitting with a sheet of music in front of you and watching the composer make decisions is slightly different from listening to them.

You see a great mind at work. It humbles you, it teaches you. You can often steal ideas, and they won't complain [*laughs*]. It's a fantastic adventure that continues and will continue. The more you find out, the more you realize what an ever-receding mystery music will continue to be. That's why it's religious for me.

There's a continuing exploration.

I'm also lucky in that I always manage to work with musicians better than myself. It's the truth. I have a very musical mind, but it tends to stop at my wrist sometimes. My job as a writer is to engage their skill and their enthusiasm and to challenge them somehow. My skill is in arranging music or in giving people the parameters in which they can be cre-

ative. I'll reel them in if it's too much, but I like to tell them to play what they feel, because you can never anticipate what they can give you when you have that caliber of musician.

You were a journeyman in several bands early on: Earthrise, the Newcastle Big Band, the Phoenix Jazzmen and then Last Exit. What did that teach you about playing live?

I backed strippers. I worked on a ship. I was in the pit of a theater orchestra. I think I could still hold down a job in a nightclub. Throw a part in front of me, give me 10 minutes and I'll get through it. I pride myself on that. There aren't many people in my business who can do that. That's no insult to them; I've just had a strange education.

It was at a Last Exit gig that you met Stewart Copeland. What did



you think the first time you heard him play?

He gave me a number up at Newcastle to call if I was ever in London, and I had this fantasy that I was going to go pretty soon, so I kept the number.

I called him [when I was in London]. He was rehearsing. He was squatting in a very posh part of London called Mayfair. What an amazing drummer, [a] 6-foot-3, rangy, American powerhouse, just blew me away.

I could see he was going places. He had an amazing energy—not just music, but entrepreneurial, and his personality was very "go get 'em." And I thought, "Wow, here are some coattails I can definitely stand on for a while."

How did Andy Summers join the band?

We had a guitarist called Henry [Padovani], a lovely chap, but he was limited in playing ability. So my ambition was

to really get a third member of the Police who was on par with Stewart and myself. Andy Summers was quite a famous guitarist in England, he had a great deal of respect and the fact that he wanted to play with the likes of me and Stewart was surprising. But he saw something in us, and we progressed from there. I began to see the Police as a vehicle for my songs, whereas before it had been Stewart's.

There was a club date in Birmingham, England, where you realized that your dreams could really be reached.

It was sort of a last chance. If this one didn't work, the momentum of the band would have disappeared, and we would have just vanished from the face of the earth. The chemistry of the band, the rapport with the audience was absolutely right. We got a great review, and it just gave us the courage and conviction to carry on. I remember all of those early dates much more than stadium tours [that] all seem the same. I remember CBGBs; I could describe it to you now. My son played there the other week. [*Sting's son Joe is in a band called Fiction Plane.*]

Is that weird for you?

Yeah. It's like an out-of-body experience. I mean, it's fantastic. I'm immensely proud. I'm like, "How does he do that?" DNA, it works. Evolution, too.

From the start, the Police were a rock/reggae hybrid. Why that combination?

Reggae isn't easy to play, and the Police were a sophisticated rhythm section that could play reggae as well as rock'n'roll and oscillate between the two. There was a kind of irony at work in doing that. It was kind of amusing to have great slabs of rock'n'roll sandwiched between skank and reggae.

After releasing a one-off single called "Fall Out," you recorded "Outlandos d'Amour."

We recorded this album very cheaply. In fact, the first two Police albums together cost, I would say, about £5,000. It was a very primitive studio and it was way out of town, and we would work in the downtime while another band was sleeping. When they tromped off at night, we'd go in there and work until the early hours. Like thieves in the night.

We even used other people's multitrack

CREATIVE ARTISTS AGENCY

congratulates our friend and client

Sting

on receiving

Billboard's 2003 Century Award

CREATIVE ARTISTS AGENCY



tape. I think we stole an album by Renaissance. They recorded their album on a 24-track tape, and we took it and recorded "Outlandos d'Amour" over it. I'm terribly ashamed that we did that, but we had no choice, we couldn't afford the tape.

Did you ever apologize?
I'm doing it now.

Until you started making the album, Stewart was pretty much writing everything. Then you came in, and it became almost all you. That's what started the rift that ultimately broke up the band.

I wrote just about every song on ["Outlandos d'Amour"], and I didn't think there would be any royalties from this record, to be honest with you. But when there were royalties from this record, obviously I got more than anybody else. So to try to redress the balance, I split up percentages. But that didn't really work. The other two wanted to write songs, and then that [meant that] for an album, there were 30 songs to sift through instead of 10 or 12.

And ones that wouldn't be suited for your voice.



Well, it just became exhausting. It was just too difficult to have to deal with all these songs and have to say, "Well, this song isn't very good." It's like telling someone their girlfriend isn't very pretty or that their mother wears army boots. It's an exhausting process that became a nightmare.

Also, we were in a band that had a particular signature with three instruments, and that worked for us very well, but my ambitions were to be writing songs that were a little more adventurous or varied.

What was it like the first time you heard "Roxanne" on the radio?

It's a little like the first time you've had sex, literally. Because you write songs in the privacy of your home playing to the cat or dog, and then you hear it on the radio and you realize people across the nation are listening to your song. I think I was painting the ceiling in my flat in London. Fell off the ladder. I called Stewart, who was listening as well, and we were kind of gabbling incoherently on the phone. It was a while before we made any sense at all, but there we were, on the radio for the first time.

How do you feel when personal words and thoughts you have connected with so many people?

I don't take it for granted. I write

songs initially to amuse myself, because it's an instinct to do it, and then I play them to a member of a family, my wife or my kids, and then for a member of the band. But once it gets to the record company and to a radio station and out into the world, boy, it's kind of ridiculous, so I don't really . . . I try not to think about it too much.

"Zenyatta Mondatta" had your first overtly political tune on it, "Driven to Tears," which you wrote after seeing Third World devastation on TV. What made you go from writing inside yourself to taking on a more political statement?

I don't think I'd ever tackle a political issue unless I had some kind of metaphorical vehicle to describe it with. I remember watching the television, and there was some terrible famine in Biafra, and the children were skin and bone. "Driven to Tears" came to me because I was literally driven to tears. Without that phrase or that refrain, I wouldn't have written the song.

Similarly much later, when I wrote a song called "They Dance Alone" about the Disappeared in Chile. [These are the thousands of Chileans presumed killed by Gen. Augusto Pinochet's security forces during his 1973-1990 rule.] The metaphor of women dancing with photographs of their loved ones who had been murdered really touched me, and it made sense, whether you knew the political situation in Chile or not.

[At] the end of that tour we did play in Chile with the mothers of the Disappeared, and they danced with me and Peter Gabriel in the stadium that their sons had been murdered in. It was one of those chilling and also wonderful moments in my career.

How do you feel when a song like that takes on such a bigger meaning?

It's kind of scary, and you feel a huge responsibility to say the right thing. To do the right thing. To not let yourself down. To be responsible, I suppose. Responsible to the situation you're trying to express. It's not just a love song about an abstract couple. This is a real tragedy about real people, so you have to keep that in mind. You have to respect them, respect their pain.

"Ghost in the Machine" is about alienation, and yet out of this album bursts the joyous "Every Little Thing She Does Is Magic."

Yeah, I think that song is totally inappropriate for this record actually [laughs]. I'd written it a long time before. I wrote it when I was on the dole in London. I brought it out of a bag that seemed to be bottomless at the time, [and] that really pissed the other two off because I seemed to have an endless supply of songs and pretended I'd just written it, and, of course, it had been written a good five or six years before. It didn't really fit with the rest of the album, although it was a big hit. It justified its position.

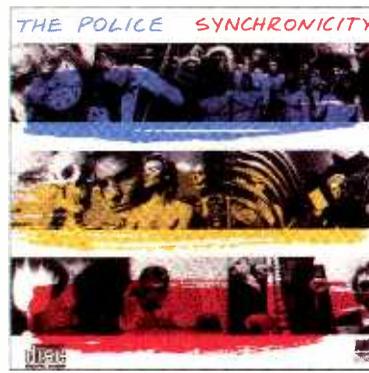
In 1981, you played Madison Square Garden and sold it out. Do



you remember that night?

At that time I think it had gone to my head a little bit. Even though I say I had my feet on the ground, the success had been so meteoric, I was a little bit swollen-headed. We all were. So it was, "Of course we're playing Madison Square Garden. Where else would we play? Shea Stadium?" And sure enough, the next gig we did [in New York] was Shea Stadium.

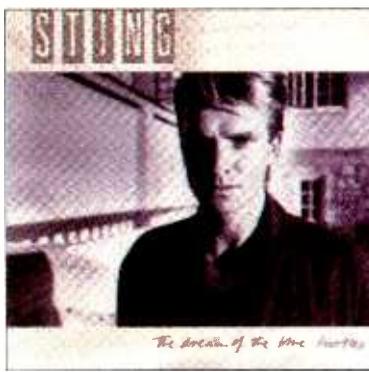
Before that, it seems like you wrote the rule book for rock bands because your then-manager, Miles Copeland, had you hopping in the van and playing everywhere. What were those early days like?



None of us had any time to spend any of the money we'd earned. We were still living in the van, still living in cheap hotels. We were a very frugal band [laughs]. Those first couple of albums we [had] were hugely successful, but none of the money had filtered through. The first check I got was a [performing-rights society] check for £30,000. I thought I'd never see that amount of money in my entire life. You could buy a house for that.

Miles Copeland never had you take record company money.

No, he was very smart in that sense. He didn't want that kind of feudal relationship that usually occurs between record company and artist where they own you. We had a partnership from very early on, and that was Miles' strategy and God bless him. That continues to this day.



"Synchronicity" came out in 1983. It was not only the Police's first No. 1 album, it stayed at the top of the Billboard albums chart for an astronomical 17 weeks.

Really, I had no idea. I was on another planet at the time. I was on the leaving planet. I was like, "I'm out of here. This is too crazy. I can just see diminishing returns every time I look ahead. It's great to be No. 1, but I want out."

You look at the photos on all the Police albums, and none of you are ever smiling.

Because we were miserable! [laughs] I wasn't very happy. I was obviously happy in some moments. Playing and singing I was happy, but gradually the band became a kind of prison for me, and I needed to start again. I wanted the freshness and excitement of a new beginning. Even though logic would say, "Are you out of your mind? You're in the biggest band in the world—just bite the bullet and make some money." But there continued to be some instinct, against logic, against good advice, [that] told me that I should quit.

I'm constantly asked, "Are you going to re-form the Police again?" And I always say, "No, we're not." But I think leaving the band at the height of its success allowed me, in all honesty, to use some of that momentum to fuel my first solo record.

"Every Breath You Take" from "Synchronicity" was No. 1 on our singles chart for eight weeks. Did you know that was a hit when you wrote it?

I knew that was a hit immediately. I mean, there's nothing original in the song at all. It's a major chord followed by a relative minor. How many pop songs have been written like that? "Stand by Me" comes to mind . . . hundreds. The lyrics you could get out of any rhyming dictionary. "Moon . . . June." And yet there's something about that song which I think is powerful. I think its power comes from its ambivalence. It's actually a very sentimental, comforting song, almost romantic, and yet it's quite sinister at the same time.

How do you know when you've got a song right?

Sometimes I don't get it right. Sometimes you write a song and record it and finish the album and you work on it through the process of touring and figure it out that way. It might take a while, and you go, "I see. We should have done it that way." My point is the record is really just the starting point. It's the blueprint for what will eventually become something evolved. Something better.

With "The Dream of the Blue Turtles," you put yourself back in a large band again instead of a trio. Why?

I just wanted to feel that warmth around me again. It was really exciting to work with Branford Marsalis, Kenny Kirkland, Omar Hakim, Daryl Jones . . . what a band! And there's little old me, bossing them around [laughs].

Did that album accomplish what you wanted it to?

Absolutely! It allowed me to make another record. That's the success of any record you do . . . being allowed to do another one.

One of the biggest hits from this album is "Fortress Around Your Heart." Lyrically it's not something you hear a lot about in songs, which is someone apologizing for realizing they have shattered someone else. How did that song come about?

I think this album is very much about the breakup of the structure of marriage [Sting split from his first wife, Frances Tomelty, in the early '80s], and it's interesting I chose a symbol of a fortress that is apparently impregnable but obviously able to be destroyed. That's the thing about love. On my latest album, I describe how I can be annihilated by it.

That's on the song "Inside," which seems like the flip side of "Fortress." On "Inside," the song is from the perspective of the person who's destroyed, not the destroyer.

As you mature as a songwriter, you grow away from the confessional "me, me, me"-type songs to writing songs where you see the other person's point of



view. You become almost like a mini-playwright in that you're writing songs for women to sing or a viewpoint of the third party in a love triangle, and that's a mark of maturity—that you've stopped really writing about yourself.

Your next solo album, ". . . Nothing Like the Sun," followed your mother's death. Many of the songs are very female-oriented, including "They Dance Alone." Was that on purpose?

When my mummy died, it was obviously on my mind a lot. I didn't decide I would write a record about women or females or female archetypes, but it just sort of happened naturally—as it always does. I never have an agenda or a plan when I make a record, just whatever's on my mind or whatever I'm processing will turn up on the record in some recognizable fashion. But I only recognize it at the end of the day.

So you don't go into albums with an agenda, but do you have a goal to show musical growth of some sort?

That's all I really have an intention to do . . . to demonstrate that I'm making progress as a musician, as a communicator, as an arranger, producer, lyricist, singer, bandleader, person. I want the listeners to be aware that I'm on a journey and that they're welcome to go along with me if they want.

Sting *The Soul Cages*



The next album, "The Soul Cages," deals with your father's death.

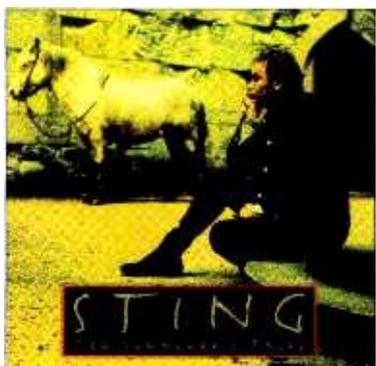
My mom and dad died within eight months of each other and, again, I didn't intend to write an album that was about that. That's what was happening inside, and "Soul Cages" came out. I get more feedback on "The Soul Cages" than any other record. At least three people today at the book signing came up and said how much "Soul Cages" meant to them. That makes me feel heartened that it connected with people at the right level and they understood it. It was my least-understood record, generally—critically—when it first came out, and the least commercial, but it has a longevity, which I like to attribute to the fact that it's a real record.

The big hit on that album was "All This Time," which is an interesting contradiction because the lyrics are often despondent, yet the music is quite jaunty. There are other times you've used that, like on "Can't Stand Losing You."

It's a trick I've used a lot, and I say it's a trick in having sad lyrics with a happy tune. I'm not quite sure why it works for me, but there's a subtle irony there too. But, you know, "So Lonely" is a song about alienation and yet it's an incredibly jolly tune. We'd have hundreds of people yelling it and screaming it and having a great time singing about how lonely they are. There's a paradox there, isn't there? I don't quite understand it, but it works. I think ambivalence is always an important characteristic.

Your next album was "Ten Summoner's Tales," which was a play upon both Chaucer's "The Canterbury Tales" and your last name. The lyrics on your albums are peppered with literary and mythological references: Nabakov, Scylla and Charybdis, Mammon . . . You never underestimate the intelligence of your audience, do you?

Well, no. I met a lot of them today, and they all seemed pretty intelligent to me and well-read, and you don't have to



know who those people [in my songs] are. These aren't Cliff Notes for a literature test. But again, there's an irony there at work. To put things like that in a pop song amuses the hell out of me. It's not about being pretentious. People ask me "What's a Nabakov?" and I maybe direct them to the local book store so they can find out.

Because you're not going to lend them any of your books.

No way, especially not my first edition of "Lolita."

Is anyone's interpretation of your songs ever wrong?

No, of course not. It's always right. Unless someone interpreted "Fields of Gold" as a fascist marching song and then I might say, "Hang on a minute, Fritz. You got the wrong end of the stick here."

"Mercury Falling" found you experimenting with different time signatures and seems slightly off-kilter. What was going through your mind here?

It was kind of a reassessing period. I think I was just trying something different, [to] go back to some roots. There are a lot of tributes to soul music on that record. That was a kind of wintery record. That's me in my woods in November [points to a picture in the CD booklet]. That's Gideon, Trudie's old dog, the wolfhound. He's beautiful. Trudie froze his sperm. She froze some of mine, too [laughs].

In 1999, you released "Brand New Day," which really was a new start for you.

It felt like that. It was made in the run-up to the Millennium. There was a lot of doom and gloom with that 2YK or 2KY or whatever it was, the world was going to end, blah, blah, blah, and I thought, "Well, this is all a crock of shit. We should be optimistic." I always think that's a good strategy in life, no matter what's happening. "Brand New Day" did extremely well for me. It's our biggest-selling record.

"Desert Rose" is a song about longing. The amazing thing is that even though most of us don't know what Cheb Mami is saying on the record, his vocals help convey the feeling.

They do. We heard the track, and I knew I wanted some Arabic singing on there. I played him the melody and he wrote the lyrics, not understanding any English. When he came back, I asked him what they were about, and he said he was singing about a longing for love and peace and all that stuff. So I said, "That's really what I'm singing about" . . . How strange, yet how obvious.

On that album you tied in with Jaguar, which is something you'd never done before. That brought tremendous exposure to "Desert Rose."

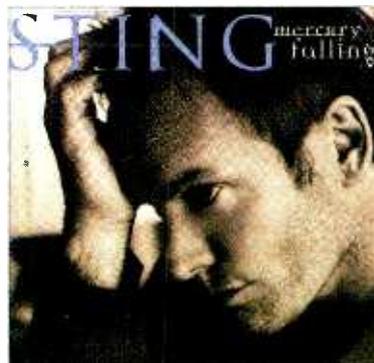
It wasn't a commercial for Jaguar originally. It was the video, and the director wanted us in a car, and he chose the new Jaguar. Then my man-

ager at the time took our video to Jaguar and said, "What do you think?" They flipped and said, "We'd like to use that as our commercial." They said, "How much do you want?" We said, "We don't really need any money, it's like promotion for our single." So it was a kind of symbiotic, mutually beneficial kind of thing.

I caught some flak for it, but at the same time I don't think any more cars were sold in the world—maybe a few Jaguars. And I've planted enough trees in my life to feel good enough about my ecological footprint. All of us use fuel. I've used more than my fair share, but I've planted a lot of trees.

What did that teach you about alternative marketing and that you can't just rely on radio?

There was a time when you could be worried about being overexposed. That was a big thing: "Don't overexpose yourself, you'll be finished." Now the case is that you're either overexposed or you're not exposed at all. I really believe that. There's so much competition for people's entertainment dollars. If you want to put your product out there, you have to go out and sell it.



You recorded a live album, "All This Time," in front of a private audience Sept. 11, 2001, in Tuscany. Did you think about canceling that show?

I didn't want to do the show at all after 9/11, but being democratic, if not a Democrat, I put it to the band. They wanted to express their feelings through playing. It's slightly easier on an instrument than a voice, so I said, "Well OK, let's see what the audience wants." We had hundreds of people from everywhere out in my backyard, wondering what the hell was going on, so I put it to them.

We sang "Fragile," which seemed an appropriate song, and had a minute's silence and then I said, "What do you want, should we stop?" And they said they wanted some music. I think they wanted some sort of community feeling, which music does. I'm glad we did it. They kept the cameras rolling. The performance was not the one we rehearsed, but it had a spirit to it. I've never seen the DVD. I wish that record hadn't been associated with 9/11, that's the last thing I want. But it is what it is.

On your latest album, "Sacred Love," the war in Iraq moved you to write "This War."

I think it's true that rich men decide to fight a war and then that the poor die. If it was the other way around, there wouldn't be so many wars. The

whole idea of the military industrial complex is a very frightening one—even Eisenhower warned us against it. I'm not saying anything new. We're in this situation where it's about money, people are dying everyday.

"Sacred Love" was your first album in the post-9/11 world. Did that make it more difficult to create?

Well, they're all difficult to make. It was interesting because at the time [we made the record], we'd had 9/11, we'd had the war in Afghanistan, we were building up to this war in Iraq . . . I'm not sorry to see Saddam Hussein gone at all, he was a pig of a man, but he could have been taken out another way.

But that scenario definitely gave the album a kind of urgency. I was swept up in the paranoia that was being foisted on us every day, that he could destroy us in 45 minutes, that we had chemical war around the corner and nuclear weapons. So that gave [the] album a sense that "God, I better get this down on tape." So there's a sense of urgency about it.

In the DVD for "Sacred Love," you talked about how you usually stroll around and the idea for a song will come to you. Is it usually the lyrics first?

No, it's usually the music first now. For a long time, I used to have a refrain and I'd just figure it out from there, and I'd do the music then. But now I tend to finish the music, structure it and don't even think about the lyrics until I've finished structuring, my theory being that if you structure the music correctly, it's already telling you a narrative. All you have to do is translate that from abstract into characters, or words that people say, or mood. And it's an interesting, if lengthy, process; it's a bit like fishing: You're never quite sure what you're going to come up with.

I walk around waiting for a nibble, and you get a fragment of something and you join it to the fragment of something you got the day before and piece it together like a jigsaw and end up with a song. It's a very mysterious and, thankfully, successful process, but you have to be patient.

This is your third project co-producing with Kipper. How do you like to work with a producer?

I always think the term "producer" is a very kind of plastic thing. How do you define production? It's defined by the limitations of the artist. Some producers write the songs, play the songs, perform the songs. They do everything, depending upon how little their artists can do. [The Police's] producers were essentially engineers; they didn't arrange the music, they engineered it. They made the drums sound like drums and the guitars sound like guitars.

Kipper is more creative in that sense. He is a musician, and he's part of that process. I used to program myself for many, many years, and it's just so time-consuming: I wasn't writing songs anymore, I was programming. So to have someone who's very adept at programming and to give you sound ideas and inspiration and instant feedback is a



wonderful thing. He's the first producer who's had that facility.

What has been the biggest change in technology that has affected how you make your music?

Digital technology, obviously, in many ways has slowed the process down, because there are so many choices you can hold onto without making a firm decision. In the old days, you just had to play the song and play it right and that was it. So you could make an album in a couple of days.

It's also quite difficult to make digital technology sound warm and enfolding. That's a skill we're developing. It's interesting for someone like me. It means I can really get inside the music and maybe never come out of it, so I always put a stop date on my record and say, "On this certain date, this record will be finished."

How do you stick to that?

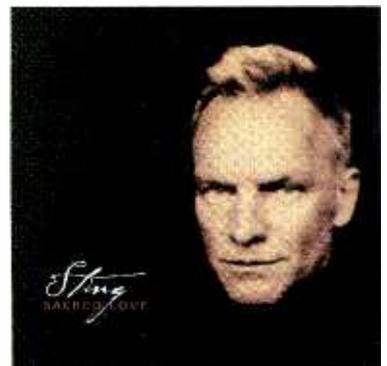
We have a tour booked [laughs].

You start another world tour in January. What's it like for you when you step out onto the stage?

It's like being reborn. 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. I'm very happy doing that, as long as I get to balance that with my private life, my family life. Largely I get it right, but, you know, sometimes I get it wrong.

What do you still want to say musically?

I don't know the answer to that. I may have nothing more to say, I really don't know until I've tried it. I've just finished an album, I just finished a book. I'm sort of empty of ideas or inspiration, really. I'm going to go around the world for two years, so I'm sure there will be some stimulus that will allow me to think maybe I can try it one more time, but I don't assume anything.



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Hunter, Previte Building Songs From Ground Up

Eight-string guitarist **Charlie Hunter** and electronic drummer **Bobby Previte** frequently play full-improvisation gigs at the Knitting Factory's Tap Room in New York when their touring schedules allow. It's simpatico excursion music that can spin into any direction at a moment's notice—a funky vibe speeding into rhythm drive with psychedelically dynamics, then turning a corner and sinking into a lyrical ballad.

Recently, the pair invited trumpeter **Randy Brecker** to join in, and, even though they had never played together before, he swung through the dance grooves and avant motion with ease.

Hunter and Previte have captured their exhilarating magic on "Come In Red Dog, This Is Tango Leader," released Dec. 3 by Ropeadope Records. "We recorded eight hours of live music, then Bobby edited it down to 50 minutes of songs," says Hunter, aka Red Dog. "We build songs from the ground up."

Previte (Tango Leader) says, "We're like a quartet. Charlie plays the basslines and guitar parts, and my left and right hands with the electronic effects are like two people."

Europe, he brings his trio Dec. 16-21 to Yoshi's in Oakland, Calif., then reunites the long-dormant **T.J. Kirk** project (with guitarists **Will Bernard** and **John Schott** and drummer **Scott Amendola**) for two shows Dec. 26-27 at San Francisco's Great American Music Hall.

INDIES RISE UP: While major labels face economic challenges resulting in roster cuts, independents continue to pick up the slack. Old-timer and youngling indies alike have been doing their share of heavy lifting—introducing new talent as well as resurrecting out-of-print rarities. The following is a coast-to-coast sampling of recent indie riches:

Documenting the vital Chicago jazz scene, Delmark Records—one of the oldest independents still owned by its founder, **Bob Koestler**—released new albums by **Fred Anderson**, **Malachi Thompson** and **Josh Abrams**. The Chicago chapter of the National Academy of Recording Arts and Sciences recognized Koestler Nov. 6 with its Chicago Heroes Award at a gala ceremony that also honored tenor saxophonist **Von Freeman**.

Also in Chicago, A440 Records streeted new straight-up discs by

Henry Johnson ("Organic" featuring **Nancy Wilson**) and **Alan Broadbent** ("You and the Night and the Music").

Newcomers on the scene include Nardis Music and Preservation Hall Recordings. The former is a groove imprint launched by Liquid 8 Records in partnership with **Ben Sidran**, who will be delivering his new

acid-jazz-influenced "Nick's Bump" CD in first-quarter 2004. The label liftoff begins this month with funky drummer **Clyde Stubblefield's** debut, "The Original."

Based in New Orleans, Preservation Hall swings open its doors Jan. 27, 2004, with three releases documenting the jazz bands of the famed Crescent City venue.

Archer Records in Memphis released local vocalist **Kelley Hurt's** debut of soul/R&B-styled jazz, "Raendance," while New York's Half Note Records issued pianist **Onaje Allan Gumbs'** fine "Return to Form," recorded live at the city's Blue Note jazz club, and violinist **Miri Ben-Ari's** latest project, "The Temple of Beautiful."

Several indies continue to mine the vaults: Mosaic Records recently released the seven-CD collection "The Complete Verve Roy Eldridge Studio Sessions" (available solely through the label at mosaicrecords.com); Dreyfus Jazz dusted off two out-of-print Birdology titles, **Jackie McLean's** "The Jackie Mac Attack Live" and **Jimmy**

Johnson's "I'm a Jockey"; and the Palo Alto Jazz catalog has been resurrected by Serious Records, which is remastering discs from the mid-'70s through the mid-'80s by such artists as **Denny Zeitlen**, **Pepper Adams**, **McCoy Tyner**, **John Scofield** and **Elvin Jones**.

And Fresh Sound New Talent celebrates its 10th anniversary of recording emerging artists Dec. 17 by showcasing an all-star group including pianist **Xavier Davis**, trumpeter **David Weiss** and saxophonist **Myron Walden** at the Jazz Standard.

CHRISTMAS THREE-DOT LOUNGE: 'Tis the season for holiday discs: Six Degrees Records' party album, "Christmas Remixed, Holiday Classics Re-Grooved," features electronic music producers **Dan the Automator** and **Mocean Worker** re-energizing classics by **Duke Ellington**, **Louis Armstrong** and **Mel Tormé**. . . **Yellowjackets** puts its electric jazz twist on such carols as "The First Noel" and "God Rest Ye Merry Gentlemen" on "Peace Round: A Christmas Celebration," available exclusively through yellowjackets.com. . . San Francisco vocalist **Clairdee** heats up the cold season with "This Christ-

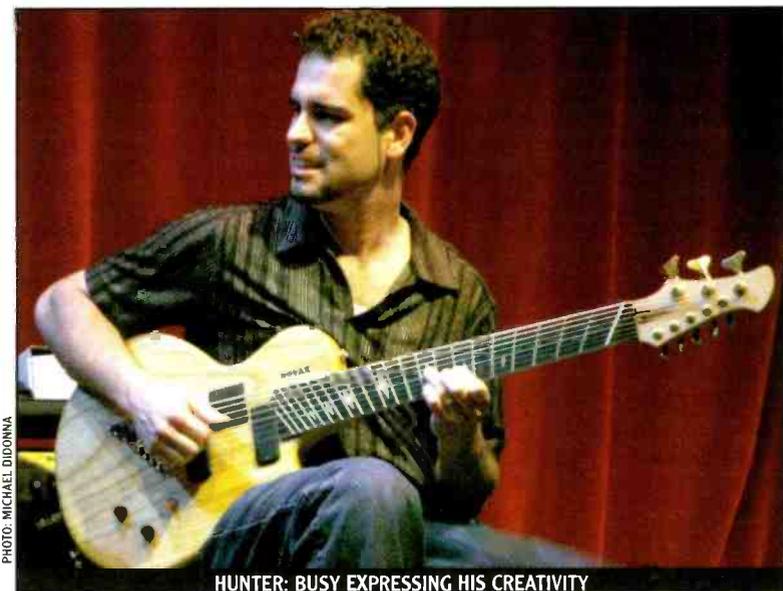


PHOTO: MICHAEL DIDONNA

HUNTER: BUSY EXPRESSING HIS CREATIVITY

mas" (Declare Music), highlighted by a samba-grooved "Winter Wonderland" and a steamy "Baby, It's Cold Outside" . . . On "Harry for the Holidays" (Columbia), **Harry Connick Jr.** contributes four new originals, including a duet with **George Jones** on "Nothing New for New Year (For Me)," to complement his jazzy renditions of "Frosty the Snowman" and "Blue Christmas" . . . Mack Avenue

Records' stocking stuffer is the "Jazz Yule Love" CD of classic tunes interpreted by such artists as **Les McCann**, **Cedar Walton**, **Kenny Burrell**, **Eugene Maslov** and **Teddy Edwards**. . . Concord Picante Records puts the sizzle in the season with "Latin Jazz Christmas," featuring **Ed Calle**, **Sheila E.**, **Poncho Sanchez** and **Pete Escovedo** and **Ray Obiedo** on "Feliz Navidad."

Jazz Notes
By Dan Ouellette
douellette@billboard.com



The CD, priced at \$9.95, is available only on the label's and artists' Web sites (ropeadope.com, charliehunter.com, bobbyprevite.com), in hip record shop NYCD (on Manhattan's Upper West Side) and the three Amoeba Records stores in California (in Berkeley, San Francisco and Los Angeles).

"It's an experiment," Ropeadope's **Andy Hurwitz** says. "Both Charlie and Bobby have significant fan bases who want to hear what they're up to."

Hurwitz opted for online-only sales to avoid overloading the retail marketplace with Hunter discs. Earlier this year, Hunter released his "Right Now Move" quartet disc on Ropeadope and the co-op **Garage à Trois** "Emphasizer" CD on Tone-Cool/Artemis with **Stanton Moore**, **Skerik** and **Mike Dillon**.

"We don't want to shove Charlie down anyone's throats," Hurwitz says. "But we do want artists to be able to express their creativity."

As if Hunter isn't busy enough, after touring with Previte and guest saxophonist **Greg Osby** in October in

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THE 24 HOUR JAZZ CHANNEL™

Simon & Garfunkel Keep Their Customers Satisfied

BY RAY WADDELL

If anyone questioned whether the Simon & Garfunkel tour would be anything less than a blockbuster, the answer is clear. The 42-date outing has sold virtually every ticket available in the early going.

The first 14 dates reported to Billboard Boxscore grossed an impressive \$22.4 million and drew 209,679 people. Twelve of the 14 shows registered as sellouts.

"I think this tour is an extraordinary testament to how timeless these songs and performances were on these records when Simon & Garfunkel were together to start with," says John Scher, manager of Art Garfunkel.

"These songs by Paul [Simon] and performances by Paul and Artie clearly have struck a chord in people's lives."

The tour—a collaborative effort between Scher and Simon's manager, Jeff Kramer, along with booking agencies William Morris (Garfunkel) and Creative Artists (Simon)—is averaging a whopping \$1.6 million per night at the box office.

That's enough to make it one of the top-grossing tours of 2003, even though it did not get under way until October.

Scher says he and Kramer felt strongly enough about the tour's potential to set up a "reasonably aggressive" plan to play major markets

and large arenas. "We had a well-thought-out ticket scaling but one we knew could only be supported by a strong desire from the public," Scher says, referring to tickets ranging from \$36 to \$250.

"Did we know it would be this over the top? One could only wish."

Tour producers were cognizant of fair ticket pricing, taking market size into consideration. The Wachovia Arena in Wilkes-Barre, Pa.—the rehearsal site and Oct. 16 tour opener—had a ticket scale of \$51.50 to \$86.50, the lowest on the tour.

"It was a wonderful, exceptional experience," says Andy Long, director of the Wachovia Arena. "We were excited to have rehearsals and open the tour, but also because we're the smallest arena on the tour by probably 5,000 to 6,000 seats."

Even so, the Wachovia Arena grossed a building record of \$733,827 from a sellout of 9,258. "We were very impressed with management and the promoter [Metropolitan Talent] for taking a look at our market and trying to do things right," Long says. "This was a slam-dunk."

This was a tour that promoters, venues and fans all have been eagerly

anticipating. "I'm not surprised at all that it's doing so well," says Rick Franks, executive VP of national booking and director of the Midwest division for Clear Channel Entertainment. "I got to the front of the line, and I couldn't be happier."

Other promoters are equally enthusiastic. "This is the hottest tour of the

"I always thought there would be a big demand for this show," Mickelson says, "but it turned out to be a huge demand."

Franks' Oct. 18-19 dates at the Palace of Auburn Hills (Mich.) grossed \$3.2 million. "It was over the top," he says. "They sounded fabulous, and the crowd was so loud you couldn't hear yourself, non-stop for 2½ hours."

TOUR 'A PIECE OF HISTORY'

That the tour has pleased the crowd—and promoters—almost goes without saying. "These shows have been truly remarkable," Another Planet president Gregg Perloff says.

Perloff's company promoted several S&G shows, including two at HP Pavilion in San Jose, Calif., that grossed \$4.2 million from Nov. 4-5 shows. The San Jose stop is the top-grossing engagement to date.

For Perloff, though, the success of this tour transcends financial considerations. "This is a piece of history for our time, spanning several generations," Perloff says. "We're talking about some of the best songs ever created, and when you hear them perform them and see how the harmonies work and who sings what part, you realize what a brilliant act this is."

At the Pepsi Center in Denver, S&G grossed \$1.7 million Oct. 30, with no tickets available for a month going into the show, according to John Scheck, director of booking. The show created quite a buzz in the Denver market, Scheck says.

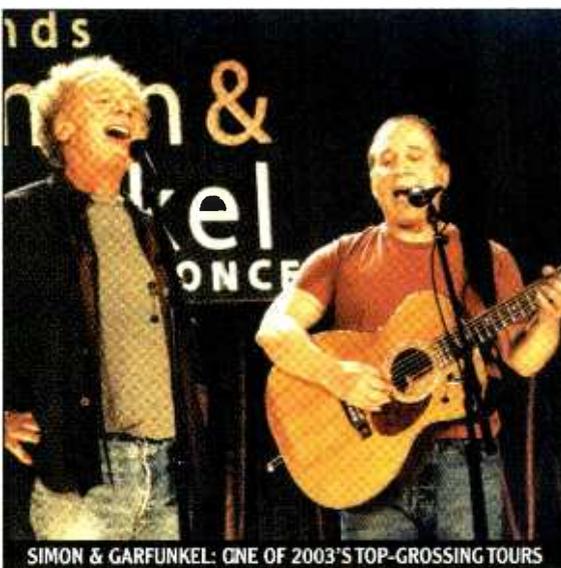
"It was something a lot of people never thought they would see, and then it lived up to expectations," Scheck says. "It was a phenomenal show and a great day all the way around."

Additionally, he says, "[production manager] Mark Spring did a good job advancing the date, so we didn't have any problems with the sight-line kills. There was a tree on stage [as part of the set] that we were a little concerned about, but we didn't end up with any of the issues we sometimes get with older crowds."

According to Scher, the audience has "skewed a bit younger than we thought it would be. We thought the crowd would be exclusively 40-plus, but we're selling a significant number of tickets to people in their 20s and 30s, as well as a number of families."

The Everly Brothers provide support, placed uniquely in the middle of the Simon & Garfunkel set, which Perloff calls a shrewd move in pacing. "That's a brilliant move: paying homage to the Everly Brothers in the middle of their own show."

Perloff believes this tour will *(Continued on page 31)*



SIMON & GARFUNKEL: ONE OF 2003'S TOP-GROSSING TOURS

past couple of years," says Jerry Mickelson, co-president of Jam Productions, whose S&G dates include Oct. 24-25 sellouts at Chicago's United Center (\$3.7 million) and Oct. 26-27 sellouts at the Xcel Energy Center in St. Paul, Minn. (\$3.2 million).

Duff Proves She's Not 'So Yesterday' On Tour

BY SUSANNE AULT

LOS ANGELES—Pop might not be the genre du jour at radio, but tour organizers believe Hilary Duff can still be a performing success.

The teen star sold out her first run of headlining theater dates Nov. 17-30 in less than 30 minutes, reports Craig Bruck, her booking agent at Evolution Talent Agency.

Additionally, from Dec. 1-16, she is appearing on 11 radio-station Christmas shows featuring multiple acts. Many of those concerts are selling strongly. They include sold-out shows Dec. 5 at Los Angeles' Staples Center for mainstream top 40 KIIS' annual Jingle Ball and Dec. 11 at New York's Madison Square Garden, presented by mainstream top 40 WHTZ, says Scot Finck, VP of promotion at Duff's label, Hollywood Records.

From her previous stints as the star of Disney TV series "Lizzie McGuire" and its film companion "The Lizzie McGuire Movie," Duff has a built-in fan base, Bruck and Finck note.

Plus, her debut album, "Metamorphosis," has sold 1.2 million copies since its August release, according to Nielsen SoundScan. Its first single, "So Yesterday," peaked at No. 15 on the *Billboard* Mainstream Top 40 chart.

DIFFICULT TIME FOR POP

Still, Finck says there was concern regarding Duff entering the pop field at a time when many of its stars have peaked.

"We absolutely faced a wall of doubt and

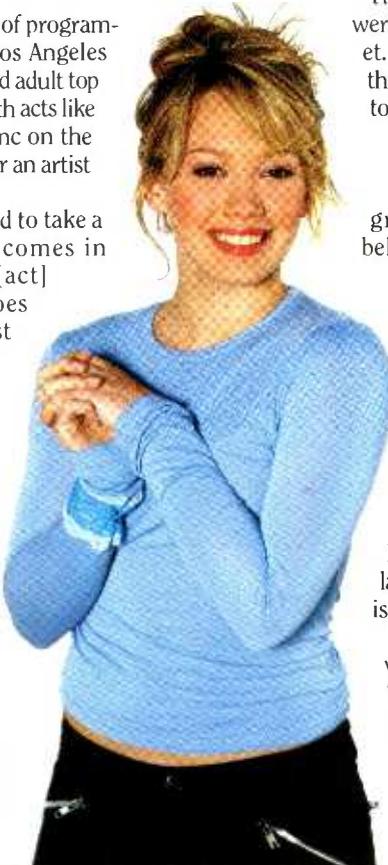
dissidence when we started on this record [at radio]," he says. "We didn't have a point of reference."

Even so, John Ivey—VP of programming for Clear Channel/Los Angeles and PD for the city's KIIS and adult top 40 KYSR—suggests that with acts like Backstreet Boys and 'N Sync on the sidelines, fans are primed for an artist like Duff.

"The [pop] genre needed to take a little bit of a break. It comes in cycles, where the first [act] wins, the second one does pretty well and then, past that, everything falls off," Ivey says. "So now that all that has passed, the door has opened a bit for acts like Duff."

Other expected holiday radio show sellouts that will have Duff on the bill include the KRBE Jingle Jam Dec. 4 at the Reliant Arena in Houston and the Very Diva Christmas

Hilary Duff: The rising singing/acting star could help launch the next cycle of pop music.



Dec. 2 at the Uptown Theatre in Kansas City, Mo., presented by KMXV.

The seven non-radio Duff shows were tagged with a \$20 to \$30 ticket. With multiple acts on the bills, the radio shows are priced in the top markets from \$40 to \$200.

'DUFF COULD HELP TOP 40'

Jon Zellner, Infinity VP of programming for Kansas City, believes Duff could prove to be a boon for the top 40 radio format. Listeners must tune into their stations to find mainstream acts like Duff, he says.

Although R&B dominates top 40, Zellner notes that pop "is not played anywhere else except top 40. Hilary [and similar genre artists like] Michelle Branch have emerged over the last year. That's a sign that top 40 is going in the right direction."

Ivey adds, "For top 40, she's a very needed artist. The CD, the TV and the movies—she's becoming a big deal fast."

Some music executives wonder whether Duff will be able to juggle her TV, film, recording and

concert interests.

"At this point, she seems to be balancing," Ivey says. This is in contrast to a multi-faceted artist like Jennifer Lopez, who "has never toured, so you can see where the focus is there."

Bruck adds, "We are trying to figure out how touring will fit in with her commitments in the TV and film world."

Duff is planning on headlining more dates in 2004 at large theaters.

She is also starring alongside Steve Martin in the film "Cheaper by the Dozen," which hits theaters Dec. 25.

Finck adds that radio momentum will continue with the December release of Duff's next single, "Come Clean."

Finck believes that Duff will want to maintain a varied entertainment career because it has broadened her audience.

"Unquestionably, she has the 12- to 16-year-old set and their parents because of 'Lizzie McGuire,'" he says, "though the 18- to 24-year-old demo really raised their hand for the record, too."

For that reason, Duff's concert style is designed to appeal to an older, edgier crowd. "She performs with a rock band. It's not as poppy as you would think," Bruck says. "It's an intense and exciting show."

KRBE Houston PD Tracy Austin adds, "Before making a record, the appeal had been moms and their daughters. I think that will [continue to expand] with her new music career."

DECEMBER 13
2003

Billboard®

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 19-23	\$2,794,303 \$225/\$175/\$127.50/\$87.50	20,519 five sellouts	Concerts West
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 26-30	\$2,789,271 \$225/\$175/\$127.50/\$87.50	20,564 five sellouts	Concerts West
SIMON & GARFUNKEL, THE EVERLY BROTHERS	HP Pavilion, San Jose, Calif. Nov. 4-5	\$2,772,142 \$200/\$50	27,514 two sellouts	Another Planet Entertainment
AEROSMITH & KISS, AUTOMATIC BLACK	Madison Square Garden, New York Nov. 16	\$1,475,570 \$170.50/\$45	15,159 15,751	Clear Channel Entertainment
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Oakland Arena, Oakland, Calif. Nov. 6	\$1,460,744 \$200/\$50	15,983 sellout	Another Planet Entertainment
SIMON & GARFUNKEL, THE EVERLY BROTHERS	ARCO Arena, Sacramento, Calif. Nov. 20	\$1,280,421 \$197.75/\$47.75	15,045 sellout	Another Planet Entertainment
GINETTE RENO	Bell Centre, Montreal Nov. 26-28	\$1,267,777 (\$1,660,654 Canadian) \$53.06/\$41.99	25,223 three sellouts	Gillett Entertainment Group, Ian Tremblay
AEROSMITH & KISS, AUTOMATIC BLACK	FleetCenter, Boston Nov. 26	\$1,231,375 \$125/\$45	12,169 15,106	Clear Channel Entertainment
AEROSMITH & KISS, AUTOMATIC BLACK	Verizon Wireless Arena, Manchester, N.H. Nov. 24	\$1,031,020 \$136/\$86	8,459 8,693	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Pepsi Center, Denver Dec. 1	\$996,205 \$80/\$65/\$45/\$20	16,928 sellout	House of Blues Concerts
AEROSMITH & KISS, PORCH GHOULS	Pepsi Arena, Albany, N.Y. Nov. 28	\$928,305 \$125/\$45	10,165 10,938	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Savvis Center, St. Louis Nov. 28	\$789,775 \$80/\$20	18,101 21,209	AEG Live
SHANIA TWAIN, EMERSON DRIVE	SBC Center, San Antonio Nov. 22	\$726,244 \$81.35/\$21.35	11,316 17,617	Clear Channel Entertainment, The Messina Group, AEG Live
AEROSMITH & KISS, AUTOMATIC BLACK	MCI Center, Washington, D.C. Nov. 20	\$692,498 \$128/\$48	11,187 18,059	Clear Channel Entertainment
PHISH	Wachovia Spectrum, Philadelphia Nov. 29	\$673,875 \$37.50	18,237 sellout	Clear Channel Entertainment
AEROSMITH & KISS, AUTOMATIC BLACK	Cumberland County Civic Center, Portland, Maine Nov. 18	\$622,905 \$125/\$75	5,657 6,900	Clear Channel Entertainment
PHISH	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Nov. 28	\$593,021 \$34.50	17,450 17,789	Clear Channel Entertainment
JOHN MAYER, THE THORNS	Madison Square Garden, New York Nov. 24	\$515,988 \$36	14,669 sellout	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	Van Andel Arena, Grand Rapids, Mich. Nov. 21	\$391,710 \$52.50/\$45.50/\$35.50	9,202 10,779	Jack Utsick Presents
JAGUARES, SONORA SANTANERA, FOBIA	Long Beach Arena, Long Beach, Calif. Nov. 29	\$331,320 \$55/\$30	6,759 11,393	House of Blues Concerts
TRANS-SIBERIAN ORCHESTRA	E.J. Thomas Hall, Akron, Ohio Nov. 16-17	\$316,889 \$42.50/\$29.50	8,005 8,775 three shows	Clear Channel Entertainment
PHIL LESH & FRIENDS	Orpheum Theatre, Boston Nov. 23-25	\$295,223 \$39.50	7,589 8,247 three shows one sellout	Clear Channel Entertainment
HARRY CONNICK JR.	Fox Theatre, Atlanta Nov. 18	\$269,649 \$69/\$34	4,591 sellout	Clear Channel Entertainment
JOHN MAYER, THE THORNS	1st Mariner Arena, Baltimore Nov. 26	\$266,996 \$35.50	8,130 12,452	Clear Channel Entertainment
HARRY CONNICK JR.	Ryman Auditorium, Nashville Nov. 17	\$251,982 \$67/\$32	2,362 sellout	Clear Channel Entertainment
JAY-Z	Paul E. Tsongas Arena, Lowell, Mass. Nov. 23	\$251,590 \$50.50/\$40.50	6,172 sellout	Radio Events Group
SANTANA	Rose Garden, Portland, Ore. Nov. 16	\$248,062 \$55.50/\$35.50	5,906 6,069	Clear Channel Entertainment
MANNHEIM STEAMROLLER	Rushmore Plaza Civic Center, Rapid City, S.D. Nov. 22	\$243,477 \$76/\$25	5,506 5,567	Clear Channel Entertainment
JOHN MAYER, NORTH MISSISSIPPI ALL STARS	Birmingham Jefferson Convention Complex, Birmingham, Ala. Nov. 19	\$231,528 \$33	7,197 14,416	Clear Channel Entertainment
JOHN MAYER, NORTH MISSISSIPPI ALL STARS	Frank Erwin Center, Austin Nov. 16	\$227,271 \$35.50	7,006 10,500	Clear Channel Entertainment
SEAL	Wiltern Theater, Los Angeles Nov. 18-19	\$216,297 \$65.50/\$40.50	3,996 4,166 two shows	Clear Channel Entertainment
BLUE MAN GROUP, TRACY BONHAM, VENUS HUM	Tampa Bay Performing Arts Center, Morsani Hall, Tampa, Fla. Nov. 11-12	\$211,659 \$49.50/\$35	4,935 5,008 two shows	Clear Channel Entertainment, in-house
BLUE MAN GROUP, TRACY BONHAM, VENUS HUM	Verizon Wireless Arena, Manchester, N.H. Nov. 4	\$210,182 \$48.50/\$28.50	6,351 6,872	Clear Channel Entertainment
JOHN MAYER	Blue Cross Arena, Rochester, N.Y. Nov. 1	\$208,336 \$35	6,219 11,128	AEG Live
ENGELBERT HUMPERDINCK	Westbury Music Fair, Westbury, N.Y. Nov. 7-8	\$206,037 \$42.50	5,477 5,484 two shows one sellout	Clear Channel Entertainment

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Touring Music

Simon & Garfunkel

Continued from page 30

solidify Simon & Garfunkel's place in music history. "I think this tour will elevate them to the absolute upper echelon of great artists of the last 40 years," he says. "In the past it has

almost seemed like they never got the credit they deserved."

That will change, according to Perloff. "I think this tour will place them at the very top of the list, along with the Beatles and Rolling Stones."

The tour has dates on the books through Dec. 21 in Tampa, Fla., with the potential to go into 2004. "We're in very preliminary discussions about extending dates into next spring," Scher says. "There is a possibility we could continue and do more. We're getting interest from all over the world."

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Timing, TVT Right For Lil Jon's Success

BY RASHAUN HALL

Lil Jon & the East Side Boyz can thank TVT's tenacity for the act's successful year. The Atlanta-based trio of Lil Jon, Big Sam and Lil Bo have taken their gospel of crunk to the masses with their TVT sophomore set, "Kings of Crunk."

The album, released in October 2002, has gone on to sell more than 1.4 million units, according to Nielsen SoundScan.

"I don't know if we thought it would take off to the point that we thought we would win an American Music Award, two Source Awards and have all of the other success that came as a result of the album being so well-received," says Bryan Leach, TVT VP of urban A&R.

"We went into it knowing that it had the potential to be big. Even before we started recording, the whole idea was to make a Southern version of [Dr. Dre's] 'The Chronic,' so expectations were high," Leach says.

Although the album debuted at No. 56 on the Top R&B/Hip-Hop Albums chart, the label remained committed to the project.

"The first album was the same way," Leach explains. "We only did 40,000 the first week, but we had 10

weeks of steady numbers, and we grinded that out."

After releasing two albums independently, the trio signed a deal with TVT Records. Its first TVT release, "Put Ya Hood Up," went gold, selling more than 602,000 units.

WORKING FOR THE LONG TERM

"We went into [this album] knowing we were dropping in a tough time," Leach says. "We were dropping in the fourth quarter, but everybody believed in the album. We knew it wasn't about the first-week numbers, even though they were pretty good. I think we did 70,000."

It helped that Lil Jon & the East Side Boyz were among a group of Southern-based hip-hop acts who gained mainstream attention this year.

"TVT as a label was at the forefront of that whole movement," he adds. "We already had a gold album under our belt from Jon's last album. A lot of the same people that didn't understand the last album fell in line this time, because there were all these other [Southern] artists doing it. Some of the same doors that were closed on us had to be opened when all these other artists came up."

The group owes much of its success to "Get Low," its collaboration with labelmates the Ying Yang Twins.



LIL JON & THE EAST SIDE BOYZ: BUOYED BY GROWTH OF CRUNK MOVEMENT

"'Get Low' was really what catapulted us to platinum," frontman/producer Jon says. "The combination of us and the Ying Yang Twins, as well as the tempo of the record—which was more uptempo than any other record we had put out before through TVT—just worked."

The single peaked at No. 2 on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart.

"The timing was right," Lil Jon adds. "Bone Crusher and David Banner had

come through and opened the doors a little more. They made people more aware of crunk music and the South. It was all of that shit at once."

OTHER IRONS IN THE FIRE

Capitalizing on the group's success, TVT recently released "Part II," a CD/DVD combo.

Released Nov. 25, the project includes two "Get Low" remixes—the merengue mix and another remix featuring Busta Rhymes and Elephant Man. It also has two previous-

ly unreleased cuts: "I Don't Play That," featuring T.I. and 8Ball, and a remix of "Put Yo Hood Up," featuring Roy Jones Jr., Chyna Whyte, Jadakiss and Petey Pablo.

The DVD contains a video diary chronicling the group's rise to fame.

Next up, the trio will be featured on TVT's "Crunk & Disorderly" compilation. Due Dec. 9, the set also features tracks from TVT newcomer Pitbull, Three 6 Mafia, Lil Flip, Trina and YoungBloodz, among others.

According to Leach, the group plans on returning to the studio in January 2004 to record its next studio album, due in late summer next year.

"Seeing what [Jon] did with the 'Get Low' merengue mix and how he wasn't afraid, as a Southern artist, to explore other genres is just a tease as to what is about to come on this next album," Leach says.

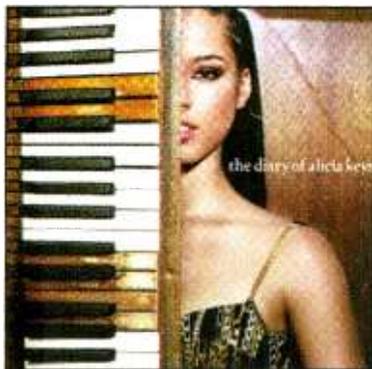
In addition to a new Lil Jon & the East Side Boyz set, Jon is in great demand as a producer. He has already contributed tracks to new albums by Usher, Bravhearts, Mobb Deep and Mystikal, among others.

And Jon doesn't just do music. He has lent his voice to MTV's made-for-TV movie "Volcano High." The trio will make its feature-film debut next year in Jessy Terrero's "Soul Plane."

BMG Adds Value To Holiday Campaign

Retailers are embracing BMG Distribution's seventh urban holiday visibility campaign. Using the slogan "Music is the Gift for All Seasons" for a second year, BMG launched its two-phase campaign Nov. 14.

Campaign components include



price-and-positioning, light boxes, window and wall displays and listening stations. Added value comes in the form of DVDs, posters, calendars and samplers handed out with the purchase of two or more of the featured titles.

Phase one spotlights albums by Anthony Hamilton, Luther Van-

dross, Wyclef Jean, Nick Cannon and Youngbloodz. Phase two features Alicia Keys (Dec. 2), Kelis and Ruben Studdard (both Dec. 9) and Joe (Dec. 16). The promotion wraps Jan. 9, 2004.

The campaign's second phase also integrates a cable-TV blitz on BET and MTV. Supplementing the entire push is a Web site incorporating video clips, bios, e-cards and music streams.

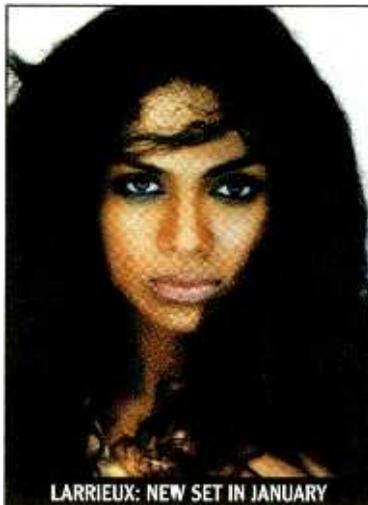
The "Music is the Gift for All Seasons" sweep blankets the country's primary urban markets from Philadelphia to New York to Houston. Participating indie retailers include VIP Records, Serious Sounds, North Georgia Compact Disc and Vision Quest.

BMG's national urban staff is headed by VP of marketing Michael Terry with manager of urban marketing Tami Jones and marketing coordinator Beverly Hogan.

ON THE RECORD: Trey Songz, an artist under producer Troy Taylor's (Aretha Franklin, B2K) Songbook Entertainment banner, has signed with Atlantic Records

... "Bravebird" is the title of the sophomore set by former Epic artist and Groove Theory co-principal Amel Larrieux. It is out Jan. 20, 2004, on Blisslife Records.

Speaking of sophomore albums, Glenn Lewis is "Back for More" in February. The Epic/Sony Urban Music album's title track, featuring Kardinal Offishal, is also the lead single ... Lionel Richie is in the studio working on a new Island Def Jam album due next



LARRIEUX: NEW SET IN JANUARY

year ... En Vogue returns Feb. 24 with "Soulflower." Joining original members Cindy Herron and Terry Ellis is singer/songwriter Rhona Bennett. Bennett, who had a recurring role on "The Jamie Foxx Show," penned the trio's first single, "Losin' My Mind." The new album is being released on 33rd Street Records, distributed by Bay-side Entertainment for Funky Girl/Beat Exchange Records.

Rock & Roll Hall of Fame 2004 inductee the Dells have a new CD, "Hott," through Atlanta-based A&E Records ... Rhino/Elektra drops Keith Sweat's first-ever hits compilation, "The Best of Keith Sweat: Make You Sweat," Jan. 13.

B2K SWEEPSTAKES: An instant-win contest has been developed to help promote Epic act B2K's upcoming film and soundtrack,

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



"You Got Served." In true "Willie Wonka" style, five golden CDs will be sent out with the record's initial run. Those who open the case and find the golden CD will win a grand-prize trip to Los Angeles to meet the group. A no-purchase-necessary, second-chance random drawing is also being staged, with 100 winners receiving an autographed poster.

An upcoming B2K tour is in the offing, starting this month. Junior Varsity will join the group on seven dates. The teen duo—CP and C Champ—will open for B2K in Atlanta (Dec. 28); Baltimore

(Continued on page 35)

Nazario Breaks Jinx On Billboard Latin Albums Chart

BY LEILA COBO

There's been a dry spell for women on the *Billboard* Top Latin Albums chart. Since the beginning of the year, only one female artist—the late Celia Cruz—has topped the list.

As far as pop is concerned, no woman has been No. 1 in terms of sales since the female act Las Ketchup's self-titled debut and Shakira's "Greatest Hits" both topped the chart in November 2002.

But last week, Ednita Nazario broke the jinx.

The veteran Puerto Rican singer's 20th album, "Por Ti," made a surprising debut at No. 1 on the *Billboard* Top Latin Albums chart and on the Heatseekers chart, the first time she's topped either one of them. The album, which sold a disproportionate amount of copies in Puerto Rico, is No. 10 on this issue's Top Latin Albums chart.

Beyond being a landmark for Nazario, "Por Ti" illustrates a change in the direction of female Latin pop.

Not only is the album far more acoustic-minded and rock-driven than traditional pop, it was written almost entirely by women.

"Maybe it's a cyclical thing," Nazario says, noting that there are no other female pop acts on the chart. Cruz, at No. 26, is tropical, while Ana Gabriel, at No. 27, has a *ranchera* album.

"Maybe labels aren't paying too much attention," she adds. "Maybe it's the language. Women are generally victims in

songs. I take another position: a position of control and importance. That's particularly attractive, especially for today's woman, who is more dynamic."

NATURE OF THE CYCLE

While mainstream music has always had strong female figures, women have played second fiddle to men in the Latin realm.

Sure, there are superstars like Shakira, Gloria Estefan, Thalía and Paulina Rubio—for a grand total of four. But there's a serious lack of Latin female teen idols à la Christina Aguilera, Britney Spears or Beyoncé.

In contrast, mainstream music has a slew of female stars, including Spears at No. 3 and Hilary Duff at No. 4 on The *Billboard* 200. Sheryl Crow, Sarah McLachlan and Missy Elliott are in the top 20.

"I honestly think it's a cycle," says Jorge Pino, president/chairman of EMI Latin USA, whose roster includes Thalía and Soraya. "In this cycle, we've seen young men appear but not young women. And I see very clearly that there's a need for a young female act."

Both Thalía and Soraya are EMI priorities. Thalía is expected to release a greatest-hits album in early 2004, while Soraya is still working her self-titled album, released last May and entirely written by her.

Pino's upcoming young, female artist is a 15-year-old named Natasha who plays a blend of pop/rock and writes her own songs. Her debut album is expected in the spring.



NAZARIO: 'MY MISSION IS TO SAY THINGS DIFFERENTLY FROM EVERYONE ELSE'

Sony is also looking for a strong female act; it, too, is focusing on a singer/songwriter type.

"In a way, Shakira was the blueprint," Sony Music International Latin America senior VP of A&R Angel Carrasco

says. But since then, no one has had that kind of an impact.

One of Sony's female priorities is Natalia Lafourcade, the young Mexican Latin Grammy Award nominee whom Carrasco describes as a typical singer/songwriter. Lafourcade has sold extremely well in Mexico. In the U.S., she is now a priority for the company and is being pushed on radio.

MARKETABILITY ISSUE

The quest for a female act, Carrasco says, isn't a response to the chart.

"You're always looking, and if it comes, it comes," he says. "[But] men usually sell more."

There are several reasons for this trend. Most important is that in the Latin realm, women, who are the big music buyers, tend to gravitate toward romantic male acts.

"Teenagers buy male records, and that's a sure thing for labels," says songwriter Claudia Brant, who wrote several of the tracks on Nazario's album, including current single "Si No Me Amas" (co-written with Luis Fonsi). "I think they buy women's albums when they really see them as an idol."

But the commonly accepted notion is that finding a female idol is far more difficult than finding a male one.

"They need to have a certain look," one executive says. "And finding that full package—someone who can sing, who writes and is beautiful—isn't easy."

For these reasons, the same source says that labels tend to put more weight behind male acts.

But the recent interest in women who can write and play an instrument may open the door for new female acts.

Aside from Sony's Lafourcade and EMI's Natasha, Universal is grooming singer/songwriter Alih Jey, who released her debut album in 2002, while BMG has Litzzy.

The coming year will also see new releases from major established female artists, including Paulina Rubio and Jennifer Peña.

They represent two ends of the spectrum. After years of only moderate success, Rubio became a superstar with her 2000 album "Paulina," a pop romp that included "Yo No Soy Esa Mujer," an anthem of female liberation. Peña, a vocal powerhouse and seasoned performer, appeals to a vast number of Mexican-American teens in the same way Selena did before her.

Formidable label support was crucial in getting these two artists off the ground. But a new message is also important.

"My mission is to say other things," Nazario says. "Things that are different from what everyone else is saying. That's why I look for people and things whose point of view tends to be feminine."

"Obviously, I know there are great male composers who can say things from a female point of view," she adds. "But a woman can say it in a different way. Perhaps men still have this romantic vision of women as fragile beings who have to be protected. And with all due respect, that's an archaic vision."

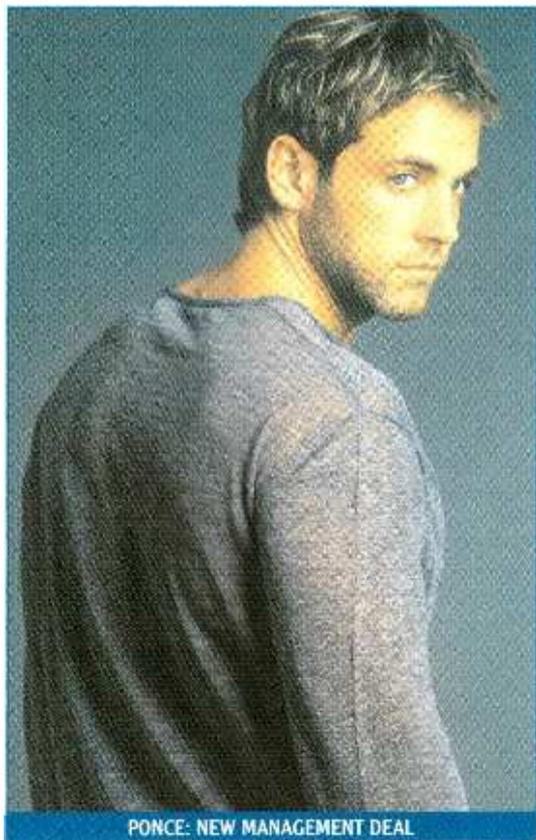
J&N Continues Holiday Tradition With Hits Discs

Indie label J&N has released its now-traditional collection of hits for dancing in the holiday season. "Merenhits," "Salsahits" and "Bachatahits" arrived in stores Nov. 25. It is their 11th year in the market.

This time around, however, three more titles—"Reggaetonhits," "Mexicanhits" and "Típicohits"—were also introduced.

J&N president Juan Hidalgo says this is the label's first foray into the Mexican music market. "That's what's selling," he says.

J&N has also departed from its traditional marketing approach by launching a far more extensive TV promotional campaign than those of



PONCE: NEW MANAGEMENT DEAL

previous years. The new effort includes spots on the Telemundo, Mun2 and Telefutera networks.

The bulk of the 300 spots will be on Telemundo, where J&N has traditionally advertised. But J&N will target Mun2 for the *reggaetón* collection, while Telefutera will be used to reach the Mexican audience.

"We are selling one concept: the hits," Hidalgo says. "When people see the spot, the only variation is the music. That helps me get [brand] recognition for the project."

In addition to this hits collection and the "Veranazo" collection, which is released in the summer, J&N has launched compilations of brand-new music.

Each installment bears the titles "Merengue de Hoy," "Bachata de Hoy" and "Salsa de Hoy." The first set was released in October, with a second batch slated for February 2004.

The De Hoy discs include new singles that have yet to be released on albums.

The notion, Hidalgo says, is to fight piracy by offering music that is not available anywhere else.

The compilations also feature tracks by lesser-known artists that are just breaking into the market.

"They give me their songs, and at least they have that song in the market," Hidalgo says. "It gives them an opportunity to break into the market and to develop."

Each installment of the De Hoy discs is released approximately every three months.

NEW PASTURES FOR PONCE: Singer/actor/TV host Carlos Ponce has signed a management deal with EarthTown Entertainment, the management company created by former Crescent Moon Records president Mauricio Abaroa.

Ponce was formerly handled by Estefan Enterprises. The artist's plans for 2004 include negotiating a new publishing deal and a new recording deal that will target both the English- and Spanish-language markets.

Ponce released a CD/DVD collection of greatest hits on EMI Latin this

Latin
Notas
By Leila Cobo
lcobo@billboard.com



month, but his longtime recording contract with the label recently ended. His publishing is also up for grabs.

Ponce is currently reporting on film, TV, music and fashion for "Entertainment Tonight."

EarthTown is based out of Houston.

IN BRIEF: Universal Music Latino has signed former Miss Universe Alicia Machado to a recording deal.

Machado, who is Venezuelan, will release a commercial pop album that includes at least one track written for her by fellow Venezuelan Franco De Vita. The album is slated for release in spring 2004.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
							LAST WEEK	2 WKS. AGO	WEEKS ON				
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1						PACESETTER			
1	NEW	1	1	LOS TEMERARIOS FONOVISA 351065/UG (14.98 CD)	Tributo Al Amor	1	50	71	—	2	VARIOUS ARTISTS DISCO HIT 70269 (13.98 CD)	Parranda Borincana	50
2	3	2	6	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/DVD)	La Historia	1	51	46	43	31	CUISILLOS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	16
3	4	1	5	MARCO ANTONIO SOLIS FONOVISA 350950/UG (17.98 CD/DVD)	La Historia Continua...	1	52	45	35	7	LOS RIELEROS DEL NORTE FONOVISA 350875/UG (13.98 CD) [M]	Abriendo Caminos	7
4	2	—	2	MANA WARNER LATINA 61046 (18.98 CD)	Eclipse	2	53	44	66	3	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER LIDERES 950540 (13.98 CD)	El Pasito De Durango	44
				\$ GREATEST GAINER \$									
5	11	—	2	LOS TIGRES DEL NORTE FONOVISA 35093/UG (14.98 CD)	Herencia Musical: 20 Boleros Romanticos	5	54	58	47	24	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7
6	6	4	80	JUANES ● SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]	Un Dia Normal	1	56	66	48	5	VARIOUS ARTISTS J&N 93177/SONY DISCOS (15.98 EQ CD)	Bachatahits 2004	55
7	7	5	7	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	57	63	56	84	CARDENALES DE NUEVO LEON DISA 726950 (17.98 CD/DVD)	Paso A La Reina	36
8	5	6	9	GRUPO MONTEZ DE DURANGO DISA 724088 (13.98 CD)	De Durango A Chicago	2	58	51	44	15	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
9	8	3	9	LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)	33	1	59	61	49	51	CONTROL EMI LATIN 90878 (14.98 CD) [M]	La Historia	9
10	1	—	2	EDNITA NAZARIO SONY DISCOS 70618 (15.98 EQ CD) [M]	Por Ti	1	60	48	22	4	VICENTE FERNANDEZ ○ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolo Vol. 2	2
	NEW	1	1	MANNY MANUEL UNIVERSAL LATINO 102602 (14.98 CD)	Serenata	11	61	52	52	29	LOS RAZOS ARIOLA 56858/BMG LATIN (13.98 CD) [M]	El Enhierbado	15
12	9	9	6	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6	62	60	54	10	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Ranchero De	26
13	14	10	14	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1	63	68	62	46	BRONCO ARIOLA 53874/BMG LATIN (13.98 CD)	La Reconquista	30
14	12	7	4	PEPE AGUILAR UNIVISION 310167/UG (14.98 CD) [M]	Con Orgullo Por Herencia	7	64	67	60	56	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	38
15	13	—	2	MANA WARNER LATINA 61045 (18.98 CD)	Luna	13	65	NEW	1	1	SHAKIRA △ SONY DISCOS 87811 (15.98 EQ CD)	Grandes Exitos	1
16	18	—	2	MANA WARNER LATINA 61044 (18.98 CD)	Sol	16	66	69	63	30	PAQUITA LA DEL BARRIO MUSART 2889/BALBOA (12.98 CD)	Coleccion De Oro	65
17	24	19	32	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	14	67	54	59	10	MARCO ANTONIO SOLIS FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1
18	16	32	15	CONJUNTO PRIMAVERA FONOVISA 350875/UG (14.98 CD) [M]	Decide Tu	3	68	64	57	36	OZOMATLI CONCORD PICANTE 2219/CONCORD (6.98 CD)	Coming Up (EP)	14
19	19	15	25	AKWID △ UNIVISION 310155/UG (14.98 CD) [M]	Proyecto Akwid	7	69	RE-ENTRY	21	21	ALEXANDRE PIRES ○ ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
20	22	18	17	LOS BUKIS FONOVISA 350895/UG (14.98 CD) [M]	25 Joyas Musicales	3	70	57	45	10	ALEJANDRO FERNANDEZ SONY DISCOS 70363 (16.98 EQ CD)	Nina Amada Mia	22
21	21	11	13	ALEJANDRO SANZ ○ WARNER LATINA 60516 (18.98 CD) [M]	No Es Lo Mismo	2	71	72	55	17	GRUPO EXTERMINADOR FONOVISA 350895/UG (13.98 CD) [M]	Nuestra Historia	13
22	25	17	56	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12	72	73	65	19	LIMITE UNIVERSAL LATINO 000964 (16.98 CD) [M]	Gracias 1995-2003	9
23	26	20	18	CELIA CRUZ UNIVERSAL LATINO 000756 (16.98 CD)	Exitos Eternos	2	73	56	46	9	BRONCO: EL GIGANTE DE AMERICA FONOVISA 350927/UG (13.98 CD)	Siempre Arriba	1
24	36	24	49	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2	74	59	—	23	EL CHICHICUILOTE LIDERES 950542 (13.98 CD)	Yo Soy La Banda	21
25	32	23	22	LOS TIGRES DEL NORTE FONOVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	1	75	RE-ENTRY	24	24	DON OMAR VI 450587 (15.98 CD) [M]	The Last Don	2
26	17	14	9	CRISTIAN ARIOLA 55195/BMG LATIN (17.98 CD) [M]	Amar Es	4					BANDA EL RECODO FONOVISA 350813/UG (14.98 CD) [M]	Nuestra Historia	5
27	50	42	28	RICKY MARTIN △ ² SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1							
28	28	—	2	LOS ANGELES AZULES/LOS ANGELES DE CHARLY FONOVISA 350953/UG (13.98 CD)	Encuentro De Angeles Vol. 2	28							
29	23	16	4	JULIO IGLESIAS SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	16							
30	35	29	29	DAVID BISBAL ○ VALE 066090/UNIVERSAL LATINO (13.98 CD) [M]	Corazon Latino	17							
31	27	—	2	ANA GABRIEL SONY DISCOS 91087 (13.98 EQ CD)	Dulce Y Salado	27							
32	15	28	8	LOS ORIGINALES DE SAN JUAN EMI LATIN 91728 (21.98 CD/DVD) [M]	La Historia	12							
33	31	39	23	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	31							
34	41	37	19	CELIA CRUZ SONY DISCOS 70620 (15.98 EQ CD)	Regalo Del Alma	1							
35	10	8	4	VICO C EMI LATIN 90132 (13.98 CD) [M]	En Honor A La Verdad	5							
36	20	12	5	LUIS FONSI UNIVERSAL LATINO 001403 (17.98 CD/DVD) [M]	Abrazar La Vida	3							
37	37	30	40	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4							
38	30	26	3	LUPILLO RIVERA UNIVISION 310176/UG (14.98 CD)	Live	26							
39	40	25	67	MANA ● WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1							
40	29	21	5	CONJUNTO PRIMAVERA/PESADO UNIVISION 310175/UG (14.98 CD)	Dos Romanticos De Corazon	16							
41	38	31	15	INTOCABLE △ EMI LATIN 90524 (16.98 CD)	Nuestro Destino Estaba Escrito	1							
42	34	27	6	JUAN GABRIEL ARIOLA 56423/BMG LATIN (17.98 CD)	Inocente De Ti	21							
43	43	38	11	JAE-P UNIVISION 310168/UG (14.98 CD)	Ni De Aqui Ni De Alla	25							
44	39	13	6	BANDA EL RECODO FONOVISA 350885/UG (14.98 CD) [M]	Por Ti	7							
45	33	34	6	JERRY RIVERA ARIOLA 56502/BMG LATIN (15.98 CD)	Canto A Mi Idolo...Frankie Ruiz	33							
46	55	51	25	PEPE AGUILAR MUSART 2891/BALBOA (12.98 CD)	Coleccion De Oro	30							
47	47	40	24	LOS CADETES DE LINARES UNIVISION 310127/UG (14.98 CD) [M]	30 Inolvidables	5							
48	42	33	9	FITO OLIVARES UNIVISION 310174/UG (14.98 CD)	30 Exitos Inolvidables	20							
49	49	41	15	LOS ACOSTA DISA 726992 (14.98 CD/DVD) [M]	En Vivo Vol. 1	13							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATIN)	1 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
2 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVISA/UG)
3 MANA ECLIPSE (WARNER LATINA)	3 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	3 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
4 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATIN)	4 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIOLA/BMG LATIN)	4 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
5 LUIS MIGUEL 33 (WARNER LATINA)	5 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	5 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)
6 EDNITA NAZARIO POR TI (SONY DISCOS)	6 VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS)	6 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
7 MANNY MANUEL SERENATA (UNIVERSAL LATINO)	7 LUNY TUNES & NORIEGA MAS FLOW (VI)	7 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
8 SIN BANDERA DE VIAJE (SONY DISCOS)	8 VARIOUS ARTISTS NAVIDAD CARIBENA (SONY DISCOS)	8 AKWID PROYECTO AKWID (UNIVISION/UG)
9 CHAYANNE SINCERO (SONY DISCOS)	9 CELIA CRUZ LA MAS GRANDE HISTORIA JAMAS CANTADA (LIDERES)	9 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
10 MANA LUNA (WARNER LATINA)	10 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	10 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
11 MANA SOL (WARNER LATINA)	11 RANKING STONE CENSURADO (VI)	11 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
12 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	12 DIVINO TODO A SU TIEMPO (CDW)	12 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 2 (FONOVISA/UG)
13 CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	13 VARIOUS ARTISTS SALSAHITS 2004 (J&N/SONY DISCOS)	13 ANA GABRIEL DULCE Y SALADO (SONY DISCOS)
14 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	14 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	14 LOS ORIGINALES DE SAN JUAN LA HISTORIA (EMI LATIN)
15 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	15 VARIOUS ARTISTS MERENHITS 2004 (J&N/SONY DISCOS)	15 LUPILLO RIVERA LIVE (UNIVISION/UG)
16 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	16 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	16 CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)
17 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	17 VARIOUS ARTISTS 2004 ANO DE EXITOS: BACHATAS Y MERENGUES (UNIVERSAL LATINO)	17 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
18 VICO C EN HONOR A LA VERDAD (EMI LATIN)	18 TONO ROSARIO AMIGO MIO TONO Y SUS EXITOS (WEACARIBE/WARNER LATINA)	18 JAE-P NI DE AQUI NI DE ALLA (UNIVISION/UG)
19 LUIS FONSI ABRAZAR LA VIDA (UNIVERSAL LATINO)	19 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NDNESUCH/AG)	19 BANDA EL RECODO POR TI (FONOVISA/UG)
20 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	20 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	20 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)

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

DECEMBER 13 2003 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
				TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	
1	1	1	11	NUMBER 1	4 Weeks At Number 1	1
2	6	5	15	GREATEST GAINER		2
3	4	4	11			1
4	2	3	13			1
5	5	9	14			5
6	3	2	17			1
7	8	7	20			1
8	14	11	9			8
9	7	6	10			6
10	10	10	9			10
11	13	18	4			11
12	9	8	11			6
13	15	14	7			11
14	16	15	10			14
15	12	17	8			12
16	11	12	8			11
17	17	20	8			17
18	21	26	3			18
19	19	13	30			1
20	18	16	10			16
21	20	21	8			20
22	24	28	6			22
23	28	42	3			23
24	27	22	16			6
25	30	47	4			25
26	26	29	4			26
27	22	27	3			22
28	25	24	5			24
29	32	31	12			16
30	33	34	4			30
31	36	46	4			31
32	34	23	7			23
33	29	35	12			24
34	31	25	10			25
35	37	32	14			18
36	43	44	25			15
37	23	19	22			7
38	40	38	7			37
39	39	45	4			36
40	RE-ENTRY	2				40
41	38	36	20			12
42	45	50	3			42
43	49	—	17			17
44	35	41	14			26
45	41	33	13			18
46	—	—	—	HOT SHOT DEBUT		46
47	—	—	—			47
48	48	—	—			48
49	42	—	—			42
50	NEW	—	—			50

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	2	MIENTES TAN BIEN	SIN BANDERA	21	23	YA NO ME DUELE	VICTORIA
2	1	TE NECESITO	LUIS MIGUEL	22	22	A FUEGO LENTO	JENNIFER PEÑA
3	4	UN SIGLO SIN TI	CHAYANNE	23	18	UN AMOR PARA LA HISTORIA	GILBERTO SANTA ROSA
4	6	ANTES	OBIE BERMUDEZ	24	29	CORAZON DE PAPEL	JULIO IGLESIAS
5	10	ROSAS	LA OREJA DE VAN GOGH	25	24	SOLO POR TI	SORAYA
6	3	LA PAGA	JUANES	26	31	ENAMORADA	NOELIA
7	9	QUIEN TE DIJO ES?	LUIS FONSI	27	27	QUITEMONOS LA ROPA	ALEXANDRE PIRES
8	5	QUERO PERDERME EN TU CUERPO	DAVID BISBAL	28	26	MIRAME, MIRATE	NATALIA LAFOURCADE
9	8	TE LLEVARE AL CIELO	MANA	29	33	REGALAME LA SILLA DONDE TE ESPERE	ALEJANDRO SANZ
10	7	HOY	GLORIA ESTEFAN	30	28	MI LIBERTAD	JERRY RIVERA
11	12	FOTOGRAFIA	JUANES WITH NELLY FURTADO	31	30	YO LA AMO	PEPE AGUILAR
12	13	TE LLAME	CRISTIAN	32	34	Y TE VOY A OLVIDAR	MARCO FLORES
13	11	INOCENTE DE TI	JUAN GABRIEL	33	37	TODAVIA	LA FACTORIA
14	16	SI NO ME AMAS	EDNITA NAZARIO	34	25	NO ES LO MISMO	ALEJANDRO SANZ
15	15	ME CANSE DE TI	OBIE BERMUDEZ	35	32	LA REINA	ANA GABRIEL
16	20	ADICTO	ENRIQUE IGLESIAS	36	—	COMO NO	LA SECTA ALLSTAR
17	17	CUIDARTE EL ALMA	CHAYANNE	37	36	SE ME OLVIDO TU NOMBRE	SHALIM
18	19	NO HACE FALTA	CRISTIAN	38	35	ASIGNATURA PENDIENTE	RICKY MARTIN
19	14	EN EL SILENCIO NEGRO DE LA NOCHE	ALEXANDRE PIRES	39	—	HASTA QUE ME OLVIDE DE TI	AREA 305
20	21	MAS QUE TU AMIGO	MARCO ANTONIO SOLIS	40	40	YA NO ES IGUAL	FRANKIE J

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	MI LIBERTAD	JERRY RIVERA	21	23	MASUCAMBA	TEGO CALDERON
2	3	HOY	GLORIA ESTEFAN	22	21	DALE DON DALE	DDN OMAR
3	4	LOCA CONMIGO	LOS TOROS BANDO	23	39	POLOS OPUSTOS	MONCHY Y ALEXANDRA
4	2	ME CANSE DE TI	OBIE BERMUDEZ	24	20	LA CURA	PENA SUAZO Y SU BANDA GORDA
5	5	A DONDE IRE	HUEY DUNBAR	25	19	HOY TE VI PASAR	KIKO RODRIGUEZ
6	16	QUITEMONOS LA ROPA	NG2	26	25	VEGNETA	TITO NIEVES
7	7	HERMANITA	AVENTURA	27	24	PEQUEÑO DETALLE	COSTA BRAVA
8	14	ENAMORAME	PAPI SANCHEZ	28	28	TE TRAIGO EL (PAPI CHULO)	EL CHOMBO
9	8	SI TE DIJERON	GILBERTO SANTA ROSA	29	32	TE NECESITO	LUIS MIGUEL
10	15	ASI TE AMO	ELVIS MARTINEZ	30	—	TE LLAME	CRISTIAN
11	12	SOY MUJER	INDIA	31	30	AMOR AMOR	ROSELYN SANCHEZ FEATURING TEGO CALDERON
12	10	INTENTALO TU	JOE VERAS	32	29	SE ME OLVIDO TU NOMBRE	SHALIM
13	6	DOCTOR	PUERTO RICAN POWER	33	—	VEN	ANTHONY CRUZ
14	18	VI AMOR	HECTOR & TITO FEATURING VICTOR MANUELLE	34	36	TE LLEVARE AL CIELO	MANA
15	—	AMIGO MIO	TONO ROSARIO	35	—	EL AÑO VIEJO	CELIA CRUZ
16	9	ANTES	OBIE BERMUDEZ	36	27	LA PAGA	JUANES
17	13	MIENTES TAN BIEN	SIN BANDERA	37	38	POCO HOMBRE	VICTOR MANUELLE
18	31	VOY A TENER QUE OLVIDARTE	ANDY ANDY	38	—	EL CUERPO ME PIDE	ELVIS CRESPO & VICTOR MANUELLE
19	11	RIE Y LLORA	CELIA CRUZ	39	—	ROSAS	LA OREJA DE VAN GOGH
20	17	YA NO ME DUELE	VICTORIA	40	—	MASCARADA	JOHNNY RAY

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	NOMAS POR TU CULPA	LOS HURACANES DEL NORTE	21	25	DAME POR MUERTO	LUPILLO RIVERA
2	2	AVE CAUTIVA	CONJUNTO PRIMAVERA	22	38	DALE POR HECHO	BRONCO: EL GIGANTE DE AMERICA
3	3	LAGRIMAS DE CRISTAL	GRUPO MONTEZ DE DURANGO	23	32	TE METISTE EN MI CAMA	PALOMO
4	4	QUE TE RUEGUE QUIEN TE QUIERA	BANDA EL RECODO	24	28	SENTIMENTAL	JUAN SEBASTIAN
5	6	SOY UN NOVATO	INTOCABLE	25	30	BANDIDO	ANA BARBARA
6	8	CAUSAME LA MUERTE	LOS TIGRES DEL NORTE	26	21	ACTOS DE UN TONTO	CONJUNTO PRIMAVERA
7	9	AQUI EN CORTITO	LOS RIELEROS DEL NORTE	27	20	ESO DUELE	INTOCABLE
8	11	ME VOY A IR	EL COYOTE Y SU BANDA TIERRA SANTA	28	26	MATAME	PESADO
9	7	EN REALIDAD	JORGE LUIS CABRERA	29	29	TITERE EN TUS MANOS	RAMON AYALA Y SUS BRAVOS DEL NORTE
10	12	ME CANSE DE MORIR POR TU AMOR	ADAN CHALINO SANCHEZ	30	27	LAS MULAS DE MORENO	ADAN CUEN
11	15	HOY EMPIEZA MI TRISTEZA	GRUPO MONTEZ DE DURANGO	31	24	DEJENME SI ESTOY LLORANDO	LOS ANGELES DE CHARLY
12	5	ESTOY A PUNTO	BRONCO: EL GIGANTE DE AMERICA	32	17	EN LOS PURITOS HUESOS	LA ARROLLADORA BANDA EL LIMON
13	13	PASO A LA REINA	CARDENALES DE NUEVO LEON	33	31	TE RETO A QUE ME OLVIDES	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
14	22	VUELVE	ROCIO SANDOVAL	34	—	AMOR DESCARADO	LOS TUCANES DE TUJUANA
15	10	PARA MORIR IGUALES	NICO FLORES Y SU BANDA PURO MAZATLAN	35	35	CALLADOS	NINEL CONDOE
16	14	MAS QUE TU AMIGO	MARCO ANTONIO SOLIS	36	—	JUMBALAYA	K-PAZ DE LA SIERRA
17	16	AMOR DE LOS DOS	VICENTE FERNANDEZ WITH ALEJANDRO FERNANDEZ	37	33	ABRAZAME	GRUPO BRYNDIS
18	19	PORQUE ME HACES LLORAR	BRISEYDA	38	39	MAS TERCO QUE UNA MULA	GERMAN LIZARRAGA
19	23	MI GENTE	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATI	39	34	MI FUNERAL	VICTOR GARCIA
20	18	A PIERNA SUELTA	PEPE AGUILAR	40	—	DE UN BANCHE A OTRO	DUETOS VOSES DEL BANCHE

Golden Oldies Get Polished For Chart Action

BY MICHAEL PAOLETTA

Everything old is new again. For nine weeks, beginning in the Oct. 4 issue of *Billboard*, remixes of Elvis Presley's "Rubberneckin'" and the Rolling Stones' "Sympathy for the Devil" claimed the top two spots on the *Billboard* Hot Dance Singles Sales chart. The lengthy run ended in the Dec. 6 issue, when "Sympathy" dropped one slot to No. 3. In this issue, "Rubberneckin'" remains in pole position, with "Sympathy" at No. 4.

The Oct. 4 issue also saw "Sympathy" debuting at No. 1 on the Hot 100 Singles Sales chart. In the process, it bumped "Rubberneckin'," which debuted in the pole position the previous week, to No. 2.

Ironically, Hilary Duff's "So Yesterday" was No. 3 on the same chart.

So yesterday, indeed. The original versions of both "Rubberneckin'" and "Sympathy" date back to 1968.

"We are bringing what was cool and hip yesterday into the here and now," says Joe DiMuro, executive VP of BMG Strategic Marketing Group. "This is a great way to reach a new, younger audience—without alienating your core audience."

In addition to the Paul Oakenfold restructurings of "Rubberneckin'," BMG enjoyed similar success last year with the Junkie XL remixes of Presley's "A Little Less Conversation."

While these remixes receive minimal radio airplay at best, they are embraced by Madison Avenue. This was the case with "Rubberneckin'" and "Conversation," which were licensed



JAGGER: 'SYMPATHY' GETS DEVILISH REMIX

for use in Toyota and Nike TV ads, respectively.

"A commercial has a million times more impact than club play does on remixes like these," notes Brian Chin, a former *Billboard* dance columnist who now consults in A&R research for Atlantic and in reissues for Sony/Legacy and other labels.

BMG and ABKCO, which issued the Rolling Stones remixes, are not alone in their quests to uncover those heritage recordings that are potentially ripe for

the remixing. Universal Music Enterprises (UME) and Verve Music Group, among other companies, are revisiting their catalogs, too.

"We're not releasing these remixes instead of, but in addition to," says Jeff Moskow, VP of product management and consumer marketing at UME. "It is our way of showing that these tracks are still relevant today."

Early next year, UME will issue Diana Ross & the Supremes' "The #1's," which includes a bonus track: the Almighty remix of "You Keep Me Hangin' On." (The U.K.'s Almighty production outfit has also been tapped to remix "Love Child" for a future release.)

Also being considered for 2004—the 45th anniversary of Motown—is a "Motown Remixed" project.

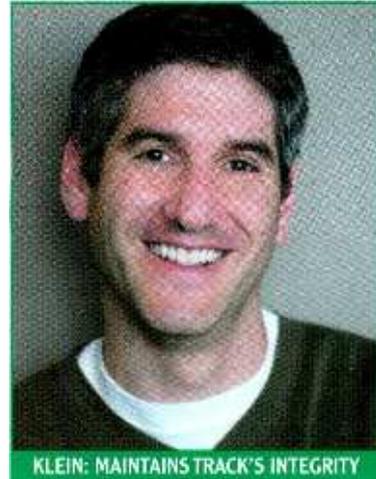
Moskow and others interviewed agree that the remixes being done today do not exploit the original recordings. If anything, "much respect to the original is shown," he says.

Being respectful of what came before was essential to the greenlighting of "Verve Remixed" and "Verve Remixed 2," acknowledges Verve Music Group A&R director Dahlia Ambach Caplin, who co-produced both collections with Jason Olaine.

"We can't just let producers do whatever they want to the original recording," she says. "We must consider the concept and the idea behind each song's original intent."

To illustrate, she points to Billie Holiday's "Strange Fruit," which was remixed by Tricky. "That track could have *only* been remixed by Tricky."

Similarly, Almighty's Martyn Norris



KLEIN: MAINTAINS TRACK'S INTEGRITY

mentions words like substance, emotion and musicianship when talking about "You Keep Me Hangin' On."

"These elements had to be retained in the remix—but with a DJ's approach," Norris says. So, in addition to contemporary house drums, Norris used the Funk Brothers' original bassline, the signature "news-flash" guitar riff ("of course, panned hard left to right") and Benny Benjamin's explosive drum pickups.

This is what Almighty does, he

explains. "We bring the song, in its entirety, to the clubs, while maintaining the original integrity."

This was key for a group like the Rolling Stones, which personally requested the remixes for "Sympathy," ABKCO senior VP Jody Klein says. "Since the track was originally a club record, we brought in producers who could add insight."

Earlier this year, Mind Train/Twisted/the Right Stuff did the same thing with Yoko Ono's early-'80s underground dance hit, "Walking on Thin Ice." Remixes of the track reached the summit of the Hot Dance Club Play chart and peaked at No. 25 on the Hot 100 Singles Sales chart.

More recently, in the U.K., restructurings of Elton John's 26-year-old "Are You Ready for Love" topped the U.K. pop and airplay charts.

Throughout, one thing remains certain: Most of these records were originally created in a pre-video era. So, a song had to stand on its own—without the help of a visual component.

"Because they didn't have stimulating visuals accompanying the song, artists had to work harder to make records that kept listeners interested," Mind Train managing director and longtime Ono collaborator Rob Stevens says.

"The writing and production process was different then," he adds. "Different—yet very much long-lasting. Timeless."

Psst! Don't Look, They're Here Already

While many are counting down the hours until New Year's Eve, we are already living in 2004. Musically, that is. Already, our CD piles are stacking up with much-anticipated first-quarter releases.

Consider this week's column a sneak peek into those discs you need to know and care about.

Let us begin with **Zero 7**. Two years ago, the British duo—**Sam Hardaker** and **Henry Binns**—debuted with "Simple Things." This sublime collection proved to be the post-card-perfect soundtrack for chilling out. At year's end, the album

could be found on many music critics' annual top 10s.

On March 9, Quango/Palm will release the act's follow-up, "When It Falls." Those wishing and hoping for something completely different from what came before will be disappointed, while those desiring an equally relaxed journey will be overjoyed.

Indeed, Zero 7 maintains its musical position, which comfortably sits somewhere between **Air** and **Massive**

Attack. The set also finds the two-some retaining the vocal stylings of **Sia Furler**, **Sophie Barker** and **Mozez**—while adding Danish newcomer **Tina Dico** to the proceedings.

Choice selections include "Passing By," "Somersault" and "Morning

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By Michael Paoletta
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Song." One track that must be singled out, "Home" (featuring Dico), sounds like a long-lost recording from **Joni Mitchell**. Color this gorgeous.

Speaking of Air, the French duo of **Jean-Benoit Dunckel** and **Nicolas Godin** has a new album to share with the world. Expect Source/Astralwerks to issue "Talkie Walkie" Jan. 27. And this disc, unlike Zero 7's, will surely surprise fans. Since releasing the seminal album

"Moon Safari" in 1998, Air has effortlessly confounded its followers by simply following its own beat.

In 2000, Air scored the music for **Sofia Coppola's** movie "The Virgin Suicides." If "Moon Safari" was sweet and charming (which it was), then "The Virgin Suicides" was decidedly contemplative. Then came the very **Pink Floyd**-inspired "10,000 Hz. Legend."

For "Talkie Walkie," Air has brought together the best elements from its previous albums. At times whimsical ("Alpha Beta Gaga"), haunting ("Run") and cinematic ("Alone in Kyoto"), "Talkie Walkie" is a winner.

In a first for Air, all vocals are provided by Godin and Dunckel themselves—with Dunckel handling the bulk of the microphone duties.

And then there is **Kylie Minogue**. The Australian singer's new Capitol album, "Body Language," lands in the U.S. Feb. 10.

Upon first listen, one cannot help but wonder, "What *was* she thinking?"

Her most successful album to date, "Fever"—thanks to the indefatigable "Can't Get You out of My Head"—finally endeared her to most Americans. Then what does she go

ahead and do? She makes an underground record.

But "Body Language" is not just any underground record. Spend ample time with it, as we did, and it becomes very clear that Minogue is definitely onto something here.

Songs like "Sweet Music," "After Dark," "Still Standing" and lead single "Slow" flourish over time. Forgoing

immediate, in-your-face pop jams, Minogue has instead delivered a bold collection of songs that intertwine **Missy Elliott/Timbaland**-hued beats and sparse electro stylings.

Will Americans respond with open arms? While it's too soon to



MINOGUE: NEW SET FINDS HER BREAKING THE MOLD—AGAIN

tell, it is worth noting that "Body Language"—released overseas Nov. 17—debuted at No. 6 on the official U.K. albums chart. It is safe to say that her U.K. label (Parlophone) was very likely hoping for something a bit higher. Fingers crossed.

DECEMBER 13 2003					Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan		
				IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	1	12	NUMBER 1 11 Weeks At Number 1 RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/BCA 54218/RMG	Elvis Presley			
2	NEW	1	1	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch			
3	2	3	13	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico			
4	3	2	11	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones			
5	NEW	1	1	LIMBO ROCK (REMIXES) TEEC 28295	Chubby C & OD Featuring Inner Circle			
6	7	14	3	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO/ZYX	In-Grid			
7	10	6	26	STUCK (THUNDERPUSS REMIX) FOREFRONT 38899/VIRGIN	Stacie Orrico			
8	5	5	20	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia			
9	4	4	4	HAREM (REMIXES) NEMO STUDIO 53749/ANGEL	Sarah Brightman			
10	6	7	19	I'M GLAD (REMIXES) EPIC 73952/SONY MUSIC	Jennifer Lopez			
11	9	8	21	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna			
12	11	—	2	A TOAST TO MEN (F**K THE MEN) LAVA 88255/AG	Willa Ford Featuring May			
13	22	—	2	ONE MORE CHANCE (REMIXES) EPIC 76802/SONY MUSIC	Michael Jackson			
14	19	16	43	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCS/ISLAND 063783/0JMG	Mariah Carey			
15	14	10	12	PAVEMENT CRACKS (REMIXES) J 55884/RMG	Annie Lennox			
16	15	13	7	WAITING FOR YOU (REMIXES) WARNER BROS. 42656	Seal			
17	8	12	4	ME AGAINST THE MUSIC JIVE 57157/20MBA	Britney Spears Featuring Madonna			
18	17	9	9	THOIA THOING (SILK'S HOUSE REMIX) JIVE 57038/20MBA	R. Kelly			
19	16	17	10	TIME OF OUR LIVES/CONNECTED MUTE 9225	Paul Van Dyk Featuring Vega 4			
20	20	18	21	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service			
21	NEW	1	1	BARRIER BREAK/SUBMISSION SYSTEM 8010	Dieselboy + Kaos			
22	13	11	18	ALL NIGHT LONG JENSTAR 1384	Seduction With Saddler			
23	12	—	2	THIS BEAT IS TWISTED 50020	Superchumbo			
24	18	21	7	STAND (REMIXES) ATLANTIC 88233/AG	Jewel			
25	23	19	4	I BEGIN TO WONDER ULTRA 1172	Dannii Minogue			

DECEMBER 13 2003					Billboard®		HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Airplay compiled by Nielsen Broadcast Data Systems		
				IMPRINT & PROMOTION LABEL				
1	1	1	18	NUMBER 1 4 Weeks At Number 1 SOMETHING HAPPENED ON THE WAY TO HEAVEN J/RMG	Deborah Cox			
2	2	1	18	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Arena			
3	3	1	18	ALONE ROBBINS	Lasgo			
4	4	1	14	I BEGIN TO WONDER ULTRA	Dannii Minogue			
5	5	1	10	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO/ZYX	In-Grid			
6	7	1	18	JUST THE WAY YOU ARE ROBBINS	Milky			
7	6	1	15	BABY BOY COLUMBIA	Beyonce Featuring Sean Paul			
8	8	1	18	IF YOU'RE NOT THE ONE ISLAND/0JMG	Daniel Bedingfield			
9	16	3	3	GIA ULTRA	Despina Vandi			
10	12	7	7	APPRECIATE ME STAR 89	Amuka Featuring Sheila Brody			
11	11	9	9	SUNRISE SIMPLYRED.COM/RED INK	Simply Red			
12	9	7	7	SLOW CAPITOL	Kylie Minogue			
13	10	7	7	ME AGAINST THE MUSIC JIVE	Britney Spears Featuring Madonna			
14	23	10	10	CLOCKS CAPITOL	Coldplay			
15	18	2	2	DEEPEST BLUE MINISTRY OF SOUND/ULTRA	Deepest Blue			
16	24	2	2	AS THE RUSH COMES MINISTRY OF SOUND/ULTRA	Motorcycle			
17	RE-ENTRY	1	1	E ULTRA	Drunkenmunky			
18	NEW	1	1	GIRLFRIEND YUL/ULTRA	Robbie Rivera Presents Keylime			
19	17	5	5	MY TIME EFFIN	Dutch Featuring Crystal Waters			
20	RE-ENTRY	1	1	AT THE END MADE	iiio			
21	NEW	1	1	RIE Y LLORA SONY DISCOS	Celia Cruz			
22	21	4	4	SUNLIGHT ROBBINS	DJ Sammy			
23	13	18	18	ROCK YOUR BODY JIVE	Justin Timberlake			
24	NEW	1	1	MILKSHAKE STAR TRAK/ARISTA	Kelis			
25	25	7	7	SECRET LOVE ROBBINS	Ian Van Dahl			

DECEMBER 13 2003					Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	Sales data compiled by Nielsen SoundScan		
				IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	1	6	NUMBER 1 6 Weeks At Number 1 THE REMIXES COLUMBIA 87154/SONY MUSIC	Mariah Carey			
2	1	2	2	LOUIE DEVITO DEE VEE 0068/MUSICRAMA	N.Y.C. Underground Party 6			
3	3	9	9	ENIGMA VIRGIN 91929	Voyageur			
4	5	4	4	THE HAPPY BOYS ROBBINS 75041 [H]	Dance Party (Like It's 2004)			
5	7	34	34	THE POSTAL SERVICE SUB POP 595 [H]	Give Up			
6	8	9	9	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714/VIRGIN	Singles '93 - '03			
7	6	6	6	BASEMENT JAXX XL 93878/ASTRALWERKS [H]	Kish Kash			
8	4	2	2	MOBY V2 27173	18: B Sides + DVD			
9	9	14	14	LOUIE DEVITO ULTRA 1175	Louie DeVito Presents: Ultra.Dance 04			
10	10	8	8	PAUL VAN DYK MUTE 9229 [H]	Reflections			
11	11	14	14	VARIOUS ARTISTS VERVE 000587/VG	Verve//Remixed2			
12	12	9	9	PAUL OAKENFOLD SIRE/REPRISE 48558/WARNER BROS.	Perfecto Presents... Great Wall			
13	14	8	8	PRAFUL N-CODED 4244/RENDEZVOUS	One Day Deep			
14	18	11	11	BOND MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed			
15	16	2	2	VARIOUS ARTISTS ULTRA 1181	Ministry Of Sound: The Annual 2004			
16	21	2	2	VARIOUS ARTISTS SIX DEGREES 1095	Christmas Remixed			
17	13	2	2	UNDERWORLD JBO 27175/V2	Underworld 1992-2002			
18	15	3	3	ERASURE MUTE/SIRE 73991/WARNER BROS.	Hits! The Very Best Of Erasure			
19	RE-ENTRY	1	1	THE HAPPY BOYS ROBBINS 75038 [H]	Trance Party (Volume Three)			
20	19	17	17	BT NETTWERK 30344 [H]	Emotional Technology			
21	23	33	33	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco			
22	17	7	7	STEPHANE POMPOGNAC PSCHENT/WAGRAM 28996/MSI	Hotel Costes V.6			
23	RE-ENTRY	1	1	ZOEGIRL SPARROW 40546 [H]	Mix Of Life			
24	RE-ENTRY	1	1	VARIOUS ARTISTS ROBBINS 75039	Best Of House Volume Three			
25	20	5	5	BAD BOY JOE WHAT IF 81609/MUSICRAMA	The Best Of Freestyle Megamix Volume 4			

● 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 EU, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 13 2003 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/PROMOTION LABEL	
1	4	4	7	NUMBER 1 1 Week At Number 1 WAITING FOR YOU (THICK DICK, PASSENGERZ, 29 PALMS, D. CARTER) WARNER BROS. 42656	Seal
2	5	10	7	BELIEVE TOMMY BOY SILVER LABEL 2431/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
3	1	3	8	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA	Kelis
4	8	12	6	NOBODY KNOWS ME (P. RAUHOFFER, ABOVE & BEYOND, MOUNT SIMS MIXES) MAVERICK PROMO/WARNER BROS.	Madonna
5	10	13	7	ARE YOU READY FOR LOVE SOUTHERN FRIED 1177/ULTRA	Elton John
6	2	2	8	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 76867	Beyonce
7	3	1	10	FLY AGAIN (K&S PROJECT, R. ROSARIO, SCUMFROG, J. VASQUEZ MIXES) TOMMY BOY SILVER LABEL 2431/TOMMY BOY	Kristine W
8	7	9	10	MY LOVE IS ALWAYS UNCOMMON TRAX 003	Saffron Hill
9	16	26	4	ME AGAINST THE MUSIC JIVE 57157	Britney Spears Featuring Madonna
10	6	6	10	ROCK WIT U (AWWW BABY) [A. VAN HELDEN & POUND BOYS] MURDER INC./DEF JAM 001609/0JMG	Ashanti
11	15	21	5	STONED (DEEP DISH REMIX) ARISTA 56070	Dido
12	13	14	8	I'M WAITING VISH PROMO	Aubrey Vs. Johnny Vicious
13	9	5	9	STAND (REMIXES) ATLANTIC 88233	Jewel
14	19	25	4	A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES) J PROMO/RMG	Annie Lennox
15	18	24	5	LUCKY STAR XL 38878/ASTRALWERKS	Basement Jaxx Featuring Dizzee Rascal
16	17	19	6	YOU'RE SO BEAUTIFUL MERCURY PROMO/UTV	Donna Summer
17	11	7	9	I FEEL LOVE BLUE MAN GROUP PROMO/LAVA	Blue Man Group Featuring Venus Hum
18	14	8	11	JUST SO YOU KNOW (REMIXES) WARNER BROS. 42644	Holly Palmer
19	26	37	4	WONDERFUL (S. KLEINENBERG & D. AUDE MIXES) J PROMO/RMG	Annie Lennox
20	25	32	5	BABY, I'M IN LOVE (BORIS & BECK, NORTY COTTO MIXES) EMI LATIN 38872/VIRGIN	Thalia
21	12	11	11	THIS BEAT IS TWISTED 50020	Superchumbo
22	30	40	4	RELEASE ME (RAUHOFFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY) STAR 89 1270	Industry
23	28	39	4	ADDICTED (REMIXES) INTERSCOPE PROMO	Enrique Iglesias
24	24	27	6	GUAJIRA (ROGER SANCHEZ REMIX) UNIVERSAL LATINO PROMO	Emmanuel
25	20	15	9	JUST ABOUT HAD ENOUGH STAR 89 1268	Beat Hustlerz Featuring Thea Austin

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
26	29	35	5	DO U GOT FUNK? UNCOMMON TRAX 002	Big Bang Theory
27	22	20	11	JALEO (ROGER SANCHEZ REMIX) SONY DISCOS PROMO	Ricky Martin
28	21	18	13	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid
29	23	16	13	BRINGIN' ON THE HEARTBREAK (REMIXES) MONARCS/ISLAND PROMO/0JMG	Mariah Carey
30	27	17	12	THE ONLY THING MISSIN' (REMIXES) ARISTA 56474	Aretha Franklin
31	41	—	2	THE HURTING DEE VEE 001	Mac Quayle Featuring Donna Delory
32	32	33	7	THIS IS MY HOUSE STAR 89 1269	Peter Rauhofer
33	40	45	3	FOREVER MIADREAMWORLD 005	Mia
34	34	41	5	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
35	47	—	2	FALLEN (REMIXES) ARISTA PROMO	Sarah McLachlan
36	45	—	2	WALK ON BY DAYLIGHT PROMO/EPIC	Cyndi Lauper
37	42	48	3	BEAUTIFUL OUTSIDE (MINGE BINGE & E-SMOOVE MIXES) MEAN REO PROMO	Velocity Code
38	33	29	9	LOS TANGUEROS VIBRA/SURCO PROMO/UNIVERSAL LATINO	Bajofondotangoclub
39	NEW	1	1	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch
40	36	38	7	TIME OF OUR LIVES MUTE 9225	Paul Van Dyk Featuring Vega 4
41	49	—	2	YOU GOT ME ACT 2 002	Giovanna
42	NEW	1	1	GET IT OFF (THAT KID CHRIS REMIX) J PROMO/RMG	Monica
43	31	22	12	ANYTHING (GABRIEL & DRESDEN MIXES) PRIVATE MUSIC PROMO/AAL	Lili Haydn
44	39	31	13	FUTURE FUNK TOMMY BOY SILVER LABEL 2413/TOMMY BOY	Seth Lawrence
45	35	28	16	A BETTER WORLD GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
46	NEW	1	1	RIE Y LLORA (THE REMIXES) SONY DISCOS PROMO	Celia Cruz
47	NEW	1	1	AS THE RUSH COMES MINISTRY OF SOUND PROMO/ULTRA	Motorcycle
48	38	30	14	LEI LO LA! ELECTRIC MONKEY 1008	The Latin Project
49	46	44	6	HYPNOTISED (DEEPSKY & KOWALSKI MIXES) PERFECTO/SIRE 42661/REPRISE	Paul Oakenfold
50	50	49	9	DEEP DARK JUNGLE STATRAX 34003/STATRA	Victor Calderone

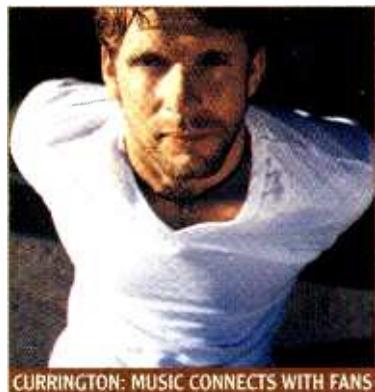
● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♫ Videoclip availability. Catalog number is for vinyl maxi-single, 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.

Listeners Welcome Return To Substance

BY DEBORAH EVANS PRICE
and PHYLLIS STARK

NASHVILLE—Could such qualities as substance, grit and edginess be making a comeback among country music's male stars?

After years of pretty, polished new artists who sometimes displayed more style than substance and were often sanitized for our protection by their



CURRINGTON: MUSIC CONNECTS WITH FANS

labels, some industry observers say the tide seems to be turning.

This is evidenced, they say, by a rash of new artists—such as DreamWorks' Jimmy Wayne, Mercury's Billy Currington and RCA's Jeff Bates—who sing about their painful upbringing.

It's also evidenced in such recent stars as the male-friendly Montgomery Gentry, Trace Adkins (who has battled alcohol problems), "Nashville Star" winner Buddy Jewell (who formerly abused drugs and alcohol) and Keith Urban (who included a song about his former cocaine addiction on his current album).

Each of these acts comes from a background that is more outlaw than silver spoon, and they've developed the chops as songwriters to reveal their experiences in potent country songs about abuse, alcoholism and other edgy topics.

"We're getting to a point where people are allowing songs that are real to get through," RCA Label Group chairman Joe Galante says. "Post-9-11, people are very reflective about what's happened in their lives, and they value certain things more than ever before. A lot of these songs really strike at your heart and are life lessons. People respond to that."

"That's the great thing about country music; we're not just singing about falling in love, being 18 years old and shaking your booty."

SUNG FROM EXPERIENCE

Currington drew from his experiences with an alcoholic father to pen "Walk a Little Straighter," which peaked at No. 8 on the *Billboard* Hot Country Singles & Tracks chart in October.

The artist has spent the past six months traveling the country on a radio tour and playing shows. He says, "I've had so many people come up to me and say, 'I really connect with these songs because I see that you wrote them. You've lived them, and you connect with these songs.'"

Wayne and Bates have also resonated with listeners. Wayne's first single, "Stay Gone," reached No. 3; new single "I Love You This Much" is No. 22 this issue. Bates' debut, "The Love Song," reached No. 8 this summer.

Programmers say such acts have largely been good for country radio.

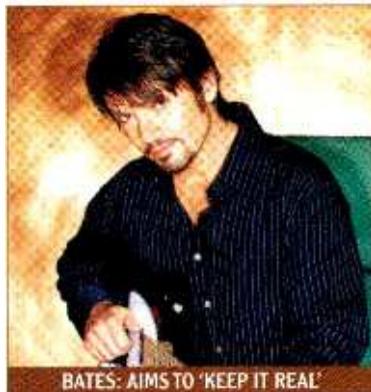
"The format always benefits when real and distinctive male artists rise to the top," KPLX (the Wolf) Dallas assistant PD Smokey Rivers says. "Country is always at its best when it has some dirt and sweat on it."

Galante says listeners react to artists who have lived what they are singing. "Jeff [Bates] and Jimmy [Wayne] especially are living testaments to overcoming so many prob-

lems in life," he says. Bates is a former drug addict who did jail time for theft. Wayne had a violent upbringing spent in and out of foster homes.

DreamWorks principal executive James Stroud says "more male artists seem to be connecting with life experiences set to music."

KZLA Los Angeles operations manager R.J. Curtis says such acts and their real-life songs are good for



BATES: AIMS TO 'KEEP IT REAL'

the format because "these themes can appeal to male listeners, and we are challenged in that demo. As long as the artists and the labels keep it real, it'll be a good evolution."

Bates and his peers are determined to "keep it real" because they see truth as the essence of great country music. "If singing about some of those things [drugs, jail] tells a truth that anybody else can connect with, that's what country music was about to begin with," Bates says. "Artists and writers are beginning to go back to that again. We all have a wealth of true-life stories that other people can relate to. It's not always pretty. It's not always happy, but it's always real, and people need that."

BUT WILL IT BRING BACK MEN?

The preponderance of such acts recalls the days when Merle Haggard,

George Jones and other hard-living artists kept listeners' attention with their real and relatable songs.

"It's a throwback to the songs of life," Stroud says. "When you look at Johnny Cash and Merle Haggard and those great writers back then, everybody connected with [their songs] because what they were singing they lived, they believed in. It's sort of cycled. When you look at Jeff, Jimmy and Toby Keith, those artists are expressing what they believe in. They're not candy-coated. They're not [the] cookie-cutter artists that we were guilty of [signing] for so many years."

But at a time when country radio has lost many of its male listeners, there's little evidence that these artists are bringing men back to the format—at least not yet.

"This trend hasn't really gained any traction yet. It's still early," Curtis says. "There haven't been enough of these songs yet that have been huge hits. Having said that, I hope Nashville doesn't start cloning these themes just because they may be working. The reason songs like this used to work and seem to be working again is because the artists and the stories were real."

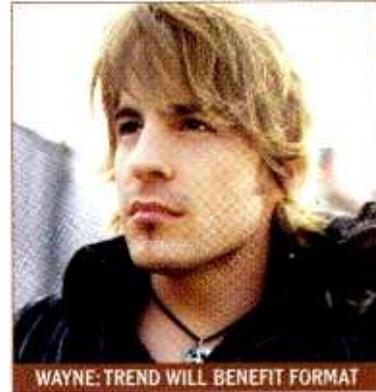
Radio consultant Joel Raab says, "There are a lot of strong, authentic artists, but so far, no one [has approached] the level of Garth Brooks or Alan Jackson."

That's true in terms of sales as well. As of Nov. 26, Wayne had sold 125,000 copies of his debut album, which peaked at No. 7 and has been on the Top Country Albums chart for 23 weeks. Bates' debut has sold 54,000 copies since its May 20 release, according to Nielsen SoundScan. Currington's debut, on the chart only nine weeks, has sold 43,000 copies.

The most successful of these artists to debut this year is Columbia's Jew-

ell, who has sold 259,000 copies of his debut after 21 weeks on the chart.

Rivers remains optimistic about the potential of these artists. "The nice surprise is that women love this music too," he says. "With this resurgence, country has begun to get back into the business of giving everyone a reason to listen, not just suburban women [aged] 25 to 54 who drive Volvo SUVs."



WAYNE: TREND WILL BENEFIT FORMAT

Wayne thinks the trend toward artists of substance will benefit the format. "I don't know where it's going, but it's starting to sound different," he says of country music.

"Times are changing. There's a graduation going on," Wayne continues. "People are waking up and realizing that when there's a plane going into two towers, that's real. That changes the course of history, and people start realizing it's real life out there. It's terror-alert levels and people being laid off at work. That's what people relate to. They don't want to hear somebody singing about how lucky they are in a song."

Currington agrees, adding that Sept. 11, 2001, "brought everybody back home, so to speak, and made people stop and realize how valuable time is. Songs with more substance hit home with people right now."

Rodney Atkins Sports The Timberland Look

Curb Records artist **Rodney Atkins** has signed an endorsement deal with apparel company Timberland.

Atkins will wear Timberland's clothing and shoes on all of his upcoming TV appearances, including his New Year's Eve performance at the Music City Bowl in Nashville, which will be televised on ESPN.

Timberland's other celebrity endorsers include actors **George Clooney** and **Ashton Kutcher**, according to Atkins' manager, **Phillip Kovac**. While Atkins is hardly a household name, Kovac says he got around that hurdle by "explaining to [Timberland executives] who Rodney was and where

we wanted to go with him."

He also says the artist fit the company's market-expansion plans.

"They've been very involved in the urban market and now want to start spreading into the suburban market," Kovac says. "I met with one of the executives at Timberland and started talking about Rodney and the country market and how important it was to stretch out into that area. They agreed, so I sent them some information on Rodney. They fell in love with the record and with Rodney after they talked to him."

Kovac says Timberland is "a good fit with the Rodney style," which he describes as "suburban America."

EMERSON REMEMBERED: A benefit concert for the family of the late

Jack Emerson will be held Dec. 12 at Nashville's Mercy Lounge. Performers will include **John Hiatt & the Goners, Sonny Landreth, Steve Earle, Jason & the Scorchers** and **Billy Joe Shaver**. Emerson founded the Praxis International and E-Squared Records labels. He died Nov. 22 (*Billboard*, Dec. 6).

ON THE ROW: WDKN Dickson, Tenn., PD/music director **Chuck**

Nashville
Scene™

By Phyllis Stark
pstark@billboard.com



Dauphin joins Nashville-based Sea Records/Sterling Entertainment Associates as promotions director.

The company has also hired **Stephanie Green** as director of public relations. She previously was with GC Management and Glen Campbell Enterprises.

Further reinforcing the dearth of female artists in the format, the lineup for the Country Radio Seminar's New Faces Show for 2004 will feature five solo male artists. They are **Dierks Bentley, Pat Green, Buddy Jewell, Craig Morgan** and **Jimmy Wayne**.

The event is scheduled for March 5 in Nashville. The acts were picked by radio broadcasters who have attended CRS in the past. The show has been a launching pad for numerous country stars.

DECEMBER 13
2003

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by
Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	TOBY KEITH	DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	37	36	34	8	ALABAMA	RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6
2	2	2	17	ALAN JACKSON ▲	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	38	38	31	56	ALISON KRAUSS + UNION STATION ▲	ROUNDER 610515 (19.98 CD)	Live	9
3	16	—	2	DIXIE CHICKS	MONUMENT/COLUMBIA 90794/SONY MUSIC (19.98 EQ CD)	Top Of The World Tour Live	3	40	41	42	22	JOE NICHOLS ●	UNIVERSAL SOUTH 170285 (8.98/12.98) [H]	Man With A Memory	9
4	6	6	8	KENNY CHESNEY ●	BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	4	41	41	42	22	TRACY BYRD	RCA 67073/RLG (11.98/18.98)	The Truth About Men	5
5	3	—	2	LEANN RIMES	CURB 78829 (18.98 CD)	Greatest Hits	3	41	46	35	9	VARIOUS ARTISTS	CAPITOL 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11
6	7	4	7	TOBY KEITH ▲ ³	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	42	48	37	3	BILL ENGVALL	WARNER BROS. 48534/WRN (18.98 CD)	Here's Your Sign: Reloaded	37
7	10	5	5	SHANIA TWAIN	MERCURY 170314/UMGN (8.98/12.98)	Up!	1	43	23	41	15	SARA EVANS	RCA 67074/RLG (12.98/18.98)	Restless	3
8	5	3	9	MARTINA MCBRIDE ●	RCA 54207/RLG (11.98/18.98)	Martina	1	44	37	27	33	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	16
9	4	—	2	REBA MCENTIRE	MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	45	35	59	5	VARIOUS ARTISTS	LOST HIGHWAY 001038/UMGN (18.98 CD)	A Very Special Acoustic Christmas	35
10	11	7	37	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	46	42	36	64	DIXIE CHICKS ▲ ⁶	MONUMENT/COLUMBIA 96840/SONY MUSIC (12.98 EQ/18.98)	Home	1
11	13	10	8	KENNY CHESNEY ▲ ³	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	47	59	55	8	JOHNNY CASH	MERCURY/CHRONICLES 170217/UMGN (9.98 CD)	The Best Of Johnny Cash: 20th Century Masters The Millennium Collection	47
12	12	8	36	JOHNNY CASH ▲	AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	48	51	44	28	GEORGE STRAIT ●	MCA NASHVILLE 170280/UMGN (91.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
13	8	12	33	BROOKS & DUNN ●	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	49	24	—	2	JO DEE MESSINA	CURB 78790 (18.98 CD)	Greatest Hits	1
14	15	13	33	TIM MCGRAW ▲ ²	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	50	31	20	9	HANK WILLIAMS JR.	CURB 78830 (18.98 CD)	I'm One Of You	24
15	9	14	26	LONESTAR ●	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	51	45	50	4	VARIOUS ARTISTS	GAITHER MUSIC 42455 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	45
16	18	18	64	MONTGOMERY GENTRY ●	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	52	31	20	9	LYLE LOVETT	CURB 001162/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7
17	19	16	60	KEITH URBAN ▲	CAPITOL 32936 (10.98/18.98)	Golden Road	3	53	52	40	57	RANDY TRAVIS ●	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
18	20	15	7	GARY ALLAN	MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	54	60	—	33	SOUNDTRACK	WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
19	17	9	3	RANDY TRAVIS	WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	55	54	48	5	BILLY RAY CYRUS	WORD-CURB 86274/WARNER BROS. (18.98 CD)	The Other Side	18
20	22	22	7	JOSH TURNER	MCA NASHVILLE 000974/UMGN (4.98/9.98) [H]	Long Black Train	19	56	53	51	23	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7
21	14	24	19	BRAD PAISLEY	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	57	43	33	10	EMMYLOU HARRIS	INDIESUCH 79905/AG (18.98 CD)	Stumble Into Grace	6
22	27	25	25	CHRIS CAGLE	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	58	57	53	16	SHERRIE AUSTIN	BROKEN BOW 75872 (18.98 CD) [H]	Streets Of Heaven	22
23	21	17	30	PAT GREEN	REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2	59	55	57	4	VARIOUS ARTISTS	GAITHER MUSIC 42460 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	55
24	26	28	4	ELVIS PRESLEY ▲ ³	RCA 88079/RLG (12.98/19.98)	Elvis: 30 #1 Hits	1	60	50	45	12	VARIOUS ARTISTS	MCA NASHVILLE 170297/UMGN (12.98 CD)	Remembering Patsy Cline	8
25	28	21	30	VARIOUS ARTISTS	WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2	61	56	38	6	MARK WILLS	MERCURY 031012/UMGN (8.98/12.98)	And The Crowd Goes Wild	5
26	30	29	5	DIERKS BENTLEY	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	62	64	56	38	JOHNNY CASH	LEGACY/COLUMBIA 90701/SONY MUSIC (9.98 CD)	Christmas With Johnny Cash	62
27	29	30	21	TRACE ADKINS	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	63	64	56	38	DARRYL WORLEY ●	DREAMWORKS 000640/INTERSCOPE (11.98/17.98)	Have You Forgotten?	1
28	32	26	25	GEORGE STRAIT ●	MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	64	49	23	7	DOLLY PARTON	BLUE EYE 79756 (17.98 CD)	For God And Country	23
29	25	11	7	VARIOUS ARTISTS	SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6	65	70	70	98	ALAN JACKSON ▲ ⁴	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
30	33	49	4	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 18927/TIME LIFE (18.98 CD)	Classic Country: Christmas	30	66	69	71	3	GEORGE STRAIT	MCA NASHVILLE 000912/UMGN (11.98 CD)	20th Century Masters: The Best Of George Strait The Christmas Collection	66
31	58	39	33	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	67	68	64	48	NICKEL CREEK ●	SUGAR HILL 3941 (18.98 CD)	This Side	2
32	40	43	4	ELVIS PRESLEY	RCA 52393/BMG STRATEGIC MARKETING GROUP (25.98 CD)	Elvis: Christmas Peace	32	68	65	61	14	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73918/WRN (18.98 CD)	The Very Best Of John Michael Montgomery	11
33	NEW	1	1	JOHNNY CASH	AMERICAN 001679/LOST HIGHWAY (79.98 CD)	Cash Unearthed	33	69	63	52	17	WYNONNA	CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
34	44	46	14	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	70	71	60	43	BLAKE SHELTON	WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2
35	39	47	4	ANDY GRIFFITH	SPARROW 51815 (18.98 CD)	The Christmas Guest: Stories And Songs Of Christmas	35	71	62	54	9	BILLY CURRINGTON	MERCURY 000164/UMGN (9.98 CD) [H]	Billy Currington	17
36	34	19	22	BUDDY JEWELL	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	72	73	65	67	DIAMOND RIO ●	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
								73	74	—	17	FAITH HILL ▲ ²	WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1
								74	75	—	7	REBA MCENTIRE	MCA NASHVILLE 000648/UMGN (11.98 CD)	20th Century Masters: The Best Of Reba McEntire The Christmas Collection	74
								75				WILLIE NELSON & FRIENDS	LOST HIGHWAY 000453/UMGN (12.98 CD)	Live And Kickin'	4

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

DECEMBER 13 2003 Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by
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THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	4	ALAN JACKSON ●	ARISTA NASHVILLE 67062/RLG (11.98/18.98)	Let It Be Christmas	14	13	12	ALAN JACKSON ▲	ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	69
2	1	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	243	14	21	TOBY KEITH ▲ ²	MERCURY 55892/UMGN (8.98/12.98)	Greatest Hits Volume One	261
3	2	TIM MCGRAW ▲ ³	CURB 77978 (12.98/18.98)	Greatest Hits	158	15	17	ANNE MURRAY	STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	24
4	3	MARTINA MCBRIDE ▲ ²	RCA 67012/RLG (12.98/18.98)	Greatest Hits	115	16	22	TOBY KEITH	MERCURY 527908/UMGN (5.98 CD)	Christmas To Christmas	4
5	5	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	166	17	19	TOBY KEITH ▲ ²	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	118
6	7	SHANIA TWAIN ◆ ⁹	MERCURY 536003/UMGN (8.98/12.98)	Come On Over	317	18	20	LARRY THE CABLE GUY	ARK 21 810076 (18.98 CD)	Lord, I Apologize	24
7	6	BURL IVES	MCA SPECIAL PRODUCTS 322177/UMG (5.98 CD)	Rudolph The Red-Nosed Reindeer	50	19	15	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	156
8	8	MARTINA MCBRIDE ▲	RCA 67842/RLG (10.98/18.98)	White Christmas	52	20	11	JOHNNY CASH ▲	LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	150
9	9	ALAN JACKSON ▲	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	423	21	16	DIXIE CHICKS ◆ ¹²	MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [H]	Wide Open Spaces	305
10	14	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (12.98/18.98) [H]	Rascal Flatts	182	22	24	ALABAMA	RCA 66927/RLG (10.98/15.98)	Christmas Volume II	22
11	10	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	324	23	23	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	273
12	13	LONESTAR	BNA 67975/RLG (11.98/17.98)	This Christmas Time	22	24	—	ALABAMA ▲ ²	BMG SPECIAL PRODUCTS 44753/RLG (3.98/6.98)	Alabama Christmas	87
						25	—	SOUNDTRACK ▲	CURB 78703 (11.98/17.98)	Coyote Ugly	171

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

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Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				PLAYS	PERCENT								PLAYS	PERCENT			
1	1	1	16	Airplay monitored by Nielsen Broadcast Data Systems		NUMBER 1 I LOVE THIS BAR J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 001238	1	31	34	34	12	Airplay monitored by Nielsen Broadcast Data Systems		COOL TO BE A FOOL B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)	Joe Nichols UNIVERSAL SOUTH 001371	31
2	4	4	19	Airplay monitored by Nielsen Broadcast Data Systems		COWBOYS LIKE US J. BROWN, G. STRAIT (A. SMITH, B. DIPIERO)	George Strait MCA NASHVILLE 001259	2	32	37	41	4	Airplay monitored by Nielsen Broadcast Data Systems		AMERICAN SOLDIER J. STROUD, T. KEITH (T. KEITH, C. CANNON)	Toby Keith DREAMWORKS ALBUM CUT	32
3	2	2	22	Airplay monitored by Nielsen Broadcast Data Systems		I MELT M. BRIGHT, M. WILLIAMS, R. SCAL FLATTS (G. LEVON, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET ALBUM CUT	2	33	35	35	7	Airplay monitored by Nielsen Broadcast Data Systems		GOOD LITTLE GIRLS D. HUFF, D. JOHNSON (T. SEALS, B. JONES)	Blue County ASYLUM-CURB ALBUM CUT	33
4	7	8	8	Airplay monitored by Nielsen Broadcast Data Systems		THERE GOES MY LIFE B. CANNON, K. CHESNEY (W. MOBLEY, N. THRASHER)	Kenny Chesney BNA ALBUM CUT	4	34	36	36	10	Airplay monitored by Nielsen Broadcast Data Systems		TEXAS PLATES D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	34
5	5	6	21	Airplay monitored by Nielsen Broadcast Data Systems		HELL YEAH B. CHANCEY (J. STEELE, C. WISEMAN)	Montgomery Gentry COLUMBIA ALBUM CUT	5	35	38	38	8	Airplay monitored by Nielsen Broadcast Data Systems		MY LAST NAME B. BEAVERS (H. ALLEN, D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	35
6	3	3	29	Airplay monitored by Nielsen Broadcast Data Systems		WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	3	36	39	45	4	Airplay monitored by Nielsen Broadcast Data Systems		SONGS ABOUT RAIN M. WRIGHT, G. ALLAN (L. ROSE, P. MCCLAUGHLIN)	Gary Allan MCA NASHVILLE ALBUM CUT	36
7	6	7	25	Airplay monitored by Nielsen Broadcast Data Systems		CHICKS DIG IT C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)	Chris Cagle CAPITOL ALBUM CUT	6	37	29	22	16	Airplay monitored by Nielsen Broadcast Data Systems		I'M GONNA TAKE THAT MOUNTAIN R. MCENTIRE, B. CANNON, N. WILSON (J. SALLEY, M. PEIRCE)	Reba McEntire MCA NASHVILLE 001404	14
8	9	9	13	Airplay monitored by Nielsen Broadcast Data Systems		YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL K. BROOKS, R. DUNN, M. WRIGHT (B. DIPIERO, B. ALLMAND)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	8	38	40	42	11	Airplay monitored by Nielsen Broadcast Data Systems		YOU'RE IN MY HEAD L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)	Brian McComas LYRIC STREET ALBUM CUT	38
9	10	10	18	Airplay monitored by Nielsen Broadcast Data Systems		WALKING IN MEMPHIS D. HUFF (M. COHN)	Lonestar BNA ALBUM CUT	9	39	41	43	11	Airplay monitored by Nielsen Broadcast Data Systems		DAYS OF OUR LIVES M. WRIGHT (J. DITTO, B. TERRY)	James Otto MERCURY 001500	39
10	11	12	24	Airplay monitored by Nielsen Broadcast Data Systems		HONESTY (WRITE ME A LIST) T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	Rodney Atkins CURB 73149	10	40	43	47	7	Airplay monitored by Nielsen Broadcast Data Systems		PAINT ME A BIRMINGHAM J. STROUD (B. MOORE, G. DUFFY)	Tracy Lawrence DREAMWORKS ALBUM CUT	40
11	12	14	19	Airplay monitored by Nielsen Broadcast Data Systems		DRINKIN' BONE B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)	Tracy Byrd RCA ALBUM CUT	11	41	43	47	7	Airplay monitored by Nielsen Broadcast Data Systems		SIMPLE LIFE D. HUFF, C. D. JOHNSON (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	41
12	8	5	28	Airplay monitored by Nielsen Broadcast Data Systems		WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL ALBUM CUT	1	42	42	44	7	Airplay monitored by Nielsen Broadcast Data Systems		THE FIRST CUT IS THE DEEPEST J. SHANKS, G. FUNDIS (C. STEVENS)	Sheryl Crow A&M ALBUM CUT/MERCURY	42
13	17	24	6	Airplay monitored by Nielsen Broadcast Data Systems		REMEMBER WHEN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	13	43	47	50	3	Airplay monitored by Nielsen Broadcast Data Systems		ON YOUR WAY HOME E. GORDY, JR., IR. SAMOSET, M. BERGI	Patty Loveless EPIC ALBUM CUT/EMM	43
14	18	19	10	Airplay monitored by Nielsen Broadcast Data Systems		SHE'S NOT JUST A PRETTY FACE R. J. LANGE (R. J. LANGE, S. TWAIN)	Shania Twain MERCURY ALBUM CUT	14	44	46	49	9	Airplay monitored by Nielsen Broadcast Data Systems		HANDPRINTS ON THE WALL K. ROGERS, J. GUESS, J. CEMAY (N. BLANCHARD, S. PINNES, C. PARISH)	Kenny Rogers DREAMCATCHER ALBUM CUT	44
15	19	21	17	Airplay monitored by Nielsen Broadcast Data Systems		I WANNA DO IT ALL B. GALLIMORE (T. NICHOLS, S. GILES, G. GODDARD)	Terri Clark MERCURY ALBUM CUT	15	45	48	48	9	Airplay monitored by Nielsen Broadcast Data Systems		A YEAR AT A TIME L. REYNOLDS (J. DEMARCUS, L. WILSON)	Kevin Denney LYRIC STREET 164081	45
16	16	17	20	Airplay monitored by Nielsen Broadcast Data Systems		WRINKLES M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	16	46	44	46	10	Airplay monitored by Nielsen Broadcast Data Systems		YOUNG MAN'S TOWN V. GILL (V. GILL)	Vince Gill MCA NASHVILLE 001648	44
17	13	15	35	Airplay monitored by Nielsen Broadcast Data Systems		WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL 77563	1	47	52	56	5	Airplay monitored by Nielsen Broadcast Data Systems		THAT'S A WOMAN C. LINDSEY, M. WILLS (S. D. JONES, R. RUTHERFORD)	Mark Wills MERCURY ALBUM CUT	47
18	21	20	21	Airplay monitored by Nielsen Broadcast Data Systems		I WISH B. GALLIMORE, T. MCGRAW (T. L. JAMES, E. HILL)	Jo Dee Messina CURB ALBUM CUT	18	48	51	54	4	Airplay monitored by Nielsen Broadcast Data Systems		NO REGRETS YET D. HUFF (S. ISAACS, D. BROWN)	Sonya Isaacs LYRIC STREET ALBUM CUT	48
19	14	13	26	Airplay monitored by Nielsen Broadcast Data Systems		IT'S FIVE O'CLOCK SOMEWHERE K. STEGALL (J. BROWN, D. ROLLINS)	Alan Jackson & Jimmy Buffett ARISTA NASHVILLE 54205	1	49	50	51	7	Airplay monitored by Nielsen Broadcast Data Systems		I NEED A VACATION E. GORDY, JR., J. NIEBANK (R. L. HOWARD, L. SATCHER)	Rebecca Lynn Howard MCA NASHVILLE 001647	49
20	23	25	7	Airplay monitored by Nielsen Broadcast Data Systems		WATCH THE WIND BLOW BY B. GALLIMORE, T. MCGRAW, D. SMITH (A. DSBORNE, D. ALTMAN)	Tim McGraw CURB ALBUM CUT	20	50	45	39	14	Airplay monitored by Nielsen Broadcast Data Systems		HEAVEN HELP ME D. HUFF, WYNONNA (C. CANNON, J. D. HICKS)	Wynonna ASYLUM-CURB ALBUM CUT	37
21	22	23	18	Airplay monitored by Nielsen Broadcast Data Systems		LITTLE MOMENTS F. ROGERS (C. OUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	21	51	49	40	18	Airplay monitored by Nielsen Broadcast Data Systems		RUN, RUN, RUN S. HENDRICKS (P. HOWELL, H. DAVIS, K. KAYLE)	Ryan Tyler ARISTA NASHVILLE ALBUM CUT	36
22	27	29	17	Airplay monitored by Nielsen Broadcast Data Systems		I LOVE YOU THIS MUCH C. LINDSEY, J. STROUD (J. WAYNE, C. OUBOIS, D. SAMPSON)	Jimmy Wayne DREAMWORKS 001239	22	52	54	52	12	Airplay monitored by Nielsen Broadcast Data Systems		I'M IN LOVE WITH YOU B. DEAN, L. WHITE (B. DEAN, C. CANNON)	Billy Dean VIEW 2 ALBUM CUT/HZE	52
23	24	27	12	Airplay monitored by Nielsen Broadcast Data Systems		HOT MAMA S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)	Trace Adkins CAPITOL ALBUM CUT	23	53	NEW	1	Airplay monitored by Nielsen Broadcast Data Systems		HOT SHOT DEBUT ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN B. CANNON, N. WILSON, K. CHESNEY (P. OVERSTREET)		Kenny Chesney BNA ALBUM CUT	53
24	25	26	21	Airplay monitored by Nielsen Broadcast Data Systems		I CAN'T TAKE YOU ANYWHERE J. STROUD, T. KEITH (S. EMERICK, T. KEITH)	Scotty Emerick With Toby Keith DREAMWORKS 001581	24	54	56	—	2	Airplay monitored by Nielsen Broadcast Data Systems		TOO MUCH MONTH (AT THE END OF THE MONEY) M. STUART, J. NIEBANK (B. DIPIERO, J. S. SHERRILL, D. ROBBINS)	Marty Stuart And His Fabulous Superlatives COLUMBIA ALBUM CUT	54
25	26	28	29	Airplay monitored by Nielsen Broadcast Data Systems		LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE 000976	25	55	NEW	1	Airplay monitored by Nielsen Broadcast Data Systems		I CAN'T SLEEP J. RITCHEY, C. WALKER (C. WALKER, C. WRIGHT)	Clay Walker RCA ALBUM CUT	55	
26	28	30	13	Airplay monitored by Nielsen Broadcast Data Systems		PERFECT S. EVANS, P. WARDLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	26	56	55	53	21	Airplay monitored by Nielsen Broadcast Data Systems		AND THE CROWD GOES WILD C. LINDSEY, M. WILLS (J. STEELE, C. WISEMAN)	Mark Wills MERCURY 001152	29
27	30	37	4	Airplay monitored by Nielsen Broadcast Data Systems		IN MY DAUGHTER'S EYES M. MCBRIDE, P. WARDLEY (J. T. SLATER)	Martina McBride RCA ALBUM CUT	27	57	NEW	1	Airplay monitored by Nielsen Broadcast Data Systems		COAT OF MANY COLORS S. BUCKINGHAM (D. PARTON)	Shania Twain With Alison Krauss & Union Station SUGAR HILL ALBUM CUT	57	
28	31	32	7	Airplay monitored by Nielsen Broadcast Data Systems		SWEET SOUTHERN COMFORT C. BLACK (R. CLAWSON, B. CRISLER)	Buddy Jewell COLUMBIA ALBUM CUT	28	58	NEW	1	Airplay monitored by Nielsen Broadcast Data Systems		THIS LOVE D. HUFF (L. RIMES, M. BEESON, J. COLLINS)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	58	
29	33	33	7	Airplay monitored by Nielsen Broadcast Data Systems		SPEND MY TIME C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY ALBUM CUT	29	59	60	—	2	Airplay monitored by Nielsen Broadcast Data Systems		YOU'LL THINK OF ME D. HUFF, K. URBAN (D. BROWN, T. LACY, D. MATKOSKY)	Keith Urban CAPITOL ALBUM CUT	59
30	32	31	18	Airplay monitored by Nielsen Broadcast Data Systems		EVERY FRIDAY AFTERNOON C. MORGAN, P. O'DONNELL (N. COTY, J. MELTDON)	Craig Morgan BROKEN BOW ALBUM CUT	30	60	58	59	3	Airplay monitored by Nielsen Broadcast Data Systems		DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) R. LANDIS (B. LAWSON, J. MATTHEWS, R. DEAN)	Lorrie Morgan QUARTERSACK ALBUM CUT/IMAGE	58

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 128 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * 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.

DECEMBER 13 2003 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title
1	2	34	55	Sales data compiled by Nielsen SoundScan		NUMBER 1 ALISON KRAUSS & UNION STATION LIVE ROUNDER 610515
2	1	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS LOST HIGHWAY 001038/UMGN A Very Special Acoustic Christmas
3	3	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS GAITHER MUSIC 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
4	4	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS GAITHER MUSIC 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
5	5	8	1	Sales data compiled by Nielsen SoundScan		NICKEL CREEK SUGAR HILL 3941 This Side
6	6	8	1	Sales data compiled by Nielsen SoundScan		EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 The Three Pickers
7	7	8	1	Sales data compiled by Nielsen SoundScan		JUNE CARTER CASH DUAL ONE 01142 Wildwood Flower
8	8	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS CMH 8705 Pickin' On Toby Keith: Red, White And Bluegrass
9	8	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE Bluegrass Today
10	10	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel
11	12	8	1	Sales data compiled by Nielsen SoundScan		RHONDA VINCENT ROUNDER 610497 [H] One Step Ahead
12	9	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS SMCMG 18940/TIME LIFE Heaven Bound: The Best Of Bluegrass Gospel
13	13	8	1	Sales data compiled by Nielsen SoundScan		RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901904/HOLLYWOOD [H] Live At The Charleston Music Hall
14	15	8	1	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE Time-Life's Treasury Of Bluegrass
15	11	8	1	Sales data compiled by Nielsen SoundScan		THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [H] It's Just The Night

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. [H] indicates past or present Heatsseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 13 2003 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	Artist
1	3	3	1	Sales data compiled by Nielsen SoundScan		NUMBER 1 REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS WARNER BROS. 15507/WBN	Jeff Foxworthy/Bill Engvall
2	1	2	1	Sales data compiled by Nielsen SoundScan		HURT AMERICAN 009770/LDST HIGHWAY	Johnny Cash
3	2	3	1	Sales data compiled by Nielsen SoundScan		PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
4	4	4	1	Sales data compiled by Nielsen SoundScan		I CAN'T TAKE YOU ANYWHERE DREAMWORKS 001581/INTERSCAPE	Scotty Emerick With Toby Keith
5	5	5	1	Sales data compiled by Nielsen SoundScan		LONG BLACK TRAIN MCA NASHVILLE 000976/UMGN	Josh Turner
6	9	9	1	Sales data compiled by Nielsen SoundScan		BROKENHEARTSVILLE UNIVERSAL SOUTH 000782	Joe Nichols
7	7	7	1	Sales data compiled by Nielsen SoundScan		HONESTY (WRITE ME A LIST) CURB 73149	Rodney Atkins
8	6	6	1	Sales data compiled by Nielsen SoundScan		WALK A LITTLE STRAIGHTER MERCURY 000972/UMGN	Billy Currington
9	10	10	1	Sales data compiled by Nielsen SoundScan		CAN YOU HEAR ME WHEN I TALK TO YOU? LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
10	8	8	1	Sales data compiled by Nielsen SoundScan		HELP POUR OUT THE RAIN (LACEY'S SONG) COLUMBIA 79885/SONY MUSIC	Buddy Jewell

ALBUMS

Edited by Michael Paoletta

POP

► MISSY ELLIOTT

This Is Not a Test!

PRODUCERS: Missy Elliott, Timbaland
The Gold Mind/Elektra Entertainment
62905

RELEASE DATE: Nov. 25

Well on her way to becoming one of hip-hop's grand dames, Missy Elliott packs plenty of rhythmic jams, sexual tension and lyrical introspection onto her latest CD. Whether jiggling the needle on the party meter ("Pass That Dutch," "Pump It Up" featuring Nelly) or steaming up the proceedings ("Dats What I'm Talking About" with R. Kelly), Elliott continues to think outside the box. Leave it to her to pen an ode to female sexual liberation on the witty, tongue-in-cheek "Toyz" ("I don't need no help in pleasing me"). Also joining Elliott are Mary J. Blige, Elephant Man, Monica and Beenie Man. Elliott's thought-provoking lyricism and distinctive rap/singing style shine brightest on the bling-bling-dissing "Wake Up" (with Jay-Z), the inspirational "I'm Not Perfect" (with the Clark Sisters) and the old-school-flavored love ballad "It's Real."—**GM**

► RAGE AGAINST THE MACHINE

Live at the Olympic Auditorium

PRODUCER: Rick Rubin
Epic EK 85114

RELEASE DATE: Nov. 25

While Rage Against the Machine was hands-down one of the most powerful live bands ever to plug in, on disc it seemed to get slightly less venomous with each new album. Live, though, that power was always—*always*—there. "Live at the Olympic Auditorium," recorded at the group's final two shows in September 2000, is proof. Witness the crowd roar between every song and absolutely erupt during the intros to "Calm Like a Bomb" or "People of the Sun." Ultra-tight here, Rage tears through 16 blistering cuts—"Know Your Enemy" is particularly vicious—and chips in covers of EPMD's "I'm Housin'" and MC5's "Kick Out the Jams." Particularly distressing, however, is the muting of frontman Zach de la Rocha's occasional cursing. Captured a month before de la Rocha announced his departure, "Live at the Olympic Auditorium" is nonetheless an important, ear-shredding document of a band that broke new musical ground and spawned countless imitators. It's the type of album that will help give rise to the myth of Rage for future generations. An accompanying DVD arrives Dec. 9.—**WO**

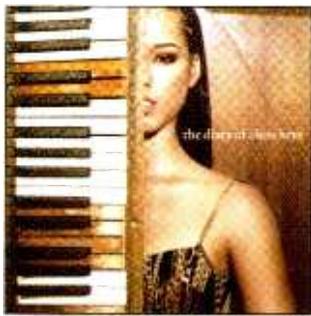
► MADONNA

Remixed & Revisited

PRODUCERS: various
Maverick/Warner Bros. 48624
RELEASE DATE: Nov. 25

Ostensibly a holiday offering, Madonna's "Remixed & Revisited" asks: "What if 'American Life' had been a rock'n'roll album?" "Life" was a dour effort, where Madonna's unsubtle and preachy lyrics were married with boring, techno-beepy production by knob-twiddler Mirwais.

ESSENTIAL REVIEWS



ALICIA KEYS

The Diary of Alicia Keys

PRODUCERS: various
J Records 82876-55712

RELEASE DATE: Dec. 2

No matter how successful his or her debut is, every artist worries about the dreaded sophomore jinx. Alicia Keys has no need to worry about that. The songstress handily tops "Songs in A Minor," her much-hyped 2001 debut, with "The Diary of Alicia Keys." A self-described "old soul," Keys channels spirits of '60s and '70s soul for "Diary." On "Heartburn," she blends soul and funk with pleasing results. Need more proof? Check out lead single "You Don't Know My Name." Produced by Keys and Kanye West, the track embodies a nostalgic vibe with a street edge. She even tries her hand at covering classics by Gladys Knight and Dionne Warwick with "If I Was Your Woman/Walk On By." What Keys lacks in vocal prowess she more than makes up for with attitude and musical proficiency. Keys showcases the latter while dabbling in classical with the serene "Harlem's Nocturne." Other highlights include "So Simple" and "If I Ain't Got You."—**RH**

On this seven-track EP, four "Life" songs are radically reworked in rock remixes. The best are Headcleanr's new wave, garage-rock rejiggering of "Love Profusion" and Mount Sims' fab restructured, retro-'80s, electro take on "Nobody Knows Me." Three stray songs round out the set: "Your Honesty" (a fun outtake from the "Bedtime Stories" sessions), this year's notorious MTV Video Music Awards performance and a remix of "Into the Hollywood Groove" (from the famed Gap commercial). Die-hard fans, even those unenamored of "American Life," will dig this EP—thanks to these thoughtful extras.—**KC**

► ENRIQUE IGLESIAS

Seven

PRODUCERS: various
Interscope B0001711

RELEASE DATE: Nov. 25

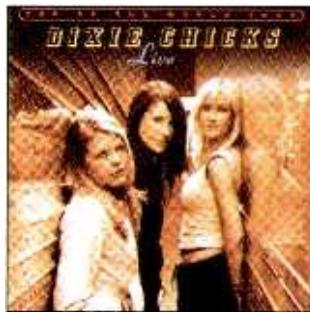
Having distinguished himself during the Latin explosion with chart-topping staying power, Enrique Iglesias continues to aim for mainstream success. He is responsible for numerous pop hits, and if the past is a good indicator, "Seven" will more than succeed. Lending writing credits to every song on the album, along with help from such notables as Paul Barry and Mark Taylor (of Cher fame),

DIXIE CHICKS

Top of the World Tour Live
PRODUCERS: Dixie Chicks, Lloyd Maines
Open Wide/Monument/Columbia C2K
90794

RELEASE DATE: Nov. 21

The truest test of an act is its ability to deliver live, and the Dixie Chicks do this in spades, as heard on this double CD from their recent tour. Make no mistake, from the opening thump of "Goodbye Earl," these gals know something about musical attitude. And when Natalie Maines opens her mouth to sing, amazing things happen. Hits like "There's Your Trouble" and "Cow-



boy Take Me Away" sit fine next to such authentic fare as the bluegrass rampage "Tortured, Tangled Hearts," the stone country "Hello, Mr. Heartache" and the powerful "Cold Day in July." Patty Griffin's "Truth No. 2" turns into a freedom of speech anthem in the Chicks' hands, and Dylan's "Mississippi" is a country-rockin' treat. They play like bluegrass bandits, sing like rock angels and, like it or not, are a big-time country act. A companion DVD shows they look good doing it, too.—**RW**

Iglesias again delivers catchy hooks and radio-friendly ballads. The question is, will airwaves still embrace him? What would have been an album filled with top 10 hits a few years ago may, unfortunately, fall flat these days. Such tunes as "California Calling," "Break Me Shake Me" and "Free" are reminiscent of previous singles. So, perhaps his lucky streak will continue.—**KK**

► FEFE DOBSON

Fefe Dobson

PRODUCERS: Jay Levine, James Bryan McCollum
Island B0001244

RELEASE DATE: Dec. 9

With musical influences ranging from Judy Garland to Kurt Cobain, Fefe Dobson is not your average pop singer. And her self-titled debut proves just that. Lead single "Take Me Away" serves as Dobson's melodic introduction. Mixing elements of rock and pop, the song showcases both Dobson's voice and the song's catchy lyric. The Toronto native shows her darker side on "Bye Bye Boyfriend." The Jay Levine-produced song goes from melancholy lament to full-on vengeance, all with the thrash of an electric guitar. "Stupid Little Love Song," the track that scored her a deal



KORN

Take a Look in the Mirror

PRODUCERS: Korn, Jonathan Davis
Immortal/Epic EK 90851

RELEASE DATE: Nov. 21

Once again, an Internet leak marred the launch of a new Korn album. But "Take a Look in the Mirror" is strong enough to withstand the blow. Being the band's first self-produced disc, "Mirror" reflects the quintet's "Issues" album without being a carbon copy of it. "Break Some Off" will make fans joyously bounce off the walls. David Silveria's machine-gun percussion is backed by bassist Fieldy and the relentless attack of guitarists Head and Munky. Singer Jonathan Davis frequently sounds off with a death-metal roar—a brutal turn even for his brand of agonized wailing. Things get a little repetitive in the disc's second half, and the mixing should be cleaner. But several twists keep it from sliding into monotony: a hidden track (a live cover of Metallica's "One" from "MTVIcon") and rapper Nas guesting on "Play Me," for instance. A bonus DVD includes amusing snippets of the band goofing off—with a stuffed sheep, no less.—**CLT**

with Island, is a punk-pop anthem with bite. Unfortunately, the album lags when Dobson tries her hand at more standard pop fare, as she does on the sappy "Everything." That said, Dobson's debut does offer a little something new to the often-vanilla world of pop music.—**RH**

★ JOHNNY CASH

Unearthed

PRODUCER: Rick Rubin
American/Lost Highway B010101679-02

RELEASE DATE: Nov. 25

In one of the most inspired pairings of producer and artist in recorded music history, Rick Rubin and Johnny Cash found each other at the right time for both. In this posthumous collection primarily of cuts culled from a remarkably prolific 1994-2003 collaboration, the depth of Cash's artistry and Rubin's support become even more impressive. Not only a profound songwriter, Cash was also a fearless interpreter of his own and others' work, with no limits whatsoever. At nearly 80 cuts over five CDs (four discs comprise previously unreleased material, the fifth is a single-disc best-of), "Unearthed" is too expansive for the space allowed here, though some cuts are impossible to ignore, such as his indictment of self-righteousness, "No

Earthly Good," Billy Joe Shaver's humble "I Give My Soul," Neil Young's eerie "Pocahontas," Merle Haggard's "The Running Kind" (with Tom Petty), Bob Marley's "Redemption Song" (with Joe Strummer), Marty Robbins' "Big Iron" and a weary "Just As I Am" from the disc titled "My Mother's Hymn Book" that Cash had long wanted to release. Packaged with care and lovingly annotated, this is true art, and we all owe Rick Rubin big-time for unearthing it.—**RW**

DEBORAH GIBSON

Colored Lights

PRODUCERS: William Meade, Deborah Gibson
Fynsworth Alley 302062 195

RELEASE DATE: Nov. 4

Fifteen years after splashing her wares across pop radio, Deborah Gibson continues to indulge her creative muse as a celebrated Broadway-stage staple. What a natural step to tackle onstage standards in her new "Colored Lights," a 13-song collection that showcases a potent interpreter. Whether slinking through "Blame It on the Summer Night" from "Rags," torching through "Les Mis" signature "On My Own" or singing her heart out in the pained "I'd Rather Leave While I'm in Love" from "The Boy From Oz" (AC smash, anyone?), there's not a misguided moment here. Orchestral arrangements are elegant, and production is as crisp and clear as a live showcase. Those who haven't heard Gibson since "Only in My Dreams" will see that baby's grown up real good. This lady can sing!—**CT**

R&B/HIP-HOP

► MUSIQ

Soulstar

PRODUCERS: Musiq Soulchild, Carvin "Ransom" Haggins, Ivan "Orthodox" Barias
Def Soul B0001616

RELEASE DATE: Dec. 9

Musiq sticks to his tried-and-true formula of catchy, narrative lyrics and sweet soul melodies on his third set for Def Soul. Lead single "forthenight" is a midtempo gem. Produced by Musiq's production team CarMui, the track features an infectious, bass-heavy groove that will have couples getting together on the dance-floor. The title track and "givemorelove" also showcase Musiq's true soul. The former, featuring Carol Riddick, is all smooth groove, and the latter sounds like the singer's homage to Maze. "Soulstar" does have its misses. The concept for "womanopoly"—using a Monopoly metaphor to tell the story of one woman's struggle—is creative, but the overall effect falls flat. Similarly, his cover of the Rolling Stones' "Miss You" doesn't have the same bad-ass swagger as the original. However, Musiq redeems himself with his touching ballads. "Whoknows" is a big, lush ballad reminiscent of previous hits like "love" and "dontchange." Despite a few missteps, "Soulstar" is a fine addition to the soul singer's catalog.—**RH**

► ELEPHANT MAN

Good 2 Go

PRODUCERS: various
VP/Atlantic 83681

RELEASE DATE: Dec. 2

Looking for something to heat up that holiday party? Well, look no further than this red-hot dancehall debut by Jamaica's
(Continued on next page)

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

(Continued from preceding page)

"Energy God." The album's lead single, "Pon De River, Pon De Bank," exploded on mainstream R&B radio this summer—and with good reason. The infectious track was only matched by its Simon Says-like dance that everyone could do. Elephant will soon be packing the dancefloors with "Signal De Plane." The album's second single picks up where "Pon De River" left off, combining catchy hooks with a call and response. Elephant proves he can hang with stateside mates Bone Crusher and Lil Jon on "Jook Gal (Wine, Wine)." The reggae toaster also offers more traditional fare in "Bad Man." Crafting songs that both hardcore dance-hall fans and novices can appreciate, Elephant Man should ring in the new year with much stateside success.—**RH**

DVD

U2
U2 Go Home—Live From Slane Castle Ireland
Interscope 135143
RELEASE DATE: Nov. 18

"U2 Go Home" is the second video release from U2's highly successful Elevation tour. The first, 2001's "Live From Boston," was an expansive, two-DVD set with oodles of extras. This new collection is a single-disc affair, capturing the band's electrifying September 2001 gig at Slane Castle, Ireland. What's different about this release compared with the "Boston" video? The Slane show includes 13 songs not on the "Boston" set, as well as a 30-minute remastered "Unforgettable Fire" documentary. The DVD is presented in PCM stereo, Dolby Digital 5.1 and DTS 5.1 Surround.—**KC**

MOBY
18 B Sides + DVD
V2 27173
RELEASE DATE: Nov. 18

"18 B Sides + DVD" is an embarrassment of riches. Moby follows up his Grammy Award-nominated "Play the DVD" set with this two-disc package, with one CD housing 13 B-sides from his "18" album and a DVD crammed with goodness. The DVD has six music videos from the "18" album, nutty Moby-directed skits and an endless photo gallery (courtesy of a snappy Moby and his digital camera). The DVD also has 21 demos, outtakes and alternate versions from "18" and "Play," plus 12 stellar dance remixes of "18" songs (by the likes of Timo Maas, DJ Tiesto and Jason Nevins). What's more, Moby's entire closing-night, 75-minute, main-stage concert from this year's Glastonbury Festival is also included. Moby devotees will be thrilled.—**KC**

ERASURE
Hits!—The Videos
Mute/Sire 970249
RELEASE DATE: Nov. 11

For the first time, all 35 of Erasure's music videos have been compiled for release. "Hits!" spotlights the over-the-top campy fun of the duo's brilliant '80s hits, like "Chains of Love" and "Who Needs Love (Like That)," along with more recent singles like "Make Me Smile (Come Up and See Me)" and a cover of Peter Gabriel's "Solsbury Hill." The two-disc set also includes select live performances, promotional interviews and other rare videos. The only large drawback to the set is that the audio is presented in stereo

only and not 5.1 surround. Concurrent with the DVD bow is a CD of Erasure's greatest hits, fittingly titled "Hits!"—**KC**

HOWLIN' WOLF
The Howlin' Wolf Story
Bluebird 56631
RELEASE DATE: Nov. 4

The most imposing of Chicago bluesmen gets a solid biographical treatment from veteran documentarian Don McGlynn. The first DVD in BMG's When the Sun Goes Down series offers a detailed portrait of Wolf from his Delta beginnings through his hitmaking career in Memphis and the Windy City. Wolf's daughters, Marshall Chess of Chess Records and guitarist Hubert Sumlin (who steals the show) are among the interviewees. But the vintage footage is the prize here: Highlights include Wolf's towering 1965 appearance on "Shindig" (at the request of the Rolling Stones), a fierce 1966 German TV performance (also on a recent "American Folk Blues Festival" DVD) and intense live shots from the 1966 Newport Folk Festival. Terrific home movies by drummer Sam Lay add pizzazz to both the feature and the DVD extras. A must for blues freaks.—**CM**

DVD-AUDIO

THE FLAMING LIPS
Yoshimi Battles the Pink Robots 5.1
Warner Bros. 48489
RELEASE DATE: Nov. 18

Oklahoma's pixilated Flaming Lips present an expanded two-disc version of their most recent album. The first disc is the standard stereo version of "Yoshimi." The second includes a DVD-Audio five-channel mix of the album and a truckload of extras. The video portion of the disc includes two videos (hi-fi and lo-fi) for "Do You Realize," videos for the song "Yoshimi" and its alternate version "Phoebe Battles the Pink Robots," two making-of documentaries, a trailer for the Lips' as-yet-unreleased movie and a look at the creation of the 5.1 album mix. There are also six audio bonus tracks—remixes, live takes and a version of "Yoshimi" in Japanese. Some low-tech animation for each song rounds out the package, which will mainly appeal to superfans.—**CM**

HOLIDAY

MICHAEL BUBLÉ
Let It Snow!
PRODUCER: David Foster
143/Reprise 9362-48599

THE MOODY BLUES
December
PRODUCERS: Justin Hayward, John Lodge
Universal B0001563

BEBE WINANS
My Christmas Prayer
PRODUCERS: various
Hidden Beach EK 90788

Billboard.com

- Galactic, "Ruckus" (Sanctuary)
- Eric Reed, "Merry Magic" (Max Jazz)
- Various Artists, "Doghouse 100" (Doghouse)

SINGLES

Edited by Chuck Taylor

POP

★ **COUNTING CROWS** *She Don't Want Nobody Near* (3:08)
PRODUCER: Brendan O'Brien
WRITERS: A. Duritz, B. O'Brien
PUBLISHERS: various
Geffen B0001676 (CD track)

Counting Crows may have lost their alternative rep with a hit remake of "Big Yellow Taxi" (featuring zesty background vocals from Vanessa Carlton), but the song successfully returned Adam Duritz and company to the international pop charts and reminded many of the passionate, vulnerable appeal of the singer's vocals. "She Don't Want Nobody Near" is also pop-leaning, this time with an anthemic chorus that's so catchy, it's likely to have major impact on the group's new set. "Best of Counting Crows: Films About Ghosts." And isn't that the idea? This is top-quality adult pop music, with fervent bragging rights on the instrumental side: driving percussion, mandolin, emblazoned background vocals and all the goods to make this track an enthusiastic live performance. Perfect timing, with the Crows currently on a U.S. tour. What a great uptempo song and a certain entry at adult top 40 radio. Welcome back, guys. You deserve all the success that's in front of you.—**CT**

COUNTRY

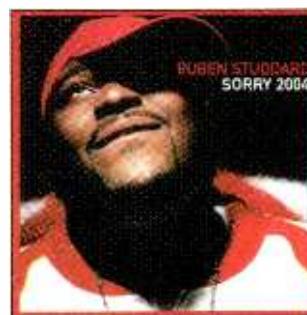
★ **LORRIE MORGAN** *Do You Still Want to Buy Me That Drink* (Frank) (3:20)
PRODUCER: Richard Landis
WRITERS: B. Lawson, P.J. Matthews, R. Dean
PUBLISHERS: EMI April, ASCAP; Zomba Melodies/Agatha Monroe Music, SESAC Quarterback Records/Image Entertainment (CD promo)

One of Lorrie Morgan's strengths has always been her ability to deliver sassy, clever tunes about the female experience in a way that makes men chuckle and women say, "Amen, sister!" She does that again with this feisty number about a woman being hit on in a bar who tells her prospective suitor exactly who he's talking to: "I've got two little kids that call me Mama/My 15-year-old thinks that I'm a witch"—then asks if he really wants to buy her that drink. Morgan is in fine voice as she reteams with producer Richard Landis, who is responsible for hits "Something in Red" and "Watch Me." This single is from Morgan's 12th album, "Show Me How," the first under her new deal with Image Entertainment. In recent weeks, Morgan's marital discord with singer Sammy Kershaw has put her back in the headlines. Let's hope this entertaining new single will focus attention back on Morgan's music and her continuing ability to deliver songs her audience can relate to.—**DEP**

DANCE

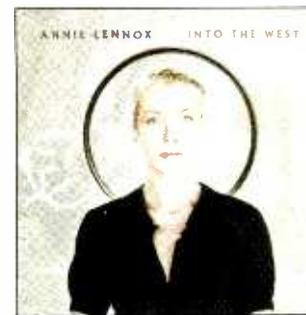
► **WIDLIFE WITH SIMONE DENNY** *All Things (Just Keep Getting Better)* (2:47)
PRODUCERS: Rachid, Ian J
WRITERS: Ian J Nieman, R. Wehbi
PUBLISHER: not listed
Capitol 18226 (CD promo)
Arguably, "All Things (Just Keep Getting

ESSENTIAL REVIEWS



RUBEN STUDDARD *Sorry 2004* (4:02)
PRODUCERS: the Underdogs
WRITERS: H. Mason, D. Thomas, R. Jackson, T. Dixon, E. Dawkins
PUBLISHERS: various
J Records 57204 (CD promo)

For those who might not recall, Ruben Studdard won season two of Fox TV's "American Idol." It may not seem like it, considering the lion's share of attention being sucked up by runner-up Clay Aiken. Studdard now has his own chance to shine with the lead single from his forthcoming J Records debut, "Soulful." Produced by the Underdogs, "Sorry 2004" showcases Studdard's lush tenor over a touching midtempo backdrop. Lyrically, the song tackles familiar territory—a man who has wronged his woman. Overall, the track shows fans a different side of Studdard, who really gives himself to the song. Mainstream and adult R&B stations should be jumping all over this one. It will be interesting to see if Studdard's "Idol" affiliation will encourage mainstream top 40 programmers. Either way, "Sorry 2004" is a great beginning for the big guy from Alabama.—**RH**



ANNIE LENNOX *Into the West* (3:59)
PRODUCER: Howard Shore
WRITERS: F. Walsh, H. Shore, A. Lennox
PUBLISHERS: New Line/BMG, ASCAP
Reprise/Warner Bros. 101234 (CD promo)

Annie Lennox's contribution to the soundtrack to the upcoming "The Lord of the Rings: The Return of the King" is not the most commercial of tracks, but at this point in her career, does that matter a flip—especially when she delivers such an emotional wallop simply by singing with the kind of vulnerability that comes with wisdom and a chapter or two of anguish? "Into the West" is vintage Lennox: intense, lyrically astute and vocally gut-wrenching. The song evokes the belief that love goes beyond physical presence, that the soul leaves a lasting imprint on those left behind. It doesn't take more than one listen to recognize that this is one of the special ones from an artist who has left many an indelible musical stamp. Each person seeing this film will know that they have experienced something beyond what today's radio is capable of delivering; there's comfort knowing that this song will indeed reach the masses—and touch each listener in a personal way.—**CT**

Better)" for the gay community in 2003, based on persistent forward movement in politics and pop culture. Bravo's "Queer Eye for the Straight Guy" has become the network's biggest hit ever, making its five go-to guys modern-day heroes in the worlds of fashion and style. The show's theme song from established dance production team Widlife—Rachid and Ian J—reflects the light-hearted, all-for-one spirit of the show, with its universal message of a better life and dancefloor tempo that would make the most rigid straight guy tap his toes to the beat. "All Things (Just Keep Getting Better)" is led by a robust female vocal from Simone Denny, complete with sing-along echoes in the background. Sure to explode on dance-leaning stations on weekends, this fun track is the ideal peek into the upcoming "Queer Eye" soundtrack. (Who couldn't see that coming from a mile away?)—**CT**

AC

► **DARYL HALL & JOHN OATES** *Getaway Car* (3:30)
PRODUCERS: Daryl Hall, T Bone Wolk
WRITERS: B. Mann, G. Haase
PUBLISHERS: various
U-Watch Records (CD promo)
Hall & Oates continue to turn their surprising 2002 comeback into a true career revival with one iron-solid AC hit after another. "Getaway Car" is the fourth single from current album "Do It for Love,"

and it's as confident and easy an effort as they've ever offered. Daryl Hall remains comfortable in the driver's seat, with a silky, soulful vocal, as he urges his love to rest easy by his side: "We can drive all night, it'll be all right/Love can take us so far, in my getaway car." What makes these new efforts so novel is that, unlike most mature pop-rockers who give it another whirl years later, Hall & Oates have not lost sight of the fact that it all begins with a good melody. Start your engines. AC radio, these evergreen guys score again. Be sure to also check out Hall's current solo project, "Can't Stop Dreaming."—**CT**

HOLIDAY

WHITNEY HOUSTON *The Christmas Medley* (5:20)
Arista 58649 (CD promo)

BEBE WINANS FEATURING ROB THOMAS *My Christmas Prayer* (5:17)
Hidden Beach/TMG 90788 (CD promo)

GUSTER *Mamacita, Donde Esta Santa Claus* (2:20)
Warner Bros./Reprise (CD promo)

SIXPENCE NONE THE RICHER *It Came Upon a Midnight Clear* (3:45)
Warner Bros./Reprise (CD promo)

MICHAEL BUBLÉ *Grown-Up Christmas List* (3:41)
143/Reprise 48599 (CD promo)

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



WALTER



BAZBAZ



MAIDY

PUBLISHING: Alan L. Walter is promoted to senior VP of finance for Famous Music Publishing Cos. in Los Angeles. He was VP of finance.

RECORD COMPANIES: Caroline Bazbaz is promoted to national director of rhythm/crossover promotion for Arista Records in New York. She was national manager of rhythm/crossover mix-show and dance promotion.

Patricia LaRocca is promoted to senior VP of finance and administration for Artemis Records in New York. She was VP/controller.

DISTRIBUTION: Shane Maily is named VP of national sales for Universal Music and Video Distribution in Los Angeles. He was director of category sales management for Brand Sense Marketing.



Maroon Goes Gold

"Songs About Jane," the debut from Octone/J Records act Maroon5, was recently certified gold by the Recording Industry Assn. of America. Celebrating the feat at the group's sold-out show at Roseland in New York, from left, are band members Adam Levine, James Valentine, Jesse Carmichael and Ryan Dusick; James Diener, Octone Records president and J Records VP of A&R/marketing for RCA Music Group; band member Mickey Madden; J Records founder and RCA Music Group chairman Clive Davis; Ben Berkman, Octone head of promotion/marketing; and Octone GM David Boxenbaum. Octone issued "Songs About Jane" in June 2002; J Records picked the album up a short time later. The disc's second single, "This Love"—the follow-up to "Harder to Breathe"—goes to radio in January 2004.



Reunited, And It Feels So Good

George Michael, center, has inked a new worldwide recording deal with the U.K. arm of Sony Music, the same company he unsuccessfully sued in 1992 to release him from his recording contract. The singer celebrated the deal and his return to the label at a London restaurant with Sony Music U.K. chairman/CEO Rob Stringer, right, and his manager, Andy Stephens. Michael is currently recording "Patience," his first album since 1996's "Older." It is expected to be released in early 2004.

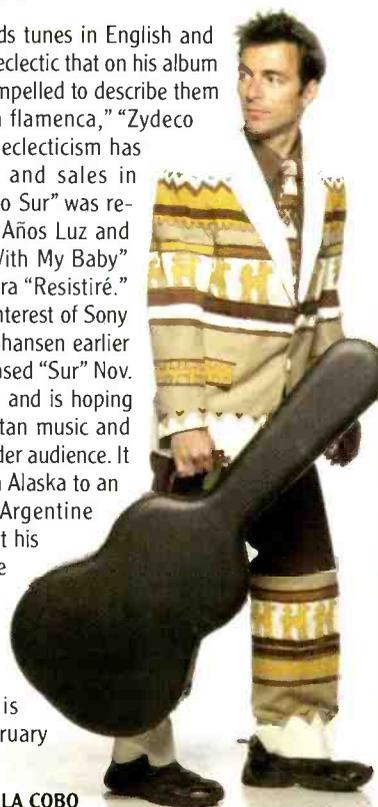


CMT Wants Rimes With her new "Greatest Hits" package having just hit stores, LeAnn Rimes taped an episode of CMT's "Most Wanted Live," where she delivered a number of those chart smashes. She also chipped in with fan requests during the show, taped in Nashville. Pictured backstage, from left, are Taillight TV executive producer Tom Forrest, Rimes and CMT VP of music and talent Chris Parr. (Photo: Ed Rode/CMT)

Now, Hear This ... KEVIN JOHANSEN

Artists to Watch

Kevin Johansen records tunes in English and Spanish, songs that are so eclectic that on his album "Sur o No Sur," he feels compelled to describe them in such terms as "cumbia flamenca," "Zydeco rush" and "hip pop." That eclecticism has earned Johansen raves and sales in Argentina, where "Sur o No Sur" was released by indie label Los Años Luz and where the single "Down With My Baby" was used in the soap opera "Resistiré." Local success piqued the interest of Sony Argentina, which signed Johansen earlier this year. Sony Norte released "Sur" Nov. 18 in the U.S. and Mexico and is hoping that Johansen's cosmopolitan music and persona will appeal to a wider audience. It would make sense: Born in Alaska to an American father and an Argentine mother, Johansen has spent his life between continents. He even recorded four indie albums in New York in the 1990s. "Sur" is being marketed through college radio stations, and Johansen is coming to the U.S. in February 2004 for a bookstore tour.



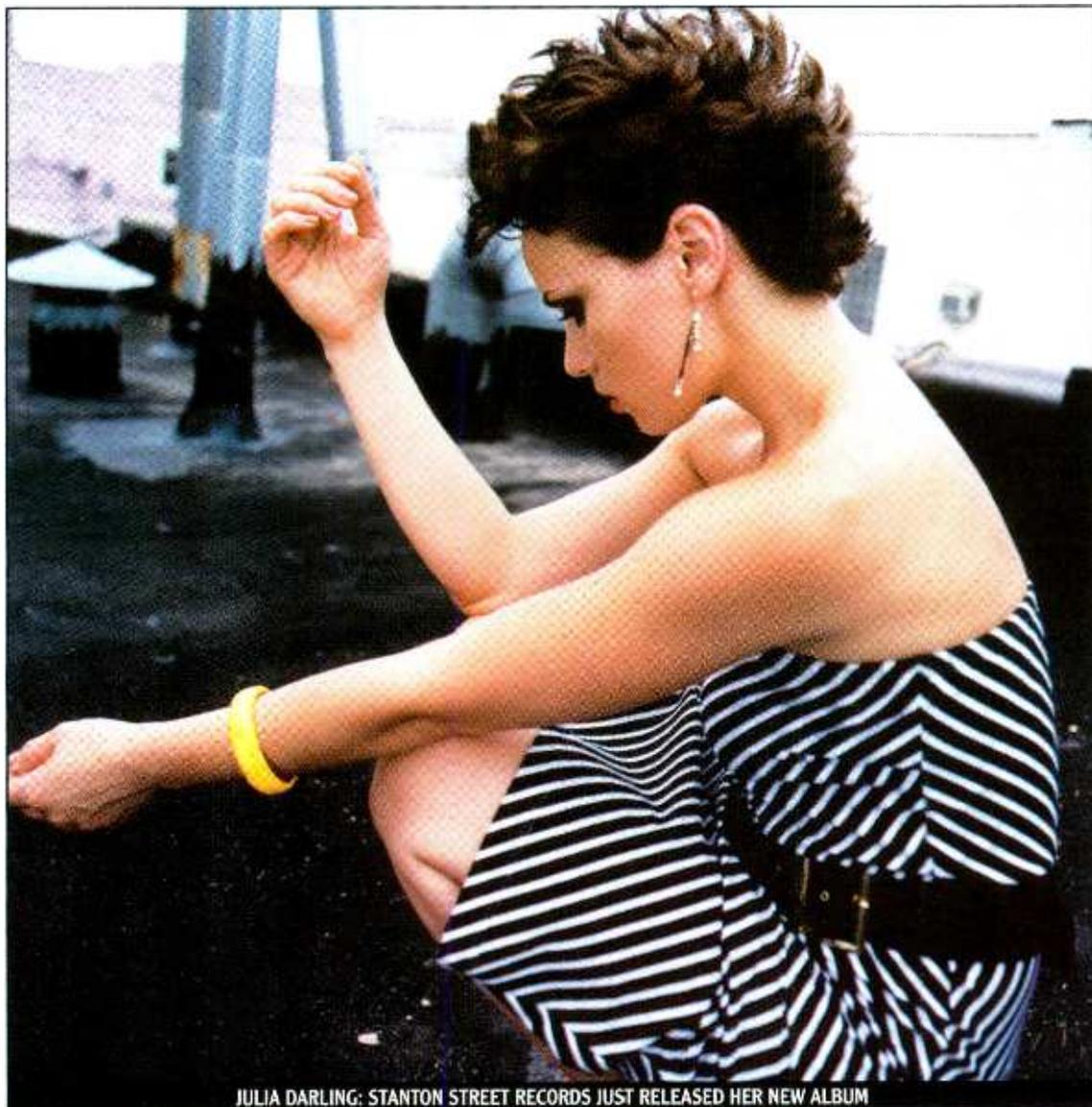
LEILA COBO



Corgan Gets Blindsided Swedish rock act Blindsight will issue its sophomore effort, "About a Burning Fire," Feb. 24, 2004, on Elektra. Making a guest appearance on the track "Hooray It's L.A." is ex-Smashing Pumpkins/Zwan frontman Billy Corgan. Corgan, right, is pictured in a Chicago studio with guitarist Simon Grenehed. "About a Burning Fire" was produced by Howard Benson (P.O.D., Cold, T.S.O.L.).



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



JULIA DARLING: STANTON STREET RECORDS JUST RELEASED HER NEW ALBUM

Commercial Studios Offer Alternative To Major Labels

BY CHRISTOPHER WALSH

NEW YORK—Several commercial recording studios and engineer/producers have recently established their own record labels.

With minimal investment, individuals or small companies can launch such a venture without serious risk of financial ruin. This is because of the low cost of high-quality recording equipment and media replication, which is supplemented by similarly inexpensive Web-based promotion and distribution.

PASSION OVER PROFIT

These new entities recall the much-admired labels of popular music's early history: the independent, small business driven more by passion than profit.

These entrepreneurs share not only a passion for music but also the perception of a major-label industry

that serves neither its own interests nor those of its artists and customers.

Bloated with luxuries and sky-high marketing expenses yet beholden to shareholder demands, the majors' problems extend beyond illegal file sharing and CD burning, these maverick studio owners assert.

"With all the confusion surrounding major-label record companies, they're missing out on a lot of great music," says Steve Rosenthal, owner of New York studio the Magic Shop.

"They need so much money to pay for their limos, lunches and lifestyles that the amount of records they need to sell in order to be successful is out of control," he adds.

Rosenthal co-owns the Living Room—a Manhattan club on the Lower East Side—and he is a partner in Stanton Street Records. Stanton Street released "The Living Room Live in NYC, Vol. 1." The 2002 album featured a

(Continued on page 48)

Touch And Feel Are Fetish's Stock In Trade

BY CHRIS MORRIS

LOS ANGELES—For nearly a quarter of a century, Vinyl Fetish has maintained its profile as an L.A. record retailer by staying true to its name.

"People like vinyl," co-owner Andy Franzle says of his sometimes fanatical customers. "It's a feeling.

"You can't pull out a CD or a DVD or an MP3 and fondle it and check out the grooves and smell the vinyl. There's a whole ritual to vinyl. It's [about] pulling the record out. It's [about] wiping it off, checking out the artwork," Franzle says.

Local DJs Joseph Brooks and Henry Peck opened Vinyl Fetish on La Brea Avenue in 1979. The pair moved the store to its longtime location on trendy Melrose Avenue in 1980.

Vinyl Fetish flourished in the early 1980s, when Brooks and Peck ran popular New Romantic club the Veil at punk night spot the Cathay De Grande in Hollywood.

The original owners sold the store to Mike Stewart in 1986. He now co-owns the business with Glenn Soga and Franzle, who joined the staff in 1987 as a manager/buyer.

TRIED-AND-TRUE FORMULA

Though the principal music format shifted during the store's existence from the LP to the CD, Vinyl Fetish's record stock remains 60% vinyl LPs and 40% CDs, with an emphasis on certain narrow but popular genres.

"We stuck pretty much to the same formula," Franzle says. "We've always had that core base of punk rock, industrial, Gothic—always. We never really strayed from that format, and that's why people would always check us out if they were looking for that type of stuff.

"It's like I tell people: Pretty much anything that your parents hated, we sold . . . If you were into any of those genres, you found a home there," he adds.

Though the clientele and the offerings have remained consistent through the years, Vinyl Fetish has changed with the times.

In 1997, while still operating the 1,500-square-foot Melrose store, Vinyl Fetish opened a second, 2,000-square-foot location on Vermont Avenue in the Los Feliz area of L.A.

In late 2002, the Vermont store folded, and its stock was moved into

a newly opened 2,000-square-foot location on Cahuenga Boulevard in Hollywood.

Four months ago, Vinyl Fetish finally shuttered its Melrose outlet and brought the stock from that operation into its Cahuenga "superstore."

"It's too much money going in and out to run two

stores," Franzle says. "You have to consolidate nowadays . . . We really couldn't have stayed on Melrose because of the size [of the store]."

Vinyl Fetish's current location may seem like an odd choice. While the store is in the heart of a high-traffic area, with neighboring businesses like intimate club the Hotel Cafe and new clothing boutiques like Blest, it's also just a block-and-a-half from retail behemoth Amoeba Music.

Franzle explains: "We actually figured that since [Amoeba] came in and powerhoused people, we'd move on this block and try to see what might flow our way. It's a little bit strategic."

In addition to current and used product, Vinyl Fetish does a healthy business in collectibles. While some items carry a high price tag, Franzle says, "Most of our stuff is below the \$100 mark. It used to be a little higher, until eBay softened a lot of things."

Vinyl Fetish now stocks a couple of hundred music-DVD titles. Ancillary items—T-shirts, buttons, patches, posters—have become a larger part of the store's business.

(Continued on page 49)

'Pretty much anything your parents hated, we sold. If you were into any of those genres, you found a home here.'

—ANDY FRANZLE, VINYL FETISH

IDN Grows Slowly But Surely Through Word-Of-Mouth

Innovative Distribution Network (IDN) president **David Fritz's** relationship to his firm's parent, Alliance Entertainment, predates the formation of the company he now heads.

In 1997, Fritz was an attorney at prestigious New York firm Grubman Indursky & Schindler. He started his own label, Triage Entertainment, and released a compilation, "Mob Hits," that became a TV-marketed success.

Seeking to take the album to



FRITZ: DRAWS FROM 'DIFFERENT' EXPERIENCE

conventional music retail, Fritz approached his friend **Eric Weisman**, who then headed Alliance. The giant one-stop picked up the set, though at that point Alliance—which had recently emerged from bankruptcy—had no indie distribution firm; it had folded its INDI distribution arm when it filed for court protection.

Fritz says with a laugh, "Had I known what I know now, I never in a million years would have done a deal with Alliance. Even though I was a lawyer in the entertainment business, I didn't pick up the nuances of [the difference between] a one-stop vs. an actual independent distributor."

When IDN was founded in 1999 with former INDI exec **Todd Van Gorp** as president, "Mob Hits" became the distributor's first big title.

In late 1999, Fritz joined Alliance as head of special products. He brought the "Mob Hits" concept with him and developed several successful sequels; he also helmed several compilation projects for clients like McDonald's.

At the same time, Fritz says, "I was helping Todd behind the

scenes . . . From the very start of IDN, I was helping Todd in drafting distribution deals."

When Van Gorp left the distributor this spring for a regional post at WEA (*Billboard*, Feb. 22), Fritz moved over to IDN as head of business affairs; he has since assumed the title of president.

"From a business-development standpoint," Fritz notes, "I brought to the table a different experience, rather than the true straight-distribution set of tools. [As an attorney] I know a lot of people from different walks of music life."

IDN has developed slowly since its inception four years ago. While INDI handled literally hundreds of labels, its successor today represents just 38 labels or label groups.

The distributor has signed several new exclusive deals this year. It most recently picked up The End Records, a Salt Lake City-based metal label previously distributed by Telegraph Distribution (which is fulfilled by IDN); Nashville hip-

hop label Rock Solid Entertainment, which was formerly under the EMI umbrella; and Out of Bounds Entertainment, a Sacramento, Calif., hip-hop imprint once with Bayside Entertainment Distribution.

The Indies
By Chris Morris
cmorris@billboard.com



IDN is also exclusively distributing New York home-video company Semkhor Networks.

"One of the areas we're expanding in is DVD. Semkhor owns a catalog of old films, and we're going to be releasing those old films at a midprice level, with two or three films on the same release," Fritz says. "Retail is loving it because of the price point."

Fritz is also eyeing other audio

and home-video labels, regardless of genre, that can bring in first-year gross sales of \$1 million.

"[As a distributor,] we're not genre-specific," he says. "If you're focused only on one area, if there's an opportunity you want to take and it's not in that area, I think you lose those opportunities."

Fritz says he realizes that IDN—despite its close ties with Alliance's powerful one-stop—is still one of the youngest and lowest-profile of all national indie distributors, and he is striving to get the word out about the company.

"What I've been doing is going big-game hunting—letting other labels know we're out there," Fritz says. "The problem I see for IDN is that most people don't even know it exists [as] an alternative, when a company seeks to change its distribution partner."

"I'm hitting the streets, and I've been taking meetings with everybody under the sun about what we do, who we are and who we distribute, so that [people know] we're not just this division within a bigger company, but actually that we stand on our own, that we have quality labels that we distribute," Fritz says.

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Studios

Continued from page 47

performance by Norah Jones. The second volume is planned for spring 2004.

Stanton Street's latest release, the November arrival of Julia Darling's self-titled album, is an example of its focus.

Major labels, Rosenthal asserts, "are obsessed with teenage music and MTV. It's not really working for them: The records they make for that market are being downloaded. They're supporting a kind of music that is not really supporting them. I'm putting out singer/songwriter records, because that's the kind of music I've always liked."

ARTISTIC VACUUM

Across the Hudson River in Hoboken, N.J., producer/musician Rob Grenoble, owns the popular studio Water Music. He has partnered with producer/engineers Michael Barbiero, John Agnello and Phil Nicolo and executives Bob Hinkle and Bill Singer to form Infidel Records.

"We have this enormous consolidation at the majors," Grenoble says, "which creates an incredible vacuum in artist development."

"This is a fascinating time in the music business," he continues. "Nothing's safe or secure; nothing's guaranteed. The upside is that creativity thrives in uncertain times. We're located in one of the most famous creative

music laboratories in the country. We're small enough, lean enough and new enough to take chances that more established labels can't."

Hinkle observes as a manager—he has the Not Management consulting firm—that fewer artists are following the traditional route of trying to get signed with a major label.

"I find a lot of [artists] are gun-shy about majors," he says, "actively not wanting to go there. With that as a reality, the construct that you come up with needs to address that. I think Rob's doing that very well."

For Brian Mackewich, founder of New York post-production studio Gizmo Enterprises, establishing 333 Entertainment with engineer/producer Rich Tozzoli made sense on fiscal and emotional levels.

The principals' considerable experience with surround-sound mixing allowed 333's two releases by world-music artist Romero to subsequently be issued on the high-resolution, multichannel Super Audio CD (SACD) format as well.

"It's our quest to have ownership of content," Mackewich says. "But being music appreciators, we have to work with projects that mean something to us. We'll build the catalog upon quality. I think there are a few niche markets and people that do very well in those areas."

"Artist development is gone from the majors," Mackewich adds. "The only people that can afford to do artist development are bands doing it for themselves or small niche labels

like ourselves putting out the best product they can and not over-promoting, over-marketing and overspending in general."

Mackewich says acquiring legacy titles, possibly to be revamped for DVD or SACD release, is another likely strategy for the company.

OTHER STRATEGIES

Another studio seeking to exploit a unique asset is Avatar in New York. Avatar chairman/CEO Kirk Imamura and president/COO Harvey Rosen recently launched 441 Records, releasing a series of jazz, blues and electronica recordings.

The renowned facility is the site of countless classic recordings since its founding, in the 1970s, as the Power Station.

In addition to licensing and marketing in the U.S. titles recorded and/or mixed at Avatar, 441 Records will release original recordings created specifically for the label.

Also shunning the potential pitfalls of major labels is Beverly Hills, Calif.-based Bop City Records, founded by engineer/producers Al Schmitt, Ed Cherney and Elliot Scheiner.

A jazz label, Bop City's principals are adamantly artist-friendly, donating their time in order to minimize front-end costs.

"Elliot, Ed and I, both as producers and engineers, have been screwed out of royalties one way or another," 11-time Grammy Award winner Schmitt says. "Artists, producers and

(Continued on page 49)

VEG Renews, Expands Its Credit Facility

Hey! I'm just back from two weeks of vacation, so I have some housecleaning to do.

The Virgin Entertainment Group has renewed and expanded its revolving credit facility with Fleet Retail Finance, sources say.

The facility, which initially was for three years beginning in November 2001 and would have run until 2004, has been extended through November 2006.

The retailer had been experiencing some sluggishness with payments to a small group of labels but now appears to be up to speed.

In fact, Virgin just rehabbed its San Francisco store, which will serve as a prototype for the chain going forward. And that's saying something, considering that Virgin already has some of the best stores in the U.S. Look to next issue's *Billboard* for more details.

GOING UP: Hastings Entertainment had a hang-up time while I was out, revising its earnings forecast upward when it released financial results Nov. 24, prior to the opening of the market.

And unlike Trans World, which suffered a 50-cent-per-share price drop when it revised its earnings

upward, the Hastings stock gained nearly \$1 on the news. At the end of the day Nov. 24, the stock closed at \$4.65, up from \$3.68, which gives the chain a market capitalization of \$54 million. As of Dec. 3, share price stood at \$4.44.

In case you are not aware, Hastings reported that it lost \$3.8 million, or 34 cents per share, on total sales of \$112.8 million in its fiscal third quarter, which ended Oct. 31. That's down from the \$6.6 million loss, or 58 cents per share, it reported last year, when sales were \$86.5 million.

But the good news for investors is that the company projects it will earn 45 cents to 50 cents per share for fiscal 2004. That's up from earlier forecasts of 27 cents to 32 cents per share.

A 2.4% same-store gain boosted the company's performance in the last quarter. While selling and administrative costs rose slightly, most of the increase was because of accounting adjustments in the way the company records vendor allowances and discounts.

Hastings previously did not manage costs as well as it would have liked. CFO **Dan Crow** concedes, but those problems have been fixed, so

the bottom line can increase. For example, the distribution center, including processing returns, is now operated more efficiently.

At the end of the quarter, the chain had drawn down \$51.5 million from its \$80 million revolving credit line, which is supplied by Fleet Retail Finance and CIT Group/Business Credit.

PUBLICLY SPEAKING: The Handleman Co. reports second-quarter earnings of \$10.2 million, or 41 cents per share, down from \$13.7 million, or 52 cents per share, last year. Revenue dipped to \$269.9 million from \$303.2 million.

In addition to a downturn in music sales, one of its largest customers—Kmart—has been closing stores, and the Troy, Mich.-based company sold Madacy back to its founder.

Handleman continues to sell off non-core business, saying that it expects to reap \$60 million from the sale of its Anchor Bay home video label. Terms were not disclosed, but press reports say the

buyer is IDT Media.

The company posted \$12.3 million in operating income, compared with \$17 million for second-quarter 2002. The decline in operating income was principally because of lower sales in the U.S. operation and the sale of Madacy Entertainment in May.

That sale impacted gross margin, as the proprietary product issued by

were \$43.1 million, or 16%, of net sales, compared with \$50 million, or 16.5%, last year.

In a statement, Handleman chairman/CEO **Stephen Strome** said, "Sales and earnings in [the company's] U.S. operation were below expectations for the second quarter." But the ongoing U.K. and Canadian operations continue to grow, he added.

In addition, he pointed out that music industry sales have recently begun to improve and the release schedule looks strong, so for the holidays, the company is "cautiously optimistic" going forward.

LIST BUILDING: **Jim Kelly**, formerly with Zia, is working as a consultant for one of the majors and is looking to send a questionnaire to independent merchants.

Consequently, in an attempt to build a mailing list, he is asking all independent merchants to e-mail him at jimkelly22@comcast.net or call him at 609-653-8931 and supply him with the store address, e-mail address, phone number and key contacts.

Actually, I wouldn't mind having that info myself, so why don't you copy it to echristman@billboard.com.

Retail Track
By Ed Christman
echristman@billboard.com



Continued from page 48

engineers all wind up getting raw deals from the record labels: They're not paid what they're supposed to be paid; the bookkeeping is kind of sketchy at times."

While an existing studio infrastructure is an obvious advantage, and commercial studios have sought new revenue streams in the face of declining demand and shrinking major-label recording budgets, these studio owners are not signing artists to fill idle rooms.

Rather, conditions dictate that establishing a label not only requires smaller investment and risk than in the past but that the vacuum in artist development described by Infidel's Grenoble allows opportunity for new participants.

"Recording technology makes putting out records very easy," Stanton Street's Rosenthal says. "Pressings are

affordable, and you can do your own artwork using Photoshop or whatever you want to use."

But distribution is an issue. "Outside of Amazon, the Internet [has not] really offered unknown people a miracle cure to the distribution problem," Rosenthal says.

All of these labels have distribution agreements: Stanton Street is handled by IDN/Alliance Entertainment, for example; 333 Entertainment by Sumthing Distribution; and Infidel through Lumberjack and Navarre Corp.

"IDN is the independent wing of the large Alliance network," Rosenthal explains. "They are looking to form relationships with people who sell reasonable amounts of records with high-quality stuff.

"That's a big difference," he adds. "Distributors can make money on non-exorbitant amounts of records as well now."

Fetish

Continued from page 47

Some of Vinyl Fetish's clothing business took a hit after Sept. 11, 2001, when tourism declined. "They would come in and buy 10 T-shirts from me," Franzle says. "They'd buy my \$14 T-shirts and go sell them for 30 bucks."

He says that with a decrease in overhead, thanks to consolidating the Vinyl

Fetish locations, "we're increasing every month, so things are looking up."

Franzle believes that the store will hold its own, even with the neighboring competition of Amoeba, thanks to Vinyl Fetish's loyal customers and a generation of new recruits.

"There's a lot of young kids, and a lot of them are the punk kids who have a dad [who has] some Clash albums, or Pistols, or Buzzcocks or Ramones, and now they're getting into it," he says. "You can tell they actually dig collecting."

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Holiday Season Spurs Video-Release Rush

BY JILL KIPNIS

LOS ANGELES—'Tis the holiday shopping season, and merry marketing campaigns for Christmas-themed videos are in abundance.

Studios are supporting a range of holiday titles that appeal to all ages, as well as new projects aimed toward niche audiences.

Buena Vista Home Entertainment's (BVHE) key holiday title is the live-action 2002 theatrical release "Santa Clause 2" (Nov. 18, \$22.99 VHS/\$29.99 DVD). The company is also offering new, straight-to-video titles "Winnie the Pooh—A Very Merry Pooh Year" (Nov. 4, \$14.99 VHS/\$19.99 DVD) and "Rolie Polie Olie—Olie's Winter Wonderland" (Nov. 4, \$19.99 DVD).

BVHE is also repromoting the infant title "Baby Santa's Music Box" (\$14.99 VHS/\$19.99 DVD), "Mickey's Magical Christmas—Snowed in at the House of Mouse" (\$22.99 VHS/\$29.99 DVD) and Tim Burton's "The Nightmare Before Christmas" (\$19.99 VHS/\$22.99 DVD).

"We cover the gamut in terms of our holiday offerings," BVHE senior VP of marketing Gordon Ho says.

Ho says that holiday marketing is centered on "The Santa Clause 2," which is being supported by a larger advertising campaign than those it launched for "Lilo & Stitch" and

"Pearl Harbor." He notes that ads will reach 95% of households 22 times by Christmas.

The DVD version includes a set-top game, director commentary, a behind-the-scenes feature, a gag reel and deleted scenes.

Many retailers are using the title as an anchor in their holiday promotions.

"'Santa Clause 2' is this year's big holiday title on DVD," says Brian Lucas, spokesman for the Minneapolis-based Best Buy chain. "We are going to have a special wall display highlighting this and other holiday releases."

CLASSIC RELEASES

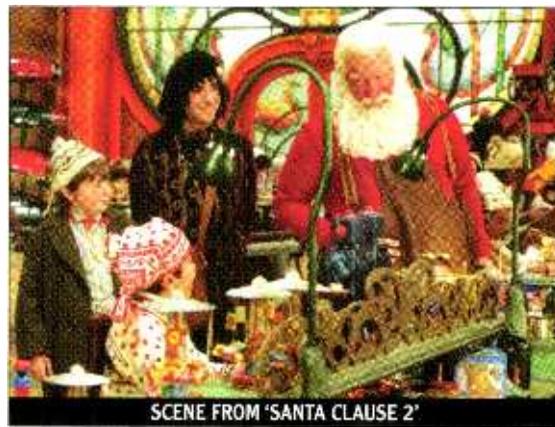
Warner Home Video (WHV) also released two classic Christmas titles Oct. 7 that will be heavily promoted through the holidays.

The two-disc anniversary DVD of "A Christmas Story," available in widescreen or full-frame formats for \$26.99, contains a new making-of documentary, commentary, interactive trivia and games. The widescreen DVD debut of "National Lampoon's Christmas Vacation" (\$19.98) has a new commentary with the cast and crew.

WHV VP of DVD marketing Michael Radilof says that the Macy's flagship store in New York will decorate its Christmas windows in a theme surrounding "A Christmas Story" and will also advertise the release of

the DVD. WHV is also working with Target to release an exclusive gift pack with the DVD and a Ralphie bobblehead, named after the movie's lead character.

Radilof says, "We feel [the movie]



SCENE FROM 'SANTA CLAUSE 2'

has become a Christmas classic in the league of 'It's a Wonderful Life.'

Marketing for "Christmas Vacation" focuses on TV and print advertising.

Classic Media's much-loved Christmas TV specials "Santa Claus is Comin' to Town," "Rudolph the Red-Nosed Reindeer" and "Frosty the Snowman" (\$9.98 VHS/\$19.98 DVD) are all benefiting from extensive repromotion campaigns this year.

The company has teamed with Walgreens on a co-promotion for

"Santa Claus is Comin' to Town." The store will sell exclusive "Santa Claus" merchandise including plush toys and holiday ornaments. Walgreens' holiday circulars will carry a theme around the title.

Del Taco will be selling Classic's DVDs at its stores nationwide. "Santa Claus" plush toys will be included in its kids' meals starting Dec. 5.

Classic Media head of home video Robert Mayo says, "Next year is the 40th anniversary of the first time 'Rudolph' aired on CBS, and we are looking forward to re-upping with a number of partners."

HIT Entertainment's Sept. 30 release "Bob the Builder: A Christmas to Remember" (\$14.99 VHS/\$16.99 DVD) is also being promoted through food companies. Kix cereal is featuring Bob the Builder on its boxes, as are Brach's fruit snacks.

A NICHE CHRISTMAS

Two urban-themed holiday titles are also on retail shelves. UrbanWorks Entertainment's "The Night B4

Christmas" (Oct. 21, \$9.99 VHS/\$12.99 DVD) is an animated film that tells the story of an elf who dreams of making it in the music industry. Hart Sharp Video's "Santa, Baby!" (Oct. 7, \$9.99 VHS/\$14.99 DVD) is about a girl whose wish from a magical partridge helps her father, a song composer, get past his writer's block.

UrbanWorks VP of sales and marketing Quincy Newell says "The Night B4 Christmas" will air on the Cartoon Network four separate times beginning Dec. 5. The company will also advertise on the BET, Nickelodeon and ABC Family networks and will mount street promotions at parks and schools.

Hart Sharp president Joe Amodei says, "With this new format [DVD] that continues every year to outsell what we have projected it to sell, there is room for some new holiday titles," he explains. "We want to appeal to different demographics." Hart Sharp has also released "Happy Holidays with Bing and Frank" (Oct. 7, \$14.99 VHS/\$19.99 DVD).

BBC Video also hopes to appeal to lovers of British programming with its release of "Robbie the Reindeer" (Oct. 7, \$14.98 DVD). BBC, which WHV distributes, will run an ad for the video on the ABC Jumbotron in New York's Times Square, and CBS will air the program Dec. 20.

Comic Books Go Digital For DVD Series

Smack! Blam! Crash! Comic-book fans can now get closer to their favorite illustrated superheroes with Digital Comic Books (DCBs), a new form of DVD entertainment combining comic books and film.

DCBs present comic books in the form of a film by blowing up each comic-book panel to a full-screen image and providing sound effects and actors to voice the text. Each DCB can be viewed on a DVD player or as a digital data file on a PC or Mac computer.

Miami-based Intec Interactive began producing DCBs to bring attention back to comic books and to appeal to a new generation of interactive consumers.

"We wanted to create a new form of reading/viewing," Intec president Claudio Osorio says. "E-books failed to capture the masses, because they only worked on PCs. Most people get very tired of read-

ing long documents on a screen."

Intec partnered with comic-book publishers CrossGen and Marvel to license content for its DCBs. It has already released 20 titles in two waves Sept. 15 and Nov. 7, which included volumes of Daredevil, the

Hulk, X-Men and Scion. The next group of titles will be released early next year. Each DCB includes such bonus features as footage from that comic book's original issue. Marvel volumes also include a special offer for three free comic books.

DCBs are currently carried at 10 major retail chains,

including Suncoast, Toys "R" Us, Hastings, FYE and Electronics Boutique. Osorio would not provide sales figures on the titles Intec has already released, though he says that interest is building at stores and with consumers as the holiday shopping season begins. CrossGen titles are selling for \$9.99, while Marvel titles are \$13.99.



In the future, Osorio will release DCBs day-and-date with their regular comic-book counterparts.

THIS AND THAT: Buena Vista Home Entertainment will now release its third wave of Walt Disney Treasures DVDs May 18, 2004, instead of Dec. 2, 2003. Retail demand and manufacturing limitations led to the change of date. The four two-disc collections, "The Chronological Donald," "Mickey Mouse in Living Color (Volume Two)," "On the Front Lines" (about the Disney Studio's World War II productions) and "Tomorrowland," will sell for \$32.99.

Home Vision Entertainment and American Cinematheque have joined in a nonexclusive acquisition and distribution deal. Home Vision will acquire projects by Cinematheque for theatrical distribution, as well as distribute Cinematheque acquisitions on DVD . . . The Disinformation Co. (creators of news Web site disinfo.com) and Ryko Distribution have signed an exclusive distribution deal. The first release

under the pact will be the Jan. 27 two-disc set "Disinformation: The Complete Series" (\$24.95), a U.K. TV show.

MOVIELINK MOVES: Online video-on-demand (VOD) service Movielink has signed a deal with

Picture This™
By Jill Kipnis
jkipnis@billboard.com



SBC Yahoo to provide DSL subscribers with a customized version of Movielink. New DSL subscribers will also be given \$10 worth of Movielink rentals.

Movielink continues to expand its film offerings. It has acquired a number of literary adaptations produced by the BBC. The deal kicks off with several unabridged versions of Shakespeare's plays. Consumers can currently down-

load versions of "Hamlet," "Henry V," "Julius Caesar" and "A Midsummer Night's Dream."

BRITISH SPIES ARE COMING: Fans of such fast-paced, multi-plot TV programs as Fox's "24" should be on the lookout for the Jan. 13 release of "MI-5: Volume 1" (\$49.98) from BBC Video.

The show began airing on the A&E network this summer and stars British actors Matthew Macfadyen, Keeley Hawes, David Oyelowo, Peter Firth and Jenny Agutter. It tells the stories of spies in the British service division of MI-5. The DVD includes such extras as cast and crew interviews and behind-the-scenes footage. Each episode also contains 15 minutes of extra footage.

"'MI-5' is very topical, especially in the world of terrorism that we live in at the moment," Oyelowo says. "The plots are quite dense, so you will get something new out of it every time you watch it on DVD."

BBC is advertising the title in numerous print outlets and is also trailing it on the Feb. 24 video release of "Matchstick Men" (Warner Home Video). The third installment of the show is being filmed.

DECEMBER 13 2003 **Billboard** **TOP DVD SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06504	Elijah Wood Ian McKellen	PG-13	39.98
2	1	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
3	NEW	THE SANTA CLAUSE 2 (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31155	Tim Allen	G	29.98
4	NEW	THE SANTA CLAUSE 2 (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156	Tim Allen	G	29.98
5	NEW	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 40724	Angelina Jolie	PG-13	29.98
6	NEW	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 40724	Angelina Jolie	PG-13	29.98
7	2	TERMINATOR 3 - RISE OF THE MACHINES (WIDESCREEN) WARNER HOME VIDEO 27723	Arnold Schwarzenegger	R	29.98
8	3	TERMINATOR 3 - RISE OF THE MACHINES (PAN & SCAN) WARNER HOME VIDEO 27722	Arnold Schwarzenegger	R	29.98
9	NEW	THE LORD OF THE RINGS: THE TWO TOWERS GIFT SET (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06410	Elijah Wood Ian McKellen	PG-13	79.98
10	NEW	SINBAD: LEGEND OF THE SEVEN SEAS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 090837	Animated	PG	26.98
11	6	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
12	4	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13	27.98
13	NEW	SINBAD: LEGEND OF THE SEVEN SEAS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 090839	Animated	PG	26.98
14	RE-ENTRY	THE SOUND OF MUSIC FOXVIDEO 2004509	Julie Andrews Christopher Plummer	G	19.98
15	RE-ENTRY	ICE AGE FOXVIDEO 2004664	Animated	PG	19.98
16	NEW	THE WEST WING: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 24259	Martin Sheen Allison Janney	NR	59.98
17	7	THE MATRIX RELOADED (WIDESCREEN) WARNER HOME VIDEO 28648	Keanu Reeves Laurence Fishburne	R	29.98
18	8	THE MATRIX RELOADED (PAN & SCAN) WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	29.98
19	RE-ENTRY	JUST MARRIED FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	19.98
20	12	THE ADVENTURES OF INDIANA JONES (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56594	Harrison Ford	PG-13	69.98
21	RE-ENTRY	GREASE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 026424	John Travolta Olivia Newton-John	PG	19.98
22	14	THE ADVENTURES OF INDIANA JONES (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 61254	Harrison Ford	PG-13	69.98
23	NEW	THE SANTA CLAUSE/THE SANTA CLAUSE 2 2-PACK WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31958	Tim Allen	PG	39.98
24	28	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 27536	Chevy Chase Beverly D'Angelo	PG-13	19.98
25	5	DUMB AND DUMBERER: WHEN HARRY MET LLOYD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	NR	27.98
26	NEW	A CHRISTMAS STORY 20TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 65764	Peter Billingsley	PG	26.98
27	9	THE HULK (WIDESCREEN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 22489	Eric Bana Jennifer Connelly	PG-13	26.98
28	RE-ENTRY	OFFICE SPACE (PAN & SCAN) 20TH CENTURY FOX 04499	Jennifer Aniston	R	19.98
29	RE-ENTRY	DRUMLINE (PAN & SCAN) FOXVIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	19.98
30	RE-ENTRY	MOULIN ROUGE 20TH CENTURY FOX 05765	Nicole Kidman Ewan McGregor	PG-13	19.98
31	NEW	ONCE UPON A TIME IN THE WEST PARAMOUNT HOME ENTERTAINMENT 68304	Henry Fonda	PG-13	19.98
32	RE-ENTRY	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 336754	Angelina Jolie	PG-13	19.98
33	NEW	THE JAMES BOND COLLECTION - SPECIAL EDITION 007 VOLUME 2 MGM HOME ENTERTAINMENT 05528	Sean Connery Pierce Brosnan	PG-13	124.98
34	NEW	CHRISTMAS WITH THE SIMPSONS FOXVIDEO 08993	Animated	NR	14.98
35	RE-ENTRY	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.98
36	13	THE HULK (PAN & SCAN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 23075	Eric Bana Jennifer Connelly	PG-13	26.98
37	RE-ENTRY	THE SANTA CLAUSE (FULL FRAME-SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27947	Tim Allen	PG-13	29.98
38	15	ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 06767	Adam Sandler	PG-13	26.98
39	16	FRIENDS - THE COMPLETE FIFTH SEASON WARNER HOME VIDEO 24249	Jennifer Aniston Matthew Perry	NR	44.98
40	RE-ENTRY	ANTWONE FISHER (PAN & SCAN) FOXVIDEO 2007715	Derek Luke Denzel Washington	PG-13	19.98

DECEMBER 13 2003 **Billboard** **TOP VHS SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 1 Week At Number 1				
1	NEW	THE SANTA CLAUSE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31158	Tim Allen	2003	G	22.98
2	1	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
3	NEW	SINBAD: LEGEND OF THE SEVEN SEAS UNIVERSAL STUDIOS HOME VIDEO 090840	Animated	2003	PG	24.98
4	2	TERMINATOR 3: RISE OF THE MACHINES WARNER HOME VIDEO 23249	Arnold Schwarzenegger	2003	R	22.98
5	NEW	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT HOME ENTERTAINMENT 40723	Angelina Jolie	2003	PG-13	19.98
6	5	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
7	3	THE HULK (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 60843	Eric Bana Jennifer Connelly	2003	PG-13	22.98
8	4	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
9	11	SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133	Spongebob Squarepants	2003	G	12.98
10	12	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.98
11	13	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
12	10	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.98
13	22	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65045	Darren McGavin Peter Billingsley	1983	PG	8.98
14	15	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85625	Jim Carrey	2000	PG	14.98
15	RE-ENTRY	THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27603	Tim Allen	1994	PG	14.98
16	23	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	14.98
17	NEW	THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06503	Elijah Wood Ian McKellen	2002	PG-13	24.98
18	16	STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS FOXVIDEO 08735	Animated	2003	NR	12.98
19	14	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002	Animated	1985	NR	9.98
20	6	GEORGE OF THE JUNGLE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31072	Julie Benz Chris Showerman	2003	PG	22.98
21	RE-ENTRY	THOMAS & FRIENDS: THOMAS' SNOWY SUPRISE ANCHOR BAY ENTERTAINMENT 01322	Animated	2003	NR	12.98
22	8	THE MATRIX RELOADED WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	2003	R	22.98
23	17	BOB THE BUILDER: A CHRISTMAS TO REMEMBER HIT ENTERTAINMENT 24110	Animated	2003	NR	14.98
24	NEW	RESCUE HEROES - THE MOVIE ARTISAN HOME ENTERTAINMENT 14671	Animated	2003	NR	14.98
25	7	ELOISE AT THE PLAZA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32255	Sofia Vassilieva Julie Andrews	2003	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

DECEMBER 13 2003 **Billboard** **TOP DVD RENTALS**

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT HOME ENTERTAINMENT 40724	Angelina Jolie	PG-13
2	1	TERMINATOR 3 - RISE OF THE MACHINES WARNER HOME VIDEO 27723	Arnold Schwarzenegger	R
3	NEW	THE SANTA CLAUSE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156	Tim Allen	G
4	4	DUMB AND DUMBERER: WHEN HARRY MET LLOYD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	NR
5	2	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G
6	3	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13
7	6	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13
8	5	THE HULK UNIVERSAL STUDIOS HOME VIDEO 22489	Eric Bana Jennifer Connelly	PG-13
9	8	ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 06767	Adam Sandler	PG-13
10	7	28 DAYS LATER FOXVIDEO 09770	Cillian Murphy	R

DECEMBER 13 2003 **Billboard** **TOP VHS RENTALS**

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT HOME ENTERTAINMENT 40723	Angelina Jolie	PG-13
2	NEW	THE SANTA CLAUSE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31158	Tim Allen	G
3	1	TERMINATOR 3: RISE OF THE MACHINES WARNER HOME VIDEO 23249	Arnold Schwarzenegger	R
4	2	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	G
5	4	DUMB AND DUMBERER: WHEN HARRY MET LLOYD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	NR
6	3	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 60708	Reese Witherspoon Sally Field	PG-13
7	6	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	PG-13
8	5	THE HULK UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	PG-13
9	7	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
10	NEW	SINBAD: LEGEND OF THE SEVEN SEAS UNIVERSAL STUDIOS HOME VIDEO 090840	Animated	PG

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ● IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

At 35, L.A.'s Village Recorder Is Still Going Strong

BY CHRISTOPHER WALSH

Celebrating its 35th anniversary, the Village Recorder in West Los Angeles, founded in 1968 by composer Geordie Hormel, remains a vital recording facility in an industry beset by consolidation.

"There's palpable energy in this old Masonic temple," says Jeff Greenberg, CEO of the Village. "I don't know how it happened or where it came from, but it's here."

In the past year alone, the Village has hosted artists and producers including Rickie Lee Jones, Jimmy Jam & Terry Lewis, Mariah Carey, India.Arie, No Doubt, James Taylor, Jack Johnson, Dido, Usher, Mya, the Shins and Sarah McLachlan.

Recent film scores recorded at the Village include "Master and Commander: The Far Side of the World" and "Cold Mountain," while "Concert for George," the tribute to George Harrison recorded at London's Royal

Albert Hall last year, was mixed there. Previous scoring projects include "Almost Famous," "There's Something About Mary," "Moulin Rouge" and "The Shawshank Redemption."

The Village is also a rarity in its accommodation of radio broadcast, in addition to music recording and film scoring. "Since March, we've been doing all of the live music for 'Morning Becomes Eclectic,' " public radio KCRW's popular, nationally broadcast music program," Greenberg says. "We've had every cool band in history."

It hasn't always been this good. True, the Village can boast a client roster few recording studios can match, including the Rolling Stones, Steely Dan, Sly & the Family Stone, the Allman Brothers Band, Neil Young, Pink Floyd and Fleetwood Mac, which recorded "Tusk" there. The facility has also been on the cutting edge of recording technology, being among the first with 24-track

capability and, later, digital multi-track recorders.

But by the early 1990s, the Village was no longer in the vanguard; Hormel considered closing the studio. In 1994, however, at his daughter's insistence, Hormel brought Greenberg on board as CEO to over-

see a redesign. With legendary engineer/producer Al Schmitt hired as a consultant, Greenberg made sweeping changes in equipment, staff and design. The results are self-evident.

More Pro Tools HD systems are among the new equipment, including, in the Pro Tools HD3/ProControl-based Studio F, a surround-sound suite designed by Vincent Van Haaff of Waterland Design.

In Studio D, a Neve 88R, with 1081 remote microphone preamplifiers, was installed in October 2002, during a break in Guns N' Roses' two-year residency for the cryptic "Chinese Democracy" album.

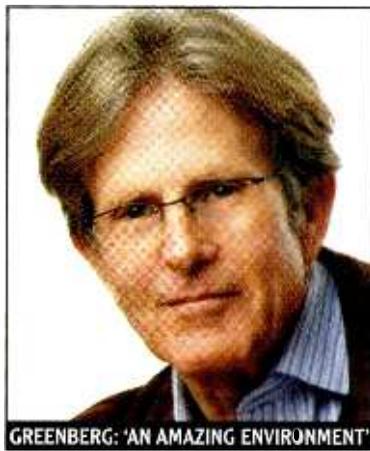
"We did some modifications on the Neve VR Legend in Studio B, which sounds gorgeous," Greenberg adds. "Studio A has had a lot of maintenance work, and we completely rebuilt the vintage [Neve] 8048, from bottom to top, so it's probably one of the quietest vintage consoles ever."

The all-Neve status of the Village

—with the exception of the ubiquitous Pro Tools—is another rarity, given the dominance of Solid State Logic among large-format consoles. "A lot of studios committed to a certain type of console," Greenberg says, "so that in an eight-mile area in Los Angeles, you've got one particular brand of console, which doesn't differentiate anybody from anybody else that much."

The 35th year of the Village Recorder has been a good one, Greenberg summarizes, through the nurturing of creative interaction among artists—several of whom maintain private studios here—and staff.

"There's an amazing environment," he says. "That becomes apparent when Rickie Lee Jones is in the lobby and meets Bill Frisell and, sure enough, they're collaborating on one of the best records I've heard in a long time ["Evening of My Best Day"]. People seem to love the place."



GREENBERG: 'AN AMAZING ENVIRONMENT'

Dunn Takes Dreamhire Off BMG's Hands

Chris Dunn has acquired the assets of Dreamhire, a rental company specializing in professional audio equipment. Now operating as Dreamhire LLC, the

company had been part of the Zomba Music Group, which itself was acquired by BMG Entertainment in 2002. It is no longer affiliated with either company.

When Zomba's acquisition by BMG was completed late last year, Dunn saw an uncertain future for Dreamhire. "We don't fit in with their general modus operandi," he recalls thinking. "I suspected they may end up shutting us down."

With that suspicion in mind, Dunn made a successful bid to purchase the assets of the company.

Dreamhire is currently vacating its headquarters on West 25th Street in Manhattan, in the same building as Battery Studios—also part of Zomba—and relocating to another commercial recording facility, Right Track Recording, at 509 W. 38th St.

"It has been so good for us to align ourselves with a studio, when we were working with Bat-

tery had."

In October, Dunn closed Dreamhire's Nashville location; Zomba closed the London office at the end of 2001, citing a poor recording market.

Nashville, Dunn concedes, "was running in the red. We brought all the equipment to New York, and aside from a few choice pickings I'm keeping from Nashville, I've got all that equipment for sale."

Given the history of Dreamhire's Nashville and London operations, it is fair to ponder the future of the hardware rental market, given the prevalence of digital audio workstation-based production and the abundance of software-based sound processing equipment.

"Outboard gear has taken a little dip because of the fact that so many people are using plugins now," Dunn says. "But you would be surprised. There's still a lot of analog gear-heads out there who still like to twiddle knobs. There's still a lot of them, and we're still doing a lot of

business with the R&B and hip-hop world, which rents keyboards and drum machines.

"We also, over the last couple years, have set up a sideline

DECEMBER 6 2003 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (DECEMBER 6, 2003)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)	STEP IN THE NAME OF LOVE R. Kelly/ R. Kelly (Jive)	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	CHOCOLATE FACTORY (Chicago, IL) SOUP CAN (Harper Woods, MI) Abel Garibaldi, Ian Mereness, Andy Gallas, Carl Robinson	SHRIMP BOAT SOUND (Key West, FL) Ricky Cobble
CONSOLE(S)/ DAW(S)	SSL 9000 J, Pro Tools Pro- Control	SSL 4040 G Series, TITANIC Neve 3	Neve 8068
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIA	Pro Tools	Pro Tools	Pro Tools HD, Seagate
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	CHOCOLATE FACTORY (Chicago, IL) Ian Mereness, R. Kelly	LOUD (Nashville, TN) Julian King
CONSOLE(S)/ DAW(S)	SSL 9000 K	SSL 4040 G Series	Sony Oxford
MIXDOWN RECORDER(S)/MEDIA	Studer A820	Pro Tools	Pro Tools
MIX DOWN MEDIA	EMTEC 900	Pro Tools	Pro Tools
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	HIT FACTORY (New York) Herb Powers, Jr.	MASTERMIX (Nashville, TN) Hank Williams
CD/CASSETTE MANUFACTURER	SONY	BMG	UMVD

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tery," says Dunn, who established Dreamhire in London in 1984 and the Nashville and New York divisions in 1988 and 1989, respectively.

The new location at Right Track—which also maintains its flagship facility on West 48th Street—will be mutually beneficial, he adds. "It's going to be

Studio
Monitor™
By Christopher Walsh
cwalsh@billboard.com



where we're renting out DJ equipment," Dunn adds. "Small sound systems for DJs, weddings and parties. That has taken off quite nicely. We're doing a lot of that work now. It has kept us going through the slower recording studio times."

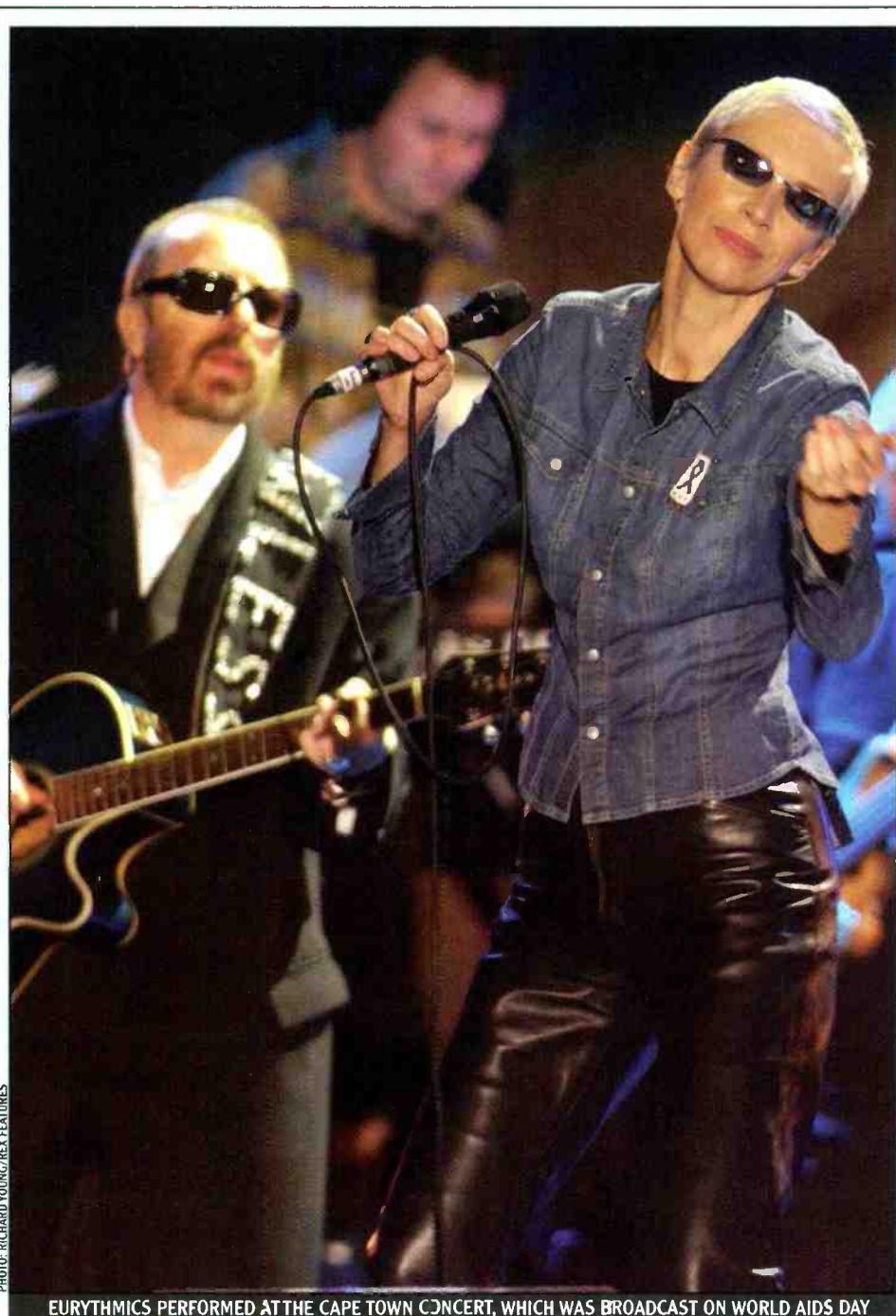
IN BRIEF: Bill Dooley, a veteran of top studios in Los Angeles and New York, and most recently with Record Plant Studios in Hollywood, has been appointed chief mastering engineer and director of postproduction at Paramount/American Recording Studios, also in Hollywood. The appointment was made by studio owners Adam Beilenson and Mike Kerns. Dooley has been involved with mastering since being chief engineer at Atlantic Studios in New York.

Japanese pop sensation Utada readies her first English-language release



Canadian teen pop-rocker Fefe Dobson delivers her debut album

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



EURYTHMICS PERFORMED AT THE CAPE TOWN CONCERT, WHICH WAS BROADCAST ON WORLD AIDS DAY

BBC's 'TOTP' Overhaul Aims To Revive Brand

BY ADAM HOWORTH

LONDON—One of the world's best-known music-TV brands just got a makeover.

When U.K. state broadcaster BBC launched "Top of the Pops" in 1964, the weekly, 30-minute TV program was scheduled for only a six-show run.

Defying such low expectations, "TOTP" celebrated its 2,000th U.K. broadcast in 2002, and variations on the show are now seen in 120 countries.

At its peak in the 1970s, "TOTP" attracted 10 million viewers each week in the U.K. The show is still regarded as a British institution by musicians and music fans across the generations.

SHAKING THINGS UP

"It's a brand," London-based BBC Entertainment executive editor Andi Peters says. "And every long-running brand occasionally needs a kick up the backside."

The "kick up the backside" in question was initially applied by BBC head of entertainment Wayne Garvie, to whom Peters reports.

"Within five minutes of meeting him, I knew [Peters] was the man I needed to turn the program round," Garvie says. "I've never met anyone with such an acute and passionate grasp of what the audience wants from music programming."

Garvie says 33-year-old Peters' immediate responsibility is steering "TOTP" during the next six months, but he expects Peters to deliver "lots of separate music-linked programming in the new year."

Localized versions of "TOTP" are currently produced in France, Italy, Germany and the Netherlands. The BBC says the international rights to the brand generate some £20 million (\$33.7 million) in revenue worldwide annually.

According to the BBC, 3 million viewers in the U.K. tune in every Friday night to watch a mixture of live performances and videos by chart acts. However, that's a 20% drop since 2000 and a 50% decline during the past 10 years.

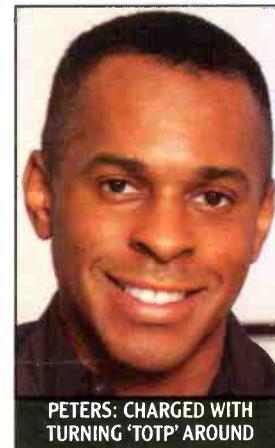
The slump precipitated a major overhaul of the program, with producer Chris Cowey resigning in July 2003 after six years in the role. At

the same time, Peters moved to his new role from commercial network Channel 4, where he was commissioning editor, children and young people.

Peters began his TV career at the BBC as a children's presenter in 1987 before moving into commercial TV production roles in 1996. He now has 18 BBC staffers reporting to him.

"The marketplace has changed in the last 15 years," Peters says. "If you want to find it, you can watch a Beyoncé video within [every] 15 minutes. Ten years ago, 'Top of the Pops' was the only one."

(Continued on page 56)



PETERS: CHARGED WITH TURNING 'TOTP' AROUND

Malaysian Gov't Backs Price Control Act

BY LEO CHRISTIE

KUALA LUMPUR, Malaysia—The Malaysian government has rejected the local recording industry's pleas to reconsider its plans to fix retail prices of locally manufactured video CDs (VCDs) and CDs.

Malaysia's parliament passed the Price Control Act in an effort to curb widespread music piracy in Malaysia (*Billboard*, Oct. 11). Government officials met with record industry executives and retailers recently and encouraged them to give their opinions regarding the scheme.

Sulaiman Mahboob, secretary-general of the Domestic Trade and Consumer Affairs Ministry, attended the meeting. He reiterated that the government would not rescind its decision, despite appeals from the Recording

Industry Assn. of Malaysia (RIM).

Industry leaders who attended the meeting say their criticisms fell on deaf ears. They wanted a new study on current and future pricing to be conducted to provide the government with a clearer picture of the situation.

"We have questioned the validity of the data submitted by an independent accounting firm that led to the conclusions drawn by the ministry in recommending the lower pricing," RIM GM T.S. Lam says.

RIM has questioned the validity of pricing information collected by the Domestic Trade and Consumer Affairs Ministry. "It isn't accurate by a long shot," Lam says. "It doesn't fairly take into account the cost of marketing, production and distribution."

(Continued on page 59)

Star-Packed Event Boosts World AIDS Day

South Africa Campaign Claims Biggest TV, Radio Audience

BY NIGEL WILLIAMSON

CAPE TOWN, South Africa—Organizers of the Nelson Mandela-inspired "46664" AIDS-awareness and fundraising campaign are claiming the biggest TV and radio audience for any single music event.

Former EMI Records U.K. president/CEO Jean-François Cecillon executive-produced the

event, along with Queen manager Jim Beach. The star-packed concert was held Nov. 29.

Cecillon is now chairman of U.K. marketing firm the Music Matrix. He estimates that the show would have reached 2 billion viewers and listeners when an edited version was broadcast Dec. 1 (World AIDS Day) by MTV, the BBC World Service and others

(Continued on page 59)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 12/02/03		(The Official UK Charts Co.) 12/01/03		(SNEP/IFOP/TITE-LIVE) 12/02/03		(Media Control) 12/02/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	2
TENOHIRA/KURUMI MR CHILDREN TDY'S FACTORY		LEAVE RIGHT NOW WILL YOUNG S/BMG		MON ETOILE LINKUP ULM		SCHICK MIR NEN ENGEL OVERGROUND POLYDOR	
2	4	2	NEW	2	2	2	3
RINGO NO UTA RINGO SHENA TOY'S FACTORY		I'M YOUR MAN SHANE RICHEL BMG		HEY OH TRAGEDIE UP MUSIC		FREE LIKE THE WIND ALEXANDER HANSA	
3	2	3	1	3	3	3	4
YOUR NAME NEVER GONE CHEMISTRY DEFSTAR		MANDY WESTLIFE S/BMG		LA BAMB STAR ACADEMY 3 MERCURY		MUSIC IS THE KEY SARAH CONNOR FT. NATURALLY 7 X-CELL/SONY	
4	5	4	2	4	7	4	NEW
AI GA YOBUHOUE PORNO GRAFFITI SONY		JUMP GIRLS ALLOUD POLYDOR		MA RIVALE, FIESTA LATINA DIS L'HEURE 2 ZOUK UP MUSIC		DO THEY KNOW IT'S CHRISTMAS TV ALLSTARS POLYDOR	
5	NEW	5	NEW	5	NEW	5	NEW
WATASHI TO WALTZ O CHIHIRO ONITSUKA TOSHIBA/EMI		ONE MORE CHANCE MICHAEL JACKSON EPIC		SATURDAY NIGHT'S ALRIGHT FOR FIGHTING STAR ACADEMY 3 MERCURY		SHUT UP BLACK EYED PEAS A&M	
6	NEW	6	3	6	5	6	5
O'VER EXILE RHYTHM ZONE		MAYBE THAT'S WHAT IT TAKES ALEX PARKS POLYDOR		SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB HOT TRACKS		LOVE'S DIVINE SEAL WEA	
7	NEW	7	7	7	4	7	1
GENSYOKUGAL HADENI IKUBEE MAKI GOTO PICCOLO TOWN		TURN ME ON KEVIN LYTTLE ATLANTIC		ENCORE DIADEMS ULM		EVERYDAY GIRL PRELUDERS POLYDOR	
3	3	8	4	8	11	8	NEW
NO WAY TO SAY AYUMI HAMASAKI AVEX TRAX		CRASHED THE WEDDING BUSTED UNIVERSAL		RONDE DE NUIT GOMEZ ET DUBOIS BMG		BELIEVE IN MIRACLES DEUTSCHLAND SUCHT DEN SUPERSTAR HANSA	
9	7	9	NEW	9	14	9	NEW
MATA ASHITA EVERY LITTLE THING AVEX TRAX		CLAP BACK/REIGNS JA RULE DEF JAM		JE VEUX VIVRE FAUDEL MERCURY		REASON NO ANGELS POLYDOR	
10	9	10	8	10	6	10	NEW
YUMEMONOGATARI TACKEY & TSUBASA AVEX TRAX		HEY YA!/GHETTO MUSICK OUTKAST ARISTA		TOI TU CERENA & UBERTO TOZZI EAST WEST		BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	9
AIKO AKATSUKI NO LOVE LETTER POLYDOR		WESTLIFE TURNAROUND S/BMG		M QUI OE NOUS DEUX DELABEL		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL	
2	NEW	2	1	2	4	2	NEW
TAKAHIRO MATSUMOTO THE HIT PARADE VERMILLION RECORDS		MICHAEL JACKSON NUMBER ONES EPIC		LYNDA LEMAY LES SECRETS DES OISEAUX WEA		PRELUDERS GIRLS IN THE HOUSE POLYDOR	
3	NEW	3	3	3	NEW	3	5
DO AS INFINITY GATES OF HEAVEN AVEX TRAX		DIDO LIFE FOR RENT CHEEKY/ARISTA		GAROU REVIENS (OU TE CACHES-TU) COLUMBIA		DIDO LIFE FOR RENT ARIOLA	
4	2	4	2	4	2	4	7
MIKA NAKASHIMA LOVE SONY		BUSTED A PRESENT FOR EVERYONE UNIVERSAL		CELINE DION UNE FILLE ET 4 TYPES COLUMBIA		SEAL IV WARNER BROS.	
5	1	5	NEW	5	5	5	4
THE BEATLES LET IT BE...NAKED TOSHIBA/EMI		ALEX PARKS INTRODUCTION POLYDOR		STAR ACADEMY 3 FAIT SA BAMB MERCURY		PINK TRY THIS ARISTA	
6	NEW	6	4	6	6	6	3
CRYSTAL KAY REAL EPIC		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.		DIDO LIFE FOR RENT BMG		HERBERT GROENEMEYER MENSCH LIVE CAPITOL	
7	16	7	5	7	9	7	1
RED HOT CHILI PEPPERS GREATEST HITS WARNER MUSIC JAPAN		R.E.M. IN TIME 1988-2003 WARNER BROS.		TRAGEDIE TRAGEDIE UP MUSIC		OVERGROUND IT'S ODDIE! POLYDOR	
8	3	8	17	8	NEW	8	NEW
KICK THE CAN CREW BEST ALBUM 2001-2003 WARNER MUSIC JAPAN		BLACK EYES PEAS ELEPHUNK INTERSCOPE		LINKIN PARK LIVE IN TEXAS WARNER BROS.		KORN TAKE A LOOK IN THE MIRROR EPIC	
9	NEW	9	8	9	7	9	NEW
SPEED BRIDGE AVEXTRAX		BLUE GUILTY INNOCENT/VIRGIN		SEAL IV WARNER BROS.		LINKIN PARK LIVE IN TEXAS WARNER BROS.	
10	NEW	10	18	10	NEW	10	12
THE OFFSPRING SPUNKY SONY		HAYLEY WESTENRA PURE DECCA		VARIOUS ARTISTS GENERATION RAP & R&B BARCLAY		SARAH CONNOR KEY TO MY SOUL X-CELL/SONY	
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 12/13/03		(FIMI/NIELSEN) 12/01/03		(AFYVE/MEDIA CONTROL) 12/02/03		(ARIA) 11/29/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	NEW
SOMETHING MORE RYAN MALCOLM VIK/BMG		OBSESION AVENTURA PLANET		DEVUELVE ME EL AIRE BUSTAMANTE VALE MUSIC		ANGELS BROUGHT ME HERE GUY SEBASTIAN BMG	
2	NEW	2	2	2	NEW	2	NEW
ME AGAINST THE MUSIC BRITNEY SPEARS FEATURING MADONNA JIVE/ZOMBA		WHITE FLAG OIOO BMG RICORDI		RAINMAKER IRON MAIDEN EMI		SHUT UP BLACK EYED PEAS A&M	
3	6	3	4	3	1	3	1
SOMEDAY NICKELBACK EMI		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M/INTERSCOPE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	
4	2	4	3	4	3	4	2
TROUBLE PINK ARISTA/BMG		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE		UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA		SLOW KYLIE MINOGUE PARLOPHONE	
5	4	5	13	5	2	5	3
HEY YA! OUTKAST ARISTA/BMG		IN THE SHADOWS THE RASMUS EOEL		ENCONTRARAS NATASHA ST-PIER COLUMBIA		BABY BOY BEYONCE FEATURING SEAN PAUL COLUMBIA/SONY MUSIC	
6	8	6	5	6	5	6	4
BABY BOY BEYONCE FEATURING SEAN PAUL COLUMBIA/SONY MUSIC		BROKEN ELISA SUGAR		SLOW KYLIE MINOGUE PARLOPHONE		INTO YOU FATBOY SLIM EAST WEST	
7	3	7	NEW	7	NEW	7	7
MEME LES ANGES AU DE MONTIGNY VIK/BMG		ONE MORE CHANCE MICHAEL JACKSON EPIC		ONE MORE CHANCE MICHAEL JACKSON EPIC		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M	
8	7	8	6	8	NEW	8	6
SUNRISE SIMPLY RED UNIVERSAL		GUILTY BLUE VIRGIN		LATIDO URBANO TONI AGUIAR & AMIGOS TOOL		P.I.M.P. 50 CENT INTERSCOPE	
9	5	9	8	9	4	9	9
LOW KELLY CLARKSON RCA/BMG		HEY YA! OUTKAST ARISTA		MIRACLES PET SHOP BOYS CAPITOL		SO YESTERDAY HILARY DUFF WARNER BROS.	
10	9	10	7	10	7	10	5
SO YESTERDAY HILARY DUFF BUENA VISTA HOLLYWOOD/UNIVERSAL		ALMENTO STAVOLTA NEK WEA		PECOS COLLECTION PECOS SONY		SOMEDAY NICKELBACK ROADRUNNER	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	3	1	NEW	1	NEW	1	1
SARAH MCLACHLAN AFTERGLOW NETTWERK/BMG		LIGABUE GIRO D'ITALIA WEA		ALEX UBAGO FANTASIA O REALIDAD ORD		DELTA GOODREM INNOCENT EYES EPIC	
2	7	2	2	2	1	2	NEW
JOSH GROBAN CLOSER 143/REPRISE/WARNER		ELISA LOTUS SUGAR		EUROJUNIOR EUROJUNIOR FESTIVAL VALE MUSIC		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	
3	6	3	1	3	NEW	3	3
VARIOUS ARTISTS MUCHDANCE 2004 UNIVERSAL		ZERO RENATO CATTURA EPIC		EL BARRIO ANGEL MALHERIDO SENADOR		JOHN FARNHAM ONE VOICE: THE GREATEST HITS GOTHAM	
4	2	4	4	4	2	4	4
BRITNEY SPEARS IN THE ZONE JIVE/BMG		R.E.M. IN TIME 1988-2003 WARNER BROS.		QUECO TENGO TOOL		VARIOUS ARTISTS AUS AUSTRALIAN IDOL: THE FINAL 12 BMG	
5	9	5	5	5	9	5	2
VARIOUS ARTISTS BIG SHINY TUNES 8 BIG SHINY 8/WARNER		GIGI D'ALESSIO BUONA VITA RCA		JOAN MANUEL SERRAT SERRAT SINFONICO ARIOLA		KYLIE MINOGUE BODY LANGUAGE FESTIVAL	
6	NEW	6	7	6	3	6	5
BRUNO PELLETIER BRUNO PELLETIER & L'ORCHESTRE DISQUES MONTAIGNE		RED HOT CHILI PEPPERS GREATEST HITS WEA		CAFE QUIJANO QUE GRANDE ES ESTO DEL AMOR WARNER BROS.		POWDERFINGER VULTURE STREET UNIVERSAL	
7	RE	7	3	7	12	7	8
SHERYL CROW THE VERY BEST OF SHERYL CROW A&M/INTERSCOPE/UNIVERSAL		ARTICOLO 31 L'ITALIANO MEDIO BMG RICORDI		FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO		MICHAEL JACKSON NUMBER ONES EPIC	
8	1	8	10	8	11	8	6
BLINK-182 ONE MORE TIME GEFEN/UNIVERSAL		DIDO LIFE FOR RENT BMG RICORDI		ANDY & LUCAS ANDY & LUCAS BMG/ARIOLA		DIDO LIFE FOR RENT BMG	
9	RE	9	9	9	4	9	9
ROD STEWART AS TIME GOES BY GREAT AMERICAN SONGBOOK VOL II J/BMG		NEK THE BEST OF L'ANNO ZERO WEA		ROSA AHORA VALE MUSIC		R.E.M. IN TIME 1988-2003 WARNER BROS.	
10	NEW	10	13	10	7	10	12
NO DOUBT THE SINGLES 1992-2003 INTERSCOPE/UNIVERSAL		NOMADI THE PLATINUM COLLECTION EMI		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL	
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BVI) 11/30/03		(GLF) 11/28/03		(VERDENS GANG NORWAY) 12/01/03		(MEDIA CONTROL) 11/30/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	8	1	2	1	1	1	1
EENS SCHIJNT.../HEB JE EVEN... FRANS BAUER S3M		STARKARE SARA LOFGREN MARIANN		HEY YA! OUTKAST ARISTA		SCHICK MIR NEN ENGEL OVERGROUND CREYENNE	
2	1	2	1	2	2	2	2
COWBOY CHIPZ GLAM SLAM		VILSE I SKOGEN MARKOOLIO BONNIER		HOLE IN THE HEAD SUGABABES ISLAND		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M	
3	2	3	3	3	3	3	3
TURN ME ON KEVIN LYTTLE WEA		HEY YA! OUTKAST ARISTA		(THERE'S GOTTA BE) MORE TO LIFE STACIE ORRICO VIRGIN		FREE LIKE THE WIND ALEXANDER HANSA	
4	4	4	10	4	NEW	4	NEW
TRAFFIC DJ TIESTO BLACK HOLE RECORDS		SKA VI GA HEM TILL DIG... MILO MED AYO S56		WHAT THE HELL DAVID PEDERSEN BMG		EVERYDAY GIRL PRELUDERS POLYDOR	
5	3	5	5	5	4	5	4
ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BROS.		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
FRANS BAUER N'ONS GELUK SONY MUSIC MEDIA		PETER LEMARC DET SOM HALLER OSS VID LIV COLUMBIA		R.E.M. IN TIME 1988-2003 WARNER BROS.		PINK TRY THIS ARISTA	
2	3	2	6	2	4	2	2
DE POEMA'S BEST OF SONY		THE BEATLES LET IT BE...NAKED APPLE		JOSH GROBAN CLOSER WARNER BROS.		R.E.M. IN TIME 1988-2003 WARNER BROS.	
3	2	3	2	3	2	3	NEW
DIDO LIFE FOR RENT BMG		BRUCE SPRINGSTEEN THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA		MORTEN ABEL BEING EVERYTHING KNOWING NOT VIRGIN		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	
4	4	4	NEW	4	NEW	4	NEW
RED HOT CHILI PEPPERS GREATEST HITS WEA		THE REFRESHMENTS ROCK 'N ROLL X-MAS BONNIER		BUSK VIDAR LOVE BUZZ WARNER MUSIC NORWAY		ZURI WEST RETOUR (BEST OF) SOU	
5	6	5	3	5	3	5	3
K3 OYA LELE RCA		R.E.M. IN TIME 1988-2003 WARNER BROS.		JAN WERNER SINGER OF SONGS POLYDOR		DIDO LIFE FOR RENT BMG	

Utada Set For English Debut

Japanese superstar **Hikaru Utada's** debut English-language album will be released in spring 2004, according to Universal Music International senior VP of A&R and marketing **Max Hole**.

Hole, who spoke at Universal Music K.K.'s International Convention in Tokyo, also announced that on her Western releases, the singer will be known simply as "Utada."

Signed to Universal's Island Def Jam Music Group in 2002, the label had originally hoped to release Utada's first English album in winter 2002-2003. But illness and marriage are understood to have delayed the project.

Utada's 1999 debut album, "First

ords performed in foreign languages.

Rarer still would be an entry sung in two, but legendary Swedish vocalist **Siw Malmkvist** claimed that feat in 1964

Global Pulse

Nigel Williamson, Editor
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with "Sole Sole Sole" on the Jubilee label. She became the first Swede to appear on The Billboard Hot 100.

Malmkvist recorded "Sole Sole Sole" in Swedish, while her duet partner **Umberto Marcato** performed in Italian.

The track has now been rereleased on the Warner Music Sweden two-CD career retrospective "Siws Bästa."

Malmkvist began as a jazz singer on Swedish label Metronome in the late '50s before becoming a major star in Sweden and Germany.

"I must have recorded 800 songs in German and Swedish," she says.

She has also recorded in six other languages, and **Quincy Jones** wrote "The Midnight Sun Will Never Set" for her.

JEFFREY DE HART

LOTUS POSITION: "Lotus," the fourth album by Elisa, was released Nov. 14 by Sugar in Italy.

Now 26, Elisa, who was still a teenager when she came to the attention of Sugar's **Caterina Caselli**, prefers writing and recording in English, although she did win the 2001 Sanremo Festival when she made a rare excursion into Italian.

That song, "Luce—Tramonti a Nord Est," is found on this album, as is "Almeno Tu Nell'Universo," but the other 14 tracks in the **Corrado Rustici**-produced set are in English, including haunting acoustic covers of **Leonard Cohen's** "Hallelujah" and **Lou Reed's** "Femme Fatale."

Elisa says, "I'd like to write more songs in Italian, but I don't seem to manage it."

MARK WORDEN

LEAN TIMES: U.K.-based dance act **Prodigy** topped the U.S. and U.K. album charts in 1997 with "The Fat of the Land."

Since then, there have been persistent rumors of a follow-up but nothing to show. Frontman **Liam Howlett** has now admitted that work did not begin in earnest until this summer, but he insists the album is "heavily under way."

Titled "Always Outnumbered, Never Outgunned," the album is due for a late spring/early summer release.

MAGALJ WILD

Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
12/03/03

SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
2	4	WHITE FLAG	DIDO CHEEKY/ARISTA
3	9	SCHICK MIR NEN ENGEL	OVERGROUND CHEYENNE
4	NEW	LEAVE RIGHT NOW	WILL YOUNG S
5	6	MON ETOILE	LINKUP ULM
6	7	HEY OH	TRAGEOIE UP MUSIC
7	2	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
8	3	MANDY	WESTLIFE S/RCA
9	13	FREE LIKE THE WIND	ALEXANDER HANSA
10	11	LA BAMBÀ	STAR ACADEMY 3 MERCURY
11	NEW	I'M YOUR MAN	SHANE RICHIE RCA
12	12	HEY YA!	OUTKAST ARISTA
13	5	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
14	20	MUSIC IS THE KEY	SARAH CONNOR FT. NATURALLY 7 COLUMBIA
15	8	JUMP	GIRLS ALoud POLYDOR
16	NEW	ONE MORE CHANCE	MICHAEL JACKSON EPIC
17	32	MA RIVALE, FIESTA LATINA	DIS L'HEURE 2 ZOUK UP MUSIC
18	14	SLOW	KYLIE MINOGUE PARLOPHONE
19	NEW	DO THEY KNOW IT'S CHRISTMAS	TV ALLSTARS POLYDOR
20	23	TURN ME ON	KEVIN LYTTLE ATLANTIC

ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.
3	4	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
4	8	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
5	NEW	WESTLIFE	TURNAROUND RCA/S
6	7	MICHAEL JACKSON	NUMBER ONES EPIC
7	5	PINK	TRY THIS ARISTA
8	6	THE BEATLES	LET IT BE... NAKED APPLE
9	3	BRITNEY SPEARS	IN THE ZONE JIVE
10	NEW	KORN	TAKE A LOOK IN THE MIRROR EPIC
11	NEW	LINKIN PARK	LIVE IN TEXAS WARNER BROS.
12	12	SEAL	IV WARNER BROS.
13	NEW	PRELUDERS	GIRLS IN THE HOUSE POLYDOR
14	9	KYLIE MINOGUE	BODY LANGUAGE PARLOPHONE
15	27	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
16	11	BUSTED	A PRESENT FOR EVERYONE UNIVERSAL
17	15	CELINE DION	UNE FILLE ET 4 TYPES COLUMBIA
18	3	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND
19	NEW	M	QUI DE NOUS DEUX OELABEL
20	14	BRUCE SPRINGSTEEN	THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.
12/03/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHITE FLAG	DIDO CHEEKY/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	SLOW	KYLIE MINOGUE PARLOPHONE
6	7	SEXED UP	ROBBIE WILLIAMS CHRYSALIS
7	9	TROUBLE	PINK RCA
8	8	GUILTY	BLUE INNOCENT/VIGIN
9	14	LOVE'S DIVINE	SEAL EAST WEST
10	13	IF YOU COME TO ME	ATOMIC KITTEN INNOCENT/VIGIN
11	6	NEVER LEAVE YOU	LUMIDEE MCA
12	15	GOING UNDER	EVANESCENCE WIND-UP/EPIC
13	18	IT'S MY LIFE	NO DOUBT MCA
14	11	SOMEDAY	NICKELBACK ROADRUNNER
15	21	HEY YA!	OUTKAST ARISTA
16	12	ONE MORE CHANCE	MICHAEL JACKSON EPIC
17	10	P.I.M.P.	50 CENT INTERSCOPE
18	26	MA RIVALE	DIS L'HEURE 2 ZOUK WEA
19	30	NOTHING FAILS	MADONNA WARNER BROS.
20	17	CAN'T HOLD US DOWN	CHRISTINA AGUILERA FT. LIL KIM RCA

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 12/02/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MAMA (ANA AHABAK)	CHRISTINA UNIVERSAL
2	2	SCHICK MIR NEN ENGEL	OVERGROUND CHEYENNE
3	3	FREE LIKE THE WIND	ALEXANDER HANSA
4	7	EVERYTIME WE TOUCH	TAMEE HARRISON WARNER BROS.
5	4	POISON	GROOVE COVERAGE UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KIDDY CONTEST FINALISTEN	KIDDY CONTEST VOL. 8 ARIOLA
2	NEW	KORN	TAKE A LOOK IN THE MIRROR EPIC
3	5	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND
4	7	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL
5	6	PINK	TRY THIS ARISTA

BELGIUM/FLANDERS

(PROMUVI) 12/02/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	I'VE ONLY BEGUN TO FIGHT	NATALIA ARIOLA
2	1	YOU ARE THE REASON	SARAH & KDM WAUTERS EMI
3	3	TRAFFIC	DJ Tiesto BLACK HOLE RECORDS
4	4	ANYPLACE, ANYTIME, ANYWHERE	NENA & KYM WILDE WEA
5	7	DE VRIENDSCHAP BAND	XINK! EMI

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
2	1	R.E.M.	IN TIME 1988-2003 WARNER BROS.
3	3	VARIOUS ARTISTS	EUROSONG FOR KIDS EMI
4	4	DIDO	LIFE FOR RENT BMG
5	5	NATALIA	THIS TIME ARIOLA

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 12/02/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TAKING BACK MY HEART	MARIA LUCIA CAPITOL
2	NEW	SHUT UP	BLACK EYED PEAS UNIVERSAL
3	2	MANDY	WESTLIFE RCA
4	3	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
5	10	SLOW	KYLIE MINOGUE PARLOPHONE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KIM LARSEN & KJUKKEN	7-9-13 CAPITOL
2	NEW	GASOLIN	THE BLACK BOX SONY
3	2	VARIOUS ARTISTS	JUNIOR EUROVISION SONG CONTEST CMC
4	NEW	WESTLIFE	TURNAROUND RCA
5	3	BIG FAT SNAKE	ONE NIGHT OF SIN CMC

PORTUGAL

(AFP) 12/02/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	SING FOR THE MOMENT	EMINEM INTERSCOPE
2	4	AS IF I CALL YOU UP	MAINE FAROL
3	NEW	RAINMAKER	IRON MAIDEN EMI
4	7	J... SEI NAMORAR	TRIBALISTAS VIRGIN
5	19	FEEL	ROBBIE WILLIAMS CHRYSALIS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RUI VELOSO	D CONCERTO ACUSTICO VIRGIN
2	2	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
3	3	TRIBALISTAS	TRIBALISTAS VIRGIN
4	4	ENNIO MORRICONE & DULCE PONTES	FOCUS POLYDOR
5	8	LINKIN PARK	LIVE IN TEXAS WARNER BROS.

IRELAND

(IRMA/CHART TRACK) 11/28/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MANDY	WESTLIFE RCA
2	2	JUMP	GIRLS ALoud POLYDOR
3	3	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
4	4	BE FAITHFUL	FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM
5	5	CRASHED THE WEDDING	BUSTED UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	WESTLIFE	TURNAROUND RCA
2	5	MICHAEL JACKSON	NUMBER ONES EPIC
3	2	RED HOT CHILI PEPPERS	GREATEST HITS WEA
4	1	R.E.M.	IN TIME 1988-2003 WARNER BROS.
5	8	BRUCE SPRINGSTEEN	THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA

FINLAND

(YLE) 11/30/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	OTA MUT	RIPSIPIIRAKKA MERCURY
2	3	MINA OLEN	KOTITEOLLISUUS MEGAMANIA
3	NEW	RAINMAKER	IRON MAIDEN EMI
4	5	AAANEN KUULEN	RAIMSSI OPEN RECORDS
5	9	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	5	VESA-MATTI LOIRI	YSTAVAN LAULUT WEA
2	2	GIMMEL	KAKSI KERTAA ENEMMAN RCA
3	3	TIKTAK	YMPYRAA POLYDOR
4	6	PIKKU G.	RAJAHADYVAARA EVIDENCE
5	1	CMX	AION HERODES

HUNGARY

(MAHASZ) 11/16/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
2	2	SZERESS MOST	ZSEDENYI ADRIENN MAGNEOTON
3	3	GUILTY	BLUE VIRGIN
4	4	SLOW	KYLIE MINOGUE PARLOPHONE
5	5	SZEXTARGY	TANKSAPDA SONY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MARIO	SARGARZSA ROZSA RECORDS
2	2	MATYI ES AN HEGEDUS	NECSI-NECSI EMI
3	3	V-TECH	MERRE JAR A BOLDOGSAG? EMI
4	4	CSEHATI SZUZZA	BEST OF BMG
5	5	TNT	EGYETLEN SZO MAGNEOTON

POLAND

(ZWI ZEK PRODUCCENTOW AUDIO VIDEO) 12/01/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	37	HEY	MUSIC MUSIC WARNER MUSIC
2	2	ANNA MARIA JOPEK	FARAT IZABELIN
3	1	VARIOUS ARTISTS	LADIES BMG
4	3	ROD STEWART	THE GREAT AMERICAN SONGBOOK VOL. 2 RCA
5	7	VARIOUS ARTISTS	RADIO ZET—TYLKO WIELKIE PRZEBOJE MAGIC
6	5	DIDO	LIFE FOR RENT BMG
7	9	CELINE DION	UNE FILLE ET 4 TYPES COLUMBIA
8	113	BAJM	MYSLI SLOWA POMATON
9	6	SOUNDTRACK	KILL BILL VOL. 1 MAVERICK/WARNER BROS.
10	16	SWEET NOISE	REVOLTA NOISE INC./JAZZ & JAVA

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
DIDO			3	3	6			8	8	3
RED HOT CHILI PEPPERS			7	6	5		10	2	6	4
R.E.M.			7					9	4	
BRITNEY SPEARS	3					4				9
ROBBIE WILLIAMS				1				10		6

UN-ORDINARY ORN: If you think **Björk's** music is challengingly avant-garde, wait until you hear the debut solo album from **Einar Orn**, her former colleague in Icelandic band **the Sugarcubes**.

Released on **Damon Albarn's** Honest Jons label in December, "Ghostigital" finds Orn delivering a chaotic tableau of electronica, hardcore noise, cyber-punk and hip-hop surrealism that amazes and perplexes in equal measure.

The album came about after Albarn purchased a property in Iceland and became Orn's neighbor.

"Damon told me he was setting up a label and suggested I supply them with a record," Orn says. "So we produced one track to show them what we wanted to do and they said, 'Yes, go ahead.'"

NIGEL WILLIAMSON

LANGUAGE BARRIER: The Billboard Hot 100 has rarely been kind to rec-

Dobson's Early Start Brings Swift Returns

BY LARRY LeBLANC

TORONTO—A morning showcase at a Toronto night spot secured a joint-venture record deal for 18-year-old Canadian pop-rocker Fefe Dobson.

Universal Music Canada president/CEO Randy Lennox was seriously impressed when he saw Dobson perform at a Burlington, Ontario, restaurant this spring.

So he coaxed Island/Def Jam president Lyor Cohen and Island/Def Jam senior VP of A&R Jeff Fenster to fly from New York to Toronto two days later to see her.

The showcase at popular Toronto club the Reverb began at 11 a.m., and halfway through the first song, Cohen was hooked. "Her feet didn't touch the ground," he recalls. "I saw magic there."

A mere half-hour later, the label executives and Dobson's management struck a deal on the sidewalk outside the club. Under its terms, Island/Def Jam and Universal Music Canada would jointly sign the singer for the world.

"We had the contracts closed a week afterward," Lennox says. "She is somebody special."

Cohen agrees. "I really feel that she's necessary for the industry. She is oozing something so terrific and important; something that has a lot

of pain associated to it."

The signing has resulted in the Dec. 9 release of Dobson's self-titled Island/Def Jam debut album in North America.

Dobson's first U.S. single, "Take Me Away," was No. 27 on the *Billboard* Mainstream Top 40 chart in the Dec. 6 issue.

In Canada, "Bye Bye Boyfriend" was released in July and peaked at No. 23 on the Nielsen Broadcast Data Systems rock chart in August. It was followed by the Sept. 9 release of "Take Me Away," which made the Nielsen BDS top 40, rock and hot AC charts. Both videos have also received heavy rotation on Canada's MuchMusic and MusiquePlus video channels.

BREAKING THE MOLD

While the album's lyrics touch on pop topics—relationships and parental conflicts—Dobson's music, with elements of grunge, punk and dancefloor pop, is uncharted territory for an Afro-Canadian performer.

Paul Jessop, Toronto-based VP of national promotion at Universal Island/Def Jam in Canada, says he recognized there could be hurdles at Canadian radio with Dobson's rock-based style, "particularly with rock stations saying, 'Young black female? Not our demo.'"

Universal accordingly decided to



DOBSON: 'THE ALBUM WORKED OUT THE WAY I PLANNED'

first target Canadian rock radio with "Bye Bye Boyfriend," one of the album's edgier tracks. Jessop says it fit the format and got radio support.

MuchMusic PD Sheila Sullivan is an avid Dobson supporter. "We're excited by her, and our audience is reacting to her," she says. "Her music doesn't feel manufactured, which is refreshing."

Dobson grew up in the Toronto suburb of Scarborough, the daughter of a Jamaican father and a mother of English/Irish/Dutch descent.

Her mother, she recalls, would play records by Michael Jackson, the Bee Gees, Donna Summer and Lionel Richie, while her older sister was a Nirvana fan.

"My dad never lived with us," Dobson says. "So I never had the black side in my life. If I had my dad in my life, I might have soaked up different influences. I'm the only dark child in the family."

When Dobson was 13, she heard "Neon Ballroom" by Australian rock act Silverchair. The album inspired her to get serious about songwriting. "That album made me realize you shouldn't be afraid to write your feelings on paper and put it to music."

When she was 15, Zomba Records Canada signed Dobson to a development deal. But Dobson says Zomba did not agree with her musical direction. As a result, the artist and label went their separate ways.

Dobson was "really driven as a young girl," recalls former Zomba

Canada A&R head Bonnie Fedrau, now an artist-management consultant. "She's got serious talent."

Toronto-based producer/guitarist Jay Levine recalls that when he first met Dobson (at the time of the Zomba deal), they immediately wrote a song together. "As a writer and a producer, I had been waiting for someone like Fefe my whole life," he says.

Dobson and Levine worked with co-producer James McCollum (Levine and McCollum are both members of Prozzak and the Philosopher Kings) for 18 months, writing and recording the album.

"The album worked out the way I planned it," Dobson says. "I had a lot of control. I worked with producers that I chose."

The set was slated for a September release in North America but was held back to take advantage of building airplay. The label wanted to "widen the reason to buy this record," Lennox says. "This album is about 2004."

To secure releases in other territories, Dobson will stage showcases in Germany, France and the U.K. in January.

Dobson's Toronto-based manager, Chris Smith—who also handles fellow Canadian Nelly Furtado—sums up the measured approach to Dobson's career, saying: "We are not going for that big push. This is a lifetime career setup, not an album setup."

TOTP Overhaul

Continued from page 53

stop pop shop, but we're still the most-watched music program in Britain."

Peters took his new post at the BBC Sept. 1 and scheduled the first edition of the restyled "All New Top of the Pops" for Nov. 28 as an extended one-hour special. He calls the new show "weekly event TV."

"It's not just a passive watch. It's right here, right now. If you miss it, I want people to think, 'Damn, I missed "Top of the Pops,"'" he says.

The changes Peters has made include introducing a regular presenter to replace the previous rotating roster, plus new sets, graphics, a new theme tune and an interactive element. The last aspect enables viewers to vote online for videos and acts they want to see on the show.

TO POP OR NOT TO POP

Peters describes the new format as "a family entertainment show about popular music."

The U.K. sales charts will dictate the playlist, he adds. The U.K. industry backing for that preference for keep-

ing things "pop" remains to be proved.

One London-based national TV/radio plugger who asked to remain anonymous says: "I'm worried ["TOTP"] might go very 'poppy' when it needs to get its credibility back with credible presenters and credible bands. Andi is a very talented producer, but I'm surprised by the decision."

Stuart Watson is chairman of music marketing company SWAT. Until recently, he was managing director of Zomba International.

"If I was producing the show, I'd choose those records that had been around the longest," Watson says.

"Top of the Pops" chooses its acts on chart position, and there's a lack of credibility on records making it into the top five, whereas if an act's in the top three for 10 weeks, then they have a huge impact internationally," he says.

Whether Peters is able to arrest falling ratings, "TOTP" remains a valuable property to BBC Worldwide, the arm of the corporation charged with selling domestic product abroad.

"This brand works on TV," says Anna Brown, director of youth brands, "because, as with everything in this industry, there has to be an advantage to the artist."

"Anywhere in the world you happen to be, you can record a 'Top of the Pops' performance, which can be broadcast in 120 countries as and when it charts," Brown notes.

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NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Universal Music Malaysia dominated the third annual Golden Melody Awards, held Nov. 15 at casino and holiday resort Genting Highlands. The event is organized by the Malaysian resort's operators with Kuala Lumpur-based Chinese-language radio station MY FM and commercial terrestrial TV station NTV7. An audience of 5,000 attended the ceremony, which is not broadcast. Two veteran Universal acts—Jacky Cheung and Alan Tam—won the evening's most prestigious awards. Cheung was named Asia's most outstanding artist, and Tam collected the entertainer achievement award. Universal stablemates Andy Hui, Kelly Chen and Hacken Lee were also key winners. Other victories came from Rock Records act Island (most popular group) and Music Street's S.H.E. (most popular pop group). The awards are voted on by the public. **CHRISTIE LEO**

Finnish music shipments rose 3.9% in value terms during third-quarter 2003, compared with July-September 2002. Figures from local International Federation of the Phonographic Industry affiliate ÅKT showed a third-quarter increase to 15.4 million euros (\$18.4 million), with total volume rising 8% to 2.2 million units. The total value of shipments for the first nine months was 43.6 million euros (\$52.1 million) for the year through September, up 7.3% from January-September 2002. In total unit terms, Finnish repertoire's market share in the third quarter climbed to 54%. **JONATHAN MANDER**

Alejandro Sanz was the surprise opening act at Spain's 50th Premios Ondas award ceremony, held Nov. 27 in Barcelona. Sanz won best single and best artist awards at the event, which was televised live by pay-TV channel Canal+. The Premios Ondas awards recognize achievements in radio, cinema, TV and music. Winners are chosen by entertainment industry juries, and the event is organized by Spain's biggest radio group, Cadena SER. The award winners were announced in advance (Billboard Bulletin, Oct. 31). **HOWELL LLEWELLYN**

Iceland Label Ups Its Exposure

Smekkleysa Signs Pair Of Distribution Deals For Its Acts

BY OLAF FURNISS

LONDON—Icelandic record company Smekkleysa is looking to boost its international profile after inking new distribution deals for the U.K. and other international territories.

With immediate effect, the Reykjavik-based label switches distribution from Shellshock to Pinnacle in the U.K.

At the same time, it has signed the international rights (excluding the U.S., Iceland, the U.K. and Ireland) for highly rated punk metal act Minus to Sony Independent Networks Europe (SINE). The move is expected to lead to other Smekkleysa acts being licensed by SINE.

"I've known Smekkleysa for a long time, and I've really liked their work," SINE senior VP Mark Chung says. "It's the only label that has consistently developed new artists in Iceland, and it has the potential to develop further."

London-based Chung confirms that in the future, SINE aims to work together "on a broad base" with Smekkleysa.

Smekkleysa was founded in 1988. Its eight owners include label manager

Ásmundur Jónsson and former members of Icelandic act the Sugarcubes, including vocalist Björk.

THINKING GLOBALLY

Its eclectic domestic roster includes Minus, former Shortlist Music Prize winner Sigur Rós and left-field pop act



MINUS: SINE HAS MOST OF ITS INT'L RIGHTS

Ske, which won in the best song category at the annual Icelandic Music Awards in February 2002.

Smekkleysa's back catalog features 150 albums, of which some 25% are jazz or classical recordings.

The label's U.K. GM, Anna Hildur, thinks the SINE deal will help establish Minus as a global act. The band is licensed to Victory Records in the U.S.

"We've been working toward this deal for a long time," Hildur says. "It's an excellent opportunity to see how far we can take Minus, and the support from the SINE office is great."

In 2002, Smekkleysa opened an office in the U.K. with a view to giving its signings a greater international push. "We have world-class A&R skills in Iceland, and now we want to broaden our market," Hildur says.

The label is currently negotiating U.S. distribution. Its releases are sold stateside through Pinnacle's export service and an online shop, which the label says generates some £40,000-£50,000 (\$69,000-\$86,000) worth of business per year.

RETAINING INDIE STATUS

The U.K. is seen as a primary overseas market for Minus. The band completed its second U.K. tour of 2003 Dec. 2 and is set to release the single "Angel in Disguise" through Pinnacle Jan. 18, 2004, followed by an album in early February.

International releases will follow in March, with firm commitment already from Sony Music Germany.

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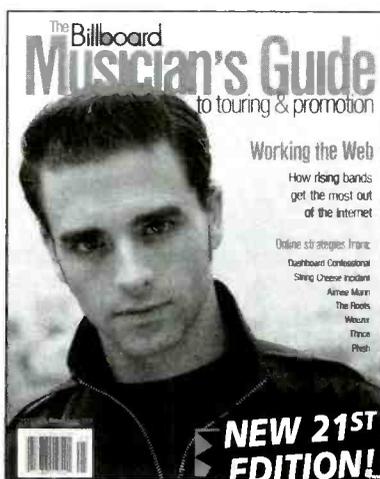
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BONO AND BEYONCÉ WERE AMONG THE 42 PERFORMERS APPEARING AT THE CONCERT FOR FREE

AIDS Event

Continued from page 53

across 166 territories.

The show was also Webcast live on the 46664.com site by Italian Internet communications company Tiscali and through a string of online partners across the world.

"The concert is just the start," Cecillon says. "In February, we'll release a double live CD and a DVD of the event in Cape Town. Then in June, we'll follow it with an album of new tracks specifically recorded for the 46664 campaign."

Cecillon says a label deal for the releases will be announced shortly.

Among the 42 performers who waived their fees to appear in Cape Town were Beyoncé, Bono, Bob Geldof, Eurythmics, Anastacia, Peter Gabriel, Ms. Dynamite, the Corrs and members of Queen.

Their contributions will appear on the live CD and DVD, along with Mandela's speech to the 40,000 concert attendees. The show was held at Greenpoint stadium, in sight of Robben Island, where Mandela was incarcerated for 18 years under South Africa's former apartheid regime.

MUSIC TAKES CENTER STAGE

The 46664 campaign (*Billboard*, Nov. 8) takes its name from Mandela's prison number. The day before the concert, he accompanied the stars of the show to the island and showed them his old cell.

"Musicians played an important part in the campaign to liberate our country," Mandela said at Greenpoint. "This time, I am asking them to join forces to free our world from HIV/AIDS and bring hope for the new century."

The veteran politician added that AIDS was no longer just a disease. Like apartheid itself, it had become a human-rights issue.

According to Cecillon, 14 tracks have already been recorded for the sec-

ond "46664" album. It may grow to a double CD, he adds.

The album has been overseen by Eurythmics' Dave Stewart. Among those who have written and recorded new tracks are Bono, Sting, Queen, the Neptunes, Ms. Dynamite, Anastacia, Paul McCartney, Timbaland and South African star Johnny Clegg.

Among the tracks on the album will be the campaign's theme song, "46664 (Long Walk to Freedom)." Co-written by the late Joe Strummer, Stewart and Bono, the track is already available for download at 46664.com and by calling various premium phone numbers in more than 50 territories around the world.

"As a means of delivering music on a global scale," Cecillon says, "it's a first, and indications are that the initiative is being taken up strongly."

Stewart says, "The concert is important, but it's only a start. For me, what matters most is the way Nelson Mandela gave us his prison number and invited us to turn such a negative image into something positive and how we take that forward."

African artists on the bill included Baaba Maal, Youssou N'Dour, Ladysmith Black Mambazo,

Angélique Kidjo and local South Africa stars Clegg, Bongo Maffin and Yvonne Chaka Chaka.

"Africa's image in the rest of the world is one of war, poverty and disease," N'Dour says. "It was important for us to hold the concert in Africa, [to] show the world we are fighting to do something positive about it—and invite them to join us."

Queen guitarist Brian May paid tribute to his late colleague, Freddie Mercury. "We lost Freddie to AIDS, and that fired our desire to help," he said at a media briefing.

"We lost a loved one," May said, "and it feels like he's here with us in this campaign."

To coincide with World AIDS Day Dec. 1, all of Queen's studio and live albums were made available for digital download for the first time. The 18 albums (as single tracks or full albums) can be found at online retailers in the U.K. and Europe.

All record royalties for the first week of sales are being donated to the Mercury Phoenix Trust, the charity that raises awareness and money for AIDS relief in Mercury's memory. EMI says it will match that donation.

Price Control

Continued from page 53

The new legislation means that from Jan. 1, 2004, retail prices of locally manufactured CDs will be set 30% lower than current prices. Prices of imported CDs will not be affected.

According to statistics provided by RIM, music and movie piracy dropped dramatically following an aggressive anti-piracy campaign that the Malaysian government initiated in second-quarter 2003.

RIM also claims that legitimate music sales improved by as much as 40% between June and August this

year compared with the corresponding period in 2002. "That upswing in sales momentum suffered a severe blow when the government announced the new price structure in mid-September," Lam says.

The sluggish sales are largely a result of the price-control scheme, Lam suggests.

"Most consumers would rather wait a couple of months to get their favorite CDs for 30% less with the new price structure, as the savings are substantial," he notes.

Local labels report that they are taking various defensive measures to cope with the effects of the price cuts, including staff cut-backs, lowering investment in domestic recordings and revising marketing budgets.

Publishers Seek Greater Film/TV Revenue

BY JIM BESSMAN

The first in a two-part Billboard survey

Declining mechanical revenue in this era of digital piracy means that film and TV placements have taken on a greater role during the past year in augmenting music publishers' traditional income.

As MPL Communications senior VP of promotion and new product development Bill Porricelli elaborates, "Everybody in this industry realizes that synch rights and licenses are clearly a major part of our revenue stream. In fact, you can't turn on the TV anymore without hearing a recognizable song in a commercial."

Such "recognizable copyrights," Porricelli adds, not only can afford the publisher "immediate identification with a product" but allow viewers an emotional fulfillment from "reflecting on songs they know."

As Paul McCartney's publishing company, MPL is lucky to own plenty of popular McCartney tunes. But it's always been "quality over quantity" in

terms of licensing them, Porricelli says.

Still, MPL has begun looking to place more McCartney songs in film and TV outlets, particularly new and lesser-known titles as well as the classics. Porricelli notes that among three McCartney songs placed in the movie "The In-Laws," one was the previously unreleased "Love for You."

But MPL also holds non-McCartney standards and show tunes, and Porricelli points to such "prime songs" as Bobby Darin's "Beyond the Sea" in "Matchstick Men," Freddy Cannon's "Palisades Park" in "Confessions of a Dangerous Mind" and "Good Life" by new MPL writer/artist Leslie Mills on the "What a Girl Wants" soundtrack.

At EMI Music Publishing, film soundtrack division VP Alison O'Donnell echoes Porricelli's words on the heightened significance of film and TV usages.

"Because the industry has changed so dramatically, they offer a remarkable opportunity for us to keep our catalog current and in the minds of the record-buying public," she says. "People see these films and shows and

want that music. And since artists aren't hanging on the charts for months on end like they used to, these [outlets] give us an opportunity to put songs out there that we haven't had before, keeping them alive for my children and hopefully theirs."

While O'Donnell cites noteworthy EMI film soundtrack placements in such recent fare as "Bad Boys II," "Lost in Translation" and "The Lizzie McGuire Movie" ("as a publisher with two little girls, this movie and soundtrack meant a lot to me, because it reaches my children and their friends directly"), she especially salutes the immense pubbery's successful year in TV—mainly, its presence in two particularly music-intensive shows.

"Because EMI is so big, the producers of 'American Idol' came to me in the very first season and said, 'Let's try to make using your songs work,'" O'Donnell says. "It was very challenging because they didn't have a lot of money, but at the end of the day we realized how important a show like 'American Idol' could be to our copyrights—that a generation of kids could be exposed to songs they wouldn't normally be exposed to."

"So we've made sure that the producers have hundreds of our songs available," O'Donnell continues, "and that they know it's easy for us

to license them and for the contestants to choose from: There's such a quick turnaround, and the kids may find that one song is out of their vocal range and have to quickly choose another."

Again applauding EMI's wide-ranging holdings, O'Donnell says that she's able to work with "American Idol" music supervisors in conceiving theme shows based on EMI-heavy music genres.

"One of the first we did was a Motown show, because we publish the Jobete catalog," she says. "So last year, we arranged for a Motown episode showcasing Holland-Dozier-Holland songs and starring Lamont Dozier as the first celebrity judge. This season we're hoping to get Ashford & Simpson to judge and also work with the kids."

O'Donnell adds that Neil Sedaka has been approached to be a guest judge and featured songwriter and that other EMI-guided theme shows could involve big band, country and movie music. Additionally, she notes a heavy EMI presence on last year's "American Idol" star Clay Aiken's debut album.

"It's a great way to reach the youth of our generation," she says. "How else can someone hear 'Heat Wave' or 'I Heard It Through the Grapevine' or 'Baby I Need Your Loving'? This show reaches out for kids who would never hear these songs unless they listen to their grandparents' oldies stations—and they're being performed by young people who are their own idols."

EMI catalog also has a major presence in the "American Bandstand"-based fictional "American Dream" TV series, in which contemporary artists portray pop legends.

"Not only do we make our songs available for licensing, but we suggest artists who would be beneficial to the show," O'Donnell says, citing episodes where Lil' Kim performs Shirley Ellis' "The Clapping Song" and Monica performs "My Guy" as Mary Wells. "We've had amazing songs performed by amazing artists, so it's a great way for our catalog to stay current and for the artists to be in a prime-time TV slot."

Part 2 will appear in the Jan. 10 issue



PORRICELLI: 'QUALITY OVER QUANTITY'

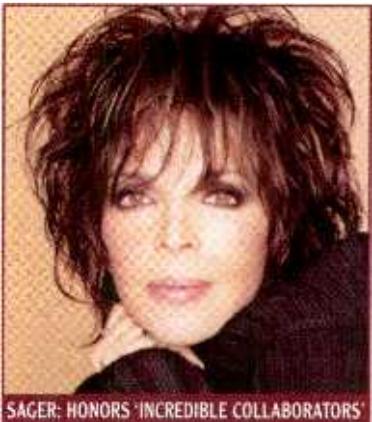


O'DONNELL: KEEPING CATALOG CURRENT

Sager Still Active Onstage And In Songwriting

Songwriters can derive inspiration from unusual sources, as Carole Bayer Sager can testify.

When introducing the second song in the inspiring set she delivered last month at Feinstein's, she revealed that her songwriting career came about as a result of her childhood interest in, of all things, ventriloquism.



SAGER: HONORS 'INCREDIBLE COLLABORATORS'

The song was "You're Moving Out Today," the British hit from her self-titled 1977 debut album. Co-written with Bette Midler and Bruce Roberts, the tune dismisses a lover with the words "pack

your toys away."

"It seemed to me like songwriting was the next step after the ventriloquism," Sager explains. She recalls how the toy replica of popular 1950s TV voice-thrower Paul Winchell's dummy Jerry Mahoney "was another way to say things for me that I couldn't say for myself—and without having to take full responsibility."

No surprise, then, that the highly esteemed but admittedly timid songwriter has also shied away from the stage. Her Feinstein appearances were her first in New York in 25 years.

"I've had a lot of fears around performing all my life," she says, "but this came up, and I thought, 'I must have grown as a person through all the things that can and do happen in our lives.'"

She acknowledges that her reluctance to perform in front of an audience has likely contributed to a relative lack of recognition of her songwriting credits.

"Even people who knew my work in a sort of cumulative way go, 'Wow! I didn't know she wrote this,'" Sager continues, noting that her show has been designed to

"honor all the incredible collaborators I've worked with." They include Melissa Manchester, Peter Allen, Christopher Cross, Neil Diamond, David Foster and Albert Hammond, along with ex-husbands Marvin Hamlisch and Burt Bacharach.

The diversity of her co-writers has only added to her virtual invisibility, she believes.

"So I'm sort of putting together

all the pieces of me—because I wrote so differently with each one," she says.

Currently, Sager has been writing with younger collaborators including Wade Robson, Andreas Carlson and Britney Spears, as well

as "some of the greats I missed the first time around," notably Carole King.

"When I started out, I adored Carole King," says Sager, who first hit big with "A Groovy Kind of Love," the Mindbenders' 1966 hit co-written with Toni Wine.

"We were signed to the same publisher [Screen Gems], but I never got to write with her because she was married to [her songwriting partner] Gerry Goffin: I asked, and she said they just wrote with each other. But a couple of years ago we wrote 'Anyone at All,' which she sang on the 'You've Got Mail' soundtrack, and [also with Foster] 'My One True Friend,' which Bette

has recently collaborated include Donald Fagen and Carly Simon, for whom she wrote "Nobody Does It Better" with Hamlisch.

"These are icons of songwriting and artistry who are still as great as they were at the beginning," she says.

Meanwhile, Sager has compiled the just-released "It's Still Okay to Dream" album (Atlantic) benefiting Save the Children. It features songs from artists including King, Simon, Sting, James Taylor and Paul Simon. She and Kenny "Babyface" Edmonds co-wrote the album's title track, which Babyface performs; she and Foster co-wrote the lead track "Prayer," sung by Celine Dion and Andrea Bocelli.

"So I'm keeping quite active—and love writing," says Sager, who now publishes through Warner/Chappell-administered All About Me Music (BMI). "I don't see myself as a full-time performer—and I don't want to lose touch with why I'm able to be onstage to begin with."

She hasn't lost touch, either, with what first led her to writing songs.

"I bought a Jerry Mahoney puppet a year ago on eBay," she says with a laugh, "but I haven't used it yet."

Words & Music
By Jim Bessman
jbessman@billboard.com



Midler sang on the 'One True Thing' soundtrack.

"Most importantly," Sager continues, "I executive-produced her [2001] album, 'Love Makes the World,' which had four of our songs."

Other veterans with whom Sager

First CD 'From The Girls' Is For The Girls

It is only fitting that the first CD to bear the Oxygen TV network's name is a compilation of female artists.

The New York-based, female-targeting Oxygen has made a deal with Nettwerk America Records that will result in the Jan. 13, 2004, release of "Oh! From the Girls." The CD features 15 tracks from female solo artists and bands led by female vocalists.

The CD's songs include Sarah McLachlan's "Angel," Dido's

"Thank You," Stacie Orrico's "Stuck," Aimee Mann's "Calling It Quits," Avril Lavigne's "I'm With You," the Pretenders' "I'll Stand by You" and Sixpence None the Richer's "Don't Dream It's Over."

There are also two previously unreleased live tracks: Tori Amos' "Cornflake Girl" and Macy Gray's "Come Together," both of which were recorded at the artists' respective Oxygen Custom Concerts this year (*Billboard*, May 31).

Equally important to the music is the cause behind the album: Its proceeds will benefit Oxygen's Oh! Get the Money charity, which raises money for female entrepreneurs.

"Nettwerk approached us to do a female-oriented CD," Oxygen VP of talent relations and music programming Julie Insogna explains. "They wanted to tie it into a charity that was related to women, and they figured Oxygen was a natural place to go. They also liked that Oh! Get

the Money wasn't a typical charity."

As for choosing which artists would be on the compilation, Nettwerk co-founder Mark Jowett says, "The natural proclivity was to focus on female singer/songwriters. We tried to be as democratic as possible and have artists that people would embrace."

In an example of company synergy, the album features artists who are also signed to Nettwerk Management, a sister operation of the Nettwerk label. The Nettwerk-managed acts include McLachlan, Dido, Lavigne and Sixpence None the Richer.

Insogna says that although Nettwerk handled the bulk of the A&R

responsibilities and costs for the album, Oxygen made sure the network had a say in the artists selected for the CD.

"Some of the artists they initially picked didn't necessarily represent our brand," Insogna elaborates. "The artists might have been too pop or too adult contemporary, so we had to make sure that all of

the artists made sense to our viewers."

Marketing of "Oh! From the Girls" will encompass Oxygen's on-air promotions, Internet campaigns and Oxygen sweepstakes that will include

Tuned In: The Tube™

By Carla Hay
chay@billboard.com



DECEMBER 13 2003 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS For week ending NOVEMBER 30, 2003
"New On's" are those clips with six or more plays for the first time in the chart week.

BET	CMT	MTV	VH1
1234 W. Street, N.E., Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
G UNIT, STUNT 101 JAY-Z, CHANGE CLOTHES JA RULE, CLAP BACK ALICIA KEYS, YOU DON'T KNOW MY NAME CHINGY, HOLIDAE IN BOW WOW, MY BABY MONICA, KNOCK KNOCK KELIS, MILKSHAKE MISSY ELLIOTT, PASS THAT DUTCH AVANT, READ YOUR MIND OUTKAST, THE WAY YOU MOVE WESTSIDE CONNECTION, GANGSTA NATION BIG TYMERS, GANGSTA GIRL LIL JON & THE EAST SIDE BOYZ, GET LOW LUDACRIS, STAND UP TUPAC, RUNNIN ASHANTI, RAIN ON ME LUDACRIS, STAND UP R. KELLY, STEP IN THE NAME OF LOVE MURPHY LEE, WAT DA HOOK GON BE WYCLEF JEAN, PARTY TO DAMASCUS NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT) BUSTA RHYMES, CHINGY (SHORTY PUT IT ON THE FLOOR) MUSIQ, FOR THE NIGHT BEYONCE, BABY BOY MARY J. BLIGE, NOT TODAY OUTKAST, HEY YA SEAN PAUL, I'M STILL IN LOVE WITH YOU YOUNGBLOODZ, DAMN NICK CANNON, GIGOLO BAD BOYS DA BAND, BAD BOY THIS, BAD BOY THAT JOE, MORE & MORE BLAQUE, I'M GOOD CASSIDY, HOTEL PITCH BLACK, IT'S ALL REAL MYA, FALLEN P. DIDDY, Lenny Krawitz Show Me Your Soul 112, HOT & WET JAGGED EDGE, WALKED OUTTA HEAVEN JAE MILLZ, NO, NO, NO (RUDE BOY GET UP)	SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE TOBY KEITH, I LOVE THIS BAR MONTGOMERY GENTRY, HELL YEAH BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL GARY ALLAN, TOUGH LITTLE BOYS SHERYL CROW, THE FIRST CUT IS THE DEEPEST TRACE ADKINS, HOT MAMA REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN SARA EVANS, PERFECT CHRIS CAGLE, CHICKS DIG IT KENNY CHESNEY, THERE GOES MY LIFE JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU PAT GREEN, WAVE ON WAVE ALAN JACKSON, REMEMBER WHEN BRAD PAISLEY, LITTLE MOMENTS RODNEY CROWELL, EARTHBOUND KEITH URBAN, WHO WOULDN'T WANNA BE ME TOBY KEITH, BEER FOR MY HORSES JOE NICHOLS, COOL TO BE A FOOL MARTY STUART/MERLE HAGGARD, FARMER'S BLUES WILLIE NELSON & MORAN JONES, WURDIZER PRIZE LIVE! CLINT BLACK, SPEND MY TIME BROOKS & DUNN, RED DIRT ROAD ALAN JACKSON & JIMMY BUFFET, I SWEET CLOVER SOMEWHERE JIMMY WAYNE, I LOVE YOU THIS MUCH JOSH TURNER, LONG BLACK TRAIN PATTY LOVELESS, ON YOUR WAY HOME BRIAN MCCOMAS, YOU'RE IN MY HEAD DIERKS BENTLEY, WHAT WAS I THINKIN' NICKEL CREEK, SMOOTHE SONG JUNE CARTER CASH, KEEP ON THE SUNNY SIDE ROBIN ELLA & THE CC STRING BAND, MAIN OVER RASCAL FLATTS, I MELT MINDY SMITH, JOLENE TIM MCGRAW, REAL GOOD MAN LONESTAR, WALKING IN MEMPHIS DIERKS BENTLEY, MY LAST NAME MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS JIMMY WAYNE, STAY GONE GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE	G UNIT, STUNT 101 OUTKAST, THE WAY YOU MOVE TUPAC, RUNNIN BLINK-182, FEELING THIS CHINGY, HOLIDAE IN LINKIN PARK, NUMB TRACE ADKINS, ME AGAINST THE MUSIC LUDACRIS, STAND UP SARA EVANS, PERFECT NELY IZ U TRIUMPH THE INSULT COMIC DOG, I KEEED PUDDLE OF MUDD, AWAY FROM ME OUTKAST, HEY YA NO DOUBT, IT'S MY LIFE ALAN JACKSON, REMEMBER WHEN MISSY ELLIOTT, PASS THAT DUTCH GODD CHARLOTTE, HOLD ON MURPHY LEE, WAT DA HOOK GON BE CHRISTINA AGUILERA, THE VOICE WITHIN KELIS, MILKSHAKE JAY-Z, CHANGE CLOTHES STROKES, 1251 JESSICA SIMPSON, WITH YOU HOBBSTANK, OUT OF CONTROL FEFÉ DOBSON, TAKE ME AWAY ALICIA KEYS, YOU DON'T KNOW MY NAME R. KELLY, STEP IN THE NAME OF LOVE SIMPLE PLAN, PERFECT P.D., WILL YOU ENRIQUE IGLESIAS, ADDICTED NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT) MICHELLE BRANCH, BREATHE ENRIQUE IGLESIAS, ADDICTED JASON MRAZ, YOU AND I BOTH FOUNTAINS OF WAYNE, STACY'S MDM WARREN ZEVON, KEEP ME IN YOUR HEART EVANESCENCE, BRING ME TO LIFE BLACK EYED PEAS, WHERE IS THE LOVE JASON MRAZ, THE REMEDY (I WON'T WORRY) R. KELLY, STEP IN THE NAME OF LOVE GAVIN DEGRAAF, FOLLOW THROUGH INCUBUS, DRIVE	NO DOUBT, IT'S MY LIFE TRAPT, HEADSTRONG 3 DOORS DOWN, HERE WITHOUT YOU OUTKAST, HEY YA KID ROCK, FEEL LIKE MAKIN LOVE EVANESCENCE, MY IMMORTAL NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT) BRITNEY SPEARS, ME AGAINST THE MUSIC WATCHBOX TWENTY, BRIGHT LIGHTS SEAL, WAITING FOR YOU RED HOT CHILI PEPPERS, FORTUNE FADED NICKELBACK, SOMEDAY ALICIA KEYS, YOU DON'T KNOW MY NAME CLAY AIKEN, INVISIBLE CHRISTINA AGUILERA, THE VOICE WITHIN MURPHY LEE, WAT DA HOOK GON BE TRIUMPH THE INSULT COMIC DOG, I KEEED DIDDY, WHITE FLAG SARAH MCLACHLAN, FALLEN BEYONCE, BABY BOY TARRALYN RANNEY, UP AGAINST ALL ODDS LAMP BIZKIT, BEHIND BLUE EYES MARQUON 5, HARDER TO BREATHE HOWIE DAY, PERFECT TIME OF DAY LIZ PHAIR, WHY CAN'T I BARENKAT LADIES, ANOTHER POSTCARD (CHIMPS) KELLY CLARKSON, THE TROUBLE WITH LOVE IS COLDFPLAY, CLOCKS DARKNESS, BELIEVE IN A THING CALLED LOVE MICHELLE BRANCH, BREATHE ENRIQUE IGLESIAS, ADDICTED JASON MRAZ, YOU AND I BOTH FOUNTAINS OF WAYNE, STACY'S MDM WARREN ZEVON, KEEP ME IN YOUR HEART EVANESCENCE, BRING ME TO LIFE BLACK EYED PEAS, WHERE IS THE LOVE JASON MRAZ, THE REMEDY (I WON'T WORRY) R. KELLY, STEP IN THE NAME OF LOVE GAVIN DEGRAAF, FOLLOW THROUGH INCUBUS, DRIVE
NEW ONS BUSTA RHYMES, CHINGY (SHORTY PUT IT ON THE FLOOR) CASSIDY, HOTEL JAE MILLZ, NO, NO, NO (RUDE BOY GET UP)	NEW ONS KENNY CHESNEY, THERE GOES MY LIFE JOE NICHOLS, COOL TO BE A FOOL PATTY LOVELESS, ON YOUR WAY HOME	NEW ONS MISSY ELLIOTT, PASS THAT DUTCH NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT)	NEW ONS NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT) ALICIA KEYS, YOU DON'T KNOW MY NAME KELLY CLARKSON, THE TROUBLE WITH LOVE IS
fuse	GAC	MTV 2	MUSIC
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
LINKIN PARK, FAINT TRAPT, STILL FRAME STAINED, SO FAR AWAY THURSDAY, SIGNALS OVER THE AIR THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU SWITCHFOOT, MEANT TO LIVE SIMPLE PLAN, PERFECT BRAND NEW, SIC TRANSIT GLORIA, GLORY FADES FOUNTAINS OF WAYNE, STACY'S MDM JET, ARE YOU GONNA BE MY GIRL HOBBSTANK, OUT OF CONTROL OUTKAST, HEY YA RED HOT CHILI PEPPERS, FORTUNE FADED EVANESCENCE, MY IMMORTAL CHEVELLE, SEND THE PAIN BELOW GODD CHARLOTTE, HOLD ON STORY OF THE YEAR, UNTIL THE DAY I DIE 3 DOORS DOWN, HERE WITHOUT YOU FUEL, FALL ON ME NICKELBACK, SOMEDAY AUDIOSLAVE, SHOW ME HOW TO LIVE A PERFECT CIRCLE, WEAK AND POWERLESS STROKES, 1251 THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON JAY-Z, CHANGE CLOTHES SMILE EMPTY SOUL, NOWHERE KIDS ATARIS, THE SADDEST SONG CHEVELLE, CLOSURE S.T.U.N., ANNIHILATION OF THE GENERATIONS SMILE EMPTY SOUL, BOTTOM OF A BOTTLE	SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE TOBY KEITH, I LOVE THIS BAR ALAN JACKSON, REMEMBER WHEN TOBY KEITH, I LOVE THIS BAR BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL PAT GREEN, WAVE ON WAVE MONTGOMERY GENTRY, HELL YEAH CHRIS CAGLE, CHICKS DIG IT KEITH URBAN, WHO WOULDN'T WANNA BE ME REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN BUDDY JEWELL, SWEET SOUTHERN COMFORT DIERKS BENTLEY, MY LAST NAME BRAD PAISLEY, LITTLE MOMENTS TRACE ADKINS, HOT MAMA SARA EVANS, PERFECT JOSH TURNER, LONG BLACK TRAIN BLUE COUNTY, GOOD LITTLE GIRLS JIMMY WAYNE, I LOVE YOU THIS MUCH PATTY LOVELESS, ON YOUR WAY HOME RHONDA VINCENT, IF HEARTACHES HAD WINGS CLINT BLACK, SPEND MY TIME BRIAN AUSTIN, STREETS OF HEAVEN TOBY KEITH, BEER FOR MY HORSES BILLY CURRINGTON, WALK A LITTLE STRAIGHTER SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE GARY ALLAN, TOUGH LITTLE BOYS BRIAN MCCOMAS, YOU'RE IN MY HEAD RODNEY ATKINS, HONESTY BILLY DEAN, I'M IN LOVE WITH YOU CRAIG MORGAN, EVERY FRIDAY AFTERNOON JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU	JAY-Z, CHANGE CLOTHES CHINGY, HOLIDAE IN LUDACRIS, STAND UP KANYE WEST, THROUGH THE WIRE JET, ARE YOU GONNA BE MY GIRL G UNIT, STUNT 101 BLINK-182, FEELING THIS TUPAC, RUNNIN MISSY ELLIOTT, PASS THAT DUTCH KELIS, MILKSHAKE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU NO DOUBT, IT'S MY LIFE PUDDLE OF MUDD, AWAY FROM ME SARA EVANS, PERFECT STROKES, 1251 LINKIN PARK, NUMB OUTKAST, THE WAY YOU MOVE ATMOSPHERE, TRYING TO FIND A BALANCE DARKNESS, BELIEVE IN A THING CALLED LOVE IGGY POP, LITTLE KNOW IT ALL OUTKAST, HEY YA TRAPT, STILL FRAME JAY-Z, CAN I GET A JAY-Z, IZZO (H.D.V.A.) JAY-Z, BIG PIMPIN SWITCHFOOT, MEANT TO LIVE SHINES, SO SAYS I IGGY POP, LITTLE KNOW IT ALL SIMPLE PLAN, PERFECT COLDFPLAY, MOSES EMINEM, THE REAL SLIM SHADY R.E.M., BAD DAY	GODD CHARLOTTE, HOLD ON NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT) LUDACRIS, STAND UP KANYE WEST, THROUGH THE WIRE JET, ARE YOU GONNA BE MY GIRL G UNIT, STUNT 101 BLINK-182, FEELING THIS LINKIN PARK, NUMB MISSY ELLIOTT, PASS THAT DUTCH KELIS, MILKSHAKE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU NO DOUBT, IT'S MY LIFE PUDDLE OF MUDD, AWAY FROM ME SARA EVANS, PERFECT STROKES, 1251 LINKIN PARK, NUMB OUTKAST, HEY YA 3 DOORS DOWN, HERE WITHOUT YOU WHITE STRIPES, THE HARDEST BUTTON TO BUTTON EVANESCENCE, MY IMMORTAL FEFÉ DOBSON, TAKE ME AWAY JAY-Z, CHANGE CLOTHES ENRIQUE IGLESIAS, ADDICTED/ADICTO BILLY TALENT, TRY HONESTY GLENN LEWIS, BACK FOR MORE NELY FURTADO, ON THE RADIO IGGY POP, LITTLE KNOW IT ALL RANCIDO, RED HOT MOON G UNIT, STUNT 101 BEYONCE, BABY BOY SWOLLEN MEMBERS, WATCH THIS
NEW ONS JAY-Z, CHANGE CLOTHES RANCIDO, RED HOT MOON IGGY POP, LITTLE KNOW IT ALL SIDE WALK SLAM, TIME WILL PASS YOU BY METALLICA, WHISKEY IN THE JAR JA RULE, CLAP BACK	NEW ONS PATTY LOVELESS, ON YOUR WAY HOME BUCK HOWDY, TURKEY IN THE STRAW	NEW ONS MISSY ELLIOTT, WAKE UP	NEW ONS MISSY ELLIOTT, WAKE UP GLENN LEWIS, BACK FOR MORE IGGY POP, LITTLE KNOW IT ALL RANCIDO, RED HOT MOON FORTY FOOT ECHO, BRAND NEW DAY

giveaways of the CD. According to Oxygen, the network reaches 49 million U.S. cable households.

Insogna says the network will not rule out the possibility of a sequel to the CD: "We're always looking for an opportunity to get the Oxygen brand name out there."



Photo: Kevin Mazur/WireImage.com

MCLACHLAN: HER SONG 'ANGEL' IS ON THE CD

IN BRIEF: Two music-video directors have left A Few Miles North Productions for new representation: Charles Jensen has signed with Culver City, Calif.-based production company Anonymous Content, while Erik White is now with RAW Entertainment in Los Angeles.

REQUEST TV

OVER THE AIR COMMERCIAL BROADCAST NYC

HIP HOP/R&B	COUNTRY/ALT
WNYX-TV 26 ALICIA KEYS, YOU DON'T KNOW MY NAME SEAN PAUL, I'M STILL IN LOVE WITH YOU JAY-Z, CHANGE CLOTHES CASSIDY, HOTEL KELIS, MILKSHAKE JAE MILLZ, NO, NO, NO JAGGED EDGE, WALKED OUT OF HEAVEN MARQUES HOUSTON, POP THAT BOOTY TUPAC & BIGGIE, RUNNIN OUTKAST, HEY YA! MARY J. BLIGE, LOVE AT 1st SIGHT R. KELLY, STEP IN THE NAME OF LOVE ELEPHANT MAN, PON DE RIVER YOUNG GUNZ, CANT STOP, WON'T STOP (Remix) MISSY ELLIOTT, PASS THAT DUTCH FABOLOUS, THINK Y'ALL KNOW BOW WOW, MY BABY LIL JON & THE EAST SIDE BOYZ, GET LOW MONICA, KNOCK KNOCK / SET IT OFF ASHANTI, RAIN ON ME	WNYX-TV 35 TOBY KEITH, I LOVE THIS BAR KEITH URBAN, WHO WOULDN'T WANNA BE ME BUDDY JEWELL, SWEET SOUTHERN COMFORT REBA MCKENTRE, GONNA TAKE THAT MOUNTAIN MONTGOMERY GENTRY, HELL YEAH ALAN JACKSON, IT'S 5 O'CLOCK SOMEWHERE MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS CHRIS CAGLE, CHICKS DIG IT SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE RASCAL FLATTS, I MELT BRIAN MCCOMAS, YOU'RE IN MY HEAD BRAD PAISLEY, LITTLE MOMENTS MINDY SMITH, JOLENE TRACE ADKINS, HOT MAMA GARY ALLAN, TOUGH LITTLE BOY TERRI CLARK, I WANNA DO IT ALL SARA EVANS, PERFECT CLINT BLACK, SPEND MY TIME COLDFPLAY, MOSES JENNIFER HANSON, THIS FAR GONE
VJ TOP 20	POP/LATIN
WNYX-TV 26 SEAN PAUL, I'M STILL IN LOVE WITH YOU G UNIT, #50 CENT STUNT 101 ELEPHANT MAN, PON DE RIVER JAY-Z, CHANGE CLOTHES OUTKAST, HEY YA! BOW WOW, MY BABY KANYE WEST, THROUGH THE WIRE R. KELLY, STEP IN THE NAME OF LOVE JAE MILLZ, NO, NO, NO BEYONCE, BABY BOY BUJU BANTON, PAYED NOT PLATED YOUNG GUNZ, CANT STOP, WON'T STOP (Remix) MISSY ELLIOTT, PASS THAT DUTCH LIL JON & THE EAST SIDE BOYZ, GET LOW YING YANG TWIN, NAGGEN TUPAC, HIT EM UP MONICA, SO GONE	WNYX-TV 35 JESSICA SIMPSON, WITH YOU THALIA, TE QUIERO BABY BASH, SUGA SUGA TRAIN, CALLING ALL ANGELS CHAYANNE, UN SIGLO SIN TI SHAKIRA, THE ONE ALEXANDRE PIRES, QUITEMOS LA ROPA DIEGO TORRES, QUE NO ME PIERDA JENNIFER LOPEZ, ALL I HAVE 3 DOOR DOWN, WHEN I'M GONE CRISTIAN VOLTERRA, AMAR EROS RAMAZZOTTI, EMOCION PARA SIEMPRE MANA, PUERTO DE SAN BLAS SELENA, AMOR PROHIBIDO FABULOSOS CADILLAC, MATADOR RICKY MARTIN, JALGO LEONARDO FAVIO, FOTO DE CARNET LOS CHALCHALEROS, DESPEDIDA JUANES, FOTOGRAFIA

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Fashion

Continued from page 9

pop and R&B/hip-hop, artists interviewed by *Billboard* seem to prefer to support their favorite clothing line without a signed agreement.

"It's more real this way," Alison Goldfrapp of British duo Goldfrapp says. "I wear clothes that best express what I am doing musically. In this way, it is a mutual creativity."

A trendsetting alternative rock artist adds, "Signing a piece of paper for an official endorsement is just too corporate. It's not cool. And fans pick up on this."

Ben Sherman's ability to connect with acts like No Doubt, Linkin Park, Incubus and Fatboy Slim—and Hollywood stars like Ashton Kutcher and Jack Black—has definitely enhanced its image as a cool status brand, observes Dana Dynamite, entertainment marketing manager for the 40-year-old company.

"Having such associations helps us tell a story to our retailers, who can then pass the information on to consumers," she says.

Having an act associated with a hip, cool brand also helps record labels.

Ben Sherman and Blender magazine recently sponsored an in-store performance of RCA act Stellar* at the Virgin Megastore Union Square in New York. (Ben Sherman clothes are sold at boutiques, department stores and Virgin Megastores.)

Brad Oldham, associate director of field marketing at RCA Music Group, views it as one entity helping the other.

"A brand like Ben Sherman is extremely trendsetting and very hipster, which is how we see [the] Stellar* audience," he says.

It needs to be a perfect fit, Oldham adds. "There must be a connection between the clothing brand and the artist or act." In other words, fans can spot a fake a mile away.

Independent marketing companies like Filter and Cornerstone are very aware of this. "It must be a strategic partnership," Filter co-founder Alan Sartirana says.

The perception of the clothing brand and the recording artist must be the same.

"You can't have one associated with *this* and the other associated with *that*," he explains. The ability to cross-promote is important.

On the recording side, Filter—which also publishes a magazine of the same name—has worked with the Rapture, the Vines, the Crystal Method, South, Björk and Coldplay, among others.

Filter's fashion accounts include Etnies, Ben Sherman, Fred Perry, Triple 5 Soul and Levi's.

ORGANIC PARTNERSHIPS

In "organic" brand/artist partnerships like these, it is important that neither party is exploited, says Cohen, who publishes *The Fader* magazine with his Cornerstone co-founder, Rob Stone.

"Fashion grows out of music," Cohen says. "So, we will take a brand and connect it with those who would normally embrace it. We would never push a brand on a band—[or] vice versa."

In Cohen's world, Converse and Levi's work especially well with alternative rock bands.

Filter and Cornerstone work with their fashion clients in creating promotional samplers/giveaways. A recent Ben Sherman compilation produced by Filter included tracks by Coldplay, the Rapture, Dandy Warhols and others.

A company like Dolce&Gabbana takes its "look" very seriously. Justo Artigas, VP of public relations at the Italian fashion house, acknowledges the importance of working with "special artists" in an understated way.

"You want to dress up a person to bring life to the clothes," he offers. "There is value in that." Artigas' artist roster includes fashion-conscious

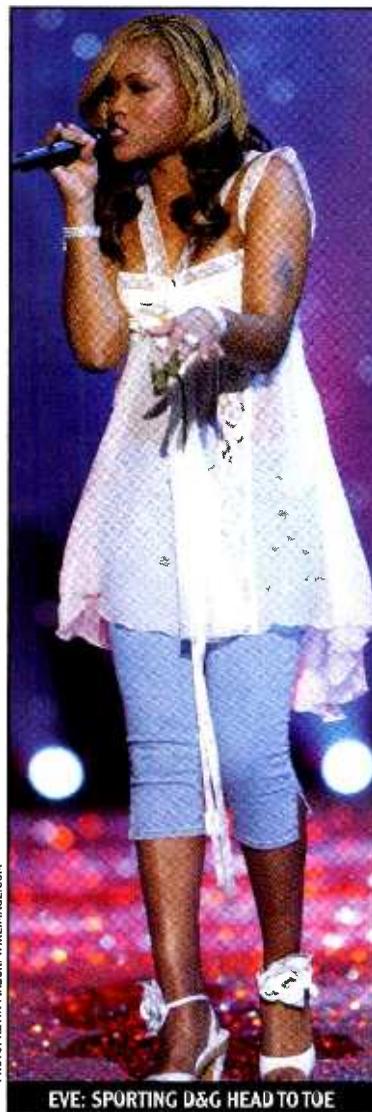


PHOTO: KEVIN MAZUR/WIREIMAGE.COM

EVE: SPORTING D&G HEAD TO TOE

R&B/pop artists Eve, Monica, Pink, Beyoncé and Alicia Keys.

Urban fashion houses like Enyce have also bought into this concept.

PRODUCT PLACEMENT

The New York-based brand has been seen on the backs of such acts as DMX, 'N Sync, 50 Cent, Backstreet Boys, Nas and Ja Rule.

"When we first started out, [former Enyce executive] Phill Pabon had all the connections with musicians," Enyce head of placement marketing

China Flowers says.

"That was the way we were going in terms of marketing strategy. We wanted to place it with as many people as humanly possible," Flowers says.

"Everybody wanted the next hottest star wearing their product," she adds. "Product placement is one of the biggest parts of marketing to get your brand out there."

The 7-year-old line, which caters to men and women, soon began seeing placements translate into sales.

"In '98 or '99, we started to correlate the product placement with sales," Flowers says. "If the consumer actually saw a piece [on an artist], the sales would go up on that piece. Maybe 5% or 10%—not too much—but the bigger the artist, the bigger the sales."

"Since, the line has totally gone mainstream," she adds. "I live in Montclair, N.J., which is predominately Jewish, and there are just as many white kids there wearing Enyce as there are black kids."

While Enyce has become a consumer staple, new fashion brand Orchard Street is just making its mark on the industry.

Founded in 2001, the brand—which makes T-shirts, sweatshirts, and hats—is quickly beginning to make the celebrity rounds.

Fans of the line include Jay-Z, Sean "P. Diddy" Combs and the Roots.

While product placement has taken brands like Enyce into the mainstream, Orchard Street has other goals.

"It's wonderful that [artists] are wearing our stuff, and it's always great to see, but we're not necessarily using that to then take us to the department stores or anything," its representative says. "We want to stay in the realm that we're in now."

The Orchard Street brand first hit the national radar when Jay-Z wore one of its signature T-shirts in Pharrell's "Frontin'" video.

"That was probably the first big, big thing," the representative says. "Prior to that, Black Thought [of the Roots]

had worn one of our shirts on 'The Jimmy Kimmel Show.' I got a couple of phone calls about that, but the Jay-Z thing was the first full-frontal thing."

According to its spokesperson, Orchard Street will feel the upside from its product placements next year. "The trade shows are all in January, so that's when we'll really see the effects. There has definitely been increased interest, but it fell in between seasons."

While brands like Enyce and Orchard Street have developed solid relationships with a host of artists, neither has an interest in signing artists to exclusive endorsement deals.

"We don't really want to lock ourselves into something like that," the Orchard Street spokesperson says. "Once you're so closely associated with someone, your fate is their fate. If their popularity dips, you go with them."

Flowers agrees. "If an artist were to get themselves in trouble wearing our product, you'd see the negative side of that. That's why we've never endorsed an artist. You can never tell where their career is going to go."

And that's why product placement works for both. They garner the exposure, while helping the artist maintain an image.

"Artists want to be seen as trendsetters," the Orchard Street rep says.

"A guy like Jay-Z or Puffy will wear their own brand, but there are certain times when they want to come out wearing something that everyone else doesn't know about."

"Product placement is a common trend because there are so many media outlets these days," Flowers adds. "You have the Internet, magazines, TV, and with our core customers being ages 14-28, those people are looking at these media all the time."

"We have to find a way to identify with them and show them that we're on the same level they're on. We're making sure that the people we want buying the product are also seeing the product in mainstream pop culture. We have to be wherever they are."

Coke Deal

Continued from page 9

online music portal Worldpop, but that deal ended in late 2001 (*Billboard* Bulletin, Dec. 13, 2001), as the dotcom boom faded.

LOADING UP ON DATA

Maskatiya says the forthcoming downloads chart is currently in a test period. "We are collecting data both from paid, legal downloads and streaming sources," he says.

The OCC is setting up a charts download committee with labels and retailers to develop a set of rules for the chart. Maskatiya says the chart will probably go live at the beginning of next year.

McDonnell says Coca-Cola is proud of its involvement in the downloads chart. "[It] will place Coca-Cola at the forefront of an exciting new era in the way people will listen to music," he says.

The main exposure for the U.K. singles and albums charts comes through state broadcaster the BBC's radio and TV shows. The charts are licensed to media outlets such as BBC Radio 1 and TV channel BBC1 for weekly countdown shows.

The BBC's long-running charts-based TV show "Top of the Pops" has recently been revamped (see story, page 53) to give it a more contemporary touch.

OCC's agreements with its licensees—which include *Billboard* for the Hits of the World section—require them to carry the brand of a sponsor, should there be a sponsor.

Because of the BBC's status as a public broadcaster, the corporation's radio stations and TV channels are free of advertising.

The BBC's charter does allow the on-air mention of sponsors, but it is subject to tight restrictions. As a result, the Coca-Cola brand will only be given a verbal credit twice during the Radio 1 chart show and will only be iden-

tified through text credits on "Top of the Pops."

A TOUCH OF CONTROVERSY

Although the BBC does not benefit financially from the sponsorship, news of the Coca-Cola deal has already led to adverse comments in the U.K. press, with some observers suggesting that it shows the BBC is compromising its position as a public broadcaster.

An unexpected controversy came

when the OCC/Coca-Cola deal was unveiled just as the British government announced it would attempt to curb the levels of obesity in the country. Key to its strategy is preventing certain types of food and drink brands from targeting consumers under the age of 12.

A source close to the deal concedes that difficulties with the BBC were anticipated, but that the problems with the brand were not envisaged.

"We expected that the BBC was

going to experience a backlash, but we certainly did not view Coca-Cola as a 'dangerous' brand," the source says. "It is a family brand, and the demographics of the show go way beyond the under-12-year-old [group]."

A BBC spokesman adds: "The deal conforms with producers' guidelines as laid down by the BBC. We're comfortable in terms of sponsorship mentions. Coca-Cola is not a brand that would be vetoed [under the BBC guidelines]."

IFPI Latin

Continued from page 10

Latin region, not including the Caribbean.

"The commercial directly addresses the impact that piracy has on employment in the industry," Vázquez says. "We always alluded to that fact. But this

commercial directly delivers a very clear message that piracy generates unemployment."

Although individual Latin countries have aired anti-piracy ads before, a pan-regional campaign is relatively new.

Today, Vázquez says, IFPI has a concrete media strategy in place in the entire Latin region. The idea is not only to develop and launch campaigns but also to mount a concerted follow-up.

The current commercial is slated to air on Claxon for the next three months. Local IFPI offices are pitching the spot to other networks in their respective countries, as well. Already, Vázquez says, Chile, Argentina, Uruguay and Colombia have committed to airing the commercial.

In the U.S., the Recording Industry Assn. of America's Latin division has plans to pitch the commercial to local networks.

Toby Keith raises the "Bar": His 36th career week at No. 1



TV's "The Bachelor" sings: No. 1 Heatseeker is Bob Guiney



SALES / AIRPLAY / TRENDS / ANALYSIS

Hail King Z, Queen Duff

If we crown rap lion **Jay-Z** the king of the Thanksgiving charts, it would only be fair to cast teen star **Hilary Duff** as the week's queen.

In a holiday stanza that was odd but not dour, the post-turkey traffic cut erosion for Jay-Z's "The Black Album" from 38% in week two to less than 10% on the current charts. The resulting 260,000 copies sold is enough to put the album back atop The Billboard 200 while it holds court for a third week on Top R&B/Hip-Hop Albums.

While his is the issue's best-selling album, one could argue



JAY-Z, LEFT, AND DUFF: RULING THE CHART

that Duff is the best-selling act on this issue's chart. With a torrent of media activity, including her participation in the Macy's Thanksgiving Day Parade telecast, her "Metamorphosis" more than doubles its prior-week sales, easily snaring the Greatest Gainer trophy (18-4, up 132%).

Meanwhile, the soundtrack from her film "The Lizzie McGuire Movie" makes a 20-place jump (76-56, up 76%). Those two albums combined account for 267,000 copies, with

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



224,000 coming from "Metamorphosis."

Add in 32,000 for her Christmas album (No. 4 on Top Pop Catalog and No. 9 on Top Holiday Albums), plus 9,500 from the "Lizzie McGuire" TV album, and the Duff franchise spills past 308,000 copies.

Aside from the Macy's parade, MTV ran a special about Duff's tour that ran four times during the tracking week. She starred with sister **Haylie Duff** in the Nov. 23 episode of "American Dreams," while Disney Channel trotted out a "Lizzie McGuire" marathon during the holiday weekend.

AMPLE, NOT FULL: Music stores might call this a Thanksgiving with most of the trimmings but no stuffing. Albums sold for the week are up a hearty 23.7% over the prior week but down 3.4% from the holiday week of last year.

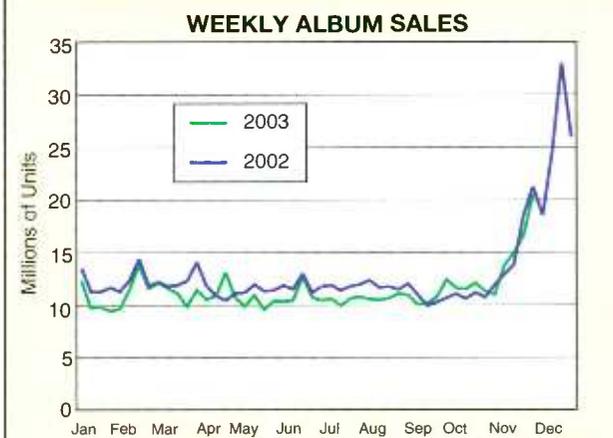
Considering how steep the top of the chart looked a year ago, Thanksgiving 2003 results are almost satisfying.

Shania Twain's chart-topping total a year ago, for example, was a formidable 625,500 copies, compared with 260,000 this week for returning champ **Jay-Z**. **Tim McGraw** had The Billboard 200's

(Continued on page 66)

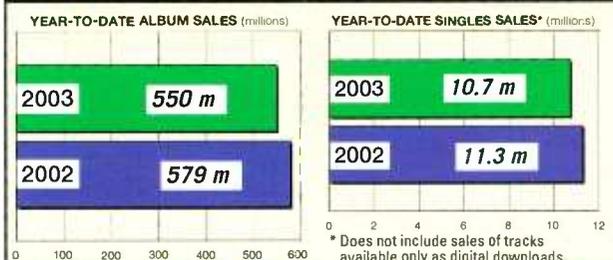
Market Watch

A Weekly National Music Sales Report



ALBUM SALES			
This Week	20,550,000	This Week 2002	21,281,000
Last Week	16,611,000	Change	↗ 3.4%
Change	↗ 23.7%		

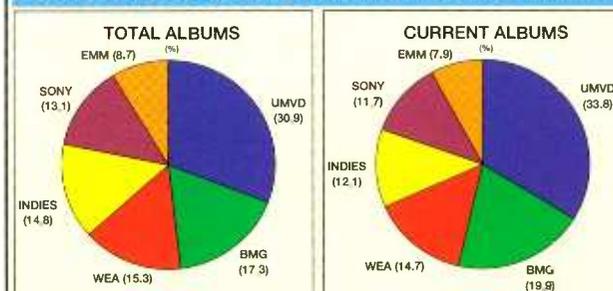
SINGLES SALES*			
This Week	186,000	This Week 2002	181,000
Last Week	183,000	Change	↘ 2.8%
Change	↘ 1.6%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	590,127,000	560,277,000	(↘ 5.1%)
Albums	578,845,000	549,554,000	(↘ 5.1%)
Singles	11,282,000	10,723,000	(↘ 5.0%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	550,304,000	531,823,000	(↘ 3.4%)
Cassette	27,076,000	16,095,000	(↘ 40.6%)
Other	1,465,000	1,636,000	(↗ 11.7%)

DISTRIBUTORS' MARKET SHARE 11/03/03-11/30/03



	UMVD	BMG	WEA	INDIES	SONY	EMM
Total Albums	30.9%	17.3%	15.3%	14.8%	13.1%	8.7%
Current Albums	33.8%	19.9%	14.7%	12.1%	11.7%	7.9%
Total Singles	22.8%	14.8%	14.4%	27.2%	15.1%	5.8%

For week ending 11/30/03. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

Let's 'Limbo' Some More

For the first time since 1982, the **Beatles**, **Elvis Presley** and **Chubby Checker** have all had chart entries in the same calendar year.

"Let It Be . . . Naked" (Capitol) by the Beatles falls 5-17 on The Billboard 200 this issue, "Elvis: 2nd to None" (RCA) slips 60-68 on the same chart and "Limbo Rock (Remixes)" (Teec) by Checker appears on three different charts: Hot 100 Singles Sales (where it is No. 50), Hot R&B/Hip-Hop Singles Sales (where it ranks No. 28) and Hot Dance Singles Sales (where it debuts at No. 5).

Sixty-two-year-old Checker (born **Ernest Evans** in Andrews, S.C.) hasn't had a hit single since 1988, when he co-starred with **the Fat Boys** on a remake of his biggest hit. "The Twist (Yo, Twist!)" peaked at No. 16.

Checker's chart career now spans 44 years, six months and three weeks, counting back to the May 1959 debut of his first single for Cameo/Parkway, "The Class."

The latest effort from Checker is an update of a song that spent two weeks at No. 2 in 1962. The original "Limbo Rock" is Checker's third-biggest hit, behind "The Twist" and "Pony Time."

The credit on the new single reads **Chubby C & OD** (on the dance chart, **Inner Circle** is also listed). Rap duo OD is the team of Jamaican-born **Jermaine Brown** and Russian-born **Hovannes Dilakian**. The single was produced by **Gary Lefkowitz** and **Mike Rogers**.

'BEER' BEFORE 'BAR': **Toby Keith** is No. 1 on Hot Country Singles & Tracks for the 11th week this calendar year. That's the longest any artist has visited pole position in a calendar year since 1972, when **Freddie Hart** spent 11 weeks on top with three different singles.

Keith's "I Love This Bar" (DreamWorks) is No. 1 for the fifth

Chart Beat

By Fred Bronson
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week (see Singles Minded, page 70). In June and July, he had a five-week run with **Willie Nelson** on "Beer for My Horses."

Last year, Keith racked up seven weeks at No. 1, second only to **Alan Jackson's** eight weeks as head of the class. In 2001, Keith led the way with nine weeks, ahead of **Lonestar's** eight. In 2000, Keith was also in first place, tied with **Tim McGraw** and **Faith Hill** with five weeks each.

'HEY' TO THE FIFTH: Alphabetically and chronologically, "Hey Ya!" (Arista) is the fifth No. 1 song to start with the word "hey." The first four are "Hey! Baby" by **Bruce Channel** (1962), "Hey Paula" by **Paul & Paula** (1963), "Hey Jude" by **the Beatles** (1968) and "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" by **B.J. Thomas** (1975). That means it has been 28 years since a No. 1 title has started with the word "hey."

It has only been two years and 10 months since **OutKast** was last No. 1 on The Billboard Hot 100. The duo's "Ms. Jackson" reached the summit in February 2001.

Unless **Kelis's** "Milkshake" (Star Trak/Arista) makes a leapfrog move, **OutKast** could own the top two songs as early as next week. The pair's "The Way You Move" moves 4-3 this issue.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	2 Weeks At Number 1	1	48	56	41	12	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
1	4	1	3	JAY-Z RCA-A&M/DEF. JAM 301528*/DJMGM (8.98/12.98)	The Black Album	1	49	22	—	2	112 BAD BOY/DEF. SOUL 000927*/UMRG (8.98/12.98)	Hot & Wet	22
2	NEW	1	1	NO DOUBT INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	50	41	28	19	MICHAEL MCDONALD ● MOTOWN 000517/UMRG (12.98 CD)	Motown	28
3	1	—	2	BRITNEY SPEARS JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	51	62	50	71	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
4	18	16	14	HILARY DUFF ▲ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	52	71	61	54	SHANIA TWAIN MERCURY 170314/UMGN (8.98/12.98)	Up!	1
5	8	6	4	VARIOUS ARTISTS COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	53	55	56	3	SOUNDTRACK J 56760/RMG (18.98 CD)	Love Actually	53
6	9	5	4	TOBY KEITH DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	54	57	29	4	P.O.D. ATLANTIC 83676*/AG (19.98 CD)	Payable On Death	9
7	6	4	3	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	4	55	54	39	10	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4
8	2	3	3	G-UNIT G-UNIT/SHADY 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	56	76	66	32	SOUNDTRACK ▲ WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6
9	19	—	2	KORN IMMORTAL/EPIC 903357/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9	57	42	48	9	MARTINA MCBRIDE ● RCA (NASHVILLE) 54207/RLG (11.98/18.98)	Martina	7
10	10	11	10	OUTKAST ▲ ⁴ ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	58	51	33	7	JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3
11	3	—	2	BLINK-182 Geffen 001334/INTERSCOPE (12.98 CD)	Blink-182	3	59	65	52	16	SOUNDTRACK WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	51
12	NEW	1	1	NELLY FD REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derrty Versions - The Reinvention	12	50	47	34	10	LIMP BIZKIT FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3
13	NEW	1	1	MISSY ELLIOTT THE GOLD MIND/ELEKTRA/EEG (12.98/18.98)	This Is Not A Test!	13	51	46	19	4	JA RULE MURDER INC./DEF. JAM 001577*/DJMGM (8.98/12.98)	Blood In My Eye	6
14	15	13	7	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	62	25	—	2	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	25
15	12	10	4	SHERYL CROW A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	4	63	14	—	2	DAVE MATTHEWS BAND BAMA RAGS/RCA 57501/RMG (18.98 CD)	The Central Park Concert	14
16	7	2	3	SOUNDTRACK AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2	64	61	40	57	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
17	5	—	2	THE BEATLES APPLE 95713/CAPITOL (18.98 CD)	Let It Be... Naked	5	65	101	88	6	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51
18	11	7	4	SARAH MCLACHLAN ARISTA 50150 (12.98/18.98)	Afterglow	2	66	70	45	10	DAVE MATTHEWS ▲ RCA 55107/RMG (18.98 CD)	Some Devil	2
19	17	12	6	ROD STEWART ▲ J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	67	64	57	43	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
20	NEW	1	1	PUDDLE OF MUDD Geffen 0001080/INTERSCOPE (8.98/12.98)	Life On Display	20	68	60	58	8	ELVIS PRESLEY ▲ BMG STRATEGIC MARKETING/RCA 55895*/RMG (18.98 CD)	Elvis: 2nd To None	3
21	28	17	8	LUDACRIS ▲ DISTURBING THE PEACE/DEF. JAM SOUTH 000930*/DJMGM (8.98/12.98)	Chicken*N*Beer	1	69	86	71	61	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
22	31	31	6	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (18.98 CD)	Now That's What I Call Christmas! 2: The Signature Collection	22	70	59	60	66	COLDPLAY ▲ ² CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
23	30	30	5	HARRY CONNICK, JR. ● COLUMBIA 90550/SONY MUSIC (18.98 EQ CD)	Harry For The Holidays	23	71	66	59	58	ROD STEWART ▲ ² J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
24	20	8	3	KID ROCK TOP DDD/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	72	78	81	52	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
25	16	20	16	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	73	58	—	2	WHITNEY HOUSTON ARISTA 50996 (18.98 CD)	One Wish: The Holiday Album	58
26	27	22	20	CHINGY ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	74	9	4	57	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)	Stripped	2
27	136	—	2	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (19.98 EQ CD)	Top Of The World Tour Live	27	75	82	68	9	BETTE MIDLER ● COLUMBIA 90250/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14
28	45	75	7	VARIOUS ARTISTS RCA 55424/RMG (18.98 CD)	American Idol: The Great Holiday Classics	28	76	44	14	3	BRUCE SPRINGSTEEN LEGACY/COLUMBIA 90773/SONY MUSIC (25.98 EQ CD)	The Essential Bruce Springsteen	14
29	13	—	2	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13	77	14	32	4	COLDPLAY CAPITOL 99014 (24.98 DVD/CD)	Coldplay Live 2003	13
30	29	18	9	DIDO ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4	78	84	65	57	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
31	NEW	1	1	ENRIQUE IGLESIAS INTERSCOPE 001711 (12.98 CD)	Seven	31	79	79	70	54	MATCHBOX TWENTY ▲ MEL/SMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
32	NEW	1	1	COUNTING CROWS Geffen 001676/INTERSCOPE (12.98 CD)	Films About Ghost: The Best Of...	32	80	NEW	1	1	SOUNDTRACK WMG SOUNDTRACKS 48521/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Return Of The King	80
33	33	24	55	3 DOORS DOWN ▲ ² REPUBLIC/UNIVERSAL 064396/UMRG (12.98 CD)	Away From The Sun	8	81	75	49	7	BARBRA STREISAND ● COLUMBIA 89018/SONY MUSIC (18.98 EQ CD)	The Movie Album	5
34	37	27	23	BEYONCE ▲ ² COLUMBIA 86398*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	82	103	92	15	BOW WOW ● COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3
35	32	25	10	NICKELBACK ▲ ROADRUNNER 618400/DJMGM (18.98 CD)	The Long Road	6	83	85	83	45	TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
36	21	—	2	RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98 CD)	Greatest Hits	21	84	83	93	5	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
37	NEW	1	1	LIL JON & THE EAST SIDE BOYZ BME/TVT (11.98 CD/DVD)	Part II	37	85	38	—	2	CYNDI LAUPER DAYLIGHT/EPIC 90760/SONY MUSIC (18.98 EQ CD)	At Last	38
38	NEW	1	1	NELLY FURTADO DREAMWORKS/INTERSCOPE (18.98 CD)	Folklore	38	86	52	21	3	3 DOORS DOWN REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	Another 700 Miles (EP)	21
39	36	37	39	EVANESCENCE ▲ ³ WIND-UP 13063 (18.98 CD)	Fallen	3	87	73	46	3	R.E.M. WARNER BROS. 48381 (18.98 CD)	In Time 1988-2003: The Best Of R.E.M.	8
40	26	9	3	PINK ARISTA 52139 (18.98 CD)	Try This	9	88	133	128	33	KELLY CLARKSON ▲ RCA 68159/RMG (18.98 CD)	Thankful	1
41	34	23	6	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	89	110	94	84	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
42	48	63	8	KENNY CHESNEY ● BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	42	90	92	77	80	MERCYME ▲ IND 86133/CURB (16.98 CD) [M]	Almost There	37
43	39	36	36	LINKIN PARK ▲ ³ WARNER BROS. 48186* (18.98 CD)	Meteora	1	91	104	89	22	ASHANTI ▲ MURDER INC./DEF. JAM 000143*/DJMGM (8.98/12.98)	Chapter II	1
44	23	—	2	LINKIN PARK WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23	92	93	76	23	BLACK EYED PEAS ● A&M 000599/INTERSCOPE (12.98 CD)	Elephunk	26
45	24	—	2	LEANN RIMES CURB 78829 (18.98 CD)	Greatest Hits	24	93	91	55	5	GERALD LEVERT ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	6
46	35	35	92	NORAH JONES ▲ ⁸ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	94	NEW	1	1	RAGE AGAINST THE MACHINE EPIC 85114* (18.98 EQ CD)	Live At The Grand Royal Olympic Auditorium	94
47	43	38	9	STING A&M 001141/INTERSCOPE (12.98 CD)	Sacred Love	3	95	111	117	16	KIDZ BOP KIDS ● RAZOR & TIE 89074 (11.98/18.98)	Kidz Bop 4	14
							96	95	78	54	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 66968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
							97	53	—	2	AL GREEN BLUE NOTE 93556 (18.98 CD)	I Can't Stop	53
							98	72	47	5	THE STROKES RCA 55497*/RMG (18.98 CD)	Room On Fire	4

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
99	102	102	15	JESSICA SIMPSON ●	In This Skin	10	150	134	111	4	LUTHER VANDROSS	Luther Vandross Live: Radio City Music Hall 2003	22
100	88	62	11	DMX ▲	Grand Champ	1	151	126	98	10	ROB ZOMBIE	Past, Present & Future	11
101	107	84	8	VARIOUS ARTISTS ●	Totally Hits 2003	13	152	175	155	18	SOUNDTRACK	Freaky Friday	19
102	89	67	4	BOB SEGER	Greatest Hits 2	23	153	113	171	25	THE BEACH BOYS ●	The Very Best Of The Beach Boys: Sounds Of Summer	16
103	98	79	46	JOHNNY CASH ▲	American IV: The Man Comes Around	22	154	158	132	9	GARY ALLAN	See If I Care	17
104	117	112	23	MICHELLE BRANCH ●	Hotel Paper	2	155	142	90	3	RANDY TRAVIS	Worship & Faith	90
105	NEW	1	1	DEFAULT	Elocation	105	156	140	104	6	BARENAKED LADIES	Everything To Everyone	10
106	147	140	36	STACIE ORRICO	Stacie Orrico	59	157	161	162	7	JOSH TURNER	Long Black Train	130
107	138	144	56	JUSTIN TIMBERLAKE ▲ ³	Justified	2	158	129	123	8	JET	Get Born	79
108	77	64	6	SOUNDTRACK	Disney Presents: Brother Bear	52	159	177	157	24	MONICA ●	After The Storm	1
109	68	15	3	PEARL JAM	Lost Dogs	15	160	114	169	19	BRAD PAISLEY	Mud On The Tires	8
110	108	103	55	SEAN PAUL ▲ ²	Dutty Rock	9	161	146	106	9	BAD BOY'S DA BAND ●	Too Hot For T.V.	2
111	94	54	4	BON JOVI	This Left Feels Right	14	162	187	173	28	CHRIS CAGLE	Chris Cagle	15
112	105	96	11	YING YANG TWINS	Me & My Brother	11	163	RE-ENTRY	42	42	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12
113	40	—	2	TORI AMOS	Tales Of A Librarian: A Tori Amos Collection	40	164	170	136	20	SOUNDTRACK ▲	Bad Boys II	1
114	NEW	1	1	BOB GUINEY	3 Sides	114	165	159	149	16	DASHBOARD CONFESSIONAL ●	A Mark, A Mission, A Brand, A Scar	2
115	NEW	1	1	MADONNA	Remixed & Revisited (EP)	115	166	97	—	2	SOUNDTRACK	Concert For George	97
116	197	—	2	CHICAGO	Christmas: What's It Gonna Be, Santa?	116	167	115	82	7	JONNY LANG	Long Time Coming	17
117	63	110	20	BROOKS & DUNN ●	Red Dirt Road	4	168	RE-ENTRY	1	1	JARS OF CLAY	Who We Are Instead	103
118	109	80	10	MURPHY LEE ●	Da Skool Boy Presents Murphy's Law	8	169	164	114	4	MARQUES HOUSTON	MH	18
119	112	107	35	THE WHITE STRIPES ▲	Elephant	6	170	160	139	20	PAT GREEN	Wave On Wave	10
120	165	—	47	ELTON JOHN ▲ ²	Greatest Hits 1970-2002	12	171	NEW	1	1	SOUNDTRACK	Honey	171
121	123	116	35	CHER ▲	The Very Best Of Cher	4	172	124	91	7	SIMON & GARFUNKEL	The Essential Simon & Garfunkel	27
122	74	—	2	FLOETRY	Floacism "Live"	74	173	180	183	57	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
123	99	74	12	SEAL ●	Seal IV	3	174	141	85	6	LOON	Loon	6
124	120	113	28	STAINED ▲	14 Shades Of Grey	1	175	163	158	17	JASON MRAZ ●	Waiting For My Rocket To Come	55
125	132	126	41	R. KELLY ▲ ²	Chocolate Factory	1	176	168	109	8	2PAC	Nu-Mixx Klazzics	15
126	81	44	4	WYCLEF JEAN	The Preacher's Son	22	177	125	95	6	VAN MORRISON	What's Wrong With This Picture?	32
127	106	142	26	TRAIN ●	My Private Nation	6	178	150	129	11	ERYKAH BADU ●	World Wide Underground (EP)	3
128	127	118	53	TIM MCGRAW ▲ ²	Tim McGraw And The Dancehall Doctors	2	179	RE-ENTRY	2	2	JUMP5	Accelerate	150
129	148	124	14	MARY J. BLIGE ▲	Love & Life	1	180	191	160	10	VARIOUS ARTISTS	Totally Country Vol. 3	37
130	80	26	3	STONE TEMPLE PILOTS	Thank You	26	181	NEW	1	1	LOS TEMERARIOS	Tributo Al Amor	181
131	157	143	19	VARIOUS ARTISTS ▲	Now 13	2	182	200	185	15	DIERKS BENTLEY	Dierks Bentley	26
132	100	69	10	OBIE TRICE	Cheers	5	183	167	—	2	ASHANTI	Ashanti's Christmas	167
133	67	121	26	LONESTAR ●	From There To Here: Greatest Hits	7	184	194	174	11	ARETHA FRANKLIN	So Damn Happy	33
134	87	138	5	JIM BRICKMAN	Peace	87	185	RE-ENTRY	7	7	VARIOUS ARTISTS	Radio Disney James Vol. 6	105
135	121	119	10	BABY BASH	Tha Smokin' Nephew	48	186	190	161	34	GODSMACK ▲	Faceless	1
136	119	97	10	ANTHONY HAMILTON	Comin' From Where I'm From	33	187	130	86	4	TOO SHORT	Married To The Game	49
137	122	99	11	A PERFECT CIRCLE ●	Thirteenth Step	2	188	RE-ENTRY	25	25	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zepplin Volume One And Two	116
138	96	115	36	SWITCHFOOT	The Beautiful Letdown	85	189	192	164	80	EMINEM ▲ ⁸	The Eminem Show	1
139	145	150	5	MONTGOMERY GENTRY ●	My Town	26	190	NEW	1	1	SUBLIME	The Best Of Sublime: 20th Century Masters The Millennium Collection	190
140	50	—	2	TIMBALAND & MAGOO	Under Construction Part II	50	191	196	196	21	TRACE ADKINS	Greatest Hits Collection, Volume I	9
141	149	134	60	KEITH URBAN ▲	Golden Road	11	192	199	187	3	VARIOUS ARTISTS	Gotta Have Gospel!	187
142	118	125	8	THREE DAYS GRACE	Three Days Grace	118	193	178	146	15	T.I.	Trap Muzik	4
143	139	122	29	MAROONS ●	Songs About Jane	47	194	RE-ENTRY	11	11	THIRD DAY ●	Offerings II: All I Have To Give	18
144	169	152	78	AVRIL LAVIGNE ▲ ⁶	Let Go	2	195	RE-ENTRY	13	13	GEORGE STRAIT ●	Honkytonkville	5
145	143	137	23	FOUNTAINS OF WAYNE	Welcome Interstate Managers	115	196	RE-ENTRY	36	36	KEM	Kemistry	90
146	183	170	46	SOUNDTRACK ▲ ²	Chicago	2	197	128	127	6	SOMETHING CORPORATE	North	24
147	69	—	2	JENNIFER LOPEZ	The Reel Me	69	198	RE-ENTRY	13	13	MYA ●	Moodring	3
148	131	105	14	YOUNGBLOODZ ●	Drankin' Patnaz	5	199	173	168	19	YELLOWCARD	Ocean Avenue	99
149	174	135	6	MANDY MOORE	Coverage	14	200	NEW	1	1	VARIOUS ARTISTS	Thomas Kinkade-St. Nicholas Circle: Treasury Of Christmas	200

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbols 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. RIA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 13 2003 Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	2	1	THE BEATLES APPLE 95713/CAPITOL	1 Week At Number 1 Let It Be... Naked	17
2	3	4	JOSH GROBAN 143/REPRISE 48450/WARNER BROS	Closer	7
3	4	▲	ROD STEWART ▲ J 55710*/RMG	As Time Goes By... The Great American Songbook Vol. II	19
4	5	▲	SARAH MCLACHLAN ARISTA 50150	Afterglow	18
5	NEW	NEW	COUNTING CROWS GEFEN 001676/INTERSCOPE	Films About Ghost: The Best Of...	32
6	NEW	NEW	NO DOUBT INTERSCOPE 001495	The Singles 1992-2003	2
7	6	2	BRITNEY SPEARS JIVE 53748/ZOMBA	In The Zone	3
8	NEW	NEW	KORN IMMORTAL/EPIC 90335*/SONY MUSIC	Take A Look In The Mirror	9
9	10	▲	SHERYL CROW A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	15
10	NEW	NEW	NO DOUBT INTERSCOPE 001502	Boom Box: The Singles 1992-2003	-
11	12	2	CLAY AIKEN ▲ RCA 54638/RMG	Measure Of A Man	14
12	14	2	CYNDI LAUPER DAYLIGHT/EPIC 90760/SONY MUSIC	At Last	85
13	15	▲	DIDO ▲ ARISTA 50137	Life For Rent	30
14	13	▲	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
15	8	▲	BRUCE SPRINGSTEEN LEGACY/COLUMBIA 90773/SONY MUSIC	The Essential Bruce Springsteen	76
16	21	▲	HARRY CONNICK, JR. COLUMBIA 90550/SONY MUSIC	Harry For The Holidays	23
17	16	▲	THE EARLY NOVEMBER ORIVE THRU/GEFFEN 001480/INTERSCOPE [M]	The Room's Too Cold	-
18	17	▲	BETTE MIDLER ● COLUMBIA 90350/SONY MUSIC	Bette Midler Sings The Rosemary Clooney Songbook	75
19	19	2	MICHAEL MCDONALD ● MOTOWN 000651/UMRG	Motown	50
20	23	▲	ROD STEWART ▲ J 20039/RMG	It Had To Be You... The Great American Songbook	71
21	18	10	OUTKAST ▲ ARISTA 50133*	Speakerboxxx/The Love Below	10
22	NEW	NEW	STING A&M 001141/INTERSCOPE	Sacred Love	47
23	NEW	NEW	SOUNDTRACK J 56780/RMG	Love Actually	53
24	NEW	NEW	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC	Top Of The World Tour Live	27
25	NEW	NEW	NORAH JONES ▲ BLUE NOTE 32088* [M]	Come Away With Me	46

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △+ 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.

DECEMBER 13 2003 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	TUPAC: RESURRECTION	AMARU 001533*/INTERSCOPE
2	2	▲	LOVE ACTUALLY	J 56760/RMG
3	4	▲	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
4	3	▲	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
5	NEW	NEW	THE LORD OF THE RINGS: THE RETURN OF THE KING	WMG SOUNDTRACKS 48521/WARNER BROS
6	5	▲	DISNEY PRESENTS: BROTHER BEAR	WALT DISNEY 860127
7	9	▲	CHICAGO ▲	EPIC 86311/SONY MUSIC
8	8	▲	FREAKY FRIDAY	HOLLYWOOD 162404
9	7	▲	BAD BOYS II ▲	BAD BOY 000716*/UMRG
10	6	▲	CONCERT FOR GEORGE	WARNER STRATEGIC MARKETING 74546
11	NEW	NEW	HONEY	ELEKTRA 62925/EEG
12	16	▲	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY
13	13	▲	HOLES	WALT DISNEY 860092
14	NEW	NEW	THICKER THAN WATER	BRUSHFIRE/UNIVERSAL 001674/UMRG
15	14	▲	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
16	10	▲	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS
17	17	▲	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
18	18	▲	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
19	15	▲	SCHOOL OF ROCK	ATLANTIC 83694/AG
20	NEW	NEW	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WARN
21	21	▲	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
22	24	▲	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
23	22	▲	THE LION KING ◆	WALT DISNEY 860124*
24	19	▲	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
25	11	▲	THE MATRIX REVOLUTIONS	MAVERICK/WMG SOUNDTRACKS 48412/WARNER BROS

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

112 49	Brooks & Dunn 117	Aretha Franklin 184	Toby Keith 6, 51	Michael McDonald 50	Rage Against The Machine 94	Staind 124	American Idol: The Great Holiday Classics 28
2Pac 176	Chris Cagle 162	Nelly Furtado 38	R. Kelly 55, 125	Reba McEntire 62	Rascal Flatts 78	Rod Stewart 19, 71	Gotta Have Gospel! 192
3 Doors Down 33, 86	Johnny Cash 103	Godsmack 186	Kem 196	Tim McGraw 128	Red Hot Chili Peppers 36	Sting 47	Now 13 131
50 Cent 67	Cher 121	Good Charlotte 69	Kid Rock 24	Sarah McLachlan 18	LeAnn Rimes 45	Stone Temple Pilots 130	Now 14 5
Trace Adkins 191	Kenny Chesney 42, 89	Good Charlotte 69	Kidz Bop Kids 95	MercyMe 90	Seal 123	George Strait 195	Now That's What I Call Christmas! 2: The Signature Collection 22
Christina Aguilera 74	Chicago 116	Al Green 97	Korn 9	Bette Midler 75	Sean Paul 110	Barbra Streisand 81	Radio Disney James Vol. 6 185
Clay Aiken 14	Chingy 26	Pat Green 170	Jonny Lang 167	Monica 159	Bob Seger 102	The Strokes 98	Thomas Kinkadee-St. Nicholas Circle: Treasury Of Christmas 200
Gary Allan 154	Chingy 26	Josh Groban 7	Cyndi Lauper 85	Montgomery Gentry 139	Bob Seger 102	Sublime 190	Totally Country Vol. 3 180
Tori Amos 113	Kelly Clarkson 88	Bob Guiney 114	Avril Lavigne 144	Mandy Moore 149	Simon & Garfunkel 172	Switchfoot 138	Totally Hits 2003 101
Ashanti 91, 183	Coldplay 70, 77	G-Unit 8	Avril Lavigne 144	Van Morrison 177	Simple Plan 72	Los Temerarios 181	WOW Hits 2004 65
Audioslave 96	Harry Connick, Jr. 23	Anthony Hamilton 136	Led Zeppelin 188	Jason Mraz 175	Jessica Simpson 99	Third Day 194	The White Stripes 119
Baby Bash 135	Counting Crows 32	Marques Houston 169	Murphy Lee 118	Mya 198	Something Corporate 197	Three Days Grace 142	Justin Timberlake 107
Bad Boy's Da Band 161	Sheryl Crow 15	Whitney Houston 73	Gerald Levert 93	Nelly 12	SOUNDTRACK	T.I. 193	Too Short 187
Erykah Badu 178	Dashboard Confessional 165	Enrique Iglesias 31	Lil Jon & The East Side Boyz 37, 64	Nickelback 35	Bad Boys II 164	Timbaland & Magoo 140	Train 127
Barenaked Ladies 156	Default 105	Alan Jackson 25	Limp Bizkit 60	No Doubt 2	The Cheetah Girls (EP) 59	Train 127	Trapt 83
The Beach Boys 153	Dido 30	Alan Jackson 25	Linkin Park 43, 44	OutKast 10	The Cheetah Girls (EP) 59	Randy Travis 155	Obie Trice 132
The Beatles 17	Dixie Chicks 27	Michael Jackson 29	Lonestar 133	Stacie Orrico 106	Concert For George 166	Josh Turner 157	Shania Twain 52
Dierks Bentley 182	DMX 100	Jagged Edge 58	Loon 174	OutKast 10	Disney Presents: Brother Bear 108	Keith Urban 141	Luther Vandross 84, 150
Beyonce 34	Hilary Duff 4	Jars Of Clay 168	Jennifer Lopez 147	Brad Paisley 160	Freaky Friday 152	VARIOUS ARTISTS	
Black Eyed Peas 92	Eagles 41	Ja Rule 21	Ludacris 21	Pearl Jam 109	Honey 171		
Mary J. Blige 129	Missy Elliott 13	Jay-Z 1	Madonna 115	A Perfect Circle 137	The Lizzie McGuire Movie 56		
Blink-182 11	Eminem 189	Wyclef Jean 126	Maroon 5 143	Pink 40	The Lord Of The Rings: The Return Of The King 80		
Bon Jovi 111	Evanescence 39	Jet 158	matchbox twenty 79	P.O.D. 54	Love Actually 53		
Bow Wow 82	Fleetwood Mac 163	Elton John 120	Dave Matthews 66	Elvis Presley 68, 173	Tupac: Resurrection 16		
Michelle Branch 104	Floetry 122	Norah Jones 46	Dave Matthews 66	Puddle Of Mudd 20	Britney Spears 3		
Jim Brickman 134	Fountains Of Wayne 145	Jump5 179	John Mayer 48	R.E.M. 87	Bruce Springsteen 76		

Over The Counter

Continued from page 63

Hot Shot Debut with 601,500 copies on a list where 24 titles sold more than 100,000 during Thanksgiving '02, while **No Doubt** has the top new entry today on a chart with 21 albums at 100,000-plus.

Those comparisons are daunting and suggest that this year's Thanksgiving album sales should have fallen even shorter than they did from last year's bonanza. But drop into the bottom half of The Billboard 200, and the picture gets brighter.

Every album from No. 108 to the bottom of the chart sells more than the album at the same rank one year ago. The difference at No. 200 is subtle—less than 800 units between

the chart's floor this issue and where it stood a year ago—but add up all those little margins for 92 titles, and it helps soften the shortfalls seen higher on the chart.

This contrasts with the pattern we saw during the first few months of the year, when the average sale of a No. 1 album looked strong compared with the chart-toppers of 2002 but almost every title from No. 2 on came up short. Importantly, stronger numbers at the bottom of the chart are a sign that music retail's overall picture is healthier than it was during the first seven or eight months of 2003.

Things could look even rosier, as the sophomore album by **Alicia Keys** should surpass a half-million copies, with a shot at 600,000, compared with a 2002 week when Twain led the big chart with 317,000.

WHAT MIGHT HAVE BEEN: Piracy concerns motivated **Jay-Z's** "The Black Album" to jump from a Nov. 28 release to Nov. 14 and albums by

Korn and **Dixie Chicks** from Nov. 25 to Nov. 21. It appears that if those three had hit stores on their original schedules, the Thanksgiving frame would have ended up ahead of last



year's, continuing the momentum the industry had enjoyed in 10 of the 11 previous weeks.

Sony Music's late decision to push up Korn and Dixie Chicks resulted in stock shortages during the first week-end that those titles were in stores, as proved by the jumps both make this

issue. The former vaults 19-9 (up 86%, 179,000), marking Korn's fifth straight top 10 album. Dixie Chicks' live disc sells more than six times its prior-week sum (136-27, 86,000), good for The Billboard 200's Pacesetter and the trio's best sales frame since **Natalie Maines'** remarks about President **Bush** hit the fan.

Take the sales that each rung during the previous chart frame and assume that Jay-Z would have started with more than the 463,000 he sold when he hit stores two weeks earlier, and album sales would have been even, or even a little ahead, of last year's romp.

ALSO PARADING: Aside from **Hilary Duff**, others on the Macy's parade route move up the charts, though some had other TV in play.

Clay Aiken (15-14, up 33%), for example, also sang on "Late Show With David Letterman" and MTV's "Total Request Live." **Simple Plan** showed up on Nickelodeon's "Slime Time Live" and VH1's "All Access:

Getting Naked" (78-72, up 57.5%). **Stacie Orrico** (147-106, up 91.5%) and **Chicago** (197-116, up 157%) were also among Macy's marchers.

Specials by **Shania Twain**—her third network special in the past 12 months—and by **Justin Timberlake** also add oomph.

Twain strides 71-52 on The Billboard 200 (up 83%) and 33-29 on Top Pop Catalog (up 91%). Timberlake, also featured on a Nov. 29 rerun of his standout "Saturday Night Live" appearance, sees a 75% spark on the big chart (138-107).

Another Thanksgiving Day tradition, the football game hosted by the Dallas Cowboys, adds pep to **Toby Keith's** step. In the wake of his halftime appearance, his latest posts a 25% gain (9-6, 205,500 copies), a burst that cements his four-week reign at No. 1 on Top Country Albums.

His 2002 title, "Unleashed," also cooks, up 62%, moving 62-51 on the big chart and 7-6 on the country list.

DECEMBER 13 2003 Billboard TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	5	HARRY CONNICK, JR.	DECCA 001574/UNIVERSAL CLASSICS GROUP	5 Weeks At Number 1 Harry For The Holidays
2	3	41	DIANA KRALL	VERVE 055109/VG	Live In Paris
3	2	5	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
4	4	5	CASSANDRA WILSON	BLUE NOTE 81860 [M]	Glamoured
5	5	10	ELVIS COSTELLO	DEUTSCHE GRAMMOPHON 000986/UNIVERSAL CLASSICS GROUP	North
6	10	38	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
7	9	26	DAVID SANBORN	VERVE 065578/VG	timeagain
8	19	3	LOUIS ARMSTRONG & FRIENDS	20th Century Masters: The Best Of...The Christmas Collection HIP 11 000593/UMC	
9	17	20	HARRY CONNICK, JR.	MARSALIS 813304/ROUNDER	Other Hours: Connick On Piano 1
10	8	56	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
11	7	14	AARON NEVILLE	VERVE 065533/VG	Nature Boy: The Standards Album
12	12	15	VINCE GUARALDI	BLUEBIRD 53900/AAL	The Charlie Brown Suite & Other Favorites
13	11	27	PAT METHENY	WARNER BROS. 48473	One Quiet Night
14	13	15	DIANNE REEVES	BLUE NOTE 80752	A Little Moonlight
15	14	11	PONCHO SANCHEZ	CONCORD PICANTE 1031/CONCORD	Out Of Sight
16	21	15	STEVE TYRELL	COLUMBIA 86636/SONY MUSIC [M]	This Time Of The Year
17	6	10	STACEY KENT	CANOID 79192	The Boy Next Door
18	18	30	BOZ SCAGGS	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
19	15	10	LOU RAWLS	SAVOY JAZZ 17284	Rawls Sings Sinatra
20	16	10	THE MANHATTAN TRANSFER	TELARC 83586	Couldn't Be Hotter
21	22	28	REGINA CARTER	VERVE 065554/VG [M]	Paganini: After A Dream
22	24	31	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
23	20	14	VARIOUS ARTISTS	VERVE 000885/VG	Verve//Unmixed2
24	25	33	NAT KING COLE	CAPITOL 81513	Love Songs
25	RE-ENTRY		JACO PASTORIUS BIG BAND	HEADS UP 2079	Word Of Mouth Revisited

DECEMBER 13 2003 Billboard TOP CONTEMPORARY JAZZ™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	92	NORAH JONES	BLUE NOTE 32088 [M]	92 Weeks At Number 1 Come Away With Me
2	2	7	WILL DOWNING	GRP 000529/VG	Emotions
3	3	8	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
4	5	23	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
5	4	9	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
6	6	20	BERNIE WILLIAMS	GRP 30072/VG [M]	The Journey Within
7	9	10	VARIOUS ARTISTS	GRP 000115/VG	A Twist Of Motown
8	10	9	INCOGNITO	NARADA JAZZ 91627/NARADA	Who Needs Love
9	14	8	NAJEE	N-CODED 4248/WARLDC	Embrace
10	7	14	VARIOUS ARTISTS	VERVE 000596/VG	Verve//Remixed2
11	8	14	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
12	16	14	RICK BRAUN	WARNER BROS. 48280	Esperanto
13	13	40	MINDI ABAIR	GRP 065123/VG	It Just Happens That Way
14	12	7	DAVID BENOIT	GRP 000597/VG	Right Here, Right Now
15	19	21	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
16	21	17	THE JAZZMASTERS	TRIPPIN' 'N' RHYTHM/HARDCASTLE 90513/V2	The Jazzmasters 4
17	15	5	VARIOUS ARTISTS	WNUA -- Smooth Jazz Sampler 16 WNUA 9553	WNUA -- Smooth Jazz Sampler 16
18	RE-ENTRY		KENNY G	ARISTA 14738	Paradise
19	RE-ENTRY		BRIAN CULBERTSON	WARNER BROS. 48330 [M]	Come On Up
20	RE-ENTRY		KIRK WHALUM	WARNER BROS. 48445 [M]	Into My Soul
21	RE-ENTRY		PAMELA WILLIAMS	SHANACHIE 5105	The Perfect Love
22	17	4	VARIOUS ARTISTS	KKSF 103.7 FM Sampler For AIDS Relief, Vol. 14 KKSF 995	Southern Living
23	24	8	ALEX BUGNON	NARADA 33844	Southern Living
24	22	29	LIZZ WRIGHT	VERVE 58933/VG [M]	Salt
25	RE-ENTRY		THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8514/CONCORD	Let It Ripp

DECEMBER 13 2003 Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	2 Weeks At Number 1 Master And Commander
2	2	7	ANDREA BOCELLI	PHILIPS 001275/UNIVERSAL CLASSICS GROUP	Sacred Arias: Special Edition
3	3	5	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
4	4	54	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
5	7	8	ANDRE RIEU	DECCA 001275/UNIVERSAL CLASSICS GROUP	Live In Dublin
6	5	11	RENEE FLEMING	DECCA 001275/UNIVERSAL CLASSICS GROUP	By Request
7	6	9	CECILIA BARTOLI	DECCA 001275/UNIVERSAL CLASSICS GROUP	The Sailer Album
8	15	2	THE CAMBRIDGE SINGERS	COLLEGIUM 512	The Cambridge Singers Christmas Album
9	11	10	ANNA NETREBKO	DG 000990/UNIVERSAL CLASSICS GROUP	Opera Arias
10	8	4	ANONYMOUS 4	HARMONIA MUNDI 907325	Wolcum Yule
11	12	41	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
12	10	20	LANG LANG	DG 000898/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
13	9	12	HILARY HAHN	DG 000898/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
14	RE-ENTRY		CARRERAS-DOMINGO-PAVARTTI	DECCA 468999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
15	RE-ENTRY		CHANTICLEER	WARNER CLASSICS 80293/AG	Evening Prayer

DECEMBER 13 2003 Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	JOSH GROBAN	143/REPRISE 48450/WARNER BROS.	3 Weeks At Number 1 Closer
2	2	10	YO-YO MA	SONY CLASSICAL 89939/SONY MUSIC	Obrigado Brazil
3	3	24	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
4	4	5	IRISH TENSORS	RAZOR & TIE 82897	We Three Kings
5	6	32	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	5	10	LUCIANO PAVARTTI	DECCA 001096/UNIVERSAL CLASSICS GROUP	Ti Adoro
7	9	3	CHARLOTTE CHURCH	COLUMBIA 88990/SONY MUSIC	Prelude: The Best Of Charlotte Church
8	8	1	BOND	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
9	11	3	VARIOUS ARTISTS	DECCA 001310/UNIVERSAL CLASSICS GROUP	The Incredible Christmas Album
10	7	7	RUSSELL WATSON	DECCA 001178/UNIVERSAL CLASSICS GROUP	Reprise
11	10	7	VARIOUS ARTISTS	DECCA 000901/UNIVERSAL CLASSICS GROUP	Pure Classics
12	13	51	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
13	12	11	MICHAEL AMANTE	VICTOR 52738/AAL	Tell Her I Love Her
14	RE-ENTRY		SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
15	15	5	JOHN WILLIAMS	SONY CLASSICAL 80451/SONY MUSIC	El Diablo Suelto

DECEMBER 13 2003 Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	JIM BRICKMAN	WINDHAM HILL 52895/AAL	4 Weeks At Number 1 Peace
2	2	7	VARIOUS ARTISTS	WINDHAM HILL 53301/AAL	Windham Hill Christmas II
3	3	20	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMMOPHONE 1776	American Spirit
4	4	43	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
5	8	3	MEDIAEVAL BABES	NETTWERK 30392	Mistletoe And Wine: A Seasonal Collection
6	7	10	MANNHEIM STEAMROLLER	AMERICAN GRAMMOPHONE 1031	Halloween
7	9	4	YANNI	VIRGIN 81516	Ethnicity
8	10	4	MANNHEIM STEAMROLLER	AMERICAN GRAMMOPHONE 214	Romantic Melodies
9	5	1	VARIOUS ARTISTS	WINDHAM HILL 54346/AAL	Prayer: A Windham Hill Collection
10	6	2	DELERIUM	NETTWERK 30395 [M]	Chimera
11	13	6	JIM BRICKMAN	WINDHAM HILL/VICTOR 11847/AAL	Love Songs & Lullabies
12	11	8	VARIOUS ARTISTS	WINDHAM HILL 53017/AAL	State Of Grace II: Turning To Peace
13	12	11	JESSE COOK	NARADA WORLD 90797/VIRGIN	Nomad
14	RE-ENTRY		VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
15	15	3	VANGELIS	HIP-D 001427/UMC	Odyssey: The Definitive Collection

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

DECEMBER 13 2003 Billboard TOP CLASSICAL BUDGET

1	CHRISTMAS WITH PAVARTTI	LUCIANO PAVARTTI
2	NUTCRACKER HIGHLIGHTS	PETER WOLBERT/BERLIN SYMPHONY ORCHESTRA
3	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FIEDLER)
4	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
5	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
6	25 PIANO FAVORITES	VARIOUS ARTISTS
7	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
8	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
9	3 TENORS CHRISTMAS	CARRERAS-DOMINGO-PAVARTTI
10	CLASSICS FOR THE MOVIES	VARIOUS ARTISTS
11	TRADITIONAL CHRISTMAS CAROLS	AMORARTIS CHAMBER CHOIR
12	BEST OF BEETHOVEN VOL. 1	VARIOUS ARTISTS
13	HANDEL: THE MESSIAH	LONDON PHILHARMONIC ORCHESTRA
14	CLASSICS FOR MEDITATION	VARIOUS ARTISTS
15	25 GOLDEN CLASSICS	VARIOUS ARTISTS

DECEMBER 13 2003 Billboard TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
3	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
4	CHRISTMAS ADAGIOS	VARIOUS ARTISTS
5	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
6	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVARTTI
7	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FIEDLER)
8	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS
9	NO. 1 CHRISTMAS ALBUM	VARIOUS ARTISTS
10	THE #1 OPERA ALBUM	VARIOUS ARTISTS
11	BABY BACH	VARIOUS ARTISTS
12	ULTIMATE CLASSICAL CHRISTMAS	VARIOUS ARTISTS
13	THE JOY OF CHRISTMAS	LEONARD BERNSTEIN
14	SIMPLY CHRISTMAS	VARIOUS ARTISTS
15	TCHAIKOVSKY: NUTCRACKER/BEAUTY	ANTAL DORATI

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.

DECEMBER 13 2003 Billboard TOP KID AUDIO

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
2	HILARY DUFF	SANTA CLAUS LANE
3	KIDZ BOP KIDS	KIDZ BOP CHRISTMAS
4	KIDZ BOP KIDS	KIDZ BOP 4
5	VARIOUS ARTISTS	RADIO DISNEY JAMES VOL. 6
6	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE
7	LIZZIE MCGUIRE	LIZZIE MCGUIRE
8	KIDZ BOP KIDS	KIDZ BOP 3
9	VARIOUS ARTISTS	DISNEY PIXAR: FINDING NEMO: OCEAN FAVORITES
10	VARIOUS ARTISTS	UNITED AUDIO 10991/UNITED MULTIMEDIA
11	STRAWBERRY SHORTCAKE	BERRY MERRY CHRISTMAS (EP)
12	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
13	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION
14	KIDZ BOP KIDS	KIDZ BOP 2
15	KIDZ BOP KIDS	KIDZ BOP
16	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS: CHRISTMAS
17	READ-ALONG	DISNEY'S BROTHER BEAR
18	VARIOUS ARTISTS	MICKEY CHRISTMAS: VOL. 2
19	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
20	READ-ALONG	FINDING NEMO
21	VARIOUS ARTISTS	DISNEY'S FAMILY CHRISTMAS: COLLECTION
22	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
23	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
24	SUPERSTAR KIDZ	SUPERSTAR KIDZ
25	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE LION KING

Children's recordings: original motion picture soundtracks excluded

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

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

-A-

ADICTO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 25
ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN (Scarlett Moon, BMI) CS 53
AMAZING (Dudski, ASCAP) H100 88
AMERICAN SOLDIER (Tokeco Tunes, BMI/Wacissa River, BMI/BPI, BMI) CS 32
AMOR DE LOS DOS (Peer Int'l., BMI) LT 32
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 56
ANOTHER POSTCARD (CHIMPS) (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 82
ANTES (EMI April, ASCAP) LT 3
ANYTHING GOES (Mama Luv, BMI/Off Da Yelzabulb, BMI/Singso WW, BMI/STB, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI), WBM, RBH 98
AQUI EN CORITO (Esmogon, ASCAP) LT 30
AVE CAUTIVA (Seg Son, BMI) LT 5
AWAY FROM ME (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 73

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Musik, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 5; RBH 16
BACK FOR MORE (Universal, ASCAP/Dirty Dre, ASCAP/PooHz, ASCAP/WB, ASCAP/Sounds From The Soul, ASCAP/Warner Chappell, SOCAN/One Man Music, ASCAP), WBM, RBH 92
BACK IN THE DAY (PUFF) (Divine, BMI/Tribes Of Kedar, ASCAP/Jajapo, ASCAP/I-N-I Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI) RBH 70
BACKTIGHT (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggab, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 51
BADA BOOM (Not Listed) RBH 57
BAD BOY THIS BAD BOY THAT (Tony Dofat, BMI/Rounder, BMI/Irving, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Frederick Watson, ASCAP/Rodney Hill, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Lloyd Mathis, BMI/Lynsee Wiley, BMI), HL, H100 84; RBH 39
BE EASY (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 63
BIGGER THAN MY BODY (Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP), CLM, H100 79
BREATHE (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 36
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 23
BUSTED (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 49

-C-

CADILLAC ON 22'S (Crump Tight, ASCAP) RBH 99
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI), HL, H100 65
CAN'T STOP, WON'T STOP (EMI April, ASCAP/Six Figga, BMI/Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL, H100 58; RBH 44
CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 29
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 15; RBH 8
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 7; H100 57
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI/Ensign, BMI), HL/WBM, H100 55; RBH 25
CLUBBIN' (R. Kelly, BMI/Zomba Songs, BMI/Joie Buden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 54; RBH 20
COAT OF MANY COLORS (Velvet Apple, BMI) CS 57
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/WBM, SESAC), WBM, RBH 26
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 60
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 31
CORAZON DE PAPEL (2000 Amor, ASCAP/Sony/ATV Discos, ASCAP/Rafa, ASCAP/Miranda Songs, ASCAP) LT 47
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 2; H100 39
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 26

-D-

DAME POR MUERTO (Sonora, ASCAP) LT 50
DAMNI (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 11; RBH 6
DANGER (Remaxions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Jajapo, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Sadiyah, BMI), WBM, RBH 84
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomatic Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 39
DIRT OFF YOUR SHOULDER (Not Listed) RBH 74
DOWN FOR ME (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Harve Pierre, BMI/Shannon Lawrence, SESAC/Featquo, SESAC/The Writing Factory, ASCAP), HL, RBH 36
DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) (EMI April, ASCAP/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 60
DRINKIN' BONE (Sonic/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 11; H100 68

-E-

ENAMORADA (Clear Heart, BMI/Ensign, BMI) LT 46
EN EL SILENCIO NEGRO DE LA NOCHE (World Deep, BMI/Sony/ATV Latin, BMI) LT 28
EN REALIDAD (Maximo Aguirre, BMI) LT 34
ESTOY A PUNTO (Ser-Ca, BMI) LT 37

EVERY FRIDAY AFTERNOON (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 30

-F-

FALLEN (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Ely Crahp, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, H100 56; RBH 35
FALLEN (Sonic/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 52
FIND A WAY (Modat, ASCAP/916, BMI) RBH 47
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafia, ASCAP/Universal-MCA, ASCAP), WBM, CS 42; H100 37
FK IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 85; RBH 97
FLY (My Own Chit, BMI/EMI Blackwood, BMI/Warren G, ASCAP/EMI April, ASCAP/Nate Dogg, BMI), HL, RBH 87
FORTHENIGHT (Universal, ASCAP/Tetragrammaton, ASCAP/Soulchild, ASCAP/Nivrac Tyke, ASCAP), WBM, H100 66; RBH 24
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 19
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 42
A FUEGO LENTO (Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 27

-G-

GANGSTA GIRL (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 54
GANGSTA NATION (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP/Cherry Lane, ASCAP), CLM, H100 72; RBH 41
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beatz, ASCAP), HL, RBH 76
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 12; RBH 18
GETTING LATE (Marshmellow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukir, BMI/Universal, BMI/Double OH Eight, ASCAP/Touch'd By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 43
GIGOLO (Zomba Songs, BMI/R. Kelly, BMI/Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 47; RBH 27
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 33

-H-

HANDPRINTS ON THE WALL (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 44
HARDER TO BREATHE (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 24
HEAD BUSSA (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 77
HEADSTRONG (WBM, SESAC/Trapstism, SESAC), WBM, H100 22
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 86
HEAVEN HELP ME (Wacissa River, BMI/On The Mantel, BMI/BPI, BMI) CS 50
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 5; H100 45
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 7
HEY YAI (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 1; RBH 22
HOLIDAE IN (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 6; RBH 10
HONESTY (WRITE ME A LIST) (Sonic/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 10; H100 64
HOTEL (Larsiny, BMI/EMI April, ASCAP/R. Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI), HL/WBM, RBH 71
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 23
HOT & WET (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP), HL, H100 98; RBH 73
HOY (Estefan, ASCAP) LT 6
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 36
HYPHY (Cyphercliff, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 91

-I-

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) H100 92
I CAN'T SLEEP (Espirtu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI) CS 55
I CAN'T TAKE YOU ANYWHERE (Sonic/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 24; H100 91
(I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 63
I'LL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 59
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 33
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 22
I MELT (Sonic/ATV Cross Keys, ASCAP/Onaly, BMI/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 3; H100 42
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatava, ASCAP) CS 37
I'M IN LOVE WITH YOU (Hanell, BMI/Wacissa River, BMI) CS 52
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 79
INDIAN FLUTE (Virginia Beach, ASCAP/WB, ASCAP/Surrounded By Idiots Music, ASCAP/757, ASCAP/Mahaveer, BMI), WBM, RBH 80
I NEED A VACATION (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP), HL, CS 49
I NEED YOU NOW (Smokie's Song, BMI) H100 99; RBH

45

IN MY DAUGHTER'S EYES (Songs Of Nashville DreamWorks, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 27

45

IN MY LIFE (Not Listed) RBH 61
INOCENTE DE TI (BMG Songs, ASCAP/Almo, ASCAP) LT 16

45

INVISIBLE (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 43

45

IT BLOWS MY MIND (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raynchaser, BMI/My Own Chit, BMI), HL, RBH 83

45

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 19

45

IT'S GOIN' DOWN (Top Quality, BMI/Bonecrusher, ASCAP/Llwellyn, BMI) RBH 88

45

IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 16

45

I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 15; H100 70

45

I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 18

45

IZ U (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/EMI April, ASCAP), HL, RBH 78

-J-

JUST A DOG (Ottanowear, BMI) RBH 85

-K-

KEEP DOIN' IT (The Braids, ASCAP/Zomba, ASCAP/Gator Boys, BMI/Songs Of Universal, BMI/T'Ziah, BMI/Dade Co. Project Music, BMI), WBM, RBH 100

45

KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/Yes World Music, ASCAP/Universal-Duchess, BMI/EMI April, ASCAP/DreamWorks Songs, ASCAP/Craigman, ASCAP), CLM/HL/WBM, H100 77; RBH 33

-L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 8

45

LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 9

45

LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 21

45

LOCA CONMIGO (Premium Latin, ASCAP) LT 42

45

LONG BLACK TRAIN (Sonic/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 25; H100 96

45

LOVE ANGEL (Zomba Songs, BMI/R. Kelly, BMI) RBH 62

45

LOVE CALLS (Kem, BMI) RBH 37

45

LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 78; RBH 34

-M-

MAS QUE TU AMIGO (Crisma, SESAC) LT 20

45

ME AGAINST THE MUSIC (Zomba Songs, BMI/Webo Girl, ASCAP/WB, ASCAP/Briney Spears, BMI/Songs Of Peer, ASCAP/Marchinthe, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morningsidetrail, ASCAP/T. Youngdell's Art, ASCAP), HL/WBM, H100 51

45

ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 35

45

ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 11

45

ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Dale Songs, ASCAP/Black Owned Musik, ASCAP), WBM, H100 28; RBH 17

45

ME VOY A IR (Arpa, BMI) LT 31

45

MIENTES TAN BIEN (Sonic/ATV Discos, ASCAP) LT 1

45

MI GENTE (Iron Tigga, BMI/Ozomatli, ASCAP/DHG, BMI/Linker, BMI/Universal-Musica Unica, BMI/King Of Bling, BMI/EMI Blackwood, BMI) LT 38

45

MI LIBERTAD (Universal Musica, ASCAP) LT 21

45

MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raynchaser, BMI/Careers-BMG, BMI), HL, H100 4; RBH 9

45

A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 69

45

MORE & MORE (R. Kelly, BMI/Zomba Songs, BMI), WBM, H100 48; RBH 15

45

MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzik, ASCAP), HL, H100 71; RBH 38

45

MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 35

-N-

NEVA EVA (Swole, ASCAP) RBH 50

45

NEVER (PAST TENSE) (Rayroc, ASCAP/BMG Songs, ASCAP/Sephwen, ASCAP), HL, H100 100

45

NINA AMADA MIA (SACM Latin, ASCAP) LT 43

45

NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 24

45

NOMAS POR TU CULPA (EMI April, ASCAP) LT 2

45

NO, NO, NO (Jae Millz, BMI/Embassy, BMI/Katrina, BMI/ARC, BMI) RBH 89

45

NO REGRETS YET (Make Me Smile, ASCAP/Right Bank, ASCAP/Brand New Sky, ASCAP) CS 48

45

NOT TODAY (Universal-MCA, ASCAP/Mary J. Blige, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/WB, ASCAP/CWAB, SESAC/Ain't Nuthin' Goin' On But Funkin', ASCAP/Feemstar, ASCAP/Music Of Windswept, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP), WBM, H100 67; RBH 28

45

NUMB (Zomba Songs, BMI/Chesterchad, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 35

-O-

ONE MORE CHANCE (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100 83; RBH 40

45

ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 43

45

OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, RBH 82

-P-

PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 40

PARA MORIR IGUALES (Peer Int'l., BMI) LT 44
PARTY & BULLSH*T 2003 (Rah Digga, ASCAP/I.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 81
PARTY TO DAMASCUS (Sonic/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 94; RBH 65

PASO A LA REINA (Maximo Aguirre, BMI/Urira, BMI) LT 39

PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 53; RBH 21

PERFECT (Sonic/ATV Tree, BMI/Wenonga, BMI/Gold Waich, BMI), HL/WBM, CS 26

PERFECT WORK (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 31

A PIERNA SUELTA (Ser-Ca, BMI) LT 49

POP THAT BOOTY (Notting Hill, SESAC/Put It Down, SESAC/IT, Scott Style, SESAC) H100 97; RBH 52

PORQUE ME HACES LORAR (BMG Songs, ASCAP/Alma, BMI) LT 48

-Q-

QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 14

QUICK TO BACK DOWN (Zomba, ASCAP/III Will, ASCAP/Lil Jon 00017 Music, BMI), WBM, RBH 48

OutKast Makes Impressive Chart Moves

OutKast's "Hey Ya!" moves to No. 1 on The Billboard Hot 100 and gains 13 million listener impressions to earn Greatest Gainer/Airplay honors for the third time in five weeks.

The track is now at 121.5 million impressions, while the duo's concurrent radio single, "The Way You Move," steps 4-3 on the Hot 100 with an audience of 98 million listener impressions.

Besides the two OutKast tracks, Arista places a third song among the Hot 100's top four, as Kelis' "Milkshake" flies 12-4.

This is the first time a label has held three of the top four slots on the chart since the July 21, 2001, issue, when Arista also turned the trick with Usher's "U Remind Me" at No. 1, "Hit 'Em Up Style (Oops)" by Blu Cantrell at No. 2 and 112's "Peaches & Cream" at No. 4.

Arista also had a stretch of weeks with three of the top four Hot 100 singles in 1995 and 1996 and is the only label to accomplish this since Warner Bros. did so in the Aug. 16, 1986, issue.

TIS THE SEASON: Christmas tunes are beginning to sprinkle some of our singles charts as stations across the country get into holiday mode. Almost one-third of the stations that report to the Adult Contemporary chart have gone all-Christmas, some doing so weeks before Thanksgiving.

Because of this shift in musical focus, the only three bulleted songs in the top 20 of the AC chart are holiday songs, with Jim Brick-

man Featuring Kristy Starling's "Sending You a Little Christmas" leading the way at No. 11.

On Hot Country Singles & Tracks, there is one lone holiday tune thus far, as Kenny Chesney's nontraditional-themed "All I Want for Christmas Is a Real Good Tan" is the Hot Shot Debut at No. 53.

Meanwhile, billboard.com's Hot Christian Adult Contemporary and Hot Christian Singles & Tracks lists sport only four and five bullets, respectively, because of the

heavy dose of seasonal fare that began dominating those formats during the tracking period. As in years past, only newly released tracks are eligible to chart on The Billboard Hot 100, Hot R&B Hip-Hop Singles & Tracks and all of our airplay-only charts.

TOP HEAVY: Toby Keith's "I Love This Bar" logs a fifth week atop Hot Country Singles & Tracks, bringing his career total on this chart to 36 weeks at No. 1. The new tally pushes Keith to a fourth-place tie with Brooks & Dunn for total weeks at No. 1 in the almost 14 years since we adopted Nielsen Broadcast Data Systems airplay data. George Strait leads the BDS-era list of the most cumulative weeks at No. 1 with 56, followed by Tim McGraw (54) and Alan Jackson (51).

That no female artist or group appears in the top five on this tally is further evidence of the eroding influence of women in the format. Faith Hill is the only female inside the top 10 (No. 7), and she hasn't had a No. 1 country single in more than three years.

NAME GAME: While R. Kelly's "Step in the Name of Love" maintains its hold atop the Hot R&B/Hip-Hop Singles & Tracks chart for a second week, it is likely to concede the crown to "You Don't Know My

Name" by Alicia Keys next issue.

With a gain in R&B audience of 6.2 million, second only to "Not Today" by Mary J. Blige Featuring Eve on the chart, Keys will need to

raise her airplay by just about half of this week's gain to guarantee her the top slot, although a smaller gain should do the trick, factoring in Kelly's decreasing airplay.

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HitPredictor™		AIRPLAY MONITOR		DATA PROVIDED BY	
MAINSTREAM TOP 40		RHYTHMIC TOP 40		MODERN ROCK	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ KELIS Milkshake ARISTA 65.0		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK		NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	EVANESCENCE My Immortal WIND UP 87.3	1	BEYONCE KNOWLES Me, Myself And I COLUMBIA 76.0	1	REVIS Seven EPIC 85.4
2	LINKIN PARK Numb WARNER BROS. 88.3	2	MYA Fallen INTERSCOPE 75.4	2	AUDIOSLAVE I Am The Highway EPIC 79.4
3	DASHBOARD CONFESSIONAL Hands Down INTERSCOPE 80.0	3	R KELLY Step In The Name Of Love (Remix) JIVE 73.8	3	CHEVELLE Closure EPIC 75.0
4	MICHELLE BRANCH Breathe WARNER BROS. 79.5	4	ALICIA KEYS You Don't Know My Name J/RMG 65.0	4	THRICE Stare At The Sun IDJMG 71.2
5	CHRISTINA AGUILERA The Voice Within RCA/RMG 79.3	5	NICKELBACK Figured You Out ROADRUNNER/IDJMG 67.4	5	SMILE EMPTY SOUL Nowhere Kids LAVA 66.4
6	LIZ PHAIR Why Can't I CAPITOL 74.2	6	JASON MRAZ You And I Both ELEKTRA/EEG 72.0	6	
7	NICK LACHEY This I Swear UMRG 72.0				
ADULT TOP 40		ADULT TOP 40		ADULT TOP 40	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
★ JEWEL 2 Become 1 ATLANTIC 70.6		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
1	EVANESCENCE My Immortal WIND UP 88.6	1	EVANESCENCE My Immortal WIND UP 88.6	1	EVANESCENCE My Immortal WIND UP 88.6
2	CHRISTINA AGUILERA The Voice Within RCA/RMG 75.5	2	CHRISTINA AGUILERA The Voice Within RCA/RMG 75.5	2	CHRISTINA AGUILERA The Voice Within RCA/RMG 75.5
3	MICHAEL MCDONALD Ain't No Mountain High Enough UMRG 75.4	3	MICHAEL MCDONALD Ain't No Mountain High Enough UMRG 75.4	3	MICHAEL MCDONALD Ain't No Mountain High Enough UMRG 75.4
4	FLEETWOOD MAC Thrown Down REPRISE 73.7	4	FLEETWOOD MAC Thrown Down REPRISE 73.7	4	FLEETWOOD MAC Thrown Down REPRISE 73.7
5	HOWIE DAY Perfect Time Of The Day EPIC 72.3	5	HOWIE DAY Perfect Time Of The Day EPIC 72.3	5	HOWIE DAY Perfect Time Of The Day EPIC 72.3
6	JASON MRAZ You And I Both ELEKTRA/EEG 72.0	6	JASON MRAZ You And I Both ELEKTRA/EEG 72.0	6	JASON MRAZ You And I Both ELEKTRA/EEG 72.0

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003, Promosquad is a trademark of Think Fast LLC.

DECEMBER 13 2003		MAINSTREAM TOP 40™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS ON CH	WKS AT NO. 1
1	2	9	Hey Ya! OUTKAST (ARISTA)	13	1
2	1	18	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	13	1
3	4	11	Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	13	1
4	3	15	Baby Boy BEYONCE FEAT. SEAN PAUL (COLUMBIA)	13	1
5	7	10	(There's Gotta Be) More To Life STACIE BIRICO (FOREFRONT/VIRGIN)	13	1
6	5	15	Headstrong TRAPT (WARNER BROS.)	13	1
7	9	6	It's My Life NO DOUBT (INTERSCOPE)	13	1
8	10	4	Perfect SIMPLE PLAN (LAVA)	13	1
9	8	22	Why Don't You & I SHANITA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA)	13	1
10	13	9	Someday NICKELBACK (ROADRUNNER/IDJMG)	13	1
11	6	11	Stacy's Mom FOUNTAINS OF WAYNE (IS-CURVE/EMC)	13	1
12	16	13	Why Can't I LIZ PHAIR (CAPITOL)	13	1
13	11	20	When I Look To The Sky MARDONS (OCTONE/JRMG)	13	1
14	15	13	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)	13	1
15	17	12	Bright Lights MATCHBOX TWENTY (ATLANTIC)	13	1
16	18	4	The Voice Within CHRISTINA AGUILERA (RCA/RMG)	13	1
17	20	5	Invisible CLAY AIKEN (RCA/RMG)	13	1
18	14	24	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	13	1
19	22	6	Stand Up LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)	13	1
20	19	8	Breathe MICHELLE BRANCH (MAVERICK/WARNER BROS.)	13	1

DECEMBER 13 2003		RHYTHMIC TOP 40™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS ON CH	WKS AT NO. 1
1	1	13	Stand Up LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)	13	1
2	3	18	Hey Ya! OUTKAST (ARISTA)	13	1
3	2	15	Holidae In CHINGY (DISTURBING THE PEACE/CAPITOL)	13	1
4	8	7	Milkshake KELIS (STAR TRAK/ARISTA)	13	1
5	5	13	The Way You Move OUTKAST FEAT. SLEEPY BROWN (ARISTA)	13	1
6	4	45	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)	13	1
7	6	16	Damn! YOUNGBLOODZ FEAT. LIL JON (ISO SO DEF/ARISTA)	13	1
8	7	28	Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	13	1
9	10	15	Wat Da Hook Go Be MURPHY LEE FEAT. JERMAINE DUPRI (FO REE/UMRG)	13	1
10	11	6	Stunt 101 G-UNIT (G-UNIT/SHADY/INTERSCOPE)	13	1
11	9	18	Baby Boy BEYONCE FEAT. SEAN PAUL (COLUMBIA)	13	1
12	13	8	Runnin' (Dying To Live) TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	13	1
13	12	7	Walked Outta Heaven JAGGED EDGE (COLUMBIA)	13	1
14	14	4	Change Clothes JAY-Z (RCA-A-FELLA/DEF JAM/IDJMG)	13	1
15	20	4	Cigolo NICK CANNON FEAT. R. KELLY (NICK/JIVE)	13	1
16	18	30	Right Thurr CHINGY (DISTURBING THE PEACE/CAPITOL)	13	1
17	17	21	Can't Stop, Won't Stop NELLY FURTADO (DREAMWORKS)	13	1
18	21	9	Wangsta Nation VESTSIDE CONNECTION (HOO-BANGIN'/CAPITOL)	13	1
19	15	28	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	13	1
20	19	8	Fallen MYA (A&M INTERSCOPE)	13	1

DECEMBER 13 2003		ADULT TOP 40™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS ON CH	WKS AT NO. 1
1	2	16	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	13	1
2	1	26	Why Don't You & I SHANITA FEAT. ALEX BAND OR CHAD KRUEGER (ARISTA)	13	1
3	3	18	Bright Lights MATCHBOX TWENTY (ATLANTIC)	13	1
4	4	21	White Flag DIDDY (ARISTA)	13	1
5	5	13	Fallen SARAH MCLACHLAN (ARISTA)	13	1
6	6	11	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE)	13	1
7	9	7	It's My Life NO DOUBT (INTERSCOPE)	13	1
8	7	24	Unwell MATCHBOX TWENTY (ATLANTIC)	13	1
9	11	13	Another Postcard (Chimps) BARENAKED LADIES (REPRISE)	13	1
10	12	12	Someday NICKELBACK (ROADRUNNER/IDJMG)	13	1
11	8	25	Calling All Angels TRAIN (COLUMBIA)	13	1
12	10	17	Bigger Than My Body JOHN MAYER (JAWBARE/COLUMBIA)	13	1
13	16	7	When I Look To The Sky TRAIN (COLUMBIA)	13	1
14	13	31	Heaven LIVE (RADIOACTIVE/GEFFEN)	13	1
15	14	29	Why Can't I LIZ PHAIR (CAPITOL)	13	1
16	17	9	Breathe MICHELLE BRANCH (MAVERICK/WARNER BROS.)	13	1
17	18	8	Powerless (Say What You Want) MICHAEL BUBLE (143/REPRISE)	13	1
18	19	15	Waiting For You SEAL (WARNER BROS.)	13	1
19	20	16	So Far Away STAINED (FLUPELL/REPRISE)	13	1
20	21	9	You And I Both JASON MRAZ (ELEKTRA/EEG)	13	1

DECEMBER 13 2003		ADULT CONTEMPORARY™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS ON CH	WKS AT NO. 1
1	1	32	Forever And For Always SHANITA TWAIN (MERCURY/IDJMG)	13	1
2	4	30	Unwell MATCHBOX TWENTY (ATLANTIC)	13	1
3	3	22	Calling All Angels TRAIN (COLUMBIA)	13	1
4	2	29	Drift Away UNCLE KRACKER FEAT. OOBIE GRAY (LAVA)	13	1
5	5	19	Sunrise SIMPLY RED (SIMPLY RED.COM/RED INK)	13	1
6	6	31	Big Yellow Taxi COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	13	1
7	7	12	Look Through My Eyes PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	13	1
8	9	20	I Can Only Imagine MERCYME (HINO/CURB)	13	1
9	16	14	White Flag DIDDY (ARISTA)	13	1
10	14	9	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE)	13	1
11	29	2	Sending You A Little Christmas JIM BRICKMAN WITH KRISTY STARLING (WINDHAM HILL/A&M)	13	1
12	13	8	Invisible CLAY AIKEN (RCA/RMG)	13	1
13	8	33	Have You Ever Been In Love CELINE DION (EPIC)	13	1
14	12	7	You Raise Me Up JOSH GROBAN (143/REPRISE)	13	1
15	10	26	Dance With My Father LUTHER VANDROSS (J/RMG)	13	1
16	18	10	Fallen SARAH MCLACHLAN (ARISTA)	13	1
17	—	1	The Christmas Song MICHAEL BUBLE (143/REPRISE)	13	1
18	17	18	Peace (Where The Heart Is) JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&M)	13	1
19	—	1	The First Noel CLAY AIKEN (RCA/RMG)	13	1
20	20	7	Tiny Dancer TIM MCGRAW (CURB)	13	1

DECEMBER 13 2003		MODERN ROCK™		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS ON CH	WKS AT NO. 1
1	1	11	Numb LINKIN PARK (WARNER BROS.)	13	1
2	2	9	Feeling This BLINK-182 (GEFFEN)	13	1
3	3	22	(I Hate) Everything About You THREE DAYS GRACE (JIVE)	13	1
4	5	5	Hit That THE OFFSPRING (COLUMBIA)	13	1
5	6	8	Away From Me PUDDLE OF MUDD (FLAWLESS/GEFFEN)	13	1
6	9	14	Are You Gonna Be My Girl JET (ELEKTRA/EEG)	13	1
7	8	19	Meant To Live SWITCHFOOT (RED INK/COLUMBIA)	13	1
8	4	22	Still Frame TRAPT (WARNER BROS.)	13	1
9	7	23	So Far Away STAINED (FLUPELL/REPRISE)	13	1
10	11	4	Fortune Faded RED HOT CHILI PEPPERS (WARNER BROS.)	13	1
11	10	18	Weak And Powerless A PERFECT CIRCLE (VIRGIN)	13	1
12	14	7	Out Of Control HOOBASTANK (ISLAND/IDJMG)	13	1
13	18	9	I Am The Highway AUDIOSLAVE (INTERSCOPE/EPIC)	13	1
14	13	10	Will You P.O.D. (ATLANTIC)	13	1
15	12	21	Faint LINKIN PARK (WARNER BROS.)	13	1
16	16	8	Right Now KORN (IMMORTAL/EPIC)	13	1
17	15	12	1251 THE STROKES (RCA/RMG)	13	1
18	22	10	Closure CHEVELLE (EPIC)	13	1
19	19	9	Hey Ya! OUTKAST (ARISTA)	13	1
20	21	8	All In The Suit That You Wear STONE TEMPLE PILOTS (ATLANTIC)	13	1

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 119 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.

Magazines

Continued from page 9

down 14% (see chart, this page).

Outside the big five, smaller, nationally distributed magazines fill niches. These titles include Relix (rock and roots music), DownBeat (jazz), XXL (hip-hop), Revolver (hard rock/heavy metal) and Country Weekly.

BROAD VS. NICHE

The market outlook in 2004 is positive overall for most music magazines, according to media analyst Neil Asher, Zenith Media executive VP/director of communication services.

"The finances for general-interest magazines like Rolling Stone will remain stable or have slight increases, but the big percentage gains will be with the niche magazines.

"A lot more advertisers are going for the smaller magazines that have a circulation of 50,000 or less," Asher continues, "because these magazines have such a specific audience that a broader magazine may not have. But it really depends on the advertiser's needs."

The music-magazine market isn't so saturated that it will shrink, Asher adds.

"Blender is proof that you can come in and make some noise even when people say that it's risky business to start a new magazine in a crowded marketplace."

Veteran music publicist Bob Merlis says, "What I like about Blender is its huge record reviews section."

Tracks has great potential for success, Asher says. "A lot of people over 30 are underserved by radio, and a magazine like Tracks will be a way to expose them to new music."

Tracks editor-in-chief Alan Light says, "We don't want to think in terms of young or old artists, but artists who will have an important legacy."

Unlike larger competitors, however, targeted magazines live or die by their niches.

Spin's recent decline, for example, may be related to the up-and-down popularity of modern rock, which is currently declining on record-sales charts compared with the booming "grunge" era of the 1990s.

When Spin started putting acts like Creed and Matchbox Twenty on the cover three years ago, it may have started an identity crisis and downward spiral, says Samir Husni, head of the magazine program at the University of Mississippi.

Spin editor-in-chief Sia Michel says that this year, the magazine has focused on reinforcing its modern-rock image by featuring on the cover acts like the White Stripes, Dashboard Confessional and the Strokes.

"We've gone back to what's really important to our audience," she says. "It's not always about who's selling the most records and who's going platinum."

Michel describes Spin readers as "opinion leaders who want to be the first to hear about new artists, or

they want to be the first to have the latest videogame."

Vibe's transformation from a niche magazine to a thriving mainstream publication can be attributed in large part to the rise of hip-hop in pop culture, Husni says.

Vibe editor-in-chief Mimi Valdés says that the foundation for Vibe's

success with readers is its unique editorial content.

"I also think that especially in journalism about urban music, writers tend to live the lifestyle, and that really comes across to our readers."

Valdés notes that in recent years, Vibe issues with hip-hop/rap artists on the cover have tended to outsell those featuring R&B artists.

She says that one of Vibe's biggest editorial changes in the past year has been a switch from two-page stories to longer stories that give readers more in-depth coverage. For 2004, Valdés says that Vibe will have more non-music features.

Husni says he is unimpressed with the MTV magazine: "The magazine isn't really doing anything different from what other music publications are doing."

Husni suggests that MTV should overhaul the magazine to better embody the MTV brand and image.

"Your content is what you're selling, and journalism is really marketing," Husni says.

RECORD ISSUE

The venerable Rolling Stone went through its own identity crisis before finding itself again through a redesign and an editorial tweaking.

"Rolling Stone had tripped and lost its way, but it has bounced back beautifully," Husni says. "They've created marvelous editorial that you can't find in any other magazine."

Rolling Stone's Dec. 11 issue—anchored by "The 500 Greatest Albums of All Time"—hailed in more than 160 advertising pages, the largest in the magazine's history, according to Rolling Stone publisher Rob Gregory.

"It's our first increase in ad pages since 2000," says Gregory, who attributes the magazine's growth to a new marketing strategy that was launched last year.

The strategy had three crucial elements: The magazine slashed its music-industry ad rates to aid record labels in the face of the worst sales decline in decades. It revamped its design and content to appeal more to its target 18- to 34-year-old demographic. And it increased the number of "event" special issues it publishes each year.

Former FHM editor Ed Needham, who was appointed Rolling Stone managing editor in July 2002, says he opted for fine-tuning instead of a dramatic overhaul.

"We added more color and more photos. We made the music features more relevant to our audience. The main difference is we started to focus more on how covers were going to sell the magazine."

The revamped Rolling Stone has generated its share of criticism. Some have complained that the magazine has gone "soft," been dumbed down and become more sexually exploitative.

"A little controversy isn't a bad thing," Needham says. "Rolling Stone's strength is also our weakness: Our readership is so diverse that sometimes people get indignant when they see things in Rolling Stone that don't coincide with their tastes."

The Top 5 U.S. Music Consumer Magazines

Circulation figures are the most recent available (covering the period Jan. 1 to June 30, 2003) from the Audit Bureau of Circulations. Ad-page figures are from Billboard sister Mediaweek.

1. ROLLING STONE

Owner: Wenner Media
Launch year: 1967
Editor-in-chief/publisher: Jann Wenner
Publisher: Rob Gregory
Frequency: 26 times per year
One-year sub. rate: \$12.97
Single-copy price: \$3.95
Paid circulation: 1.3 million, down 0.6% from the previous six-month period.
Year-to-date ad pages: 1,505, up 3.6% from the previous year-to-date period.

2. VIBE

Owner: Vibe/Spin Ventures
Launch year: 1993
Editor-in-chief: Mimi Valdés
President: Kenard E. Gibbs
Publisher: Carol Watson
Frequency: 12 times per year
One-year sub. rate: \$11.95
Single-copy price: \$3.50
Paid circulation: 831,188, up 1.6% from the previous six-month period.
Year-to-date ad pages: 1,264, up 7.6% from the previous year-to-date period.

3. SPIN

Owner: Vibe/Spin Ventures
Launch year: 1985
Editor-in-chief: Sia Michel
Associate publisher: Michael Zivvyak
Frequency: 12 times per year
One-year sub. rate: \$11.95
Single-copy price: \$3.99
Paid circulation: 527,384, down 1.8% from the previous six-month period.
Year-to-date ad pages: 660, down 14.1% from the previous year-to-date period.

4. THE SOURCE

Owner: The Source Enterprises
Launch year: 1988
Editor-in-chief: Kim Osorio
COO: Jeremy Miller
Frequency: 12 times per year
One-year sub. rate: \$12
Single-copy price: \$3.99
Paid circulation: 501,743, up 2.85% from the previous six-month period.
Year-to-date ad pages: 1,179, down 0.9% from the previous year-to-date period.

5. BLENDER

Owner: Dennis Publishing
Launch year: 2001
Editor-in-chief: Andy Pemberton
Publisher: Malcolm Campbell
Frequency: 10 times per year
One-year sub. rate: \$7.97
Single-copy price: \$3.99
Paid circulation: 469,819, up 4% from the previous three-month period.
Year-to-date ad pages: 673, up 34.1% from the previous year-to-date period.

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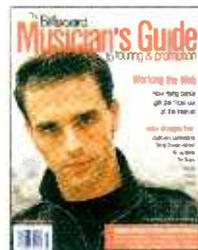
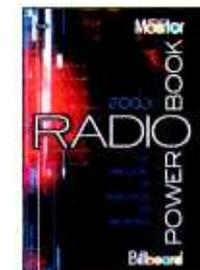


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ADCA603

Missy Elliott

Continued from page 3

"As an artist, though, you just have to weigh it out and find what works best for you. Of course, there's also such a thing as underexposure.

"I find it a blessing that my name is everywhere," she says.

HIGH PROFILE

And by "everywhere," she means just that. These days, she is a veritable franchise.

There's Elliott the pitchwoman: She has appeared in high-profile TV ads, recently for Vanilla Coke and the Gap. In the latter campaign, she paired with Madonna.

The actress: She appears in the new movie "Honey." And playing herself, she turned up in a recent episode of UPN TV show "Eve," for which she also penned the theme song.

And the clothing designer: Elliott is creating a clothing line for a major fashion company, according to Violator Management president Mona Scott, who oversees the artist's career.

On various *Billboard* charts Elliott surfaces—as writer, producer or featured guest artist—on such tracks as Monica's "Knock Knock" and Wyclef Jean's "Party to Damascus."

But is she paying a price for that kind of exposure where it counts most—on the charts?

Her collaborations with Monica and Jean did little to boost those two tracks. "Knock Knock" never made it past No. 80 on The *Billboard* Hot 100, and Jean's "Party to Damascus" peaked at No. 65.

In the meantime, her own track, "Pass That Dutch," the lead single

from her new album, must be making her label nervous.

In eight weeks on The *Billboard* Hot 100, the single never rose higher than 27 on the chart and has been steadily declining. It rested last week at 48, down from 38 one week ago and 33 the week before that.

At the same time, such R&B/hip-hop artists as Beyoncé, Ludacris, Chingy, YoungBloodZ and OutKast have dominated the top 10.

Now the real test will be market reaction to "This Is Not a Test." Her new Gold Mind/Elektra set hit the streets Nov. 25 (one day earlier internationally).

In this issue, the album debuts at No. 13 on The *Billboard* 200 and No. 3 on Top R&B/Hip-Hop Albums.

Elliott, who helms the Gold Mind imprint, describes her new album as "an extension" of "Under Construction," which she considers a tribute to old-school beats and rhythms.

To illustrate, she points to "Construction" tracks like "Gossip Folks," "Work It" and "Back in the Day" (which featured Jay-Z).

On "This Is Not a Test," Elliott once again collaborates with producer Timbaland, her longtime musical partner. The album also features guest turns from, among others, the Clark Sisters and Elephant Man.

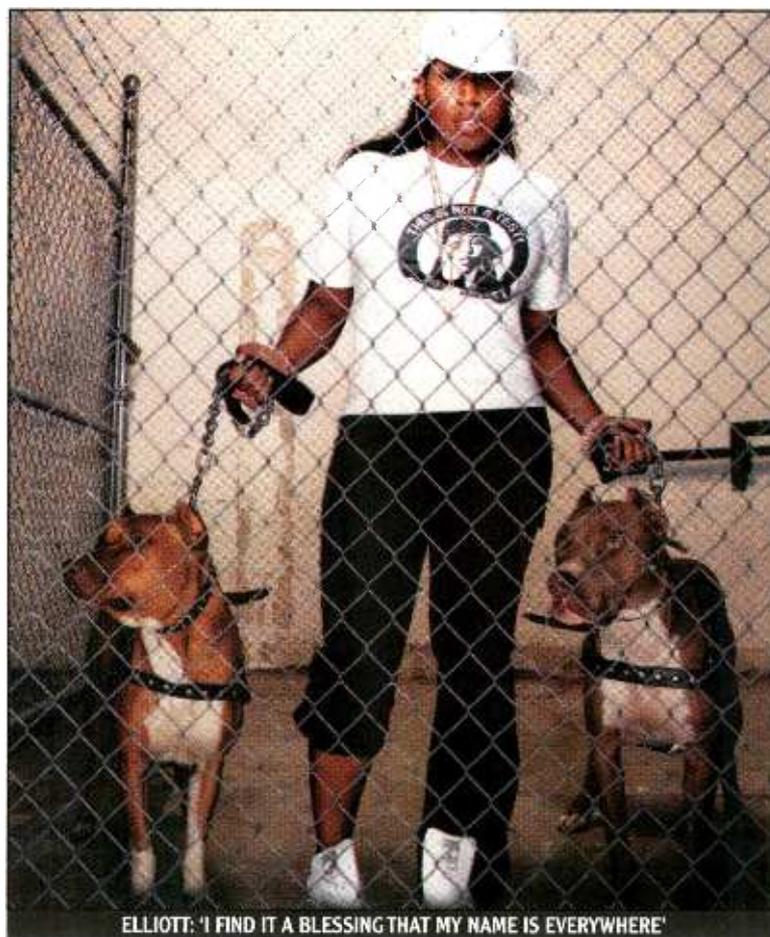
ADDRESSING ISSUES

"I wanted to address some issues this time around," Elliott says.

Enter the track "Wake Up," which finds Elliott again collaborating with Jay-Z. Elliott says she used the track to express her thoughts on material possessions.

"A fly person doesn't need anything but self-respect and appreciation to be fly," she explains. "At the end of the day, material possessions don't mean a thing."

Elliott acknowledges that most



artists do not want to set themselves up as role models for their fans. Her reasoning is simple: "Because we make mistakes."

But artists like Elliott do become role models for many. And at some point, they share their views with the world, as is the case with "Wake Up."

In October, Elliott increased her profile as a role model when she became the national spokesperson for Break the Cycle, a nonprofit organization that works with youths to end domestic violence.

Elliott says she is committed to making her position known about domestic violence; she is leading a \$5 million national campaign to raise

funds and awareness for the group.

Why this organization? "My mother was in an abusive relationship with my father from the time I was born until I was 13," Elliott says.

While Elliott describes these years as extremely difficult, she stresses that she received love from both parents.

Still, "it was difficult, it was an unhealthy home. I would like to see others not have to go through what I did," she says.

So far, the Lifetime cable network has lent its support to Break the Cycle. According to Elektra VP of marketing Suzanne Burge, Elliott and Break the Cycle will be partnering soon with other media outlets in key markets.

"Elliott wants to spread the word about this important organization," Burge says. To further show her support, Elliott will donate a portion of the proceeds from her upcoming *Where's My Girls At* tour.

MISSY EVERYWHERE

Despite some concern about overexposure, Elliott's celebrity factor remains very high. She has enjoyed victories this year at several prestigious awards ceremonies, including the Grammy Awards, the MTV Video Music Awards, Teen Choice and Soul Train.

In October, she appeared with Alicia Keys and Eve on the cover of this year's *Women Who Rock* issue of *Rolling Stone*. She also appeared on the cover of *Vibe*'s recent 10th anniversary issue.

In the weeks leading up to the album's release, Elliott appeared on "Saturday Night Live," "The Tonight Show With Jay Leno," the American Music Awards, the Vibe Awards, MTV's "Total Request Live" and BET's "106 & Park," among other TV shows.

The artist also appeared on MTV's hip-hop countdown show, "Direct Effect," which hosted the "This Is Not a Test" trivia contest. The winner received a home DJ system.

At the same time, the Dave Myers-lensed video for "Pass That Dutch" has been in heavy rotation on several cable networks.

Elliott is also maintaining a presence on the new-media front.

Upcoming is a concert and interview on launch.com and a *Sessions@AOL* performance. Other Internet initiatives are in the works, Burge notes. "Everybody wants a piece of her."

Ultimately, that may not work to her advantage, but Elliott is simply being herself. "I'm a songwriter first," she says. "Followed by a producer and then artist. I'm just doing what I do."

Billboard Music Awards

Continued from page 3

He's also vying for the Hot 100 male artist of the year and R&B/hip-hop artist of the year honors.

The rapper's nearest competition comes from Beyoncé and R. Kelly, both of whom are finalists in five categories. The two artists face off in the Hot 100 single of the year category with "Crazy in Love" and "Ignition," respectively.

Beyoncé, who will perform at the show, is also vying for the new artist, R&B/hip-hop new artist, Hot 100 female artist and digital track of the year trophies. Controversy-soaked Kelly, meanwhile, is also up for the artist of the year, R&B/hip-hop artist, Hot 100 male artist and Hot 100 producer of the year awards.

The awards show, now in its 14th year, will air live at 8 p.m. ET Dec. 10 and on a tape delay on the West Coast (see awards preview, starting on page 20). Fox will broadcast the ceremony from the MGM Grand Garden Arena in Las Vegas.

Breakthrough dancehall singer Sean Paul and the Dixie Chicks are up for four trophies each, while hip-hop newcomer Chingy, Justin Timberlake and 3 Doors Down are in line for three awards apiece.

Hosted by Ryan Seacrest of "American Idol," the show will include performances by No Doubt, Foo Fighters, Clay Aiken, Shania Twain and Sting, who will be presented with the 2003 *Billboard* Century Award, the magazine's highest honor for creative achievement (see story, page 20).

Finalists and winners are culled from charts in the *Billboard* "Year in Music" spotlight, with ranks reflecting overall performance on the weekly *Billboard* charts from December 2002 through November 2003. The weekly charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen



Broadcast Data Systems.

Following is a list of finalists for awards scheduled to be presented on the show:

Album of the year: "Get Rich or Die Tryin'," 50 Cent; "Home," Dixie Chicks; "Come Away With Me," Norah Jones; "Up!," Shania Twain.

Artist of the year: 50 Cent, R. Kelly, Sean Paul, Justin Timberlake.

Pop artist (duo/group): 3 Doors Down, Dixie Chicks, Linkin Park, Matchbox Twenty.

New artist of the year: Beyoncé, Chingy, Evanescence, Justin Timberlake.

R&B/hip-hop artist of the year: 50 Cent, Aaliyah, Jay-Z, R. Kelly.

R&B/hip-hop duo/group of the year: B2K, Dru Hill, Floetry, Lil Jon & the East Side Boyz.

R&B/hip-hop new artist of the year: Beyoncé, Chingy, Floetry, Heather Headley.

Rap artist of the year: 50 Cent, Chingy, Fabolous, Sean Paul.

Rock artist of the year: 3 Doors Down, Audioslave, Disturbed, Trapt.

Modern rock artist of the year: Audioslave, Chevelle, Foo Fighters, Linkin Park.

Country artist of the year: Dixie Chicks, Toby Keith, Tim McGraw, Shania Twain.

Hot 100 single: "In Da Club," 50

Cent; "Crazy in Love," Beyoncé Featuring Jay-Z; "Ignition," R. Kelly; "Get Busy," Sean Paul.

Hot 100 male artist of the year: 50 Cent, R. Kelly, Sean Paul, Justin Timberlake.

Hot 100 female artist of the year: Aaliyah, Christina Aguilera, Ashanti, Beyoncé.

Hot 100 duo/group artist of the year: 3 Doors Down, Matchbox Twenty, Santana, Dixie Chicks.

Hot 100 producer of the year: R. Kelly, the Neptunes, Timbaland, Steven "Lenky" Marsden.

Best-selling single of the year: "God Bless the U.S.A.," "American Idol" finalists; "This Is the Night"/"Bridge Over Troubled Water," Clay Aiken; "Picture," Kid Rock Featuring Allison Moorer; "Flying Without Wings"/"Superstar," Ruben Studdard.

Digital track of the year: "Crazy in Love," Beyoncé Featuring Jay-Z; "Where Is the Love?," Black Eyed Peas; "Clocks," Coldplay; "Hey Ya!," OutKast.

Internet artist of the year: Josh Groban, Norah Jones, Dave Matthews, Rod Stewart.

Billboard Century Award: Sting.

Retail Sales

Continued from page 3

closed their doors this year, making it easier for the remaining stores to boost that benchmark.

Online sales, while expected to grow this year, were generally not a factor during the holiday weekend.

"It was a borderline great weekend; music was very strong," says Brett Wickard, president of the 10-unit Bull Moose chain in Portland, Maine. "We were up low double-digit on a [comparable]-store basis."

The Hastings Entertainment chain, Musicland, Trans World Entertainment and Homer's also announced an increase in sales for the holiday weekend, which kicked off with the Friday after Thanksgiving, also known as Black Friday.

"It looks like the early news on the holiday selling season is that there will be one. We were holding our breath, but we are happy with the Thanksgiving weekend," says Gerry Lopez, president of Handleman Entertainment Resources, the racking operation of Troy, Mich.-based Handleman.

"Sales were up on a same-store basis, although overall sales are down because of all the closed stores," he adds.

Handleman racks Kmart and Wal-Mart, among other chains. Kmart closed 300 stores in January.

Rick Galusha, president of the seven-unit Homer's in Nebraska, reports the chain enjoyed a 2.4% same-store sales increase for the weekend.

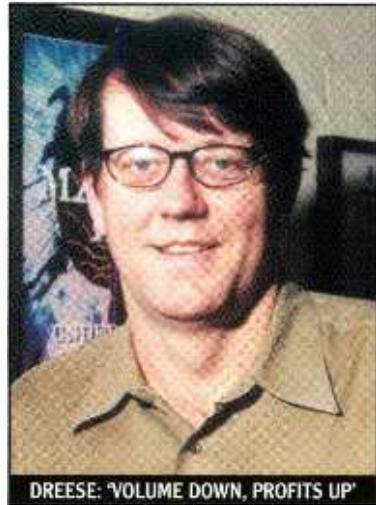
While avoiding specifics, Bob Higgins, chairman/CEO of the 940-unit, Albany, N.Y.-based Trans World Entertainment, says he was pleased with overall sales for the holiday weekend.

At the 950-unit Musicland in Minneapolis, company spokeswoman Laurie Bauer reports that store traffic is outpacing last year's.

"The good news is that people are

buying, and the mild weather across the country is helping," she wrote in an e-mail to *Billboard*. "People are shopping and not just for the sale items but other gifts as well, including holiday music, new music and movie releases and trivia calendars."

Meanwhile, such chains as Soundwaves in Houston and the Virgin Entertainment Group in Los Angeles report flat sales. Newbury



DREESE: 'VOLUME DOWN, PROFITS UP'

Comics in Brighton, Mass., and the Gallery of Sound in Wilkes Barre, Pa., are among those reporting lower sales than last year.

But for some merchants, even a decrease in sales isn't all bad news. Newbury Comics CEO Mike Dreese says the chain was down about 10% during the holiday weekend of last year.

"But we were up against a 'top 50 for \$9.99 sale' last year," he says. "So while volume is down, profits are up. CD sales were down 19%, but CD profits were up 7%. P&L-wise we will be great, but our unit volume will leave some of our vendors with sad faces."

Indeed, some distribution executives privately indicate that they are worried about the numbers that they see, particularly from the discount department store chains, like Wal-Mart, Kmart and Target, which they

say had weak numbers for their top 50.

On the other hand, distribution executives say that the bright spot appears to be that catalog sales were strong through the weekend, leading some to project that it will be a catalog Christmas.

Some one-stop merchandisers report strong reorder sales on Dec. 1, particularly on catalog. Steve Harkins, VP of music at



WARD: PRICING A 'BLOODBATH'

Baker & Taylor in Charlotte, N.C., says the best way for a one-stop to measure the weekend is to compare orders on the Mondays after the holiday weekend.

"We were up double-digit, and catalog was exceptionally strong," Harkins says.

Bruce Ogilvie, president of Super D in Irvine, Calif., also reports that reorders were very strong Dec. 1, leaving the wholesaler struggling to meet demand.

But catalog sales might have been strong because of the lack of big new titles. Some merchants point out that the Tuesday before Thanksgiving, Nov. 24, did not have a strong schedule, whereas traditionally that can be a "super Tuesday"—i.e., a strong slate of releases.

The only big release that came out Nov. 25, merchants say, is the No Doubt greatest-hits album, although

some point out that Jay-Z's latest set, "The Black Album," was supposed to arrive Black Friday.

"Our business is driven by new releases," says Dan Zindler, advertising director of the eight-unit Soundwaves chain. Although music may have been down for the chain, its lifestyle merchandise—catering to aficionados of surf and skates—enjoyed strong sales, mak-



MARMADUKE: 'CATALOG CHRISTMAS'

ing the chain flat for the weekend, Zindler reports.

Hastings says that while music sales were strong, books and DVD sales were very strong, helping the chain achieve a single-digit comparable-sales gain.

Indeed, while some chains promoted music, the big traffic builder this year appeared to be aggressively priced DVD players. In addition to chains like Circuit City, Best Buy and Wal-Mart, even merchants like Trans World and Musicland were featuring DVD players in their circulars.

Trans World had one priced at \$49.99 after a \$20 mail-in rebate, while Musicland had one at \$29.99 and Wal-Mart had a combo DVD/VHS player at \$79.99.

"People couldn't get DVD players cheap enough—that's where the war was, that's where the madness was,"

says Joe Nardone, VP of the 11-unit Gallery of Sound. "That made [music] a little less attractive."

For music, Circuit City was the most aggressively priced, holding a \$9.99 sale for every single album title in the store all day Friday, Nov. 28. The other chains picked their spots. For example, Best Buy had five superstar titles at \$7.99 for the first six hours of business, with stores opening at 6 a.m.

It also had the 20th Century Masters from Universal priced at \$4.99. Tower Records had those titles at \$5.99 and featured about 50 new titles for five hours each on Thanksgiving Day night and Friday morning.

Virgin Entertainment Group president Glen Ward labeled pricing "a blood bath" because of Circuit City's gambit, but others agree with Hastings Entertainment chairman/CEO John Marmaduke. He says that pricing was pretty rational, with the exception of Circuit City. "I don't think pricing will be any more insane than 2002," he says.

In fact, Handleman's Lopez says he is encouraged about the prospects for the holiday selling season, considering the "measured pricing of the holiday weekend. Some merchants were aggressive, but they were not out of control."

Indeed, most merchants chose only to get aggressive in their brick-and-mortar outlets and didn't have the same offers available at their online stores. On the other hand, free shipping was prominently touted at many sites.

Looking at this month, Lopez says, "I am encouraged by the consumer being back in stores."

Marmaduke says that should continue with the improving economy. "It will be a catalog Christmas, especially for DVDs."

Likewise, Wickard says Bull Moose is very optimistic. "The whole fall has been really strong, and we have a great surge of stuff coming out, with a lot more people coming into the store."

Grammy Awards

Continued from page 3

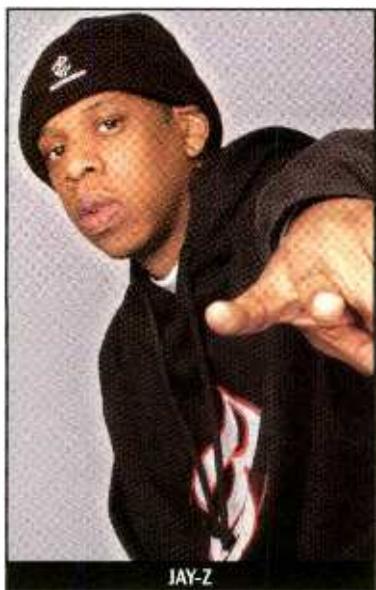
just happy to be recognized. It's a great feeling. God really is showing us so much."

Coming in just behind the leaders with five nods, Evanescence's Amy Lee said she was "overwhelmed and very excited. We're not used to being a band that's recognized, so it's good."

Her group is up for album of the year and best new artist, among other categories.

Also honored with five nominations each were 50 Cent, Missy Elliott, Eminem, Ricky Skaggs, Justin Timberlake, Luther Vandross, Warren Zevon and the Nephunes' Chad Hugo.

Sarah McLachlan and Dido were



JAY-Z

also on hand to announce nominees and will compete against each other in the best female pop vocal category for "Fallen" and "White Flag," respectively.

Pop newcomer Stacie Orrico,



OUTKAST

who announced the best rap album nominee onstage, is up for best pop/contemporary gospel album. "I'm very grateful to be recognized on the same stage as people like Sarah McLachlan and



WILLIAMS

Dido," she said.

Of his nomination for "Celebrity," which is up for country song of the year, artist/songwriter Brad Paisley—who announced the best female country vocal performance

nominees—said, "It's always a great feeling."

Paisley is also nominated for best country instrumental performance for "Spaghetti Western Swing."

Also on hand to announce nominees were Kenneth "Babyface" Edmonds, Moby, MC Lyte, newcomer Jason Mraz and Steve Vai, who is up for best rock instrumental performance for "Essence."

Nominated four times each are Erykah Badu, Willie Nelson, conductor José Serebrier and Jack White, who—along with bandmate Meg White of the White Stripes—is up for album of the year.

Nominees are selected from an eligibility period of Oct. 1, 2002, to Sept. 30, 2003.

The 2004 Grammy Awards will take place Feb. 8 at the Staples Center in Los Angeles and be broadcast live by CBS.

For a select list of nominees, see pages 76-77. The full rundown can be found at grammy.com.

Nominations For 46th Annual Grammy Awards

Note: More or fewer than five nominations in a category is the result of a tie.

GENERAL FIELD

Record Of The Year: "Crazy In Love," Beyoncé Featuring Jay-Z. Rich Harrison and Beyoncé Knowles, producers. Jim Caruana and Tony Maserati, engineers/mixers (Columbia/Music World Music); "Where Is The Love," The Black Eyed Peas and Justin Timberlake. Ron Fair & will.i.am, producers. Dylan Dresdow and Tony Maserati, engineers/mixers (A&M Records); "Clocks," Coldplay & Ken Nelson, producers. Coldplay, Ken Nelson & Mark Phythian, engineers/mixers (Capitol Records); "Lose Yourself," Eminem. Eminem, producer. Steve King & Michael Strange Jr., engineers/mixers (Shady/Interscope Records); "Hey Ya!," OutKast. André 3000, producer. Kevin "KD" Davis, John Frye, Robert Hannon, Pete Novak & Neal Pogue, engineers/mixers (Arista Records).

Album Of The Year: "Under Construction," Missy Elliott. Craig Brockman, Missy "Misdemeanor" Elliott, Erroll "Popp" McCalla, Nisan & Timbaland, producers. Jeff Allen, Carlos "El Loco" Bedoya, Josh Butler, Senator Jimmy D, Guru, Timbaland & Mike Wilson, engineers/mixers. Herb Powers, mastering engineer (Gold Mind/Elektra Entertainment Group); "Fallen," Evanescence. Dave Fortman & Ben Moody, producers. Jay Baumgardner, Dave Fortman & Jeremy Parker, engineers/mixers. Ted Jensen, mastering engineer (Wind-up Entertainment); "Speakerboxxx/The Love Below," OutKast. André "3000" Benjamin & Antwan "Big Boi" Patton, producers. Vincent Alexander, Chris Carmouche, Kevin "KD" Davis, Reggie Dozier, John Frye, Robert Hannon, Padraic Kernin, Moka Nagatani, Pete Novak, Brian Paturalski, Neal Pogue, Dexter Simmons, Matt Still & Darrell Thorne, engineers/mixers. Brian Gardner & Bernie Grundman, mastering engineers (Arista Records); "Justified," Justin Timberlake. Brian McKnight, The Neptunes, Scott Storch, Timbaland & the Underdogs, producers. Andrew Coleman, Jimmy Douglass, Serban Ghenea, Dabbling Harvard, Steve Penny, Dave "Hard Drive" Pensado, Dave "Natural Love" Russell, Timbaland & Chris Wood, engineers/mixers. Herb Powers Jr., mastering engineer (Jive Records); "Elephant," The White Stripes. Jack White, producer. Liam Watson & Jack White, engineers/mixers. Noel Summerville, mastering engineer (V2/ThirdMan Records).

Song Of The Year: "Beautiful," Linda Perry, songwriter (Christina Aguilera), RCA Records, Publisher: Stuck In The Throat/Famous Music Corp.); "Dance With My Father," Richard Marx & Luther Vandross, songwriters (Luther Vandross), J Records, Publishers: Uncle Ronnie's Music, EMI April Music & Chi-Boy Music); "I'm With You," Avril Lavigne & The Matrix, songwriters (Avril Lavigne), Arista, Publishers: Avril Lavigne Publishing, Hollylodge Music, Rainbow Fish, Warner-Tamerlane Publishing, Mr. Spock Music, Tix Music, Ferry Hill Songs & WB Music Corp.; "Keep Me In Your Heart," Jorge Calderón & Warren Zevon, songwriters (Warren Zevon), Artemis Records, Publishers: Zevon Music & Goolplex Music); "Lose Yourself," J. Bass, M. Mathers & L. Resto, songwriters (Eminem), Shady/Interscope Records, Publisher: Eight Mile Style.

Best New Artist: Evanescence, 50 Cent, Fountains of Wayne, Heather Headley, Sean Paul.

POP

Best Female Pop Vocal Performance: "Beautiful," Christina Aguilera (RCA Records); "Miss Independent," Kelly Clarkson (RCA Records); "White Flag," Dido (Arista Records); "I'm With You," Avril Lavigne (Arista Records); "Fallen," Sarah McLachlan (Arista Records).

Best Male Pop Vocal Performance: "Any Road," George Harrison (Capitol Records); "Ain't No Mountain High Enough," Michael McDonald (Motown Records); "Send Your Love," Sting (A&M Records); "Cry Me A River," Justin Timberlake (Jive Records); "Keep Me In Your Heart," Warren Zevon (Artemis Records).

Best Pop Performance By A Duo Or Group With Vocal: "Misunderstood," Bon Jovi (Island Records); "Hole In The World," Eagles (Eagles Recording Company); "Stacy's Mom," Fountains of Wayne (S-Curve Records); "U'well," Matchbox Twenty (Melisma/Atlantic Records); "Underneath It All," No Doubt (Interscope Records).

Best Pop Collaboration With Vocals: "Can't Hold Us Down," Christina Aguilera & Lil' Kim (RCA Records); "La Vie En Rose," Tony Bennett & k.d. lang (RPM/Columbia Records); "Gonna Change My Way Of Thinking," Bob Dylan & Mavis Staples (Columbia Records); "Feel Good Time," Pink Featuring William Orbit (Columbia Records/Sony Music Soundtrax); "Whenever I Say Your Name," Sting & Mary J. Blige (A&M Records).

Best Pop Instrumental Performance: "Patricia," Ry Cooder & Manuel Galbán (Nonesuch Records); "Marva Blues," George Harrison (Capitol Records); "Honey-Dipped," Dave Koz (Capitol Records); "Seabiscuit," Randy Newman (Decca Records); "The Nutcracker Suite," The Brian Setzer Orchestra (Surfdog

Records).

Best Pop Instrumental Album: "Peace," Jim Brickman (Windham Hill); "Mambo Sinuendo," Ry Cooder & Manuel Galbán (Nonesuch Records); "Wishes," Kenny G (Arista Records); "N.E.W.S.," Prince (NPG Records); "Night Divides The Day—The Music Of The Doors," George Winston (RCA Victor).

Best Pop Vocal Album: "Stripped," Christina Aguilera (RCA Records); "Brainwashed," George Harrison (Capitol Records); "Bare," Annie Lennox (J Records); "Motown," Michael McDonald (Motown Records); "Justified," Justin Timberlake (Jive Records).

DANCE

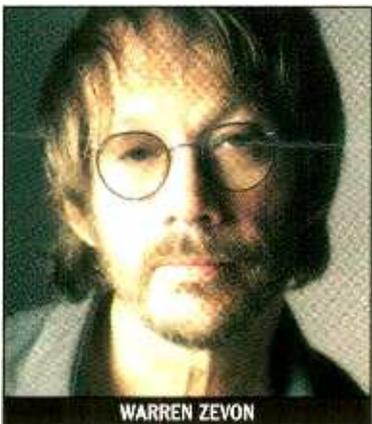
Best Dance Recording: "Love One Another," Cher, Chris Cox, Rick Nowels & Wayne Rodrigues, producers. Manny Marroquin, mixer (Warner Bros. Records); "Easy," Groove Armada. Groove Armada, producers. Groove Armada, mixers (Jive Electro); "Die Another Day," Madonna. Mirwais Ahmadzai & Madonna, producers. Mark "Spike" Stent, mixer (Warner Bros. Records); "Come Into My World," Kylie Minogue, Rob Davis & Cathy Dennis, producers. Rob Davis, Cathy Dennis, Bruce Elliott-Smith & Phil Larsen, mixers (Capitol Records); "Breathe," Télépopmusik, Fabrice Dumont, Stephan Haeri & Christophe Hetier, producers. Stephan Haeri, mixer (Capitol Records).

TRADITIONAL POP

Best Traditional Pop Vocal Album: "A Wonderful World," Tony Bennett & k.d. lang (RPM/Columbia Records); "The Last Concert," Rosemary Clooney (Concord Records); "Bette Midler Sings The Rosemary Clooney Songbook," Bette Midler (Columbia Records); "As Time Goes By... The Great American Songbook: Volume II," Rod Stewart (J Records); "The Movie Album," Barbra Streisand (Columbia Records).

ROCK

Best Female Rock Vocal Performance: "Are You



WARREN ZEVON

Happy Now?," Michelle Branch (Maverick Recording Co.); "Losing Grip," Avril Lavigne (Arista Records); "Trouble," Pink (Arista Records); "Time Of Our Lives," Bonnie Raitt (Capitol Records); "Righteously," Lucinda Williams (Lost Highway Records).

Best Male Rock Vocal Performance: "New Killer Star," David Bowie (Columbia Records); "Down In The Flood," Bob Dylan (Columbia Records/Sony Music Soundtrax); "If I Could Fall In Love," Lenny Kravitz (Virgin Records America); "Gravedigger," Dave Matthews (RCA Records/Bama Kags); "Return Of Jackie & Judy," Tom Waits (J&B/Columbia Records).

Best Rock Performance By A Duo Or Group With Vocal: "Times Like These," Foo Fighters (RCA/Roswell Records); "There There," Radiohead (Capitol Records); "Calling All Angels," Train (Columbia Records); "Seven Nation Army," The White Stripes (V2/ThirdMan Records); "Disorder In The House," Warren Zevon & Bruce Springsteen (Artemis Records).

Best Hard Rock Performance: "Like A Stone," Audioslave (Epic/Interscope Records); "Bring Me To Life," Evanescence Featuring Paul McCoy (Wind-up Records); "Straight Out Of Line," Godsmack (Republic/Universal Records); "Just Because," Jane's Addiction (Capitol Records); "Go With The Flow," Queens Of The Stone Age (Interscope Records).

Best Metal Performance: "Did My Time," Korn (Epic/Immortal Records); "mOBSCENE," Marilyn Manson (Nothing/Interscope Records); "St. Anger," Metallica (Elektra Entertainment Group); "Snothered," Spineshank (Roadrunner Records); "Inhale," Stone Sour (Roadrunner Records).

Best Rock Instrumental Performance: "Instrumental Illness," The Allman Brothers Band (Sanctuary/Peach Records); "Pian B," Jeff Beck (Epic Records); "Session," Linkin Park (Warner Bros. Records); "Squeeze," Robert Randolph & The Family Band (Warner Bros./Dare Records); "Essence," Steve Vai (Favored Nations).

Best Rock Song: "Bring Me To Life," David Hodges, Amy Lee & Ben Moody, songwriters (Evanescence Featuring Paul McCoy), Wind-up Records, Publishers: Zombies Ate My Publishing, Forthefallen Publishing & Dwight Frye Music Inc.; "Calling All Angels," Char-



EVANESCENCE

lie Colin, Pat Monahan, Jimmy Stafford & Scott Underwood, songwriters (Train), Columbia Records, Publishers: EMI April Music, Inc. & Blue Lamp Music; "Disorder In The House," Jorge Calderón & Warren Zevon, songwriters (Warren Zevon & Bruce Springsteen), Artemis Records, Publishers: Zevon Music & Goolplex Music; "Seven Nation Army," Jack White, songwriter (The White Stripes), V2/ThirdMan Records, Publisher: Peppermint Stripe Music; "Someday," Chad Kroeger, Mike Kroeger, Ryan Peake & Ryan Vekedal, songwriters (Nickelback), Roadrunner Records, Publishers: Warner-Tamerlane Publishing, Arm Your Dillo Publishing, Zero-G Music, Black Diesel Music & Lake-div, Inc.

Best Rock Album: "Audioslave," Audioslave (Epic/Interscope Records); "Fallen," Evanescence (Wind-up Records); "One By One," Foo Fighters (RCA/Roswell Records); "More Than You Think You Are," Matchbox Twenty (Melisma/Atlantic Records); "The Long Road," Nickelback (Roadrunner Records).

ALTERNATIVE

Best Alternative Music Album: "Fight Test," The Flaming Lips (Warner Bros. Records); "Hail To The Thief," Radiohead (Capitol Records); "Untitled," Sigur Rós (Fat Cat/MCA Records); "Elephant," The White Stripes (V2/ThirdMan Records); "Fever To Tell," Yeah Yeah Yeahs (Interscope Records).

R&B

Best Female R&B Vocal Performance: "Rain On Me," Ashanti (Murder Inc. Records); "Back In The Day," Erykah Badu (Motown Records); "Dangerously In Love," Beyoncé (Columbia Records/Music World Music); "Ooh!", Mary J. Blige (Geffen Records); "I Wish I Wasn't," Heather Headley (RCA Records).

Best Male R&B Vocal Performance: "Step In The Name Of Love," R. Kelly (Jive Records); "Shoulda, Woulda, Coulda," Brian McKnight (Universal/Motown Records); "Superstar," Ruben Studdard (J Records); "How You Gonna Act Like That," Tyrese (J Records); "Dance With My Father," Luther Vandross (J Records).

Best R&B Performance By A Duo Or Group With Vocals: "The Closer I Get To You," Beyoncé & Luther Vandross (Columbia Records and J Records); "Where Is The Love," Stanley Clarke Featuring Glenn Lewis & Amel Larrieux (Epic Records); "Say Yes," Floetry (DreamWorks); "I'll Stay," Roy Hargrove & The RH Factor Featuring D'Angelo (Verve Records); "Busted," The Isley Brothers With Ronald Isley aka Mr. Biggs Featuring JS (DreamWorks); "Hands Up," TLC (Arista Records).

Best Traditional R&B Vocal Performance: "Hold



MISSY ELLIOTT

Me," Earth, Wind & Fire (Kalimba Records); "Wonderful," Aretha Franklin (Arista Records); "Comin' From Where I'm From," Anthony Hamilton (Arista Records); "Way Up There," Patti LaBelle (UTV/DMI Records); "He Proposed," Kelly Price (Def Soul).

Best Urban/Alternative Performance: "Danger," Erykah Badu (Motown Records); "Milkshake," Kelis (Arista Records/Star Trak); "J'Veux D'la Musique," Les Nubians (OmTown/Higher Octave/Virgin Music France); "Fortnight," Musiq (Def Jam/Def Soul); "Hey Ya!," OutKast (Arista Records).

Best R&B Song: "Comin' From Where I'm From," Mark Batson & Anthony Hamilton, songwriters (Anthony Hamilton), Arista Records, Publishers: Songs of Universal, Tappy Whyte's Music & Bat Future Music; "Crazy In Love," Shawn Carter, Rich Harrison, Beyoncé Knowles & Eugene Record, songwriters (Beyoncé Featuring Jay-Z), Columbia Records/Music World Music, Publishers: Publishing/Hico South, EMI Blackwood Music, Dam Rich Music, EMI April Music, Carter Boys Publishing & Unichappell Music;

"Dance With My Father," Richard Marx & Luther Vandross, songwriters (Luther Vandross), J Records, Publishers: Uncle Ronnie's Music, EMI April Music & Chi-Boy Music; "Danger," Erykah Badu, J. Poyser, B.R. Smith & R.C. Williams, songwriters (Erykah Badu), Motown Records, Publishers: Rexamillions, Divine Pimp Publishing, Tribes of Kedar, Jaja Music, i-n-i Vibrations, Sadiyah's Music & Janise Combs Publishing; "Rock Wit U (Awww Baby)," A. Douglas, I. Lorenzo & A. Parker, songwriters (Ashanti).

Best R&B Album: "Worldwide Underground," Erykah Badu (Motown Records); "Bittersweet," Blu Cantrell (Arista Records); "So Damn Happy," Aretha Franklin (Arista Records); "Body Kiss," The Isley Brothers Featuring Ronald Isley aka Mr. Biggs (DreamWorks); "Dance With My Father," Luther Vandross (J Records).

Best Contemporary R&B Album: "Chapter II," Ashanti (Murder Inc. Records); "Dangerously In Love," Beyoncé (Columbia Records/Music World Music); "Love & Life," Mary J. Blige (Geffen Records); "Comin' From Where I'm From," Anthony Hamilton (Arista Records); "Chocolate Factory," R. Kelly (Jive Records).



LUTHER VANDROSS

From Where I'm From," Anthony Hamilton (Arista Records); "Chocolate Factory," R. Kelly (Jive Records).

RAP

Best Female Rap Solo Performance: "Got It Poppin'," Da Brat (So So Def/Arista Records); "Work It," Missy Elliott (Gold Mind/Elektra Entertainment Group); "Come Back For You," Lil' Kim (Queen Bee/Atlantic Records); "Ride Wit Me," MC Lyte (SGI/CMM/BMG); "Go Head," Queen Latifah (Motown Records).

Best Male Rap Solo Performance: "Pump It Up," Joe Budden (Def Jam Recordings); "Lose Yourself," Eminem (Various Artists), (Shady/Interscope Records); "In Da Club," 50 Cent (Shady/Aftermath/Interscope Records); "Stand Up," Ludacris (Def Jam/South); "Get Busy," Sean Paul (VP/Atlantic Records).

Best Rap Performance By A Duo Or Group: "Gossip Folks," Missy Elliott Featuring Ludacris (Gold Mind/Elektra Entertainment Group); "Magic Stick," Lil' Kim Featuring 50 Cent (Queen Bee/Atlantic Records); "Shake Ya Tailfeather," Nelly, P. Diddy & Murphy Lee (Bad Boy/Universal Motown Records); "Dipset (Santana's Town)," Juelz Santana Featuring Cam'Ron (Roc-A-Fella Records); "Can't Stop Won't Stop," Young Gunz (Roc-A-Fella Records).

Best Rap/Sung Collaboration: "Crazy In Love," Beyoncé Featuring Jay-Z (Columbia Records/Music World Music); "Where Is The Love," The Black Eyed Peas With Justin Timberlake (A&M Records); "Luv U Better," LL Cool J Featuring Marc Dorsey (Def Jam Recordings); "Frontin'," The Neptunes Featuring Pharrell Williams & Jay-Z (Arista Records/Star Trak); "Beautiful," Snoop Dogg Featuring Pharrell And Uncle Charlie Wilson (Priority Records).

Best Rap Song: "Beautiful," Calvin Broadus, Chad Hugo & Pharrell Williams, songwriters (Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson), Priority Records, Publishers: Chad Chase Music, EMI Blackwood Music, Waters of Nazareth Publishing & My Own Chit Music; "Excuse Me, Miss," Shawn Carter, Chad Hugo & Pharrell Williams, songwriters (Jay-Z Featuring Pharrell Williams), Roc-A-Fella Records; "In Da Club," M. Elizondo, C. Jackson & A. Young, songwrit-

ers (50 Cent), Shady/Aftermath/Interscope Records, Publishers: High On Life Music, WB Music Corp., Ain't Nuthin' Goin' On But F***** Music, Music of Windswept, Blotter & Elvismambo Music; "Lose Yourself," J. Bass, M. Mathers & L. Resto, songwriters (Eminem), Shady/Interscope Records, Publisher: Eight Mile Style; "Work It," Missy Elliott & Tim Mosley, songwriters (Missy Elliott), Gold Mind/Elektra Entertainment Group, Publishers: Mass Confusion Music, WB Music Corp. & Virginia Beach Music.

Best Rap Album: "Under Construction," Missy Elliott (Gold Mind/Elektra Entertainment Group); "Get Rich Or Die Tryin'," 50 Cent (Shady/Aftermath/Interscope Records); "The Blueprint 2—The Gift & The Curse," Jay-Z (Roc-A-Fella Records); "Speakerboxxx/The Love Below," OutKast (Arista Records); "Phenology," The Roots (MCA Music).

COUNTRY

Best Female Country Vocal Performance: "Keep On The Sunny Side," June Carter Cash (Dualtone Music Group); "On Your Way Home," Patty Loveless (Epic Records); "This One's For The Girls," Martina McBride (RCA Records Nashville); "I'm Gone," Dolly Parton (Sugarhill Records); "Forever And For Always," Shania Twain (Mercury Nashville).

Best Male Country Vocal Performance: "Annabelle," Ray Benson (Audium Records); "Next Big Thing," Vince Gill (MCA Nashville); "My Baby Don't Tolerate," Lyle Lovett (Curb/Lost Highway Records); "She's My Kind Of Rain," Tim McGraw (Curb Records); "Brokenheartsville," Joe Nichols (Universal South); "Three Wooden Crosses," Randy Travis (World/Curb/Warner Bros. Records Nashville).

Best Country Performance By A Duo Or Group With Vocal: "Red Dirt Road," Brooks & Dunn (Arista Nashville); "I Believe," Diamond Rio (Arista Nashville); "My Front Porch Looking In," Lonestar (BNA Records); "Colors," The Oak Ridge Boys (Spring Hill Music Group); "A Simple Life," Ricky Skaggs & Kentucky Thunder (Skaggs Family Records).

Best Country Collaboration With Vocals: "Temptation," June Carter Cash & Johnny Cash (Dualtone Music Group); "It's Five O'Clock Somewhere," Alan Jackson & Jimmy Buffett (Arista Nashville); "Wurlitzer Prize (I Don't Want To Get Over You)," Willie Nelson & Norah Jones (Lost Highway Records); "Beer For My Horses," Willie Nelson & Toby Keith (Lost Highway Records); "How's The World Treating You," James Taylor & Alison Krauss (Universal South).

Best Country Instrumental Performance: "Ain't Chet Yet," Ray Benson (Audium Records); "Cluck Old Hen," Alison Krauss & Union Station (Rounder Records); "Spaghetti Western Swing," Brad Paisley Featuring Redd Volkaert (Arista Nashville); "Pick Along," Earl Scruggs, Doc Watson & Ricky Skaggs (Rounder Records); "Get Up John," Ricky Skaggs & Kentucky Thunder (Skaggs Family Records).

Best Country Song: "Beer For My Horses," Scotty Emerick & Toby Keith, songwriters (Willie Nelson & Toby Keith), Lost Highway Records; "Celebrity," Brad Paisley, songwriter (Brad Paisley), Arista Nashville; "Forever And For Always," Robert John "Mutt" Lange & Shania Twain, songwriters (Shania Twain), Mercury Nashville, Publishers: Universal-Songs of PolyGram International & Loon Echo Inc.; "It's Five O'Clock Somewhere," Jim "Moose" Brown & Don Rollins, songwriters (Alan Jackson & Jimmy Buffett), Arista Nashville, Publishers: EMI April Music, Inc./Sea Gayle Music & R. Joseph Publishing; "Wave On Wave," Pat Green, David Neuhauser & Justin Pollard, songwriters (Pat Green), Republic/Universal South/Universal Records, Publishers: Greenhorse Music, EMI Blackwood Music, Cooke's Trust Ltd. & Drum Groove Music.

Best Country Album: "Cry," Faith Hill (Warner Bros. Records Nashville); "My Baby Don't Tolerate," Lyle Lovett (Curb/Lost Highway Records); "Run That By Me One More Time," Willie Nelson & Ray Price (Lost Highway Records); "Live And Kickin'," Willie Nelson (Lost Highway Records); "I'll," Shania Twain (Mercury Nashville); "Livin', Lovin', Losin' - Songs Of The Louvin Brothers," Various Artists (Universal South).

Best Bluegrass Album: "Live," Alison Krauss & Union Station (Rounder Records); "It's Just The Night," The Del McCoury Band (McCoury Music/Sugar Hill Records); "Live At The Charleston Music Hall," Ricky Skaggs & Kentucky Thunder (Skaggs Family Records); "Christmas On The Mountain—A Bluegrass Christmas," Various Artists (Universal South); "One Step Ahead," Rhonda Vincent (Rounder Records).

NEW AGE

Best New Age Album: "Inner Journeys: Myth & Legends," Cusco (Higher Octave/AutoBahn Music); "Solace," Michael Hoppé (Spring Hill Music); "Red Moon," Peter Kater (Silver Wave Records); "Sacred Journey Of Ku-kai," Kitaro (Domo Records); "One Quiet Night," Pat Metheny (Warner Bros. Records).

JAZZ

Best Contemporary Jazz Album: "34th N Lex," Randy Brecker (ESC Records); "Rural Renewal," The Crusaders (Verve/PRA Records); "Sonic Trance," Nicholas Payton (Warner Bros. Records); "Timcagain,"

David Sanborn (Verve Records); "Time Squared," Yellowjackets (Heads Up International).

Best Jazz Vocal Album: "Man In The Air," Kurt Elling (Blue Note Records); "May The Music Never End," Shirley Horn (Verve Records); "Nature Boy—The Standards Album," Aaron Neville (Verve Records); "A Little Moonlight," Dionne Reeves (Blue Note Records); "North And South," Luciana Souza (Sunyside).

Best Jazz Instrumental Solo: "Matrix," Chick Corea, soloist. (Stretch Records); "All Or Nothing At All," Joey DeFrancesco, soloist. (Concord Jazz); "Butch & Butch," Keith Jarrett, soloist (ECM Records); "Africa," Pat Martino, soloist (Blue Note Records); "All Or Nothing At All," Mike Melvoin, soloist (City Light).

Best Jazz Instrumental Album, Individual Or Group: "Rendezvous In New York," Chick Corea (Stretch Records); "The Grand Unification Theory," Stefon Harris (Blue Note Records); "Extended Play, Live At Birdland," Dave Holland Quintet (ECM Records); "Think Tank," Pat Martino (Blue Note Records); "Alegria," Wayne Shorter (Verve Records).

Best Large Jazz Ensemble Album: "You Call This A Living?," Wayne Bergeron Big Band (Wag Records); "Looking For America," The Carla Bley Big Band (Watt Works/ECM Records); "Wide Angles," Michael Brecker Quintet (Verve Records); "XXL," Gordon Goodwin's Big Phat Band (Silverline); "New York New Sound," Gerald Wilson Orchestra (Mack Avenue Records).

Best Latin Jazz Album: "Cuban Odyssey," Jane Bunnett (Blue Note Records/EMI Music Canada); "Live At The Blue Note," Michel Camilo With Charles Flores & Horacio "El Negro" Hernandez (Telarc); "Birds Of A Feather," Caribbean Jazz Project (Concord Picante); "Isla," Mark Levine & The Latin Tinge (Left Coast Clave); "New Conceptions," Chucho Valdés (Blue Note Records).

GOSPEL

Best Rock Gospel Album: "Worldwide," Audio Adrenaline (Forefront Records); "Red Letterz," Fresh I.E. (Soar); "Jekyll & Hyde," Petra (Inpop Records); "Unclassified," Robert Randolph & The Family Band (Warner Bros. Records/Dare); "Two Lefts Don't Make A Right... But Three Do," Relient K (Gotee Records).



JUSTIN TIMBERLAKE

Best Pop/Contemporary Gospel Album: "Furthemore—From The Studio: From The Stage," Jars Of Clay (Essential Records); "Adoration: The Worship Album," Newsboys (Sparrow Records); "Stacie Orrico," Stacie Orrico (ForeFront/Virgin Records America); "Worship Again," Michael W. Smith (Reunion Records); "Offerings II," Third Day (Essential Records).

Best Southern, Country, or Bluegrass Gospel Album: "Wondrous Love," Blue Highway (Rounder Records); "The Walk," The Crabb Family (Daywind Music Group); "A Cappella," Gaither Vocal Band (Gaither Music Group); "Always Hear The Harmony: The Gospel Sessions," Engelbert Humperdinck, The Blackwood Brothers Quartet, The Jordanaires & The Light Crust Doughboys (Art Greenhaw Records); "Rise And Shine," Randy Travis (Word Records).

Best Traditional Soul Gospel Album: "It's Your Time," Luther Barnes & The Sunset Jubilaires (Atlanta International Record Company); "Go Tell It On The Mountain," The Blind Boys Of Alabama (Real World); "Shirley Caesar And Friends," Shirley Caesar & Friends (Word Records); "Believe," Aaron Neville (EMI Gospel); "Songs To Edify," The Sensational Nightingales (Mala Records); "Gotta Serve Somebody—The Gospel Songs Of Bob Dylan," Various Artists (Columbia Records/Integrity).

Best Contemporary Soul Gospel Album: "Follow The Star," T. D. Jakes & Various Artists (EMI Gospel/Dexterity Sounds); "... Again," Donnie McClurkin (Verity Records); "Make Me Better," Ann Nesby (It's Time Child Records/RT Entertainment); "The Gospel According To Jazz Chapter II," Kirk Whalum (Squint Entertainment); "Bringing It All

Together," Vickie Winans (Verity Records).

Best Gospel Choir Or Chorus Album: "Blessed By Association," John P. Kee, choir director. New Life (Verity Records); "CeCe Winans Presents... The Born Again Church Choir," Cedric Sesley & Gavin Sesley, choir directors. Born Again Choir (Puresprings Gospel); "Live In Nashville," Percy Gray Jr., William Hamilton, Felicia Welch & Feranda Williamson, choir directors. Chicago Mass Choir (New Haven Records); "Speak Life," Joe Pace, choir director. Colorado Mass Choir (Integrity Gospel); "A Wing And A Prayer," Bishop T.D. Jakes, choir director. The Potter's House Mass Choir (EMI Gospel/Dexterity Sounds).

LATIN

Best Latin Pop Album: "Sincero," Chayanne (Sony Discos); "Lo Que Te Conté Mientras Te Hacías La Dormida," La Oreja De Van Gogh (Sony Music International); "Natalia Lafourcade," Natalia Lafourcade (Sony Discos); "33," Luis Miguel (WEA International); "No Es Lo Mismo," Alejandro Sanz (WEA International).

Best Latin Rock/Alternative Album: "Proyecto Akwid," Akwid (Univision Records); "Cuatro Caminos," Cafe Tacuba (MCA Records); "Siempre Es Hoy," Gustavo Cerati (BMG Ariola Argentina); "Superridim Internacional," El Gran Silencio (EMI Latin); "Dance And Dense Denso," Molotov (Surco/Universal Music Latino); "President Alien," Yerba Buena (Razor & Tie/Fun Machine).

Best Traditional Tropical Latin Album: "Buenos Hermanos," Ibrahim Ferrer (Nonesuch Records); "Poetas Del Son," Septeto Nacional Ignacio Piñero (Le Chant Du Monde); "Pasado y Presente," Soneros De Verdad Presents Rubalcaba (Pimienta Records); "Barbarito Torres," Barbarito Torres (Pimienta Records/Havana Caliente); "Bajando Gervasio," Amadito Valdés (Pimienta Records).

Best Salsa/Merengue Album: "Regalo Del Alma," Celia Cruz (Sony Discos); "Latin Songbird—Mi Alma y Corazón," India (Sony Discos); "Le Preguntaba A La Luna," Victor Manuelle (Sony Discos); "Tequila y Ron... A Tribute To José Alfredo Jiménez," Ismael Miranda (Universal Music Latino); "Perseverancia," Tito Rojas (MP-Musical Productions); "Musica Universal," Truco & Zaperoko (Libertad Records).

Best Mexican/Mexican-American Album: "Siempre Arriba," Bronco El Gigante De America (Univision); "Nuestro Destino Estaba Escrito," Intocable (EMI Latin); "La Reina Del Sur," Los Tigres Del Norte (Fonovisa Records); "Imperio," Los Tucanes De Tijuana (Universal Music Latino); "Afortunado," Joan Sebastian (Musart/Balboa Records).

Best Tejano Album: "Frijoles Románticos," Frijoles Románticos (Universal Music Latino); "Un Poco De Cambio," Eddie Gonzalez (Sony Discos); "Si Me Faltas Tu," Jimmy Gonzalez y El Grupo Mazz (Freddie Records); "Despues De Todo," Milagro (Fonosound); "Montame," Bobby Pulido (Universal Music Latino).

BLUES

Best Traditional Blues Album: "Rock 'N' Roll City," Eddy "The Chief" Clearwater Featuring Los Straitjackets (Bullseye Blues and Jazz); "Blues Singer," Buddy Guy (Silvertone Records); "Goin' To Kansas City," Jay McShann (Stony Plain Records); "That's Right!," Roomful Of Blues (Alligator Records); "Lookin' For Trouble!," Kim Wilson (M.C. Records).

Best Contemporary Blues Album: "So Many Rivers," Marcia Ball (Alligator Records); "Let's Roll," Etta James (Private Music); "The Road We're On," Sonny Landreth (Sugar Hill Records); "Rediscovered," Howard Tate (Private Music); "Wait For Me," Susan Tedeschi (Tone-Cool/Artemis Records).

FOLK

Best Traditional Folk Album: "Wildwood Flower," June Carter Cash (Dualtone Music Group); "Any Old Time," Steve Forbert (Koch Records); "Bon Reve," Steve Riley & The Mamou Playboys (Rounder Records); "The Three Pickers," Earl Scruggs, Doc Watson & Ricky Skaggs (Rounder Records); "Seeds: The Songs Of Pete Seeger, Volume 3," Pete Seeger & Friends (Applesseed Recordings).

Best Contemporary Folk Album: "Rules Of Travel," Rosanne Cash (Capitol Records); "Stumble Into Grace," Emmylou Harris (Nonesuch Records); "Looking For The Moon," Tom Paxton (Applesseed Recordings); "World Without Tears," Lucinda Williams (Lost Highway Records); "The Wind," Warren Zevon (Artemis Records).

Best Native American Music Album: "Reveal His Glory," Tom Bee (Red Sea/Soar); "Flying Free," Black Eagle (Soar); "Brotherhood," Black Lodge Singers (Soar); "Sanctuary," R. Carlos Nakai (Canyon Records); "Still Rezin," Northern Cree (Canyon Records).

REGGAE

Best Reggae Album: "Friends For Life," Buju Banton (VP/Atlantic Records); "Freeman," Burning Spear



BEYONCÉ

(Burning Music Productions); "Dutty Rock," Sean Paul (VP/Atlantic Records); "Ain't Givin' Up," Third World (Shanachie); "No Holding Back," Wayne Wonder (VP/Atlantic Records).

WORLD MUSIC

Best Traditional World Music Album: "Kassi Kasse," Kasse Mady Diabate (Narada World); "Jibaro Hasta El Hueso: Mountain Music Of Puerto Rico," Ecos De Borinquen (Smithsonian Folkways Recordings); "The Rain," Ghazal (ECM Records); "Capoeira Angola 2—Brincando Na Roda," Grupo de Capoeira Angola Pelourinho (Smithsonian Folkways Recordings); "Without You," Masters Of Persian Music (World Village); "Sacred Tibetan Chant," The Monks Of Sherab Ling Monastery (Naxos World).

Best Contemporary World Music Album: "Voz D'Amor," Cesaria Evora (Bluebird); "The Intercontinentals," Bill Frisell (Nonesuch Records); "Nothing's In Vain (Cooon du Réer)," Youssou N'Dour (Nonesuch Records); "Specialist In All Styles," Orchestra Baobab (World Circuit/Nonesuch); "Live In Bahia," Caetano Veloso (Nonesuch Records).

POLKA

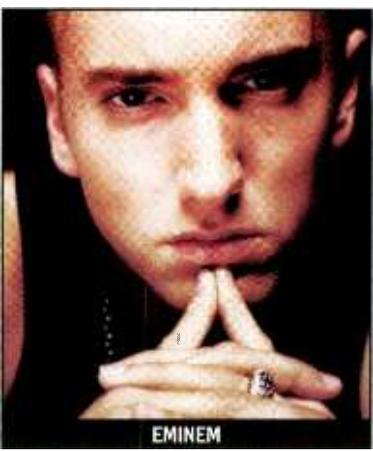
Best Polka Album: "Versalicious!," Eddie Blazonczyk's Versatones (Bel-Aire Records); "Polkas In Black And White," Jerry Darlak And The Touch (Sunshine Diversified Ent.); "LynnMarie & The Boxhounds," LynnMarie (Squeeze Records); "Just For You," Walter Ostanek & Bob Kravos (Sunshine Records); "Strike Up The Band," Dennis Polisky & The Maestro's Men (Sunshine Diversified Ent.); "Let's Polka 'Round," Jimmy Sturr (Rounder Select).

CHILDREN'S

Best Musical Album For Children: "Baby's Broadway Lullabies," Ilene Graff (Brooklyn Boy Music Co., Inc.); "Bon Appétit!," Cathy Fink And Marcy Marxer (Rounder Kids); "Making Good Noise," Tom Chapin (Gadfly Records); "Philadelphia Chickens," Various Artists (Boynton Recordings); "When Bullfrogs Croak," Zak Morgan (Zak Records).

MUSICAL SHOW

Best Musical Show Album: "Flower Drum Song," Hugh Fordin, producer. Richard Rodgers, composer. Oscar Hammerstein II, lyricist (New Broadway Cast With Lea Salonga & Others), DRG Records; "Gypsy," Jay David Saks, producer. Jule Styne, composer.



EMINEM

Stephen Sondheim, lyricist (New Broadway Cast With Bernadette Peters, Tammy Blanchard, John Dossett & Others), Angel Records; "Man Of La Mancha," Jay David Saks, producer. Mitch Leigh, composer. Joe Darion, lyricist. (The New Broadway Cast Recording With Brian Stokes Mitchell, Mary Elizabeth Mastrantonio, Ernie Sabella & Others), RCA Victor; "Movin' Out," Mike Berniker & Tommy Byrnes, producers. Billy Joel, composer/lyricist (Original Broadway Cast With Michael Cavanaugh), Sony Classical; "Nine—The Musical," Tommy Krasker & Maury Yeston, producers. Maury Yeston, composer/lyricist (New Broadway Cast With Antonio Banderas, Chita Rivera & Others), PS Classics.

FILM/TV/VISUAL MEDIA

Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual Media: "Chicago," Various Artists, (Epic Records/Sony Music Soundtrax); "Gangs Of New York," Various Artists (Interscope Records); "Kill Bill—Vol. 1," Various Artists (A Band Apart/Maverick Records/WMG Soundtrax); "A Mighty Wind," Various Artists (DMZ/Columbia Records/Sony Music Soundtrax); "School Of Rock," Various Artists (Atlantic Records).

Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual Media: "Catch Me If You Can," John Williams, composer (John Williams); (DreamWorks); "Harry Potter And The Chamber Of Secrets," John Williams, composer (John Williams); Warner Sunset/Nonesuch/Atlantic Records; "The Hours," Philip Glass, composer (Philip Glass), Nonesuch Records; "The Lord Of The Rings—The Two Towers," Howard Shore, composer (Howard Shore), Reprise Records/WMG Soundtrax; "Seabiscuit," Randy Newman, composer (Randy Newman), Decca Records.

Best Song Written For A Motion Picture, Television Or Other Visual Media: "Act A Fool (From 2 Fast 2 Furious)," Christopher Bridges & Keith McMasters, songwriters (Ludacris), Def Jam South; "The Hands That Built America (From Gangs Of New York)," U2, songwriters (U2), Interscope Records. Publisher: Universal Music Publishing; "I Move On (From Chicago)," Fred Ebb & John Kander, songwriters (Catherine Zeta-Jones & Renée Zellweger), Epic Records/Sony Music Soundtrax. Publishers: Unichappell Music and Kander & Ebb Inc.; "Lose Yourself (From 8 Mile)," J. Bass, M. Mathers & L. Resto, songwriters (Eminem), Shady/Interscope Records. Publisher: Eight Mile Style; "A Mighty Wind (From A Mighty Wind)," Christopher Guest, Eugene Levy & Michael McKean, songwriters (The Folkmen, Mitch & Mickey, And The New Main Street Singers), DMZ/Columbia Records/Sony Music Soundtrax. Publishers: Shmence Music, Coney Island Whitefish Music & Tuxedo Time Music.

COMPOSING/ARRANGING

Best Recording Package: "Evolve," Ani DiFranco & Brian Grunert, art directors (Ani DiFranco), Righteous Babe Records; "In Bright Mansions," Jim McAnally, art director (The Fisk Jubilee Singers), Curb Records; "Plow To The End Of The Row," Jami Anderson, art director (Adrienne Young), AddieBelle Music; "The Road To Bliss," Bill Dolan & Cathy Richardson, art directors (Cathy Richardson Band), Cash Rich Records; "Untitled," Orri Páll DyRason, Georg Holm, Jon por Birgisson, Kjartan Sveinsson & Alex Torrance, art directors (Sigur Rós), Fat Cat/MCA Records.

Best Boxed Or Special Limited Edition Package: "The Complete Jack Johnson Sessions," Julian Alexander, Howard Fritzsion & Seth Rothstein, art directors (Miles Davis), Columbia/Legacy Recordings; "Family Tree," Michael Amzalag, Mathias Augustinyak & Gabriela Fridriksdottir, art directors (Björk), Elektra Entertainment Group; "Furious Angels," Kathleen Philpott & Mark Tappin, art directors (Rob Dougan), Reprise Records; "Scarlet's Walk," Dave Bett & Sheri Lee, art directors (Tori Amos), Epic Records; "Sing The Sorrow," Doug Cunningham & Jason Noto, art directors (AFI), DreamWorks/Nitro Records.

ALBUM NOTES

Best Album Notes: "Count Basie And His Orchestra—America's #1 Band! The Columbia Years," Loren Schoenberg, album notes writer (Count Basie And His Orchestra), Columbia/Legacy Recordings; "Four Women: The Nina Simone Philips Recordings," Ashley Kahn, album notes writer (Nina Simone), Verve Records; "Martin Scorsese Presents The Blues: A Musical Journey," Tom Piazza, album notes writer (Various Artists), Hip-O Records; "Peggy Lee—The Singles Collection," Will Friedwald, album notes writer (Peggy Lee), Capitol/EMI Records; "Sam Cooke With The Soul Stirrers—The Complete Specialty Records Recordings," Daniel Wolff, album notes writer (Sam Cooke With The Soul Stirrers), Specialty Records.

HISTORICAL

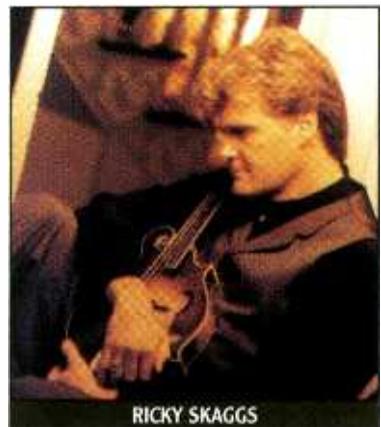
Best Historical Album: "Count Basie And His

Orchestra—America's #1 Band! The Columbia Years," Orrin Keepnews, compilation producer. Seth Foster, Andreas Meyer & Mark Wilder, mastering engineers. (Count Basie And His Orchestra), Columbia/Legacy Recordings; "Martin Scorsese Presents The Blues: A Musical Journey," Steve Berkowitz, Alex Gibney, Andy McKaie & Jerry Rappaport, compilation producers. Gavin Lurssen & Joseph M. Palmaccio, mastering engineers. (Various Artists), Hip-O Records; "Peggy Lee—The Singles Collection," Cy Godfrey & Steve Woolf, compilation producers. Dave McEwen, Ron McMaster, Odea Murphy & Bob Norberg, mastering engineers. (Peggy Lee), EMI/Capitol Records; "Sam Cooke With The Soul Stirrers—The Complete Specialty Records Recordings," Bill Belmont, Ralph Kaffel & Stuart Kremser, compilation producers. Joe Tarantino, mastering engineer. (Sam Cooke With The Soul Stirrers), Specialty Records; "Vintage Recordings From The 1903 Broadway Musical The Wizard Of Oz," David Maxine, compilation producer. Adrian Cosentini, mastering engineer (Various Artists), Hungry Tiger Press.

PRODUCTION, NON-CLASSICAL

Best Engineered Album, Non-Classical: "Elephunk," Dylan Dresdow, Jun Ishizeki, Chris Lord-Alge, Tony Maserati, Jason Villoroman, will.i.am & Frank Wolf, engineers (The Black Eyed Peas), A&M Records; "Hail To The Thief," Nigel Godrich & Darrell Thorp, engineers (Radiohead), Capitol Records; "Natural Selection," Frank Filipetti, Nathaniel Kunkel, Andy Wallace & Josh Wilbur, engineers (Fuel), Epic Records; "Nature Boy—The Standards Album," Dave O'Donnell, Malcolm Pollack & Elliot Scheiner, engineers (Aaron Neville), Verve Records; "North," Kevin Killen & Bill Moss, engineers (Elvis Costello), Deutsche Grammophon.

Best Remixed Recording, Non-Classical: "Beautiful (Peter Rauhofer Mix)," Peter Rauhofer, remixer (Christina Aguilera), RCA Records; "Crazy In Love (Maurice's Soul Mix)," Maurice Joshua, remixer (Beyoncé Featuring Jay-Z), Columbia Records/Music World Music; "Don't Make Me Come To Vegas (Time On Tori)," Martin Buttrich & Timo Maas, remixer (Tori Amos), Epic Records; "Get It Together (Bill Hamel Vocal Mix)," Bill Hamel, remixer (Seal), Warner Bros.



RICKY SKAGGS

Records; "Lei Lo Lai (MAW Mix)," Masters At Work, remixer (The Latin Project), Electric Monkey Records.

MUSICVIDEO

Best Short Form Music Video: "Hurt," Johnny Cash, Mark Romanek, video director. Aris McGarry, video producer (American Recordings/Lost Highway Records); "The Scientist," Coldplay, Jamie Thraves, video director. Sally Llewellyn, video producer (Capitol Records); "Die Another Day," Madonna, Mats Lindberg, Pontus Lowenhielm & Ole Sanders, video directors. Jim Bouvet & Verenne Ferrari, video producers (Warner Bros. Records); "Concrete Angel," Martina McBride, Robert Deaton & George Flanigen, video directors. Steve Lamar, video producer (RCA Records Nashville); "Hey Ya!," OutKast, Bryan Barber, video director. William Green, video producer (Arista Records).

Best Long Form Music Video: "Legend Sam Cook," Allen Klein, video director. Mick Gochanour, Iris W. Keitel, Robin Klein & Mary Wharton, video producers (Abkco Music & Records); "Phase One: Celebrity Take Down," Gorillaz, Tom Girling & Gorillaz, video producers (Virgin Records America); "The American Folk Blues Festival 1962-1966, Volume 1," Various Artists, Jon Kanis & David Peck, video directors. Janie Hendrix, Jon Kanis, John McDermott & David Peck, video producers (Hip-O Records); "Leonard Bernstein: Trouble In Tahiti," Various Artists, Tom Cairns, video director. Fiona Morris, video producer (BBC/Opus Arte); "Muddy Waters Can't Be Satisfied," Muddy Waters, Robert Gordon & Morgan Neville, video directors. Robert Gordon & Morgan Neville, video producers (Wellspring Media Inc.).

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'We Want Our Music Used In Every Manner, Shape Or Form'

BY CHUCK TAYLOR

Martin Bandier has been in music publishing for nearly 30 years. It's a business he extols with pride.

In 1986, when Bandier was involved in the acquisition of CBS Songs (along with Charles Koppelman and financier Stephen Swid), "people stared at their shoes," he recalls. "They didn't have any confidence or the feeling they were doing anything important. The department was the burial ground for record executives who had served their time."

Today, as chairman/CEO of EMI Music Publishing in New York, the world's largest music publishing company, there are plenty who would not mind walking in Bandier's shoes. Last year, the company generated revenue exceeding \$500 million.

In its six-month financial results ended Sept. 30, 2003, the publishing arm of London-based EMI Group had revenue flat at \$342.8 million—amid an overall global industry downturn of 10.4%.

In addition to such classic catalog signings as Lou Reed, Queen, Carole King, Rod Stewart and the Motown songbook, EMI Music Publishing holds rights for material from Jewel, Norah Jones, Diane Warren, Jay-Z, Matchbox Twenty, Alicia Keys and Sting.

When inducting Bandier at this year's Songwriters Hall of Fame Awards—where he received the Patron of the Arts award—Motown Records founder Berry Gordy said, "Marty is always full of ideas—big ideas. He is always looking for creative ways to overcome the challenges we all face in today's music business. Marty and I met more than 30 years ago and I liked him then, and I love him now."

Q: With companies changing hands, do you foresee EMI Music Publishing absorbing the publishing arm of another major?

A: We could not do that; I suspect we'd have difficulties with the regulators, given the size and scope of EMI. We can buy bits and pieces and divisions, but I just don't think we could buy a huge company without being scrutinized.

Q: Amid industry consolidation, how important is it for EMI Music Publishing to remain its own entity?

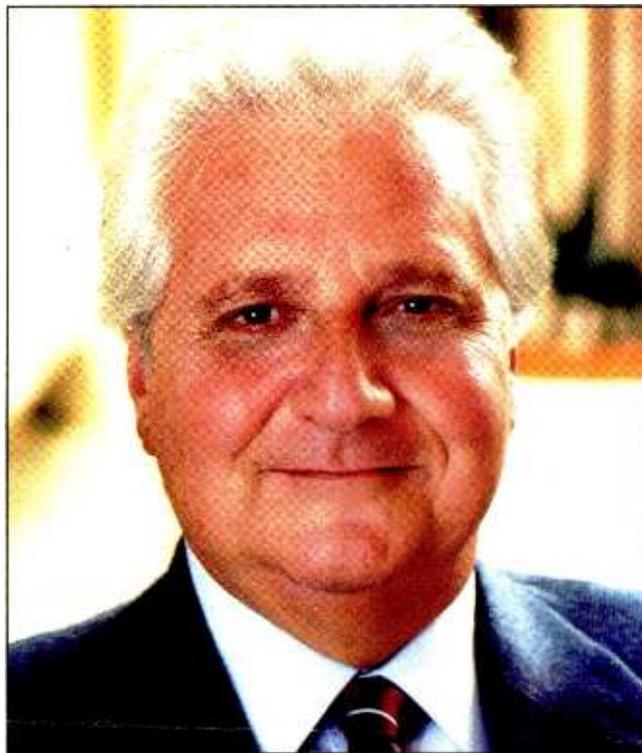
A: I think it's important for anyone in the music publishing industry to have a sense of independence. We've always conducted ourselves in a manner, first and foremost, for the benefit of the owners of this company—the shareholders of EMI—but equally on par, the authors and the composers that we represent.

Music publishing is not only the creative aspect, but it's about auditing record companies, the performing rights societies, whomever is using our music, and making sure that we and our authors and composers are being paid properly. I report to the chairman of the EMI Group [Eric Nicoli], not to the head of the recorded music group, which means that our writers and composers and authors and artists can have a sense of comfort that our decisions are made for their benefit instead of the record business.

Q: The music business is exploring every avenue to place songs, including film, TV, commercials, games and ring tones. How vital is this to your continued financial stability?

A: In 2000, 57% of EMI Music Publishing's revenue came from mechanical income; this year that figure will be 51%. That represents a combination of a declining recorded music market but also the tremendous amount of time and energy devoted to alternative sources of revenue, through video and computer games, karaoke, motion picture and TV plugging—and having 100 songs on "American Idol" last year. That didn't happen by accident. We want our music used in every manner, shape or form, and we just want to be paid a fair amount of money for it.

Q: Do ring tones have the same potential in the U.S. as they



The Last Word



A Q&A With Martin Bandier

Martin Bandier: Career Highlights

- 1975: Forms the Entertainment Co. with real-estate developer Sam LeFrak and Charles Koppelman, then head of CBS Songs, the publishing arm of CBS Records.
- 1985: Forms Entertainment Music Co., which the following year acquires Nashville's Combine Music.
- 1986: Forms SBK Entertainment World with Koppelman and financier Stephen Swid; SBK purchases CBS Songs for \$125 million.
- 1989: SBK sells publishing arm to Thom EMI for \$295 million; Bandier is named vice chairman of EMI Music Publishing, and SBK Records is formed.
- 1991: Bandier sells stake in SBK Records to Thom EMI and becomes chairman/CEO of EMI Music Publishing.
- 1998: Bandier is appointed to the EMI Group board.

have shown in other markets?

A: The use of ring tones has supported our Japanese and Southeast Asian companies and put them into profit modes that would make people scratch their heads. In Japan, each user of a cell phone averages 20 ring tones. Do I think it will be that big here? No, but we tend to run years behind Asia in the mobile marketplace, so there's definite potential.

Q: Obviously, illegal file-sharing and piracy have been as much of an issue for publishing companies as for the labels. Can you quantify how much these practices have cost you?

A: Let's take Jay-Z's new "The Black Album." He sold 450,000 albums in the first week [according to Nielsen SoundScan]. We probably have 51 cents in gross revenue on each album sold. We believe there are 1 million people that own that album—so more than 500,000 have gotten it through easy access, such as pirating on the Web. So far, we've probably lost a quarter of a million dollars, easily that. In total, EMI Music Publishing has lost tens of millions of dollars.

Q: Are there things the record labels should have done to keep illegal downloading from getting so out of hand?

A: They were very slow to act. It took them ages to get it together. They approached it with the same sort of tough attitude that they've dealt with many other issues in the past—and it didn't work, because the cow was pretty much already out of the barn. Now there's recognition of a new playing field, and they're going to make the best of that. When Wal-Mart is going into the downloading business, it's obviously prevalent.

Q: How much of EMI Music Publishing's catalog is available for authorized downloading?

A: I don't believe we have any artists that have directed us not to allow their music to get out there. I think everyone has recognized that you either join in or it's going to pass you by.

Q: Are Apple's iTunes and the host of other legal downloading options workable models for EMI Music Publishing?

A: The music publishing side of the business is more adaptable for digital and smaller uses than the recorded music side. We don't have big overhead, we're not used to making huge profits from one product. If [we make] 25 cents' profit on an album, we're very happy.

So when you download an iTunes song, we're used to collecting our 8 cents for that. It's just another bit and piece of the business; we are in the breadcrumb business. You take one from here, one from there and you put them together and you get a loaf. That's the way it has always worked for us.

Q: You sound optimistic. Do you believe we have seen the worst as we reach year-end 2003?

A: I honestly believe we're turning the corner. What the [Recording Industry Assn. of America] has done—finally—in its education process and in bringing lawsuits against the major abusers has made a great deal of sense. It actually makes people think before they download. Yes, there's going to be file-sharing—it will be difficult to ever curtail in its entirety—but when I see that nine out of the past 10 weeks have been up in sales over last year, it's a real good sign. It's something to pin your hopes on. It means that people are actually out in the stores, buying records.

Q: So you feel confident in a healthy future for the company?

A: We earned £1 million more this past six months than the same period last year. You can't do that just being reliant on hits. You have to look for every business opportunity that presents itself and invent new ones. We're not about records—we're about songs—and they remain an integral part of life, from the time you wake up until you close your eyes at night. While we're sitting here, some genius in an ad agency or on Broadway is thinking of a new way to use songs. We don't even need to be thinking of new ideas. We just need to know ways to let the world know what music is ours and make sure it's easy to find.



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