

Black Music's Historic Week

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND ENTERTAINMENT • www.billboard.com • OCTOBER 18, 2003

HOT SPOTS



5 The DVD That Roared

Walt Disney Home Video's "The Lion King" gets deluxe DVD treatment and two-year marketing plan.



5 Rolling Over Retail

The Rolling Stones have an exclusive DVD deal with Best Buy. Will there be a retailer backlash?



37 Start Your Engines

NASCAR Images makes a major video-distribution and marketing deal with Melee Entertainment.

Bette... Intimately

Rosemary Clooney Tribute Provides New Showcase For Midler

BY CHUCK TAYLOR

NEW YORK—Barry Manilow recalls waking from a dream earlier this year with Bette Midler on his mind.

"It was the 1950s in my dream, and Bette was singing Rosemary Clooney songs," Manilow says with a smile. "Bette and I hadn't spoken in years, but I picked up the phone and told her I had an idea for a tribute album. I knew there was absolutely no one else who could do this."

Midler says, "The concept was absolutely brilliant. I loved Rosemary. I had a lot of respect for her, and I missed Barry. And those songs are magical."

CULTIVATED VOCALS

The resulting "Bette Midler Sings the Rosemary Clooney Songbook," released Sept. 30 under a one-album deal with Columbia, is a loving tribute to the cherished singer, who died June 29, 2002.

It also showcases some of the most intimate and cultivated vocals of Midler's
(Continued on page 61)



Napster's New Tune

Legit Service Must Overcome Its File-Sharing Progeny

BY BRIAN GARRITY and JULIANA KORANTENG

On the verge of resurfacing as a commercial service, the once-notorious Napster must face its own double-edged legacy.

The legitimate digital music market that Napster helped force into existence is poised to go mainstream in North America and Europe. Yet the majority of digital music consumers in those territories continue to get their music for free from Napster-like peer-to-peer (P2P) networks.

In Europe, legal and illegal downloads are on the rise as the number of CD burners, portable devices and broadband-connected computers per household grows, according to an unpublished report from U.K.-based Jupiter Research.

Consumption of digital music in the U.S. is on a similar trajectory.

Napster's current owner, Roxio, hopes the appeal of the Napster brand will make commercial digital music a mass-market experience for Windows-based PC users.
(Continued on page 62)



GOROG: GIVING CONSUMERS WHAT THEY WANT

Bow Wow Applies Lessons To His 2004 Clothing Line

BY CARLA HAY

NEW YORK—When the spring and summer 2004 collections of Bow Wow's Shago clothing line hit retail stores next year, they will reflect some business lessons learned from Shago's first collection, which launched this year.

Lesson No. 1: Simplify the fashions if you have relatively uncomplicated target consumers.

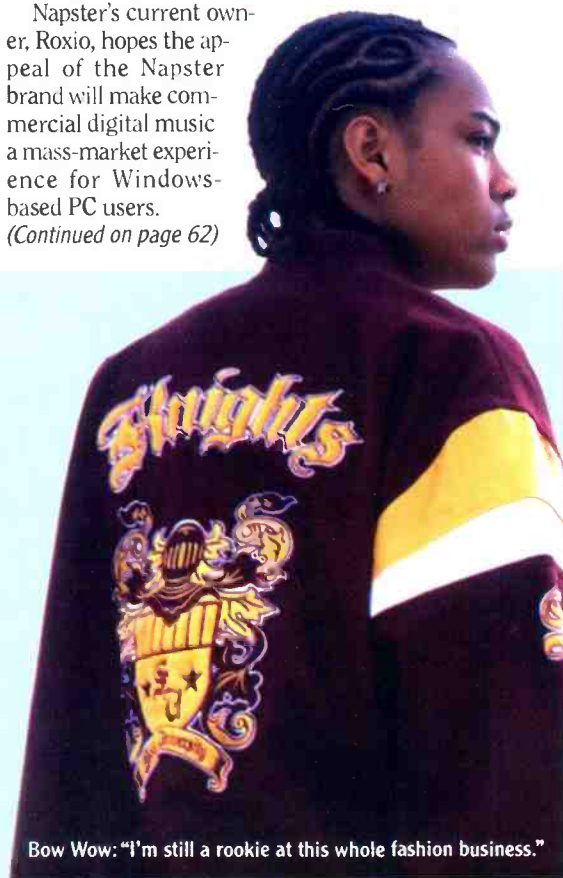
For Shago's spring 2004 collection, "We

cleaned the line up," says Bow Wow's manager/mother Teresa Caldwell, who is directly involved in Shago's business decisions.

"We have more matching outfits, more denim, and we cut out sweaters. Colors are very important, and we emphasized that more and had less print patterns," she says.

Shago is one of an increasing number of fashion ventures that music artists have launched (*Billboard*, Oct. 4).

Bow Wow, who is 16 years old, tells *Billboard*
(Continued on page 61)



Bow Wow: "I'm still a rookie at this whole fashion business."

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Top Albums

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6 Sony hopes to jump-start Super Audio CD sales with samplers offered in magazines and retail.

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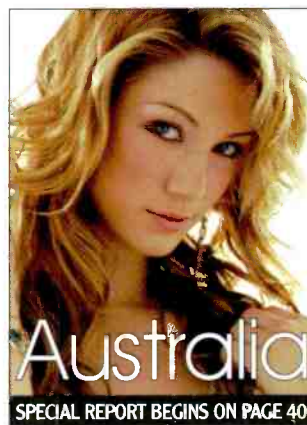
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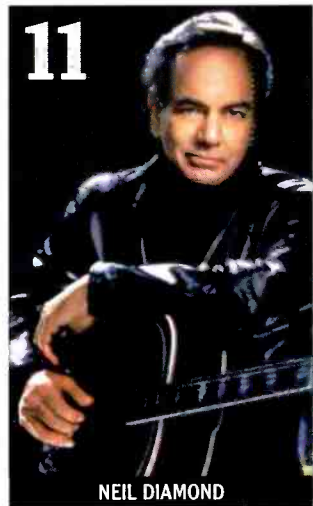
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NEIL DIAMOND

QUOTE OF THE WEEK

“Almost every business takes care of their own with regards to addiction, medical and psychological help. Our business is way behind.”

BONNIE RAITT
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ANASTACIA

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NEW UPDATES JUST ANNOUNCED!



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"The Matrix Reloaded"

JASON BENTLEY, MUSIC SUPERVISOR

DON DAVIS, COMPOSER



VERBINSKI



ZIMMER

THE COMPOSER-DIRECTOR RELATIONSHIP

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GORE VERBINSKI, DIRECTOR HANS ZIMMER, COMPOSER

A candid discussion with the composer and director of **"Pirates of the Caribbean"** and **"The Ring"** about the collaborative process and the art of bringing music to the movies.



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NANCY KNUTSEN

ASCAP

MICHAEL MCKEAN

actor/songwriter/director/screenwriter

NEIL MERON

Storyline Entertainment

DANNY PELFREY

music producer/composer

RANDY SPENDLOVE

Miramax

CHRISTINE RUSSELL

Evolution Talent

GREG SILL

music supervisor

ADAM TAYLOR

Associated Production Music

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Springsteen still king of the road as tour wraps at Shea Stadium



Upfront

TOP OF THE NEWS

Stuart Watson resurrects his Swat team



THE LION KING: PRIDE OF DISNEY CONSIDERED 'A MUST-HAVE'

'Lion King' Rules At Retail

BY JILL KIPNIS and STEVE TRAIMAN

Retailers are roaring with praise for the Oct. 7 DVD debut of Walt Disney Home Video's "The Lion King."

"We sold more than half of what we thought we would do for the [first] week in the first day," says Laurie Bauer, representative for Minnetonka, Minn.-based Musicland.

"I have a lot of customers calling it a must-have," says Rachel Flaherty, sales manager for the Tower Records store in downtown New York, who reports selling 50 copies of the two-disc set on release date. "That number is much higher than most new release titles."

Walmart.com spokeswoman Cynthia Lin says, "We did 80% better in pre-orders than we did on 'Beauty and the Beast,' which was released at the same time last year. 'The Lion King' will be a top seller through the holidays."

Paul Gastelum, associate manager for downtown San Diego's Sam Goody store, says, "It is on a new-release endcap that keeps emptying. It is doing better than anticipated."

Buena Vista Home Entertainment, under whose umbrella Walt Disney Video falls, reports that the title sold 3 million units in its first days on sale. Buena Vista
(Continued on page 62)

Best Buy's Stones Deal Irks Retail

BY CARLA HAY

NEW YORK—It may be controversial and annoy the competition, but Best Buy's exclusive dealmaking with artists is here to stay—and it's getting bigger.

Such privileged arrangements, however, may ignite an industry war if other retailers try to outdo each other to secure exclusive deals. Artists, meanwhile, risk losing potential sales when availability is limited to one retail chain.

The Minneapolis-based chain's most recent deal with the Rolling Stones will allow Best Buy to exclusively sell the

band's new "Four Flicks" four-disc DVD set (to be released Nov. 11).

The arrangement extends at least through the end of the year (Billboard Bulletin, Oct. 3).

"We anticipate that 'Four Flicks' will be the best-selling music DVD in Best Buy history," says the chain's senior VP of entertainment, Gary Arnold.

BIGGER THAN BIG?

The Rolling Stones' "Four Flicks" has more than five hours of content, including previously unreleased
(Continued on page 63)

Agency Pairing Breaks Ground

BY RAY WADDELL

The partnership between a New York-based booking agency and a Los Angeles-based talent and literary agency is a groundbreaking deal geared toward bringing more clout to both firms.

The deal between AGI (Metallica, Billy Joel, Shakira, Rod Stewart) and Writers and Artists Agency (Vivica A. Fox, Darryl Hannah, Denis



ARFA: DEAL WILL OPEN NEW DOORS FOR CLIENTS

Leary) creates a new entity, to be known as Writers and Artists Group International.

The partnership was created to give clients at both firms crossover platform opportunities, meaning personal appearances for WAA clients and literary, film and TV opportunities for AGI clients.

WAA is run by chairman/CEO Norm
(Continued on page 63)

Sanctuary Expands Beyond Hard Rock Roots

BY WES ORSHOSKI

Don't talk to Sanctuary Records about downsizing.

In a period of industry contraction, the U.S. label has been expanding through label deals and artist signings that have taken the 3-year-old operation far beyond its original metal and hard rock base.

Recently, the BMG-distributed label enjoyed its biggest week ever on The Billboard 200, landing titles by Queensrÿche, Superjoint Ritual, Kiss and Lynyrd Skynyrd on the chart.

Revenues are booming, too. Sanctuary Group CEO Merck Mercuriadis reports the U.S. label "is getting very close to \$80 million worth of billing." That's up



SUPERJOINT RITUAL: ONE OF SANCTUARY'S CHARTING BANDS

from \$30 million in Sanctuary Records' first year.

Sanctuary's U.S. record operation is one of the latest offspring of the U.K.-based Sanctuary Group, a company launched some 20 years ago by Iron Maiden's original management team of Andy Taylor and Rod Smallwood.

Today, the Sanctuary Group includes international record groups and management companies, as well as publishing, merchandising and other activities.

"We didn't want to come [to America] as an English company beating our chests and telling people what we were going to do and hyping ourselves to get attention," Mercuriadis says.

"We wanted to come in here, set up a solid company and
(Continued on page 12)

As Tour Ends, Boss Remains King Of Road

BY RAY WADDELL

In a remarkable display of staying power, Bruce Springsteen wrapped his career-reaffirming Rising tour with the E Street Band Oct. 4 at Shea Stadium in New York.

The tour grossed \$172.7 million in 2003, playing North American and Australian arenas in the spring and European and U.S. stadiums during the summer.

With last year's barnstorming arena tour added to the mix, the total gross comes to \$221.5 million from 121 shows on the Rising tour, enough to make this Springsteen's top-grossing trek in his 30 years of national touring.

Those are heady numbers for an artist whose most successful days at

radio and retail were years ago. "There are only a handful of people who have been around as long as Bruce has who can still tour and be at the top of their game," observes Jon Landau, Springsteen's longtime manager.

"What we like, and what I think keeps Bruce going, is that these shows, even though they included lots of classic Bruce songs, revolved around his current creativity," Landau adds. "The sets included nine or 10 songs from [recent album] 'The Rising,' and the audience knew them and reacted just as intensely to them as the classics. This was not a look back."

RECORD ENGAGEMENT

Following Springsteen's triumphant trek through Europe, the

54-year-old New Jersey native began his U.S. run with an unprecedented 10 sellouts at Giants Stadium in East Rutherford, N.J. That stand grossed \$38.8 million and drew 566,560 fans, a world record for one engagement.

"I don't know [if setting a world record] means that much to him, but I like it," Landau tells *Billboard*. "I think Bruce is very proud of this tour, as he should be. But as far as statistics, management gets to fuss over that a little more. What he did at Giants Stadium is a fabulous thing."

The Giants Stadium shows were promoted in-house by the New Jersey Sports and Exposition Authority (NJSEA). "It was incredible," says Ron VanDeVeen, VP of event booking for the Meadowlands complex, site of



SPRINGSTEEN, LEFT, AND THE E STREET BAND'S VAN ZANDT: MAKING HISTORY

Airlines Arena. "Seeing Bruce in New Jersey is the ultimate experience. We sold tickets in every state, and we had visitors from all over the world."

The Meadowlands rose to the occasion by building a 270-foot boardwalk, complete with a Ferris Wheel, carnival games, concessions and performances by local Jersey Shore bands. The NJSEA invested \$300,000 in creating the area, and just about broke even from its share of concessions sales.

"This was a history-making event, and we wanted to make it bigger and better," VanDeVeen says.

The Jersey concerts grossed about \$1 million per night in merchandise and concessions sales; tour merch was by Signatures Network and featured individual event-specific T-shirts for each night of the run. The Giants Stadium stand took Springsteen's Meadowlands complex total to
(Continued on page 15)

Sony Broadens Push For SACD

BY ED CHRISTMAN

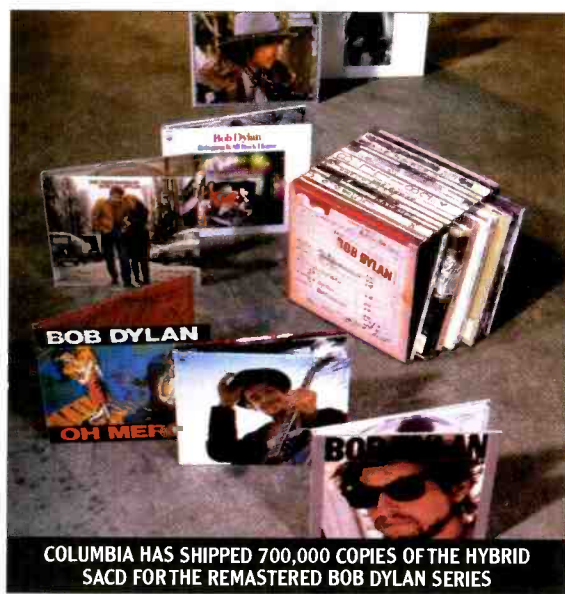
NEW YORK—After spending almost four years building an infrastructure to support a rollout of Super Audio CD to the masses, Sony Corp. is now taking its message to the people with an SACD sampler.

Sony will give the product away with 1.3 million copies of Rolling Stone magazine. The issue, which will arrive in November, will feature what the magazine calls the top 500 albums of all time.

The nine-track sampler, which is a hybrid disc containing both SACD and CD versions of songs, will feature cuts from albums on the list and is tied into retail through a contest that encourages sampler owners to access an SACD player at their local Circuit City.

In addition to sampling sound quality, consumers can see if they won one of 45,000 prizes through an encoded message in the SACD layer. Among the prizes are three SACD titles and a home theater in a box.

In an effort to drive awareness, Clear Channel Enter-



COLUMBIA HAS SHIPPED 700,000 COPIES OF THE HYBRID SACD FOR THE REMASTERED BOB DYLAN SERIES

tainment's Radio Networks stations will promote the Rolling Stone issue, sampler and contest.

"This is the biggest promotion we've ever done for SACD," says David Kawakami, director of the Super
(Continued on page 63)

Target: Pirates

Feds Step Up Busts, Prosecutions

BY BILL HOLLAND

WASHINGTON, D.C.—The Department of Justice and other federal law enforcement agencies have responded to lawmakers and the Recording Industry Assn. of America by ratcheting up enforcement efforts.

In late August, the DOJ's U.S. Attorney for the eastern district of Virginia announced a guilty plea in a criminal case against the former leader of an Internet music piracy group known as Apocalypse Crew.

The group collected prerelease CDs from reviewers and DJs, converted them into MP3 files and distributed them online. The leader faces a maximum of five years in prison and a \$250,000 fine. He will be sentenced next month.

On Sept. 29, a District of Columbia judge sentenced an individual found guilty of criminal copyright infringement to a six-month jail sentence, the first-ever jail term handed down for copyright infringement in D.C.

The DOJ reported that the man operated a Web site (empirerecords.com) that illegally offered music compilations of rap and R&B artists for sale on CD and cassette.

On Oct. 2, four individuals pleaded guilty to criminal copyright infringement charges brought by the DOJ's U.S. Attorney's office in Connecticut. Evidence showed they are members of a "warez scene"—a name given to underground communities nationwide whose members organize to engage in large-scale illegal distribution of copyrighted works.

The pirates in that case have not yet been sentenced.

Ware scene operations are organized into three parts, according to DOJ officials. There are suppliers, who are able to obtain access to MP3 music files, as well as software and DVD movies; crackers, who circumvent or "crack" digital copyright protection codes; and couriers, who distribute the illegal material on the Internet.

The defendants were prosecuted as part of Operation Safehaven, a 15-month investigation conducted by the DOJ and the U.S. Immigration and Custom Enforcement, which has shut down other warez operations and seized pirated product.

Meanwhile, on the hard-goods piracy front, on Oct. 8, the RIAA sued the owners of a Columbus, N.J., flea market who repeatedly ignored numerous demands to curtail the sale of pirated CDs and cassettes.

RIAA officials say these cases of piracy are as damaging to the industry as the "dorm downloaders" now being sued for civil damages by the trade group.

"[All] these cases should put music pirates everywhere on notice—trafficking in pirated CDs and other forms of copyrighted music is illegal and can come with stiff penalties," RIAA president Cary Sherman says.

The evidence presented in some of these cases shows that pirates can even enter private chat rooms and grab new, unreleased tracks.

A pending bill by Rep. Lamar S. Smith, R-Texas, would extend the DOJ's anti-piracy efforts.

MAP Seeks More Contributions

BY CHRIS MORRIS

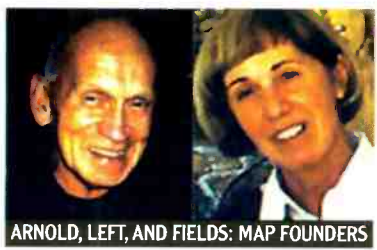
LOS ANGELES—Witnessing a shortfall in funding from a reeling industry, the L.A.-based nonprofit Musicians' Assistance Program is asking the music business to dig deeper into its pockets.

MAP was founded in 1992 by jazz saxophonist and recovering addict Buddy Arnold and his wife, Carole Fields. It has supplied treatment for drug and alcohol addiction to 1,536 industry clients. Fields says 60% remain clean and sober today.

The organization will hold its main fundraising event, the MAP Awards, Nov. 5 at the Beverly Hills Hotel here.

Steven Tyler of Aerosmith, guitarist

Jimmie Vaughan and attorney John Branca will be honored for their services to MAP.



ARNOLD, LEFT, AND FIELDS: MAP FOUNDERS

Arnold says of the event, "If we net \$300,000, that would be almost one-third of our operating budget. We've still got to try to get more."

MAP's annual operating budget is \$1.3

million. Approximately 82% of that money is consumed by non-administrative expenses—most of them tied to the cost of treating uninsured musicians.

Bonnie Raitt, a MAP advisory board member, says the industry must get more deeply involved.

"Almost every other industry takes care of their own with regards to addiction, medical and psychological help," Raitt says. "Our business is way behind... especially in today's endangered music business, with so many jobs and opportunities falling through, it's even more crucial to step up to the plate."

Arnold says MAP picks up the entire cost of treatment "in 96% of the cases."
(Continued on page 49)

A lone moth fluttered too close to the light and quickly fizzled, in a manner, Aimee thought, not dissimilar to the short-lived ratings spike of cheap reality programming.



Welcome to the world of entertainment. Where what's hot today is almost certainly *not* what will be hot tomorrow. So how do industry leaders keep pace with the continually changing tastes of consumers inundated with choice? In the one source that gives them actionable information backed by data from the likes of ACNielsen and PriceWaterhouseCoopers. The same source that provides the fuel for thought that powers success. *The Hollywood Reporter*.

THE *Hollywood* REPORTER

Fuel for thought

Watson Revives Swat Relaunched Company Counts V2, Tommy Boy As Clients

BY GORDON MASSON

LONDON—Former Zomba International managing director Stuart Watson is relaunching music marketing company Swat as a fully independent operation.

Watson established Swat in 1994; he relinquished control of the Singapore-based company when he joined Zomba in 1999.

But following Bertelsmann's purchase of Zomba last year, Watson saw the opportunity for an expanded operation to cover a broader range of territories including Asia-Pacific, Latin America, Russia, the Gulf states, South Africa and Israel.

Watson, who left Zomba Oct. 3, reveals that V2 Records and Tommy Boy Records are among Swat's first clients. The relaunched company began trading Oct. 6.



WATSON: CONCENTRATING RESOURCES

Again headquartered in Singapore, Swat will co-ordinate all marketing and promotion activities for V2 releases in Asia-Pacific.

For Tommy Boy, Swat will be responsible for identifying suitable partners and licensees in both Asia-

Pacific and Latin America and will negotiate licensing deals in conjunction with Tommy Boy's business affairs department.

As well as rights owners, Swat also intends to represent artists and artist management—arranging artist visits, third-party tie-ups, TV commercials, synchronization deals and the creation of special events to help expand artists' record sales and boost other local revenue streams on their behalf.

When Swat performed a similar role in the late 1990s, it helped establish Zomba acts Backstreet Boys, Britney Spears and 'N Sync as multimillion-selling stars in Asia-Pacific.

Watson says, "These days, it is important for rights owners and artist management to concentrate their resources on the established music markets, such as the U.S., Japan, U.K.,
(Continued on page 49)

Rice Wins Shortlist Prize

BY CHRIS MORRIS

LOS ANGELES—The Shortlist Music Prize appears to be working toward fulfilling its mission of attaining a larger audience for cutting-edge musicians.

Irish singer/songwriter Damien Rice received the third annual Shortlist prize Oct. 5, at the end of a 4½ hour concert at the Wiltern Theatre in L.A. featuring eight of the 10 nominated acts.

Karen Pearson, co-owner of renowned L.A. independent store Amoeba Music, says exposure on a diverse bill like the Shortlist show will invariably help a developing act.

"Someone like Cody Chesnutt has a really big local buzz, and aligning him with the other bands that are having a pop right now, be it the Yeah



RICE: \$5,000 CASH PRIZE

Yeahs or Interpol, always helps," Pearson says. "The recognition—and having [lesser-known artists] play with those other bands—exposes them to other people."

The performing lineup comprised Rice, Chesnutt, Interpol, Cat Power, Bright Eyes, the Black Keys, Floetry and the Streets. Sigur Ros, the 2001 winner, and the Yeah Yeah Yeahs rounded out the nominees.

This year's Shortlist show, which was taped for an Oct. 25 airing on MTV2, nearly sold out the 2,400-capacity Wiltern.

Previous concerts were held at smaller Hollywood venues: the Knitting Factory, which holds 700, in 2001, and the Henry Fonda Music Box Theatre, which seats 1,200, in 2002.

Explaining this exponential growth, Tom Sarig, who co-founded the Shortlist with Greg Spotts, says: "People want to be at an event where this aggregation of talent is in one place. It's a
(Continued on page 62)

Fighting Radio's Bad Rap

BY SKIP DILLARD and PHYLLIS STARK

PHILADELPHIA—Sparks flew at the group executives session during the National Assn. of Broadcasters' Radio Show, held here Oct. 1-3. Panelists focused on ways to overcome radio's negative image, even while dodging questions that reinforced that image.

Despite Clear Channel's recent marketing efforts aimed at changing its industry perception, CC president/CEO John Hogan was the target of several pointed questions from the audience.

First, Hogan disagreed vehemently with an audience member's claim that radio is disconnected from its communities, saying that connection "is one of the

things that makes radio very special."

Then Hogan was verbally attacked by journalist Pat Clawson, who said of Clear Channel, "You people are utterly shameless about how you are raping our airwaves."

Hogan responded that his company is "trying to do the right things, and where we're not [doing so], we're very open-minded" to change.

One former Clear Channel employee said that in her experience, the company had earned its "Cheap Channel" nickname, claiming that at her former station "there was some discussion of having to bring in our own pens."

Hogan responded that the company has "aggregated" hundreds of radio stations with diverse cultures.
(Continued on page 62)

NEWSLINE

THE WEEK IN BRIEF

New CD "copy-management" technology being tested by BMG can be bypassed on a Windows computer by holding down the "shift" key, a Princeton University student claims. In a posting on his Web site this week, Princeton Ph.D. student John Halderman says the SunnComm Technologies software embedded on Anthony Hamilton's Arista album "Comin' From Where I'm From" can be overridden without much effort—in some cases by holding down the shift key as the disc is loaded into the computer. BMG says the technology is not intended to be completely secure. A spokesperson says the company's focus is on playability and providing a "speed bump" to discourage the average consumer from ripping the CD. The technology isn't recognized at all on most Apple computers, Halderman says, allowing for unhindered ripping and copying.
BRIAN GARRITY

Queen Latifah will co-host the first Vibe Awards: Beats, Style, Flavor ceremony. Beyoncé heads the list of contenders with nods in four categories, including artist of the year. Other top nominees include 50 Cent, Sean Paul and Snoop Dogg. Produced by Vibe magazine, Flavor Unit Television and White Cherry Entertainment, the program will be taped Nov. 20 at the Santa Monica, Calif., Civic Center and broadcast the next day on UPN. Award presenters and performers will be announced shortly. Nominations were determined by Vibe editorial director Emil Wilbekin and his staff. Winners will be selected by a voting panel of journalists and entertainment executives. For a complete list of the nominees, log onto billboard.com.
GAIL MITCHELL

Mr. Coffee has named Toby Keith as a spokesperson to appear in TV, print and radio ads starting in November. He will announce the deal at an Oct. 15 press conference in New York. Keith's Mr. Coffee print ads will initially appear in such publications as People and Country Weekly.
CARLA HAY

Ten recording-artist and trade groups filed a "Joint Statement on Current Issues in Radio" with the Federal Communications Commission and congressional leaders Oct. 8. The groups thanked the government and the radio industry for beginning to focus on the issues of media ownership, payola, low-power radio and vertical integration first highlighted in a May 2002 white paper by the groups. The statement also read that those issues still threaten to hurt artists and diminish public access to the airwaves. "We have access to less music with less diversity, and the music we hear is selected based on crass commercial promotional considerations rather than quality or performer artistry," said John Connolly, president of the American Federation of Television and Radio Artists. Signatories included AFTRA, the American Federation of Musicians, the Future of Music Coalition, the Recording Artists' Coalition, the Artist Empowerment Coalition and the National Assn. of Recording Merchandisers.
BILL HOLLAND

For the Record: Last issue's Newsline item regarding the new Sound Recording Code negotiated by the American Federation of Television and Radio Artists with U.S. record companies should have pointed out that only recording artists who are AFTRA members are eligible for the AFTRA health insurance.

MILEPOSTS

BIRTHS

Boy, Jason Mark, to Erica and Silvio Pietroluongo, Sept. 12 in Bronxville, N.Y. Father is director of charts for Airplay Monitor and chart manager for The Billboard Hot 100.

lings and a stepbrother.

DEATHS

Scott Tiegel, 38, of undetermined causes, Sept. 16 in Santa Monica, Calif. A guitarist, he was the oldest son of Eliot Tiegel, who was with *Billboard* from 1963 to 1981, most recently as managing editor. In addition to his father, Tiegel is survived by his mother, stepfather, stepmother, two sib-

John Wonderling, 58, of a heart attack, Sept. 17 in Amsterdam. Wonderling began his career as a Warner Bros. recording artist but turned to the production side as studio manager for the Hit Factory in 1969. He became director of creative affairs for Arista Records in 1978. At the time of his death, he owned the music production and publishing company Myth America. Wonderling produced, arranged or composed for such artists as Aaron Neville, Chaka Khan and Pat Benatar. He is survived by his wife, three daughters and two grandchildren.

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**# 1 Billboard Hot 100
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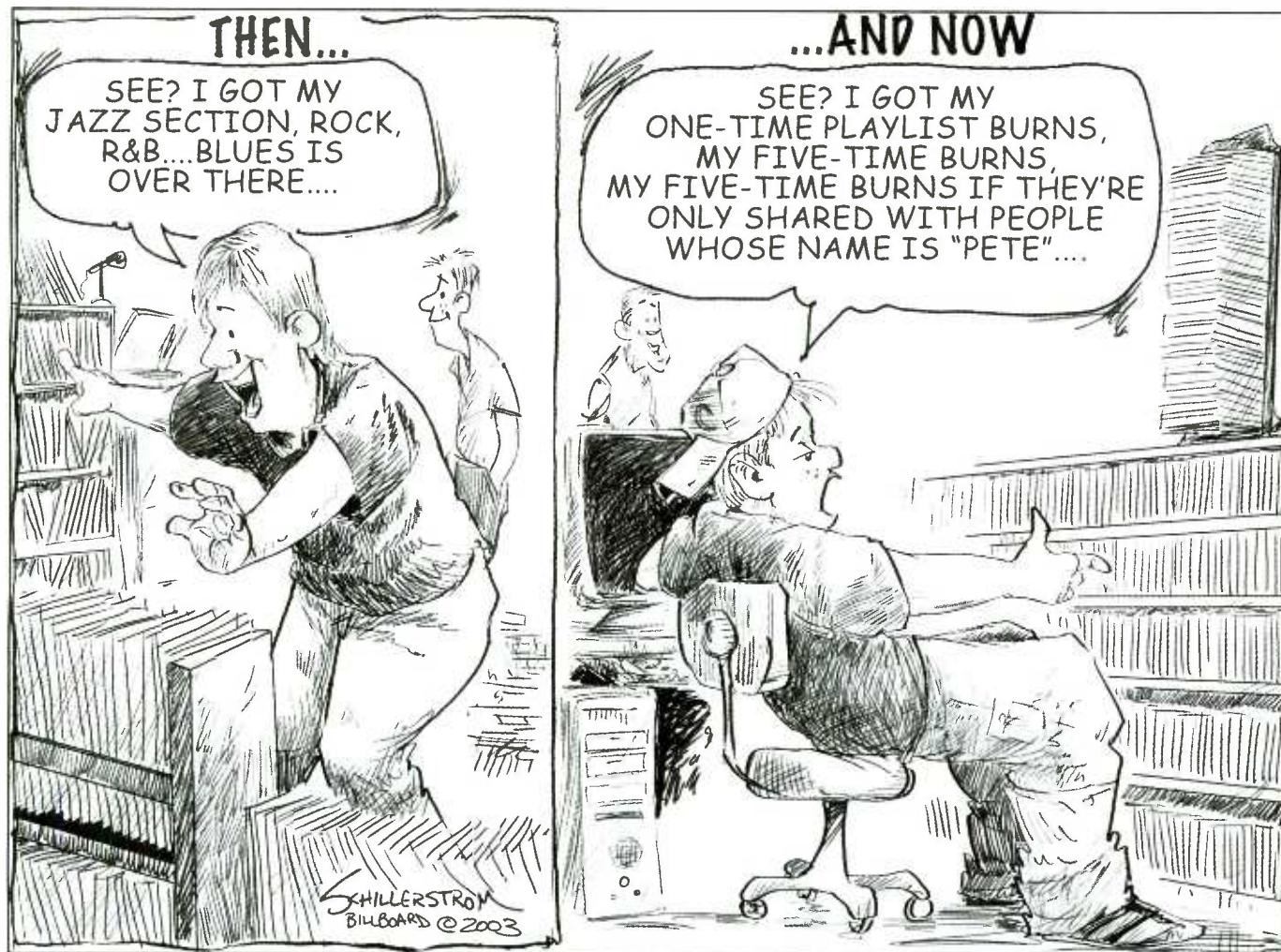
**# 1 Billboard Hot Country
Singles & Tracks Chart**



**From the Platinum album
“Almost There”**



**From the Multi-Platinum album
“Tim McGraw & The Dancehall
Doctors”**



An Apology Is In Order

After one of the highest-grossing and likely one of the most successful rock tours in history, Bruce Springsteen was set to play his grand finale last week at Shea Stadium.

Calling the moment "extraordinarily appropriate," manager Jon Landau noted on the artist's Web site that "New York has been central to Bruce's performing career" for more than 30 years.

In the aftermath of the Sept. 11, 2001, terrorist attack on the World Trade Center, Springsteen showed the depth of his feelings for the city with his album "The Rising." The music and lyrics delivered a powerful message of hope to an uncertain and fearful nation.

So it made great sense that the 14-month tour promoting the CD should end at Shea. It's just too bad that the significance of the occasion was lost on New York City Police Chief Joseph Esposito.

According to the New York Daily News and other sources, Esposito, reportedly in a fit of pique, ordered city police to forgo escorting Springsteen out of Shea after his Friday-night show because he performed "American Skin." The song is based on the 1999 police shooting of

Amadou Diallo, an unarmed African immigrant. Four white NYPD officers fired 41 shots in all, 19 of which struck and killed Diallo.

The song has been viewed as anti-police, but it's more reasonably interpreted as a commentary on the fear and mistrust that exists between police and minorities.

It may be too much to ask for rank-

You have a right to expect more from New York's police chief—especially now.

and-file officers to pick up on such nuances. Three years ago, before Sept. 11, a New York police union called for a boycott of Springsteen's shows after he played the song for the first time.

But you have a right to expect more from New York's police chief—especially now, when we are being threatened by terrorists who treat our freedoms and our way of life with disdain.

It hasn't been the best year for artists

and free expression; this incident smacks of an earlier ugly episode involving the Dixie Chicks.

Springsteen has always been outspoken in his beliefs and a strong supporter of the First Amendment. "It is our responsibility and it is our right to question. That's the American way," he wrote recently on his Web site.

What makes this more than a simple case of boorish behavior is that Esposito is a high-ranking official. He is second in power and visibility only to New York Mayor Michael Bloomberg, and he occupies a stage heightened by Sept. 11. What's more, he has sworn to uphold our rights—including the right to self-expression.

"The pressure coming from the government and big business to enforce conformity of thought concerning the war and politics goes against everything that this country is about—namely freedom," Springsteen wrote.

If average Americans took these fundamental rights for granted before, we shouldn't now. And Chief Esposito certainly shouldn't, under any circumstances. He owes Springsteen, and the American people, an apology.

Billboard

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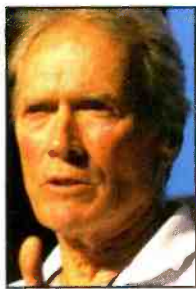
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Clint Eastwood premieres his 'Piano Blues' film at the Monterey Jazz Festival



Music

Billy Ray Cyrus enters the Christian market with new album 'The Other Side'



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

Dave Koz Gets 'Saxophonic'

Artist Explores New Directions On Capitol Set

BY DAN OUELLETTE

Even though Dave Koz's new Capitol Records album, "Saxophonic," is his first release since 1999's "The Dance" (excluding his 2001 Christmas disc), the top-selling smooth jazz saxophonist/songwriter says that he hasn't been kicking back and slacking off.

"I've been busy," Koz says. "I usually take a couple of years to make an album, then spend a few more touring it. I don't slap records together. I put a lot of care into them."

He hastens to add that "Saxophonic," which streeted Oct. 7, is a special project because it is saxophone-driven. "I wanted to take my time and let myself go in the writing and preproduction stages. Unlike my other albums, which were influenced by songs or singers, this time I wanted to listen to the horn and let the instrument lead me where it wanted to go."

With his A-team of creative co-producers, including Carl Sturken and Evan Rogers in New York and mentor Jeff Lorber and brother Jeff Koz in his Los Angeles home base, Koz set out to explore a range of moods, from funky grooves to electronica-infused hip-hop to balladic jazz.

"I got together with co-writers and went in directions I never would have in the past," he says, noting that he plunged into the process and avoided a lot of self-editing while working with such collaborators as Brian McKnight, Bobby Caldwell and Marc Antoine. "That's why the album has a lot of textures I normally wouldn't have thought of on my own."

Capitol senior director of marketing Tripp DuBois is pleased with the results. "Davey is one of Capitol's core artists," he says. "He has been with the label for all 14 years of his solo career. He has made a

phenomenal record. It's my personal favorite of his catalog."

Is DuBois concerned that Koz has been off the smooth jazz map for so long? "Absolutely not. The implication is that Davey has been out of the spotlight. But that's not true. He tours, and he's very visible with his own radio programs."

'You can listen to this CD on a deeper level. I really wanted to give my fans something to chew on.'

—DAVE KOZ

The saxophonist hosts the daily radio show "Dave Koz in the Morning" on Los Angeles station KTWV. Koz also has a weekly smooth jazz program, "The Dave Koz Radio Show," that is syndicated internationally on 120 stations.

DuBois adds, "Smooth jazz is very different from the pop market, where the timing of releases is important. The smooth jazz demographic isn't fickle. Besides, an artist like Dave Koz can take whatever time he needs to get the creative juices flowing."

That's just what the saxophonist did with "Saxophonic." He wrote more than 30 songs for the project, then whittled the number to 13.

"I listened to the tunes, then shaped and sequenced them," he says. "I ended up coming up with three musical acts that each represent different moods in a relationship—discovery, adventure and life beyond the honeymoon."

Act One opens with the funky, lyrical tune "Honey-Dipped," also the album's first single. It was co-written by Lorber, who enlisted Koz in 1985 to be a member of his band.

"If our lives never intersected, I don't know what I'd be doing today," Koz says. "At the time, I never thought about playing the saxophone for a living. Jeff and I have known each other for so long that

(Continued on page 22)

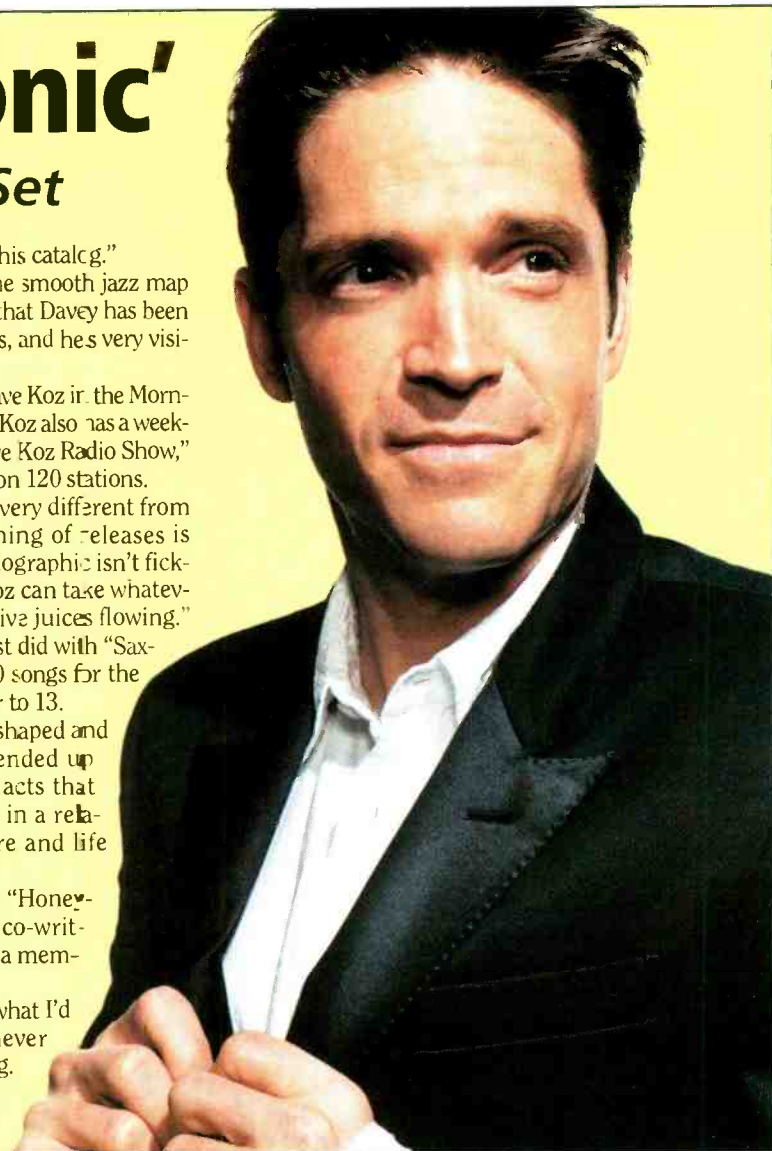


PHOTO: ELIE SEHOTAN

Touring Still A Delight For Road Warrior Diamond

Ask Neil Diamond at the beginning of a conversation when he plans to stop touring and he replies, "You do think about stopping. You do get tired," the 62-year-old says. "I

think I have one or two left in me."

Ask him again, after he has talked expansively and lovingly about how fulfilling appearing before a live audience is, and the reply is a little different: "The reality is I'm going to keep doing it until the audience tells me to hang it up," he says. "I know that's what the bottom line is."

He'd better be prepared to keep going for a long time then. Diamond, who is a perennially strong concert draw, just keeps getting more and more popular on the road.

Diamond's last tour, which started in late September 2001 and closed New Year's Eve 2002, grossed close to \$80 million, according to Billboard Boxscore. At 117 shows in 89 cities, it was the longest continuous tour of his career.

Like Jimmy Buffett or James Taylor, Diamond still releases albums of new material, but he has built such a strong following that he no longer relies on radio play to help him sell tickets. In fact, Diamond was the fifth-highest-grossing concert draw in 2002.

Several highlights from the last tour—and from four decades of performing—are captured on "Neil Diamond: Stages: Performances 1970-2002," a six-CD set released Sept. 30 by Columbia.

The first two discs capture his Dec. 27, 2002, show in Las Vegas. Discs three and four are a random

sampling of songs from concerts as far back as 1970 (Diamond began touring in 1966 but didn't start taping shows until four years later), disc five is a collection of Christmas

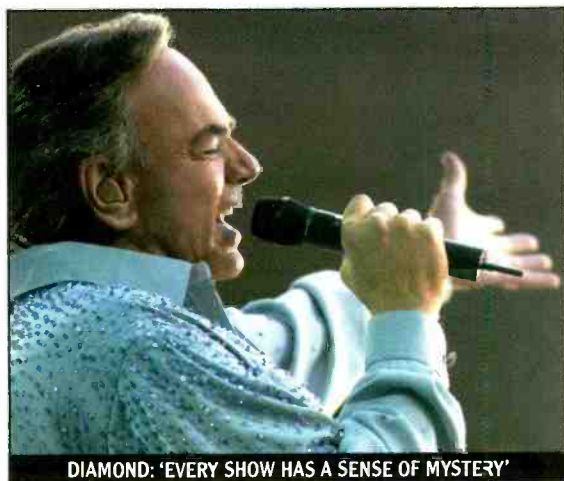
tary, "Welcome to Diamondville."

It's a tremendously accurate portrayal of how mundane life on the road can be for the 22 hours of the day that aren't spent onstage.

Additionally, it gives insight into how many people it takes to pull off a large-scale production like Diamond's show.

For the artist, the thrill of walking onto a stage has never disappeared. "Every show is a delight for me. It has never changed," he says. "I don't know if I'm perverted or what, but over the [past 37] years, every show has a sense of mystery to it. You never know how

(Continued on page 14)



DIAMOND: 'EVERY SHOW HAS A SENSE OF MYSTERY'

The Beat
By Melinda Newman
mnewman@billboard.com



tunes performed live over the years and disc six includes highlights from a July 2002 show in Dublin and a behind-the-scenes document-

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Music

Sanctuary

Continued from page 5

a great environment for artists to invest work in, and then let our achievements speak for themselves," he continues.

VETERAN LINEUP

Like other indies, the label has emerged as a home for veteran artists who have either parted ways with or been dropped by a major label (*Billboard*, Oct. 11).

Among the acts on the Sanctuary roster are such familiar names as Blues Traveler, Morrissey, the Allman Brothers Band, Spiritualized, Living Colour and Siouxsie & the Banshees.

With new titles by Robert Cray and the Mavericks and the recent signing of RZA, it has even dipped into blues, Americana and hip-hop.

In its latest move, Sanctuary purchased U.S. management firm Music World Entertainment. As part of the deal, Sanctuary is setting up a new urban and gospel division to include a joint-venture label with BMG Distribution (*Billboard*, Oct. 11).

Sanctuary has also picked up distribution of Rough Trade, which it

runs in a joint venture with Jeff Travis, founder of the legendary British alt-rock label. In its original incarnation, Rough Trade introduced the world to the Smiths, among others.

Rough Trade's rebirth under Sanctuary has produced sets from such hipster acts as the Kills and the Libertines.

Sanctuary also has rejuvenated fabled British

Dozens of Trojan titles—historic recordings among them—are being issued for this first time both on CD and in the U.S.

In addition, the label recently acquired another key player in the reggae game—RAS Records. Trojan and RAS material will likely be integrated in future anthologies and other catalog releases, giving Sanctuary even more reggae muscle.

PERCEIVED DEMAND

Many of the artists signed to Sanctuary have established fan bases and are still making new music but are largely considered past their commercial prime. Sanctuary scoops up these acts and markets their albums carefully, depending on the perceived demand.

"We can define their base fairly accurately through a mixture of recent record [sales], catalog sales and how their touring and merchandising sales have been doing," says Tom Lipsky, president of Sanctuary's U.S. record group.

"We can see what core fan base exists and how large that is, and based on that, we come up with an arrangement with the band," Lipsky says.

Most major labels have no place
(Continued on page 13)



reggae pioneer label Trojan after purchasing rights to its catalog.

Through Sanctuary, Trojan has reissued classic works by the likes of Jimmy Cliff, Bob Marley & the Wailers and Toots & the Maytals, all embellished with bonus tracks, essays and slip cases.

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Banda Sinaloense EL RECODO de Cruz Lizárraga



"La Madre De Todas Las Bandas"

65TH ANNIVERSARY

Billboard spotlights legendary Mexican group Banda Sinaloense El Recodo de Cruz Lizárraga as they celebrate over six decades of music. We highlight the illustrious career of this Grammy award-winning band from their humble beginnings to the present and provide a special report on how Banda Sinaloense El Recodo de Cruz Lizárraga is faring on the Latin concert circuit.

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Music

Sanctuary

Continued from page 12

for this type of artist, Mercuriadis adds. The majors, he claims, focus on what he calls "the passive music consumer."

These casual music fans are not likely to buy the latest from veteran bluesman Cray or Trojan's remastered, expanded version of Toots & the Maytals' "Monkey Man," or even the latest from the Kills. These are titles for the devoted, he stresses.

Because many of the artists that Sanctuary Records U.S. has signed reached their creative and commercial peaks in the '70s, '80s or early '90s, the label is largely dealing with an older demographic with a more disposable income.

"They may give up something that's new, they may give up something that they're not sure they'll like, but they'll continue to spend money on the things that they are loyal to. That's the foundation of our business," Mercuriadis says.

*'When you partner
with Sanctuary . . .
you get a higher
royalty, you get
to decide what you
want to do with
your record.'*

—JOHN POPPER,
BLUES TRAVELER

While the label is unlikely to chase radio or MTV exposure, it is offering many of its former major-label artists what appear to be some of the most favorable deals of their careers.

For example, many Sanctuary acts keep ownership of their masters. In some cases, acts are offered the highest royalty rates of their careers.

Each deal is tailored to the individual artist, Lipsky says. Some releases are set up as joint ventures with the artist. That approach gives Sanctuary's artists more control, according to Blues Traveler frontman John Popper.

"When you partner with Sanctuary, with the kind of model they're talking about, you get a higher royalty, you get to decide what you want to do with your record," Popper says.

"It's kind of like, 'careful what you wish for,' because you actually see [the] kind of plans you really want executed and have some [input]," he says.

Popper continues, "It's up to you a bit—the marketing of the record, and what kind of record you want to make. That partnership, I really enjoy. It's liberating."

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The Beat

Continued from page 11

the audience is going to be. It's an uncertain quest every time."

For now, Diamond is writing material for a new album. Not surprisingly, after its release in 2004, he plans to hit the road again.

WHO KNEW? The **Jordanares**, best-known as **Elvis Presley's** original backup singers, appear on the radio mix of **Uncle Kracker's** new Lava single, "Memphis Soul Song."

The idea to add the Jordanares to the track came from Kracker's producer, **Mike Bradford**. Although

Bradford went through contacts to find them—the group includes two of the founding members who sang with Elvis and two newer singers who joined after two original members died—it turns out they're listed in Nashville's Yellow Pages.

"They're so accessible," Bradford says. "A lot of young artists on their first single and full of themselves could learn a lot from these old pros."

The song, which is already at AC radio, goes to top 40 Oct. 13. Additionally, a mix featuring pedal steel may be serviced to country radio since Country Music Television aired the video to Kracker's last single, a remake of **Dobie Gray's** "Drift Away."

TOGETHER AGAIN: Tears for Fears, also known as **Roland Orz-**

abal and **Curt Smith**, have reunited after nearly 13 years and have signed a worldwide deal with Arista. The duo will release a new album next spring.

THE CHOSEN FEW: Six acts have been chosen by a panel of *Billboard* editors to compete in the Northeast Showcase Finals of the Independent Music World Series Oct. 30 at the Lion's Den in New York. **Bio Ritmo** of Richmond, Va.; **Christy Riordan** of Prides Crossing, Mass.; **Elza** of Mamaroneck, N.Y.; and New-York based **Maura Fogarty**, **Queen Esther** and the **Omega Project** will compete for \$35,000 in gear and prizes from event organizer Disc Makers and other sponsors.

Piracy Showdown Likely In High Court

A perfect storm is brewing for a U.S. Supreme Court showdown over several conflicting piracy cases in the lower federal courts.

And it's not simply because of the explosive constitutional issues raised by the lawsuits.

Setting the stage are split decisions in the federal circuit courts of appeal in three seminal piracy cases involving **Aimster**, **Grokster** and **Napster**, according to industry lawyers.

In a situation where the federal appeals courts reach conflicting decisions, the high court is more likely to step in to resolve the issue.

Two years ago, the Ninth Circuit ruled against **Napster** after determining that the service had induced users to illegally download music.

A few months later, the Seventh Circuit shut **Aimster** down, noting that the service had rarely been used for non-infringing purposes. The **Aimster** case is now pending before that court.

And just six months ago, the same court in the **Napster** matter ruled in favor of **Grokster** after determining that unlike **Napster**, **Grokster** did not operate a central repository of files. The case will soon be heard before the Ninth Circuit.

No appeal has yet been filed with the Supreme Court in the **Grokster** matter, but the circuit court's decision to grant a summary judgment for **Grokster** has spawned an avalanche of comments from industry watchers.

In separate amicus briefs, the American Civil Liberties Union joined a group of 40 intellectual law professors, the Computer and Communications Industry Assn. and **Sharman Networks**, among others, in supporting **Grokster**.

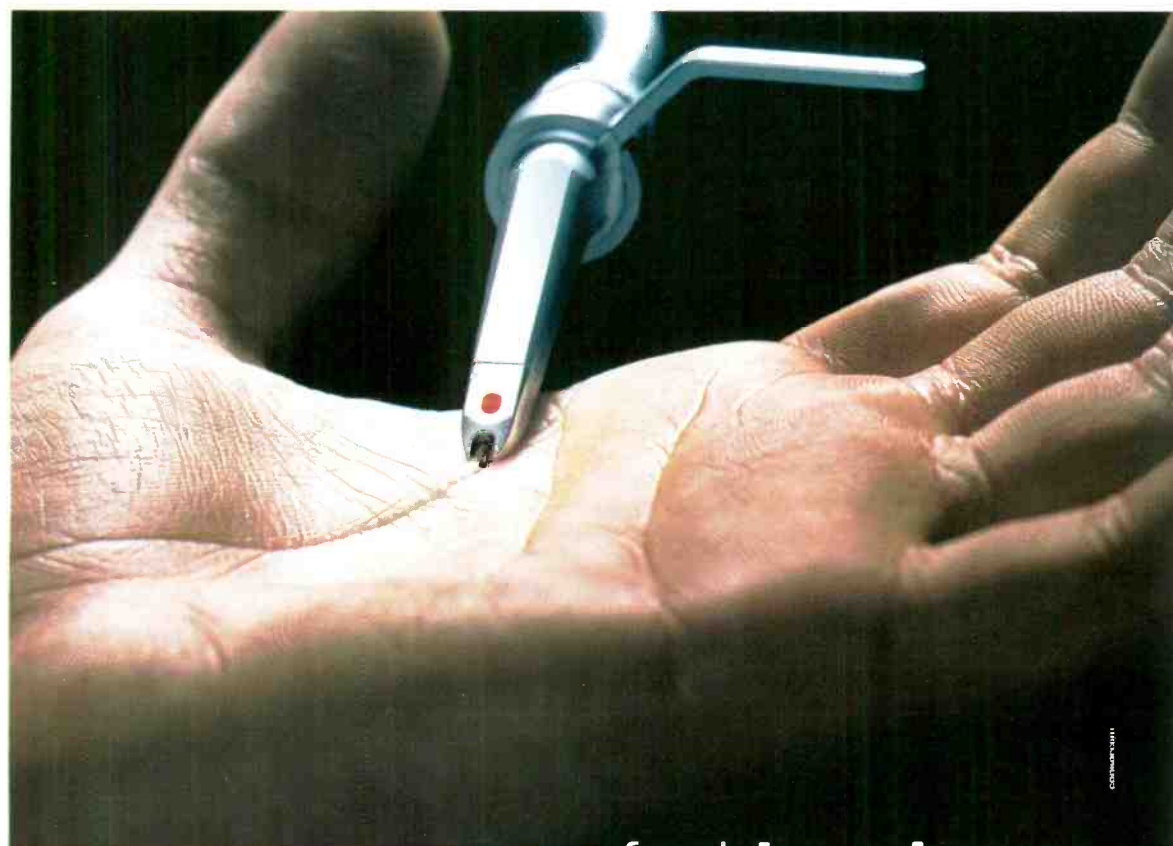
The briefs all caution against the "evisceration" of existing copyright law, which holds that peer-to-peer application providers cannot be held liable for copyright infringement by users of their software simply because they distribute a new technology capable of substantial non-infringing uses, even if the technology can be misused to infringe copyrights.

MOVED TO DISTRACTION: It seems that music companies can't catch a break these days.

Recent news coverage of piracy lawsuits has been unfairly critical of the record industry, according to an informal survey of entertainment lawyers.

And the biased reporting, they contend, is overshadowing the legitimate legal reasons why the actions are being pursued.

To industry lawyers, that a few teenagers have been involved in the cases is beside the point. The real issue is that downloading copyrighted music is stealing, pure and simple.



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Legal Matters™

By Samantha Chang
schang@billboard.com



"Nobody criticizes a store owner for stopping a shoplifter, whether it's a 12-year-old girl or a grandmother," says **Stan Soocher**, an entertainment lawyer and associate professor at the University of Colorado at Denver.

The Recording Industry Assn. of America is portrayed as the "heavy" because it's seen as representing a rich and powerful industry, according to **Soocher**, who wrote the book "They Fought the Law: Rock Music Goes to Court."

The spotlight should be turned back on the real issue, which is theft, lawyers say.

In response, some journalists maintain that news coverage has been on-point. "The press has been fair in getting the [record industry's] message across," says **Sam Favate**, an editor with a financial newswire.

The record industry was trying to get the message out that this behavior is illegal, and it has done that, says **Favate**, who is also a lawyer.

That the industry is being painted as a bully is an inevitable byproduct of launching such a massive campaign involving something so many people love, he says.

In any case, one thing is certain: A lot of people who previously did not know that downloading copyrighted music was illegal sure do now.

And that's exactly the message the RIAA is trying to send with its legal campaign.

So perhaps there really is no such thing as bad publicity.

Springsteen

Continued from page 6

60 sellouts, including 44 at the arena.

As big as Jersey was, Landau found other dates almost as gratifying, particularly a two-night stand at Boston's legendary Fenway Park that grossed \$5.2 million from two sellouts.

"In a tour of high points, I don't know if anything could be any higher than Fenway," says Landau, who took the stage with a guitar during "Dancing in the Dark" at the first Boston show.

Promoter Don Law, chairman/co-CEO of Clear Channel Entertainment Music and a veteran of numerous Springsteen shows, says the first Fenway concert "was one of the hottest Springsteen shows I've ever seen. Bruce was inspirational, and the setting was magical; it's great when those two things come together."

And even though the 91-year-old stadium had never hosted a rock concert, the event came off flawlessly, Law says.

"It was a huge event," he says, "one of the biggest I've ever done in 30 years. It's miraculous that it came off so well, much to the credit of everyone who worked on it, including the

city of Boston, the Red Sox, [tour director] George Travis and Jon Landau."

Landau adds, "We feel tremendous about the fact we were able to go out to L.A. and San Francisco, as well as Chicago, Boston and Philadelphia, and do sellout business in those stadiums. Our success was not limited to Jersey, but Jersey tends to overshadow everything."

THE 'A' TEAM

Springsteen's crack touring team, headed by veteran tour director Travis, was able to turn large, unwieldy sports stadiums into intimate concert halls. Production opted for amps stacked onstage rather than the sleek look many touring acts favor today. Lights were by Morpheus, sound by Audio Analysts and set design by Visual Terrain.

"From a creative point of view, we felt playing outdoors was the way to go," Landau says. "It's funny, but at this point in time, sound quality has now progressed to the point where outdoors is really better than indoors, audio-wise. It's better onstage, and it's better in the house. We all felt



SPRINGSTEEN: A TOUR OF HIGH POINTS

that people who saw the show in this environment heard it in the best possible context."

Two large videoboards from Performance A/V helped make the show more intimate through use of video

projection, the scale of the screens and the effort put into the direction, Landau says. Video direction was by Chris Hilson, who also directed Springsteen's "Live in New York City" DVD.

"There are so many spontaneous elements in Bruce's show," Landau says. "Chris has worked with us on two tours, and there's almost nothing Bruce can do where [Hilson] is not on it. If Bruce does a handstand on the mike, Chris is there."

Springsteen and his E Street Band worked up more than 100 songs for the tour, and Springsteen was tweaking the set list right up to the final shows. "Bruce has always been completely loose with the set list, but after he finished the 10 shows at Giants Stadium he really mixed it up," Landau says. "His concept of what he's doing is to make every night a unique experience, for him and the audience. It's not emotionally repetitive."

Landau says such onstage freedom separates Springsteen from many artists. "Some of the younger artists go with a scripted sort of thing, with heavy choreography, so whether it's

the first or last show, it's the same execution, even if it's a high level of execution," he says. "That's one approach. But Bruce has the freedom to go anywhere. If the pulse of the show takes him in a certain direction, lighting, sound and video is right there with him."

Other key touring personnel include 30-year Springsteen agent Barry Bell, road manager Wayne Lebeaux, production manager Lyle Centola, sound mixer John Cooper, tour accountant Michael Lorick, security director Jerry Fox Sr. and assistant road manager Lenny Sullivan.

Travis started with Springsteen on 1978's *Darkness on the Edge of Town* tour as a rigger. "You could tell then he was destined for much more sophisticated things," Landau says. "We've got a bunch of stars on our crew. By our standards, whether it's Kevin Buell, Bruce's longtime guitar tech, to George, we're looking for every person to be the best there is at their position. We're looking for the A-team."

Despite the high level of performance, backstage at a Springsteen show is a relatively calm place. "We hate drama," Landau says. "We go for the total pros, who do things in a totally relaxed way. We like execution, execution, execution. The only drama we want is onstage."

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Billboard Information Group events & happenings

Rodriguez, Howard Join Line Up For Film/TV Music Conference



RODRIGUEZ

Director/producer/composer Robert Rodriguez and composer James Newton Howard have joined the exciting lineup for The Hollywood Reporter/Billboard Film & TV Music Conference. The conference, presented by Volvo, will take place on November 19-20 at the Renaissance Hollywood Hotel in Los Angeles and will examine the role of music in film and television.

The multi-talented Rodriguez ("Spy Kids," "Once Upon a Time in Mexico") will keynote this year's event. Composer Howard, an Emmy winner and multiple Oscar and Grammy nominee, will be the subject of this year's Billboard Q&A session with senior editor Melinda Newman.



HOWARD

We'll also take an in-depth look at the use of music in "The Matrix Reloaded" and "The Matrix Revolutions," in a session that will feature the creative team behind the franchise, including music supervisor Jason Bentley and composer Don Davis. A session titled "Return of the Musical" will include such luminaries as Neil Meron and Craig Zadan, executive producers of the Oscar-winning film "Chicago," as well as

Academy Award-winning producer/director Irwin Winkler and actor/composer Michael McKean of "A Mighty Wind."

"The Indie Perspective" will include Joel C. High, head of music and soundtracks at Lion's Gate, and others in a discussion of music use in low-budget film projects. Another session for aspiring songwriters and composers, titled "Pitching Music for Film," will be moderated by Hollywood attorney Steven Winogradsky of the Winogradsky Co. and will include panelists Christine Russell of Evolution Music Partners, Adam Taylor of Associated Production Music and Bob Knight of Music Sales Corp.

Among other industry notables participating in the event are Jeff Brabec of the Chrysalis Music Group, ASCAP's Todd Brabec, Nancy Knutsen and Jeanie Weems, Marc Ferrari of Master Source, "American Idol" finalist RJ Helton, producer/songwriter Randy Jackson, music producer/composer Danny Pelfrey, Randy Spendlove of Miramax, music supervisor Greg Sill and many more!

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

For more information, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648.

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Music

Gospel Confab Finds Its Niche

The second annual Central South Gospel Retail and Distribution Conference got under way Oct. 3 in Atlanta, and its impressive attendance numbers suggest that the four-day confab—featuring seminars, showcases and industry workshops—has found its niche.

Upwards of 500 retailers turned out for classes focusing on all aspects of operating a retail store, including innovative ways to reach potential new customers, inventory control and increasing the bottom line.

Newly added workshops keyed in on distribution, publishing, licensing and other segments of the growing gospel market. "This conference focuses not only on innovative strategies for the gospel retail outlet but also offers valuable insights for record labels, distributors and independent artists within the gospel community," Central South Gospel director of distribution **Roderick Jemison** says.

In Detroit, Do Rohn Records founder **David Gough** is gearing up for its Gospel Music Hall of Fame and Museum annual induction and awards gala. The program will be

In The Spirit

By Lisa Collins
eye4gospel@aol.com



Dr. Bobby Jones, Dorothy Norwood and Candi Staton—turned out Oct. 10 for **Luther Barnes'** seventh annual North Carolina Fall Gospel Classic.

ROLLIN' ON: Brent Jones (and his **T.B. Mobb**) has parted company with Holy Roller Records and formed his own label, Mobb Worthy Records. A new release

held Oct. 25. This year's inductees include **the Consolers, the Swan Silvertones, Dottie Peoples, Tyscot** founder **Dr. Leonard Scott** and **Vickie Winans**, who is pulling out all the stops next week in Detroit for a star-studded 50th birthday bash featuring performances by **Yolanda Adams**, among others.

And in Rocky Mount, N.C., more than two dozen gospel acts—including **the Canton Spirituals, the Williams Brothers,**



BEBE WINANS: NEW DEAL

is in the works . . . **BeBe Winans**—who recently launched his own label, the Movement Group—has pacted with Santa Monica, Calif.-based Hidden Beach Recordings (HBR) for a series of projects to be released through HBR's inspirational music subsidiary Still Waters. The new venture will debut with projects from Winans, including a CD titled "Dream" that is slated for an early-2004 release.

Zschech Readies Solo Project

Darlene Zschech, known worldwide as an acclaimed worship leader and songwriter of the popular worship anthem "Shout to the Lord," is gearing up for the Oct. 14 release of her first solo effort, "Kiss of Heaven," on Nashville-based INO Records.



ZSCHECH: "WORSHIP IS FIRST AND FOREMOST"

While her role as producer and worship leader behind 12 gold-certified Hillsong Australia albums has rightfully cemented Zschech's place at the head of the modern worship revolution, "Kiss of Heaven" is not necessarily the solo album listeners will expect to hear from this worship pioneer.

Seasoned with pop-flavored hooks and soulful vocals, "Kiss of Heaven" offers a glimpse at a dif-

ferent side of this Australian-born artist, with tracks ranging from more personal worship songs to a love song written for her husband ("Everything About You") and a cover of U2's "Walk On" (recorded with **Martin Smith** of **Delirious**).

"I've always written lots of different songs but just haven't had the time to record them," Zschech says. "And it really hasn't been my first priority, to be quite honest. When you're a mom and pastor at your church, you sort of do what you can with what you have."

INO Records has partnered with Sony to distribute Zschech's solo effort to the general market. Christian radio has already jumped on the first single, the infectious "Pray," and a mainstream marketing partnership with Epic has generated plans to release "Everything About You" to pop radio in early 2004.

"When we first got this record, we knew we had something quite a bit bigger than what we expected," INO director of marketing and promotion **Dan Michaels** says. "When we had the meetings with Epic in New York they recognized it too, and wanted to put out a pop single. They're putting together a team and working with some of the

independent pop consultants."

Michaels says he is pleased with what Sony is shipping to mainstream retail outlets and that Christian retail has, as expected, been very responsive. "Everyone recognizes that this is the 'Shout to the Lord' artist, and they're doing what they need to do accordingly."

Higher Ground™

By Debra Akins

Zschech says the album's pop direction does not signal a departure from her role as worship pastor of Hillsong Church Australia, a post she has held for 18 years.

"Worship is first and foremost," she says. "That's who I am. There's something in me that wants to communicate the gospel through my gift. Worship is magnificent inside the church, and I really believe that outside of the church, when it's done in spirit and truth, it draws everyone in."

McLaughlin, Eastwood: Memorable Monterey Moments

Backstage during opening night of the 46th annual Monterey Jazz Festival, guitarist **John McLaughlin** was tuning up for the spirited jazz-Indian classical music performance—and already thinking about his next project.

To be released Oct. 14, "Thieves and Poets" is McLaughlin's first new studio album in six years. It features his buoyant, classical-tinged three-part suite for acoustic guitar and orchestra performed with the **Deutsche Kammerphilharmonie** conducted by **Renato Rivolta**.

McLaughlin calls the piece his long-incoming "labor of love" and "a story of my musical journey through life."

The Verve release also spotlights the guitarist supported by the **Aighetta Quartet** and bassist **Helmut "Hell" Schartlmueller** performing four stan-

He contacted clarinetist **Paul Meyer**, cellist **Matt Haimovitz**, timpani player **Bruno Frumento**, guitarist **Philippe Loli** and violinist **Viktoria Mullova** and began to rewrite the score with them in mind. "They're all wonderful players who brought enthusiasm to the project."

McLaughlin notes that classical musicians, especially in Europe, are keen to engage with jazz artists. "They have tremendous affection for what we do and how we improvise," he says. "They want to collaborate with us. After all, how many times can you play **Mendelssohn** concertos?"

As for the standards part of the package, McLaughlin picks up where he left off a decade ago with his 1993 Verve release, "Time Remembered: John McLaughlin Plays Bill Evans."

"Ever since then, I have dreamed of orchestrating these four beautiful tunes that I grew up with," he says, referring to "My Foolish Heart" (for **Chick Corea**), "The Dolphin" (for **Gonzalo Rubalcaba**), "Stella by Starlight" (for **Herbie Hancock**) and "My Romance" (for **Evans**). "It was a huge undertaking, but well worth it."

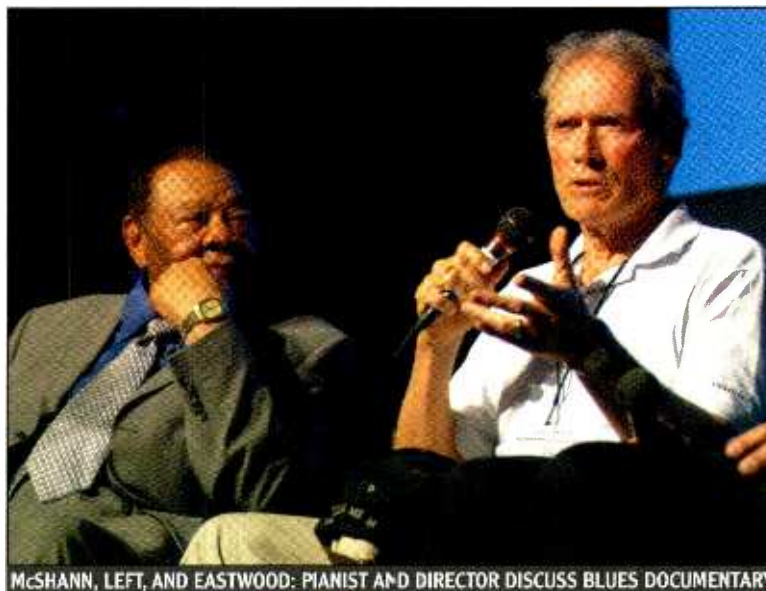
PIANO BLUES: Also at the Monterey Jazz Festival, actor, film director and festival board of directors member **Clint Eastwood** made a rare spotlight appearance. It came after his 92-minute film "Piano Blues" for **Martin Scorsese's** PBS blues series made its world debut in the Jazz Theater venue to a capacity crowd of 500.

Eastwood participated on a panel (that I moderated) with pianist **Jay McShann** and **Richard Hutton** from Vulcan Productions. McShann is one of the blues greats profiled in the documentary who recently released the CD "Goin' to Kansas City" on Stony Plain Records.

Eastwood said he strove to keep his film simple and pure. "I wanted to tell the story mostly through the music. I want the music to speak for itself. Audiences aren't stupid. They'll learn as they listen."

Using interviews and archival footage, Eastwood showcased such blues and jazz piano greats as **Professor Longhair**, **Art Tatum**, **Ray Charles**, **Charles Brown**, **Pinetop Perkins**, **Dave Brubeck** and **Marcia Ball**.

When lauded for keeping the camera trained on various pianists for entire songs instead of quick cutting, Eastwood



McShann, left, and Eastwood: Pianist and director discuss blues documentary

laughed and said, "This was meant to be the anti-MTV."

While Eastwood shyly opted not to play a song on the upright piano onstage, McShann eagerly launched into a rousing blues number. After he finished, he grinned and said, "Some of the greatest musicians we have don't get to express themselves. Each person has their own voice, and

they let themselves loose when they feel it's time to."

MONTEREY THREE-DOT LOUNGE: Now in its 46th year, Monterey's annual bash is the world's longest-running jazz festival.

Guitarist **Ralph Towner** performed at the festival for the first time. He played a solo guitar set, a show with the band **Oregon** and

premiered a commissioned piece featuring vibraphonist **Gary Burton** . . . Also making his MJF debut was pianist **Jason Moran**, who recently released the superb Blue Note CD "The Bandwagon."

Trumpeter **Dave Douglas** made a strong showing with his quintet at the Dizzy's Den venue. He introduced "The Frisell Dream," a whimsical, lilting song that will appear on his upcoming Bluebird disc (scheduled for release in January 2004), tentatively titled "Strange Liberation," featuring guitarist **Bill Frisell**.

"The tune came from a dream I had about seeing a concert with Bill's trio," Douglas told the crowd. "He was playing this. I called him up to ask him about it, but he had never heard it."

Violinist **Billy Bang** originally planned to perform with a sextet but scaled his band back to a quintet when tenor saxophonist **Frank Lowe** took ill.

Lowe passed Sept. 19, the night before Bang's show. Backstage, Bang said, "Frank was my best friend on and off the bandstand. We hung tough and tight. I'm going to miss him."

JAZZ Notes
By Dan Ouellette
douellette@billboard.com



dards. Each is dedicated to a pianist who has influenced McLaughlin in his career.

"I started writing the suite 13 or 14 years ago at the request of the orchestra," McLaughlin says, shortly after finishing his sound check with his **Remember Shakti** bandmates, including tabla ace **Zakir Hussain**, mandolinist **U. Shrinivas** and kanjira, ghatam, maretangham player **V. Selva-ganesh**. "We performed the piece on a short tour of Europe, and it was a great experience, but I put it on the shelf."

McLaughlin revisited the "Thieves and Poets" suite a few years later and reworked it for a symphony orchestra. But the project did not kick into full motion until three or four years ago, when **Jean-Christophe Maillot**, the chief choreographer of the **Ballets de Monte Carlo**, asked him to write a piece for the troupe.

McLaughlin's original idea was to create something "crazy and electronic," but Maillot wanted a work for orchestra. "So I thought again about the three-part suite, but by then I had gone through so many personal changes that the original score didn't seem right anymore," McLaughlin says. "So, I hacked it up and added more solo parts for musicians other than myself."

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Matchbox Catches On

Hit 'Unwell' Helps Nurture Touring Attendance

BY SUSANNE AULT

LOS ANGELES—Thanks to stronger radio support and another big hit, the second leg of Matchbox Twenty's 2003 tour is pulling bigger crowds than its spring run.

Of the 42 shows reported to Billboard Boxscore, the band's April-June installment filled 63% of the overall capacities of the arenas hosting the band.

Tour organizers admit that those results were weaker than anticipated. The band's last major arena outing in 2001 packed 84% of its venue capacities, according to the 87 shows reported to Billboard Boxscore. Per-show grosses for the 42 shows in 2003 averaged \$264,631; in 2001, they averaged \$318,762.

Regarding the May 6 show at the Gund Arena in Cleveland, GM Peter Patton says, "We were very surprised about the soft sales." The date drew 6,046 people—43% of the arena's 14,195-seat capacity. "It was very strong when [the band] last came

Center date in Boston drew 9,146 people, 52% of its 17,511-seat capacity. On May 16, the Continental Airlines Arena in East Rutherford, N.J., attracted 9,187 people, which is 73% of its 12,500-seat capacity.

WHAT'S CHANGED

This leg, radio stations are showing more support, partly because they are out of the crunch of their own spring/summer radio listener shows, promoters say. Additionally, the band has another huge radio hit, "Unwell," under its belt.

"When we first announced Matchbox Twenty, radio wasn't gearing up with the promotion that they should have devoted to the band. That was a big problem," says Debra Rathwell, senior VP of AEG Live, who promoted the Continental Airlines Arena show and is working the upcoming Garden show.

Rathwell explains, "There were a lot of radio shows going on. There was [mainstream top 40 WHTZ] Z100 Zootopia here [June 1]. They had their show [to promote]. It

Cuddy says that WPLJ is holding a contest where the winners will attend a Matchbox Twenty sound check prior to the Garden concert. WKSE is rolling out ticket giveaways for the Oct. 8 show at Copps Coliseum in Hamilton, Ontario.

JUGGLING ACT

Matchbox Twenty frontman Rob Thomas feels that it is tough overall to receive the same amount of radio push that other bands do as concert dates near. His band impressively earns airplay on a wide range of radio formats, including mainstream top 40, adult contemporary and adult top 40. But that makes it tricky to promote shows on one radio station without insulting a rival station.

"It's a blessing and a curse to be a multi-format band. When three different stations are playing you, it's hard to be exclusive to anyone," Thomas observes.

Cuddy agrees that "it's difficult being able to do something to please all the stations. You have to try not to offend anyone."

However, Thomas jokes, in "kissing every radio station's ass at the beginning of the year, that helped 'Unwell' get to the status that it is."

Thomas says that some of the first-leg shows were not as packed as he would have liked, where "some nights you go into a 8,000-seat place and can't sell 5,000 tickets. [But] we're just happy out there playing. There's enough fans out there to justify playing."

With some notable exceptions like Madison Square Garden, the fall leg contains more secondary- and tertiary-market venues than the first run.

"It seemed like things had cooled off in the first run. But the size building we were looking at and the size market [led] to going forward [in signing on as promoter]," says Bill Rogers, a promoter with Jack Utsick Presents Northeast. He predicts that the shows he is working—Oct. 12 at the 9,000-seat Sovereign Center in Reading, Pa., and Oct. 21 at the 7,000-seat Wicomico County Civic Center in Salisbury, Md.—will be near-sellouts.

Many tour organizers are rooting for Matchbox Twenty, as they are one of the few young mainstream rock bands that have sustained an arena-level career.

"Not everything is going to outperform year after year. In 1998, Collective Soul, Three Doors Down and Matchbox Twenty [broke through]. Matchbox Twenty are the guys that are still around," says Emmanuel Patterson, talent buyer with House of Blues Canada, which is promoting a number of first- and second-leg dates. "They are very consistent. Still a great band."

wasn't personal. But now they are being fabulous and really behind [the October show]."

She is coordinating with four stations in the New York market in giving away Matchbox Twenty tickets multiple times per day.

"There was something to that," says Dave Universal, PD at mainstream top 40 WKSE Buffalo, N.Y., adding that the station's May 26 Kiss Me Hello show had promotion priority over Matchbox Twenty's concert in the market at that time. "But more than anything, 'Unwell' became a huge hit over the summer."

"Unwell" peaked at No. 5 on The Billboard 100 in June, after much of the initial leg of the tour had finished. This issue, the song is No. 15 on the chart, and new single "Bright Lights" is climbing the list, at No. 50.

"I think more people are responding to the shows this time around. 'Unwell' has been their biggest song since 'If You're Gone' [from 2000's "Mad Season"]. Their concert base increased," adds Tom Cuddy, PD at adult top 40 WPLJ New York.

'It's a blessing and a curse to be a multiformat band. When three different stations play you, it's hard to be exclusive to anyone.'

—ROB THOMAS, MATCHBOX TWENTY



through." (Matchbox Twenty sold out its March 5, 2001, show.)

But radio stations are backing the Atlantic Records act more extensively this fall. That, organizers say, is fueling a number of expected sellouts on the 41-date second leg, which kicked off Sept. 24 at the Leon County Civic Center in Tallahassee, Fla., and will wrap Dec. 8 at the Assembly Hall in Champaign, Ill.

"It already looks like we're going to exceed our sales from the first leg," says Carole Kinzel, Matchbox Twenty's booking agent at Creative Artists Agency, who cited the war in Iraq as part of the reason for the lagging sales. "I'm anticipating [buildings will be filled] at least 80% or more."

Kinzel says that the 14,000-seat Tweeter Center in Mansfield, Mass., sold out Sept. 30. Expected sellouts include the Oct. 24 show at the 18,000-seat Madison Square Garden. Tickets for shows on both legs range between \$30 and \$40.

During the spring, those markets did not perform as well. According to Billboard Boxscore, a May 12 Fleet

Messina, AEG Live Form Partnership

BY RAY WADDELL

One month after his non-compete with Clear Channel Entertainment (CCE) expired, promoter Louis Messina has entered a joint venture with AEG Live, the touring subsidiary of Anschutz Entertainment Group (AEG).

Through the agreement, Houston-based Messina Group will represent AEG Live in Texas and the Southeast, promoting, producing and creating live entertainment from the club level to stadiums for all music genres.

Additionally, he will promote national country music treks for AEG Live, including co-promoting George Strait's upcoming tour.

Asked if he was jumping from one corporate-promoter frying pan into another, Messina says, "This is not a corporate frying pan; that's the good thing. [AEG Live] is a private company, a people company, and I know everyone here. This is the perfect place for me to go."

"Their ideas about the entertainment business parallel mine," he continues. "They're a fan-friendly company and an artist-friendly company, and they believe in the developmental aspect of the business."

RAMPING UP

The Messina Group deal is the latest in a series of high-profile personnel moves for AEG Live. John Meglen and Paul Gongaware, co-CEOs of Concerts West (now rechristened AEG Live/Tours and Special Events), joined AEG even before AEG Live was founded in 2002; most company tours take place under the Concerts West banner. Next on board was Paul Tollett and Goldenvoice.

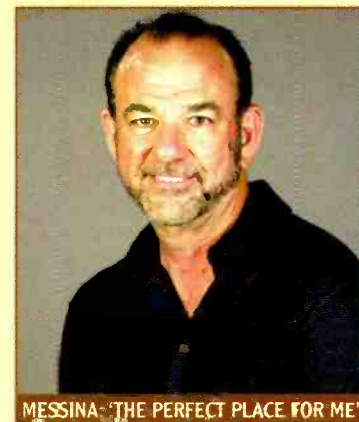
Other important hires have included former House of Blues (HOB) Concerts chief Jay Marciano, now AEG Live's chief development officer, and Susan Rosenbluth, a 22-year veteran of Netherlander Organization, now senior VP of booking for Southern California for AEG Live (Billboard Bulletin, Feb. 21).

The company created the East Coast presence it had wanted when it opened its New York headquarters, with former Metropolitan Entertainment executive VP Debra Rathwell joining the firm as AEG Live senior VP.

All of these industry vets ultimately report to AEG Live CEO Randy Phillips. A former artist manager and head of the Gasoline Alley and Red Ant record labels, Phillips told *Billboard* in an earlier interview that his AEG Live

plan calls for "a combination of mergers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated" (*Billboard*, March 2, 2002).

Last year, the company nailed down tours by Britney Spears, Eagles and Barry Manilow, and dates on the Paul McCartney and Neil Diamond tours. In 2003, AEG Live snagged tours by Fleetwood Mac,



MESSINA: 'THE PERFECT PLACE FOR ME'

Yanni, Eagles and the Justin Timberlake/Christina Aguilera cutting, along with promoting the Celine Dion dates at the Colosseum at Caesars Palace in Las Vegas.

AEG Live reported about \$150 million in grosses last year, a number it will likely surpass this year. The company has moved ahead of HOB as the second-largest promoter in the world, behind CCE.

Messina, a 30-year veteran of concert promotion, says the move to AEG Live harks back to his early days in the business.

"I want to re-create what I did at FACE Concerts," Messina says, referring to the concert division he helmed that was later acquired by SFX and then CCE. "Basically, that is to build a concert company with a footprint in this region. I want to work with bands that want to work with me."

While Messina says he will still operate under the Messina Group banner, he notes that the AEG relationship would be ongoing. "This is not a project here, a project there. We're in business together."

The Messina Group has been named as promoter, with Varnell Enterprises, of the 2004 Strait arena tour. Messina's first concert under the new agreement was a Mars Volta date at Numbers in Houston.

"I'm back out on the playing field, with some financial clout and some great people behind me," he says. "I have one goal—to do things right—and the money will be there."

OCTOBER 18
2003

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Sept. 24-28	\$2,788,549 \$225/\$175/\$127.50/\$87.50	20,487 five sellouts	Concerts West
BRUCE SPRINGSTEEN & THE E STREET BAND	Miller Park, Milwaukee Sept. 27	\$2,451,588 \$75/\$55	32,812 40,566	Frank Productions
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Oct. 2-5	\$2,242,614 \$225/\$175/\$127.50/\$87.50	16,436 four sellouts	Concerts West
BRUCE SPRINGSTEEN & THE E STREET BAND	Comerica Park, Detroit Sept. 21	\$2,048,816 \$78.50/\$58.50	27,728 37,437	Clear Channel Entertainment
KROQ INLAND INVASION: THE CURE, DURAN DURAN, HOT HOT HEAT, ECHO & THE BUNNYMEN, VIOLENT FEMMES, DASHBOARD CONFESSIONAL & OTHERS	Hyundai Pavilion at Glen Helen, Devore, Calif. Sept. 20	\$1,806,400 \$40	47,597 sellout	Clear Channel Entertainment, KROQ
JIMMY BUFFETT	MGM Grand Garden, Las Vegas Sept. 20	\$1,747,095 \$200/\$100/\$65	13,620 sellout	House of Blues Concerts
AEROSMITH & KISS, SALIVA	Tweeter Center, Tinley Park, Ill. Sept. 26	\$1,309,339 \$127/\$36	17,210 28,441	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Alltel Pavilion at Walnut Creek, Raleigh, N.C. Sept. 20	\$1,224,891 \$117/\$45	18,368 20,242	Clear Channel Entertainment
FLEETWOOD MAC	Madison Square Garden, New York Sept. 30	\$1,159,745 \$145/\$85/\$45	11,418 13,208	Concerts West
FLEETWOOD MAC	Arena at Harbor Yard, Bridgeport, Conn. Sept. 27	\$993,506 \$149.50/\$99.50/\$49.50	8,262 sellout	Concerts West, in-house
JIMMY BUFFETT	Coors Amphitheatre, Chula Vista, Calif. Sept. 23	\$987,284 \$75/\$55/\$36	17,230 sellout	House of Blues Concerts
AEROSMITH & KISS, SALIVA	AmSouth Amphitheatre, Antioch, Tenn. Sept. 22	\$889,140 \$132/\$10	14,411 18,606	Clear Channel Entertainment
DAVE MATTHEWS BAND, DONAVAN FRANKENREITER BAND	HiFi Buys Amphitheatre, Atlanta Sept. 20	\$859,395 \$56.50/\$39	19,050 sellout	House of Blues Concerts
FLEETWOOD MAC	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Sept. 21	\$858,980 \$137/\$39.50	11,735 13,944	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Verizon Wireless Amphitheater, Bonner Springs, Kan. Sept. 25	\$837,664 \$127/\$40.50	13,040 18,605	Clear Channel Entertainment
ELTON JOHN	AmericanAirlines Arena, Miami Sept. 27	\$826,285 \$175/\$55	11,165 sellout	Jack Utsick Presents, Motorock
RADIOHEAD, SUPERGRASS	Coors Amphitheatre, Chula Vista, Calif. Sept. 28	\$825,102 \$46.50/\$40	19,115 sellout	House of Blues Concerts
FLEETWOOD MAC	Wachovia Center, Philadelphia Sept. 28	\$820,550 \$125/\$75/\$49.50	12,265 15,000	Concerts West
FLEETWOOD MAC	MCI Center, Washington, D.C. Oct. 2	\$801,715 \$125/\$75/\$49.50	10,283 12,045	Concerts West
BRUCE SPRINGSTEEN & THE E STREET BAND	Darien Lake Performing Arts Center, Darien Center, N.Y. Sept. 20	\$796,790 \$75/\$55	11,951 19,999	Clear Channel Entertainment
CHER, TOMMY DRAKE	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Sept. 26	\$757,850 \$127.25/\$45.25	12,384 15,914	Clear Channel Entertainment
CHER, TOMMY DRAKE	Fort Worth Convention Center, Fort Worth, Texas Sept. 24	\$728,439 \$79.75/\$39.75	11,356 12,476	Clear Channel Entertainment
RADIOHEAD	Shoreline Amphitheatre, Mountain View, Calif. Sept. 23	\$704,837 \$47.50/\$40.50	21,205 22,000	Clear Channel Entertainment
THE DEAD	The Gorge, George, Wash. Sept. 21	\$699,451 \$56.70	12,336 13,500	House of Blues Concerts
JAMES TAYLOR	The Gorge, George, Wash. Sept. 27	\$675,639 \$59.85/\$38.85	14,018 20,000	House of Blues Concerts
THE WHITE STRIPES, YEAH YEAH YEAHS, HOT HOT HEAT, SOLEDAD BROTHERS	Greek Theatre, Los Angeles Sept. 22-24	\$642,863 \$37.50	17,143 three sellouts	Nederland Organization, Goldenvoice
FLEETWOOD MAC	DTE Energy Music Center, Clarkston, Mich. Sept. 17	\$631,290 \$138/\$48	10,581 15,202	Palace Sports & Entertainment
FLEETWOOD MAC	SBC Center, San Antonio Oct. 5	\$580,414 \$99/\$75/\$48.15	9,498 11,529	Concerts West
CHER, TOMMY DRAKE	Kemper Arena, Kansas City, Mo. Sept. 22	\$570,174 \$79.75/\$34.75	8,520 13,514	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	FleetCenter, Boston Sept. 20	\$531,383 \$59.50/\$29.50	10,244 17,481	Clear Channel Entertainment
CHICAGO	Greek Theatre, Los Angeles Sept. 19-20	\$500,780 \$70/\$30	8,605 8,937 two shows	Nederland Organization
TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN	Blossom Music Center, Cuyahoga Falls, Ohio Sept. 18	\$496,517 \$57.75/\$27.75	13,451 18,500	House of Blues Concerts
JAMES TAYLOR	Amphitheater in Clark County, Ridgefield, Wash. Sept. 28	\$456,881 \$56.50/\$36.50	8,897 12,522	House of Blues Concerts
ZZ TOP, TED NUGENT	The Gorge, George, Wash. Sept. 20	\$423,518 \$60.40/\$49.90/\$39.40	8,610 13,500	House of Blues Concerts
R.E.M., ED HARCOURT	Xcel Energy Center, St. Paul, Minn. Sept. 16	\$393,401 \$73.50/\$48.50/\$33.50	6,306 10,000	Jam Productions

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Touring Music

Creativity Increases Venue Traffic

Increasing venue traffic was the topic of a panel during the International Entertainment Buyers Assn. annual meeting here, IEBA Live! The session, which featured building managers and promoters as panelists, was moderated by

John Huie, an agent with Creative Artists Agency in Nashville.

"We all know there are only a certain amount of dates on the Shania Twain tour, the Dixie Chicks tour, the Brooks & Dunn tour," Huie said. "And we always know there will be a show in New York, Atlanta, Dallas, etc."

Figuring out which secondary markets to play and why is "the creative aspect of what I do for a living," Huie said. "The bigger acts always have more work available than they're willing to do."

Huie cited panelist **Carey Harvey**, director of the **Salem (Va.) Civic Center**, as a building manager who gets more than his fair share of dates for the size of his venue's market. "We just work at it," Harvey said. "We're not going to get Shania, we realize that. But to us, **Rascal Flatts** is a huge act, a sellout. We do what we can to make a show work, and we will share in the risk."

Panelist **Doug Kuhnel** is VP of venue operations for Compass Facility Management, which operates buildings in 12 tertiary markets in the Midwest.

"It's terribly tough out there. We're always in a competitive situation," he said. "Staffing is key. Everyone from the stagehands on down needs to ask what can they do, not what they have to do."

Promoter/producer **Steve Moore** of TBA Entertainment said, "We're all looking for ways to grow our business or stay in business, and for me, what it boils down to is

creativity. You have to be creative in your deal structure."

Moore said that could include sharing certain revenue streams, like parking and concessions, that have traditionally been off limits. "I would encourage buildings to [cut]

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



the same deal with a promoter or co-promoter as they would when they promote in-house," he said. "We want to eat what you eat. There are no sacred cows any more."

Competition is driving this new paradigm of deal structures, Moore said. "It's all about the dynamic between the mitigation of risk and the acceptance of a marketplace. We need partners that are willing to put things on the table that are typically not on the table, whether it's revenue streams or the elimination of certain expenses. At some point, you can take fixed capitalized items out of the equation, and that can directly affect ticket prices."

Michael Marion, director of the **Alltel Arena** in North Little Rock, Ark., has successfully partnered with local churches for contemporary Christian shows. "Christian shows aren't that big of a payday, but they're good PR for a building, so maybe when you bring **Marilyn Manson** in, the churches won't be so quick to jump on you," Marion said. "And when you do lose money on a Christian show, you don't lose a lot."

In a typical scenario, the building takes care of producing the show, and the churches get the word out in the religious community. "We did four shows last year, made money on two of them, lost on two and made out for a positive year. It helped us get to 19 concerts last year."

Marion pointed out that the church has a different agenda. "The church is thinking of this in terms of the message; for them to lose a little money is no big deal. We throw in a soft rent, get our hard expenses out of it and any profit is split."

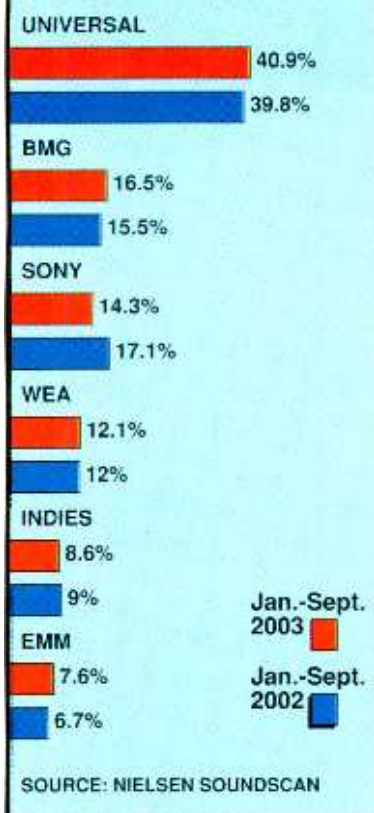
Ticket scaling was also discussed during the panel. "How come we don't see more drastic scaling?" Huie asked.

Moore responded, "People don't want to see 10 different ticket prices, \$30 to \$1,000. It freaks 'em out."

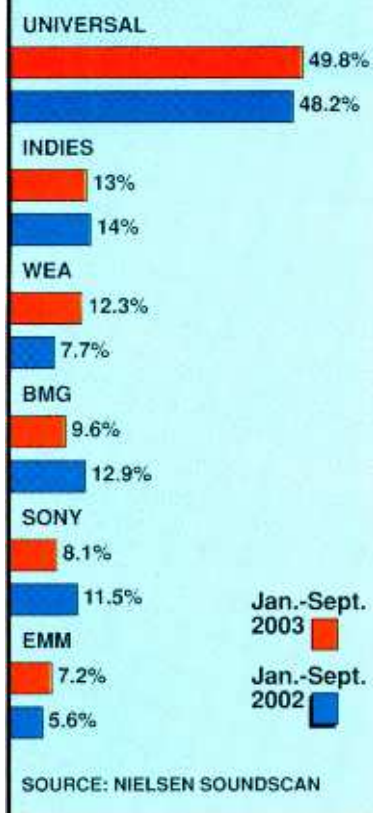


MOORE: STAYING CREATIVE

U.S. Market Share By Distributor: R&B Albums



U.S. Market Share By Distributor: Rap Albums



UMVD Gains Market Share, Remains No. 1 In R&B, Rap

BY GAIL MITCHELL

Universal Music & Video Distribution continues its unshakeable reign as market-share leader in R&B and rap albums.

UMVD posted a 40.9% share in R&B and 49.8% in rap for the nine months ending Sept. 30, according to Nielsen SoundScan. The figures represent a gain of one percentage point from the corresponding period one year ago (39.8% in R&B, 48.2% in rap).

However, when compared with its midyear 2003 shares, UMVD slipped from 41.4% in R&B and 53% in rap—reflecting the industry's ongoing sales struggles. (Rap album sales are also included in the R&B album totals.)

Pumping UMVD's third-quarter activity was the "Bad Boys II" soundtrack as well as releases by Geffen's Mary J. Blige, Roc-a-Fella/Def Jam's Juelz Santana, Ruff Ryders/Def Jam's DMX and Motown's Erykah Badu.

Overtaking WEA as the third quarter's No. 2 rap distributor were the independent labels. That group moved up from the six-month 2003 figure of 12.3% to 13%,

though it lost a percentage point from the same year-ago period (14%). Sales standouts in that segment include the still-strong numbers being generated by BME/TVT's Lil Jon & the East Side Boyz.

Though it dropped from the 13.4% it had in the first half of 2003 to 12.3% for the nine-month period, WEA's standing still marks a significant increase over the 7.7% it garnered in the same nine-month period in 2002. The company's current charting acts include Nappy Roots, T.I. and Sean Paul.

Thanks to projects by the Neptunes, Youngbloodz and most recently OutKast, BMG posted a 9.6% share in rap albums. That is up from the midyear number of 7.4% but off three points from the 12.9% it had in the first nine months of 2002. Rounding out the rap slate are Sony (8.1%) and EMI Music Marketing (7.2%), the latter due in part to Disturbing Tha Peace/Capitol rapper Chingy.

Back on the R&B front, the rest of the lineup holds almost the same as the first half of this year. BMG finished second with 16.5%, followed by Sony (14.3%), WEA (12.1%), independent labels (8.6%) and EMM (7.6%).

Black-Music's Historic Week

Hot 100 Testifies To Mainstreaming Of R&B/Hip-Hop

R&B/hip-hop's mainstream popularity was further validated last week (Oct. 11). That was when the top 10 songs on The Billboard Hot 100 were all by black artists for the first time in the chart's history.

Some may call that feat an anomaly. After all, this issue's Hot 100 chart (see page 60) finds 3 Doors Down altering the mix,

pop music has no color," A&M president **Ron Fair** adds. "We've obliterated the color line. An awful lot of folks of all colors worked on these Hot 100 records, black and white artists, producers, label execs. Call it 'hip-hop' or 'R&B,' but it's the universal language of today's music and it's pop.

"The most potent music, fashion and cultural trends always seem to

come from the urban side. The [Hot 100 feat] is a huge milestone. It's a wonderful and healthy moment that everyone should celebrate," Fair says.

For the complete story behind the numbers, see Singles

East Side Boyz), crunk wasn't popular," TVT VP of urban A&R **Brian Leach** recalls. "It's been a fight. We got doors slammed in our faces from radio stations [and others]. We couldn't blame them. He's not a rapper, and we're not selling lyrics. We're selling movement, energy, entertainment. A lot of people weren't ready two years ago.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



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

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

moving from No. 13 to No. 8.

But don't forget to factor in a few other things. First, 50 Cent and R. Kelly have logged two of this year's top-selling albums, and R&B/hip-hop albums have resided at No. 1 on The Billboard 200 for 14 of the past 17 weeks. And second, in a once-unheard-of role reversal, top 40 mainstream radio is playing a heavy dose of R&B/hip-hop these days.

All of which is "confirmation that the urban hip-hop culture has [become] a major force in mainstream America," says Michelle Madison, VP of urban promotions at Elektra.

And it also signals further blurring of color and genre lines. "It means

Minded (page 58). In the meantime, I asked several industry players with top-charting singles about black music and its mainstream merging.

In addition to hip-hop's ongoing global influence, 2003 has ushered in growing acceptance for two black music offshoots, dancehall reggae and crunk.

"The success of 'Baby Boy' is a testament not only to the remarkable individual talents of Beyoncé and Sean Paul but to the great strides dancehall reggae has made. The mainstream's ear has opened up to a whole new rhythm and flavor," says Randy Chin, VP of VP Records.

"When I signed Lil Jon [& the



BEYONCÉ: BENDING MAINSTREAM'S EAR

"Now the Ying Yang Twins are collaborating with Britney Spears [on 'I Got That Boom Boom']". That signifies where crunk has gone and where it's going," Leach adds.

Crunk master Lil Jon, who also produced the Youngbloodz's Hot 100 hit "Damn!," will soon be celebrating a milestone of his own. His group's "Kings of Crunk" celebrates one year on The Billboard 200. So will Paul

(Continued on page 22)

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2003

Billboard® TOP LATIN ALBUMS

Sales data compiled by
Nielsen
SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1													
1	NEW	1	1	LUIS MIGUEL	WARNER LATINA	60873 (18.98 CD)	33	1	50	45	44	48	SHAKIRA	SONY DISCOS	876 (11.98 EQ CD)	Grandes Exitos	1
2	NEW	1	1	GRUPO MONTEZ DE DURANGO	DISA	724088 (13.98 CD)		2	51	52	38	9	BELINDA	ARIOLA	54141/BMG LATIN (13.98 CD)	Belinda	28
3	1	1	72	JUANES	SURCO	017532/UNIVERSAL LATINO (16.98 CD) [M]		1	52	44	43	7	CELIA CRUZ	LIDERES	950524 (13.98 CD)	El Carnaval De La Vida	26
4	NEW	1	1	CRISTIAN	ARIOLA	55195/BMG LATIN (17.98 CD) [M]		4	53	51	52	28	CONJUNTO PRIMAVERA	FONOVISA	350786/UG (14.98 CD) [M]	Nuestra Historia	4
5	3	4	1	ALEJANDRO SANZ	WARNER LATINA	60516 (18.98 CD) [M]		2	54	41	36	28	ALEXANDRE PIRES	ARIOLA	50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
6	2	2	6	CHAYANNE	SONY DISCOS	70627 (16.98 EQ CD)		1	55	49	53	16	GRUPO BRYNDIS	DISA	726995 (18.98 CD/DVD) [M]	Memorias	4
7	4	3	4	SOUNDTRACK	MILAN	36038 (18.98 CD)		3	56	47	41	17	PALOMO/CONJUNTO PRIMAVERA	DISA	727043 (14.98 CD) [M]	Encuentro De Titanes	12
8	6	5	10	CELIA CRUZ	UNIVERSAL LATINO	000756 (16.98 CD)		2	57	57	54	21	GRUPO MONTEZ DE DURANGO	DISA	724042 (17.98 CD)	El Sube Y Baja	43
9	5	7	11	CELIA CRUZ	SONY DISCOS	70620 (15.98 EQ CD)		1	58	69	—	17	GILBERTO SANTA ROSA	SONY DISCOS	70371 (15.98 EQ CD)	Solo Bolero	40
10	9	8	7	INTOCABLE	EMI LATIN	90524 (16.98 CD)		1	59	56	56	3	JAE-P	HEADLINERS/UNIVISION	310188/UG (14.98 CD)	Ni De Aqui Ni De Alla	56
11	8	9	6	LOS BUKIS	FONOVISA	350895/UG (14.98 CD) [M]		3	60	48	34	7	LUNYTUNES & NORIEGA	EMI LATIN	81120 (14.98 CD)	Mas Flow	11
12	7	6	7	CONJUNTO PRIMAVERA	FONOVISA	350875/UG (14.98 CD) [M]		3	61	55	46	45	RICARDO ARJONA	SONY DISCOS	84564 (17.98 EQ CD) [M]	Santo Pecado	3
13	11	12	17	AKWID	HEADLINERS/UNIVISION	310155/UG (14.98 CD) [M]		7	62	RE-ENTRY	10	10	SORAYA	EMI LATIN	81120 (14.98 CD)	Soraya	25
14	10	11	11	LOS TIGRES DEL NORTE	FONOVISA	350871/UG (14.98 CD)		1	63	58	47	6	OLGA TANON	WEACARIBE	60567/WARNER LATINA (17.98 CD)	A Puro Fuego	23
15	12	10	41	CELIA CRUZ	SONY DISCOS	87607 (14.98 EQ CD)		1	64	63	66	15	LA OREJA DE VAN GOGH	SONY DISCOS	70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	42
				GREATEST GAINER					65	NEW	1	1	PLACIDO DOMINGO	EMI LATIN	57581 (16.98 CD)	Bravo! Domingo: The Best Of Placido Domingo	65
16	27	28	3	POLO URIAS Y SU MAQUINA NORTENA	FONOVISA	350948/UG (13.98 CD) [M]		16	66	59	51	76	CHAYANNE	SONY DISCOS	84667 (18.98 EQ/16.98) [M]	Grandes Exitos	1
17	13	—	2	GRUPO EXTERMINADOR	FONOVISA	350969/UG (13.98 CD) [M]		13	67	54	74	3	LALO MORA	DISA	720323 (12.98 CD)	Mis 20 Exitos Con Banda	54
18	15	16	59	MANA	WARNER LATINA	48566 (10.98/18.98)		1	68	74	70	53	SELENA	EMI LATIN	42096 (16.98 CD)	Ones	4
19	16	17	5	LOS CADETES DE LINARES	UNIVISION	310127/UG (14.98 CD) [M]		5	69	64	62	30	VARIOUS ARTISTS	FONOVISA	350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
20	17	14	48	PANCHO BARRAZA	MUSART	2713/BALBOA (6.98 CD) [M]		12	70	53	42	5	LOS HUMILDES	UNIVISION	310163/UG (14.98 CD)	20 Exitos	42
21	25	23	21	DAVID BISBAL	VALE	06690/UNIVERSAL LATINO (13.98 CD) [M]		17	71	67	68	13	CARDENALES DE NUEVO LEON	DISA	729026 (19.98 CD)	30 De Coleccion	57
22	26	27	24	JOAN SEBASTIAN	MUSART	12887/BALBOA (8.98/13.98)		14	72	72	65	32	THALIA	EMI LATIN	81595 (14.98 CD) [M]	Thalia's Hits Remixed	7
23	19	13	1	BRONCO: EL GIGANTE DE AMERICA	FONOVISA	350927/UG (13.98 CD)		1	73	61	58	28	PEPE AGUILAR	UNIVISION	310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1
24	18	15	7	LOS ACOSTA	DISA	726992 (14.98 CD/DVD) [M]		13	74	73	69	8	CUISILLOS	MUSART	12898/BALBOA (12.98 CD)	Coleccion De Oro	57
25	20	19	16	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	DISA	727044 (14.98 CD) [M]		7	75	71	60	27	LOS TEMERARIOS/LOS BUKIS	FONOVISA	350832/UG (14.98 CD)	20 Inolvidables	1
				PACESETTER													
26	36	50	22	MARCO ANTONIO SOLIS	FONOVISA	350840/UG (16.98 CD)		1									
27	NEW	1	1	EL CHICHICUILOTE	LIDERES	950542 (13.98 CD)		27									
28	22	20	20	RICKY MARTIN	SONY DISCOS	70439 (17.98 EQ CD)		1									
29	23	29	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	EMI LATIN	40514 (16.98 CD)		4									
30	24	18	6	LOS ORIGINALES DE SAN JUAN	UNIVISION	310169/UG (14.98 CD)		18									
31	21	22	9	LIMITE	UNIVERSAL LATINO	000964 (16.98 CD) [M]		9									
32	29	33	4	SAMURAY	DISA	724087 (13.98 CD)		29									
33	32	30	11	PEPE AGUILAR	MUSART	12891/BALBOA (12.98 CD)		30									
34	14	—	2	OZOMATLI	CONCORD PISCANTE	2210/CONCORD (6.98 CD)		14									
35	28	26	7	CONTROL	EMI LATIN	90878 (14.98 CD) [M]		9									
36	37	—	2	BRONCO	ARIOLA	53874/BMG LATIN (13.98 CD)		36									
37	NEW	1	1	FITO OLIVARES	UNIVISION	310174/UG (14.98 CD)		37									
38	NEW	1	1	VARIOUS ARTISTS	PINA	270140/UNIVERSAL LATINO (18.98 CD)		38									
39	30	25	6	LUPILLO RIVERA	SONY DISCOS	70601 (15.98 EQ CD) [M]		13									
40	34	40	21	LOS PLAYER'S	MUSART	2741/BALBOA (12.98 CD)		26									
41	42	35	15	LOS HURACANES DEL NORTE	UNIVISION	310122/UG (14.98 CD) [M]		4									
42	33	31	11	GRUPO BRYNDIS/LIBERACION	DISA	724078 (13.98 CD)		17									
43	35	37	8	SOUNDTRACK	DG	474150/UNIVERSAL CLASSICS GROUP (13.98 CD)		4									
44	50	55	17	DON OMAR	VI	450567 (15.98 CD) [M]		2									
45	31	21	23	CUISILLOS	MUSART	2709/BALBOA (6.98 CD)		16									
46	40	48	38	ANTONIO AGUILAR	MUSART	12708/BALBOA (5.98/12.98)		38									
47	39	24	4	YANDEL	FRESH	9430 (14.98 CD)		24									
48	38	39	7	BANDA EL RECODO	FONOVISA	350813/UG (14.98 CD) [M]		5									
49	43	45	34	INTOCABLE	EMI LATIN	80818 (14.98 CD)		3									

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL (WARNER LATINA)	1 CELIA CRUZ (UNIVERSAL LATINO)	1 GRUPO MONTEZ DE DURANGO (DISA)
2 JUANES (SURCO/UNIVERSAL LATINO)	2 CELIA CRUZ (SONY DISCOS)	2 INTOCABLE (EMI LATIN)
3 CRISTIAN (ARIOLA/BMG LATIN)	3 CELIA CRUZ (SONY DISCOS)	3 LOS BUKIS (FONOVISA/UG)
4 ALEJANDRO SANZ (WARNER LATINA)	4 VARIOUS ARTISTS (PINA/UNIVERSAL LATINO)	4 CONJUNTO PRIMAVERA (FONOVISA/UG)
5 CHAYANNE (SONY DISCOS)	5 CELIA CRUZ (LIDERES)	5 AKWID (HEADLINERS/UNIVISION/UG)
6 SOUNDTRACK (MILAN)	6 LUNYTUNES & NORIEGA (EMI LATIN)	6 LOS TIGRES DEL NORTE (FONOVISA/UG)
7 MANA (WARNER LATINA)	7 OLGA TANON (WEACARIBE/WARNER LATINA)	7 POLO URIAS Y SU MAQUINA NORTENA (FONOVISA/UG)
8 DAVID BISBAL (VALE/UNIVERSAL LATINO)	8 HUEY DUNBAR (SONY DISCOS)	8 GRUPO EXTERMINADOR (FONOVISA/UG)
9 RICKY MARTIN (SONY DISCOS)	9 VARIOUS ARTISTS (J&N/SONY DISCOS)	9 LOS CADETES DE LINARES (UNIVISION/UG)
10 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS (EMI LATIN)	10 IBRAHIM FERRER (WORLD CIRCUIT/NONESUCH/AG)	10 PANCHO BARRAZA (MUSART/BALBOA)
11 OZOMATLI (CONCORD PISCANTE/CONCORD)	11 MONCHY & ALEXANDRA (J&N/SONY DISCOS)	11 JOAN SEBASTIAN (MUSART/BALBOA)
12 DON OMAR (VI)	12 AVENTURA (PREMIUM LATIN/J&N)	12 BRONCO: EL GIGANTE DE AMERICA (FONOVISA/UG)
13 YANDEL (FRESH)	13 MONCHY & ALEXANDRA (J&N/SONY DISCOS)	13 LOS ACOSTA (DISA)
14 SHAKIRA (SONY DISCOS)	14 INDIA (MI ALMA Y CORAZON) (SONY DISCOS)	14 LOS ANGELES AZULES/LOS ANGELES DE CHARLY (DISA)
15 BELINDA (ARIOLA/BMG LATIN)	15 VARIOUS ARTISTS (MOCK & ROLL/SONY DISCOS)	15 MARCO ANTONIO SOLIS (FONOVISA/UG)
16 ALEXANDRE PIRES (ARIOLA/BMG LATIN)	16 ELVIS CRESPO (SONY DISCOS)	16 EL CHICHICUILOTE (LIDERES)
17 GILBERTO SANTA ROSA (SONY DISCOS)	17 VARIOUS ARTISTS (J&N/SONY DISCOS)	17 LOS ORIGINALES DE SAN JUAN (UNIVISION/UG)
18 RICARDO ARJONA (SONY DISCOS)	18 FRANKIE RUIZ (UNIVERSAL LATINO)	18 LIMITE (UNIVERSAL LATINO)
19 SORAYA (EMI LATIN)	19 SALVADOR (WARNER BROS.)	19 SAMURAY (DISA)
20 LA OREJA DE VAN GOGH (SONY DISCOS)	20 MARC ANTHONY (COLUMBIA/SONY DISCOS)	20 PEPE AGUILAR (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). 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 (Gold). Certification for net shipment of 200,000 units (Platinum). Certification for 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 18 2003 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
				NUMBER 1		
1	2	3	15	ANTES	Obie Bermudez	1
2	3	2	12	UN SIGLO SIN TI	Chayanne	1
3	4	5	5	TE NECESITO	Luis Miguel	3
4	1	1	9	HOY	Gloria Estefan	1
5	5	7	8	ASIGNATURA PENDIENTE	Ricky Martin	5
6	7	4	10	NO ES LO MISMO	Alejandro Sanz	4
7	13	14	7	NOMAS POR TU CULPA	Los Huracanes Del Norte	7
8	8	10	22	FOTOGRAFIA	Juanes With Nelly Furtado	1
9	6	6	10	ESO DUELE	Intocable	5
10	10	8	13	QUITEMONOS LA ROPA	Alexandre Pires	3
11	15	15	6	AVE CAUTIVA	Conjunto Primavera	11
12	11	9	8	NO HACE FALTA	Cristian	6
13	9	11	14	ESTOY A PUNTO	Bronco: El Gigante De America	7
14	12	16	4	QUIERO PERDERME EN TU CUERPO	David Bisbal	12
15	14	13	12	RIE Y LLORA	Celia Cruz	12
16	17	29	3	MIENTES TAN BIEN	Sin Bandera	16
17	20	26	4	CAUSAME LA MUERTE	Los Tigres Del Norte	17
18	16	18	17	HOY EMPIEZA MI TRISTEZA	Grupo Montez De Durango	15
19	19	0	0	EN LOS PURITOS HUESOS	Banda El Limon	19
				GREATEST GAINER		
20	—	2	2	CARMELINA	Jorge Correa "Tereso"	20
21	27	43	6	ME CANSE DE MORIR POR TU AMOR	Adan Chalino Sanchez	21
22	19	12	4	VIVE LA VIDA	Area 305	3
23	22	28	5	SOLO POR TI	Soraya	22
24	25	24	7	YA NO ES IGUAL	Frankie J	11
25	24	21	8	SE ME OLVIDO TU NOMBRE	Shalim	2
26	28	40	5	UN AMOR PARA LA HISTORIA	Gilberto Santa Rosa	26
27	23	22	15	MINUTOS	Ricardo Arjona	5
28	41	44	6	PARA MORIR IGUALES	Nico Flores Y Su Banda Puro Mazatlan	28
29	26	27	4	DEJENME SI ESTOY LLORANDO	Los Angeles De Charly	26
30	34	23	3	TE METISTE EN MI CAMA	Palomo	23
				HOT SHOT DEBUT		
31	NEW	1	1	QUIEN TE DIJO ESO	Luis Fonsi	31
32	36	—	2	LA PAGA	Juanes	32
33	29	35	7	AMOR BESAME	Adolfo Urias Y Su Lobo Norteno	29
34	39	47	4	YO LA AMO	Pepe Aguilar	34
35	32	25	16	ACA ENTRE NOS	Banda El Recodo	12
36	42	39	19	QUE GANAS	Ricardo Montaner	5
37	30	37	3	TE RETO A QUE ME OLVIDES	Julio Preciado Y Su Banda Perla Del Pacifico	30
38	47	—	2	MAS QUE TU AMIGO	Marco Antonio Solis	38
39	38	41	13	TE REGALO MI TRISTEZA	Los Temerarios	18
40	NEW	1	1	CUANDO TU NO ESTAS	Olga Tanon	40
41	33	36	7	DEJAME VOLAR	Julio	32
42	37	30	26	TU AMOR O TU DESPRECIO	Marco Antonio Solis	1
43	NEW	1	1	ROSAS	La Oreja De Van Gogh	43
44	NEW	1	1	LAGRIMAS DE CRISTAL	Grupo Montez De Durango	44
45	49	—	2	QUE TE RUEGUE QUIEN TE QUIERA	Banda El Recodo	45
46	45	50	4	EN REALIDAD	Jorge Luis Cabrera	45
47	NEW	1	1	MI LIBERTAD	Jerry Rivera	47
48	NEW	1	1	AY AMOR	Hector & Tito Featuring Victor Manuelle	48
49	43	38	21	UNA EMOCION PARA SIEMPRE	Eros Ramazzotti	5
50	35	33	18	SUETALO	Millie	9

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop, 16 Tropical, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

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

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RIE Y LLORA	CELIA CRUZ	21	16	HOY TE VI PASAR	KIKO RODRIGUEZ
2	6	ANTES	OBIE BERMUDEZ	22	14	POCO HOMBRE	VICTOR MANUELLE
3	34	MI LIBERTAD	JERRY RIVERA	23	25	MASUCAMBA	TEGO CALDERON
4	4	SI TE DIJERON	GILBERTO SANTA ROSA	24	15	SON DE CALI	SON DE CALI
5	5	AY AMOR	HECTOR & TITO FEATURING VICTOR MANUELLE	25	23	EL AMOR ES CIEGO	EL GRAN COMBO DE PUERTO RICO
6	3	INTENTALO TU	JOE VERAS	26	30	ENAMORAME	PAPI SANCHEZ
7	19	SOY MUJER	INDIA	27	27	VIVE LA VIDA	AREA 305
8	7	POLOS OPUESTOS	MONCHY & ALEXANDRA	28	29	FOTOGRAFIA	JUANES WITH NELLY FURTADO
9	2	HOY	GLORIA ESTEFAN	29	24	PERDONAME	LIMI-T21
10	10	SE ME OLVIDO TU NOMBRE	SHALIM	30	13	QUIERO PERDERME EN TU CUERPO	DAVID BISBAL
11	9	MERIANO LA COLA	SEXAPPEAL	31	28	VOY A TENER QUE OLVIDARTE	ANDY ANDY
12	11	TU VOLVERAS	KEVIN CEBALLO	32	36	NO ES LO MISMO	ALEJANDRO SANZ
13	12	LA ULTIMA VEZ	MAGIC JUAN FEATURING EDDY HERRERA	33	—	LA CADERONA	CABAS
14	8	SIN PODERTE HABLAR	HUEY DUNBAR	34	26	SOLO POR TI	SORAYA
15	22	CUIDALA	TITO ROJAS	35	—	AMIGA VENENO	ZACARIAS FERREIRA
16	31	CUANDO TU NO ESTAS	OLGA TANON	36	—	ASI TE AMO	ELVIS MARTINEZ
17	18	QUITEMONOS LA ROPA	ALEXANDRE PIRES	37	—	AMOR AMOR	ROSELYN SANCHEZ FEATURING TEGO CALDERON
18	17	LA CURA	PENA SUAZO Y SU BANDA GORDA	38	39	NO HACE FALTA	CRISTIAN
19	21	CONO ND	LA SECTA ALLSTAR	39	—	HOJA EN BLANCO	MONCHY & ALEXANDRA
20	20	TRACIONERA	INDIA	40	—	ALLA SE QUEDO	JOHNNY VENTURA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	NOMAS POR TU CULPA	LOS HURACANES DEL NORTE	21	19	EN REALIDAD	JORGE LUIS CABRERA
2	1	ESO DUELE	INTOCABLE	22	32	MATAME	PESADO
3	4	AVE CAUTIVA	CONJUNTO PRIMAVERA	23	—	SENTIMENTAL	JOAN SEBASTIAN
4	2	ESTOY A PUNTO	BRONCO EL GIGANTE DE AMERICA	24	28	CORAZON	CUISILLOS
5	6	CAUSAME LA MUERTE	LOS TIGRES DEL NORTE	25	22	BANDIDO	ANA BARBARA
6	5	HOY EMPIEZA MI TRISTEZA	GRUPO MONTAZ DE DURANGO	26	27	OTRA VEZ	VICTOR GARCIA
7	7	EN LOS PURITOS HUESOS	BANDA EL LIMON	27	36	ME QUIERO CASAR	CONTROL
8	9	ME CANSE DE MORIR POR TU AMOR	ADAN CHALINO SANCHEZ	28	30	ASI TE QUIERO	JOAN SEBASTIAN
9	8	UNA VEZ MAS	CONJUNTO PRIMAVERA	29	23	MI CUCU	LA ONDA WITH CONTROL
10	16	PARA MORIR IGUALES	NICO FLORES Y SU BANDA PURO MAZATLAN	30	—	MI GENTE	A.B. QUINTANILLA III & KUMBIA KINGS FEAT OZMATELI
11	15	TE METISTE EN MI CAMA	PALOMO	31	40	YO LA AMO	PEPE AGUILAR
12	11	DEJENME SI ESTOY LLORANDO	LOS ANGELES DE CHARLY	32	34	TE REGALO MI TRISTEZA	LOS TEMERARIOS
13	12	AMOR BESAME	ADOLFO URIAS Y SU LOBO NORTENO	33	39	EL RANCHO GRANDE	EL COYOTE Y SU BANDA TIERRA SANTA
14	14	ACA ENTRE NOS	BANDA EL RECODO	34	—	ENAMORADO DE TI	PUNTO Y APARTE
15	13	TE RETO A QUE ME OLVIDES	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	35	35	NO TE OLVIDARE	PARALELO NORTE
16	17	SERAN SUS OJOS	ADOLFO URIAS Y SU LOBO NORTENO	36	29	PEQUENA Y FRAGIL	CONTROL
17	18	QUEDATE CALLAOA	JORGE LUIS CABRERA	37	—	QUIZAS SI QUIZAS NO	GRUPO BRYNOIS
18	21	LAGRIMAS DE CRISTAL	GRUPO MONTAZ DE DURANGO	38	33	DESDE HOY	QUELO
19	20	QUE TE RUEGUE QUIEN TE QUIERA	BANDA EL RECODO	39	—	EL AGUILA BLANCA	LOS TUCANES DE TIJUANA
20	25	MAS QUE TU AMIGO	MARCO ANTONIO SOLIS	40	—	CUANTO TE AMO	COSTUMBRE

Underground Survives Downturn, Comes Out On Top

BY MICHAEL PAOLETTA

Earlier this year, British label/brand Global Underground (GU) was stumbling. To some, it looked as though its problems were terminal.

At the time, the London-based company's release schedule had halted. But rather than an end, it marked a turning point. "Due to the state of the industry, we had to restructure the company," GU director Andy Horsfield says.

"We took a hard look at what worked and what didn't," he continues. "We had to find a way to push things forward. This process gave us the shot in the arm we needed."

Indeed, GU rebounded with Deep Dish's "Toronto." In June, the two-disc, beat-mixed set debuted at No. 1 on the *Billboard* Top Electronic Albums chart.

According to Horsfield, "Toronto" has sold 100,000 copies worldwide.

Two months later, GU—which also has offices in Singapore and New York—launched a new DJ-driven series, 24:7. The first volume, helmed by Danny Howells, debuted in the top 10 of the same chart.

Now, GU is launching its artist division, GU Music, with the Nov. 4 album

release "Atlantic Breakers," by Dutch DJ/producers Pako & Frederik.

On the same day, GU releases the second volume in Steve Lawler's Lights Out series.

GU Music arrives seven years after GU began releasing DJ compilations. While DJ-driven CDs are the company's bread and butter, Horsfield acknowledges that to survive in today's marketplace, "you have to release original music."

In this way, Horsfield will be able to secure synch licensing deals for the music and distribute the various tracks digitally.

With compilations, because the music is licensed from other labels, it is difficult to obtain digital distribution rights for the various tracks.

Later this month, GU will relaunch its Web site (globalunderground.co.uk). "Now that we have original material, we can sell it at our site," Horsfield says.

Like Horsfield, Pako & Frederik feel



PAKO & FREDERIK: GU MUSIC'S DEBUT ACT

the time is right for Global Underground to branch out.

"They have a strong audience from their successful compilation series," Frederik Borgesius says. "This is a natural step to introduce artist albums to that audience."

Upcoming GU Music releases include albums by Australia's Lo Step and England's Traffik.

MTV2 Keeps Beat With 'Monster Mix'

Video production company Promo Only has created rhythm-based music-video programming for MTV2 in the form of the quarterly "Monster Mix."

In the May 24 issue, we wrote of "Monster Mix": "Perhaps MTV2 will program a regularly scheduled dance/electronic video mix. Now, that would show real commitment to a genre of music that is often treated like a bastard child."

Well, MTV2 is now showing such commitment. The cable network is airing a daily edition of Promo Only's "Monster Mix." The show, a mix of dance/electronic and R&B/hip-hop, airs from 4 p.m.-5 p.m. EST.

"This is certainly an exciting time for us," Promo Only video programmer Nick Allard says. "With this show, we're exploring how far we can go with music video—and how far music video can take us."

MAKEOVER MUSIC: "All Things," the theme song for the Bravo/NBC hit "Queer Eye for the Straight Guy," has been picked up for release by Capitol Records. This is according to Rachid Wehbi and Ian Nieman (aka *Widelife*), who penned/produced/recorded the bubbly track.

Remixes of the track should be en route to club and radio DJs by the time this issue arrives. But already, top 40 outlets like WHYZ New York and KIIS Los Angeles are playing a two-minute edit of the track, which was created by looping the show's 58-second theme.

In early December, Capitol is scheduled to release the "Queer Eye" soundtrack, Wehbi notes. Also on the way is the video for "All Things."

A label rep from Capitol declined to comment.

ALIAS LOVE: Yes, indeed, that was **Blue Man Group's** cover of **Donna Summer's** "I Feel Love" featured prominently in the season opener of ABC series "Alias." The timing could not be better: Remixes of the Blue Man Group/Lava track are being embraced by DJs and enthusiasts.

HEARTBEAT: In addition to the boogie-down "Milkshake," **Kelis'** new album, "Tasty" (Star Trak/Arista, due Nov. 11) includes the incredibly buoyant and infectious "Protect My Heart." Produced by

the **Neptunes**, the uptempo track recalls such mid-'80s jams as "I Wonder If I Take You Home" and "Can You Feel the Beat" (both by **Lisa Lisa & Cult Jam**). Consider

Beat Box™



By Michael Paoletta
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this track a single-in-waiting.

CH-CH-CHANGES: Geoffrey "DJ Geoffe" Colon, formerly of UBL Music, is now the director of marketing for Clear Channel Entertainment. This position is part of the company's new Radio Entertainment Division, which launched Oct. 1.



ALLARD: HAS A MONSTER ON HIS HANDS

Catherine Carter, who most recently handled press and promotion at Studio Distribution, has opened Funky Dumpling. Based in New York, the PR company is already working with the Global Underground, Yoshitoshi Recordings and Distinctive labels, as well as such artist/DJs as **Victor Calderone**, **Ernie Lake** and **DJ Tiësto**. Carter can be reached at catherine@funkydumpling.com.

FINALLY: A sincere thank you to all who took part in *Billboard's* 10th annual Dance Music Summit Sept. 22-24 in New York.

With the industry experiencing an incredibly difficult time, it was invigorating and refreshing to hear words of encouragement from such esteemed participants as **Angie Stone**, **BT** and **D:Fuse**, among others. I applaud you all.

Jaxx Goes Pop On Third Set

BY MICHAEL PAOLETTA

Felix Buxton and Simon Ratcliffe, who collectively record as Basement Jaxx, know their way around international dancefloors.

The British duo's two albums—"Remedy" and "Rooby"—have spawned several No. 1 club hits, including "Where's Your Head At," which also made an appearance on *Billboard's* Modern Rock Tracks chart last year.

Now, with an eye toward dancefloors and top 40 radio, Basement Jaxx—which has remixed tracks for Justin Timberlake, among others—has creat-

ed its most pop-oriented project to date. XL Recordings/Astralwerks issues the twosome's new album, "Kish Kash," Oct. 21.

"If anything, the new album is more classic in feel, more song-based," Ratcliffe explains. "It's more traditional in that respect."

Ratcliffe continues, "It's also a bit more intelligent, which is a very dangerous word to use."

Buxton says he and his musical partner had a strong desire to distance themselves from what people thought Basement Jaxx should be. "We needed to step back, take stock and see where we wanted to go."

Enter a handful of guest vocalists, including Meshell Ndegeocello, 'N Sync's JC Chasez and Siouxsie & the Banshees frontwoman Siouxsie Sioux.

"Kish Kash" also spotlights Dizzee Rascal on lead single "Lucky Star." A 19-year-old London-based U.K. garage/

hip-hop artist, Rascal recently won the 2003 Panasonic Mercury Music Prize for his debut album, "Boy in Da Corner."

When Basement Jaxx worked with Rascal, his album was not yet out, Buxton notes. "He was just another Basement Jaxx unknown."

Such timing is not lost on Astralwerks. With Rascal in the spotlight around the world, it can only help with the promotion of "Lucky Star," label GM Errol Kolosine notes.

Later this month, the track will be delivered to club DJs, as well as specialty and rhythm radio. A commercial single will arrive next month.

This will be followed, in December, by a top 40 radio push with follow-up single "Plug It In" (featuring Chasez).

With these two tracks, Kolosine says the label will spread the news about a new Basement Jaxx project from hardcore fans to those in the mainstream.

"The Jaxx may not sound like pop radio, but that's not to say they're not a pop band," Kolosine explains. "Don't sell Americans short."

Basement Jaxx will commence a European and North American tour early next year.



BASEMENT JAXX: THE NEW ALBUM IS MORE SONG-BASED

OCTOBER 18
2003

Billboard® HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1 1 Week At Number 1		
1	3	4	7	SEND YOUR LOVE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
2	4	5	9	I LOVE I LOVE	VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
3	2	1	9	GET IT TOGETHER (RAUHOFFER, HAMEL, SUPERCHUMBO, DAVIS MIXES)	WARNER BROS. 42645	Seal
4	1	2	11	INTO THE SUN	MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
5	9	15	1	LEI LO LAI	ELECTRIC MONKEY 1008	The Latin Project
6	7	12	1	SHELTER	IT'S TIME CHILD 002	Ann Nesby
7	5	6	8	I NEED YOU (REMIXES)	MUTE 42643/REPRISE	Dave Gahan
8	10	18	7	WHAT U DO 2 ME (REMIXES)	DREAMWORKS PROMO	Boomkat
9	12	16	7	SOUL SLOSHING	GEFFEN PROMO	Venus Hum
10	14	19	5	CENTER OF THE SUN	NETTWERK 33204	Conjure One
11	15	17	3	A BETTER WORLD	GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
12	11	14	9	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)	INTERSCOPE PROMO	Smash Mouth
13	6	3	12	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
14	16	20	9	SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES)	CURB PROMO	Laura Turner
15	21	26	3	FUTURE FUNK	TOMMY BOY SILVER LABEL 2413/TOMMY BOY	Seth Lawrence
16	19	22	7	LONG WAY HOME	RADIKAL 99193	ATB
17	27	39	3	THIS BEAT IS	TWISTED 50020	Superchumbo
18	24	32	3	YOU PROMISED ME (TU ES FOUTU)	ZYX 5318	In-Grid
19	23	29	7	FREETIME (REMIXES)	COLUMBIA 79860	Kenna
20	25	31	3	BRINGIN' ON THE HEARTBREAK (REMIXES)	MONARCS/LAND PROMO/IDJMG	Mariah Carey
21	13	9	13	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
22	8	7	13	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
23	18	8	10	FEEL GOOD TIME (BORIS & BECK REMIXES)	COLUMBIA PROMO	Pink Featuring William Orbit
24	30	38	4	THE ONLY THING MISSIN' (REMIXES)	ARISTA 56474	Aretha Franklin
25	17	10	11	SINNERMAN (FELIX DA HOUSECAT MIX)	VERVE 000910/UMRG	Nina Simone
26	31	40	3	JUST SO YOU KNOW (REMIXES)	WARNER BROS. PROMO	Holly Palmer
27	29	34	5	HOT IN HERRE (THE REMIXES)	IK7 PROMO	Tiga
28	20	13	14	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	STAR 69 1262	Amuka Featuring Sheila Brody
29	32	36	4	ANYTHING (GABRIEL & DRESDEN MIXES)	PRIVATE MUSIC PROMO/AAL	Lili Haydn
				POWER PICK		
30	38	—	2	FLY AGAIN (SCUMFROG MIXES)	TOMMY BOY SILVER LABEL 2422/TOMMY BOY	Kristine W
31	26	28	7	WURKIN'	HARLEQUIN 51251	Housekeeperz Featuring Ceevox
32	28	23	10	WE CAN (REMIXES)	CURB PROMO	LeAnn Rimes
33	22	11	12	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79847	Beyonce
34	40	46	3	JALEO (ROGER SANCHEZ REMIX)	SONY DISCOS PROMO	Ricky Martin
35	42	—	2	MY LOVE IS ALWAYS	UNCOMMON TRAX 003	Saffron Hill
36	45	—	2	ROCK WIT U (AWWW BABY) [J. HANNAN LAZY DOG MIX]	MURDER INC./DEF JAM PROMO/IDJMG	Ashanti
				HOT SHOT DEBUT		
37	NEW	1	1	STAND (REMIXES)	ATLANTIC PROMO	Jewel
38	33	27	14	CAN YOU FIND THE HEART	NITEGROOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
39	NEW	1	1	I FEEL LOVE	BLUE MAN GROUP PROMO/LAVA	Blue Man Group Featuring Venus Hum
40	NEW	1	1	INTUITION	U-WATCH 1022/DKE	Hall & Oates
41	NEW	1	1	LOS TANGUEROS	SURCO PROMO/UNIVERSAL LATINO	Bajofondotangoclub
42	25	14	14	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
43	NEW	1	1	JUST ABOUT HAD ENOUGH	STAR 69 1268	Beat Hustlerz Featuring Thea Austin
44	NEW	1	1	DEEP DARK JUNGLE	STATRAX 34003/STATRA	Victor Calderone
45	34	21	13	77 STRINGS (HOW DID YOU KNOW)	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
46	44	42	5	SHAKE IT	CREDENCE IMPORT	Lee-Cabrera
47	36	33	12	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
48	39	30	14	HAREM (M. LEHMAN, R. RIVERA, & H. HECTOR MIXES)	NEON STUDIO PROMO/ANGEL	Sarah Brightman
49	43	37	14	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO/RED INK	Simply Red
50	35	24	13	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green

Dance Singles Sales

Dance Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1 3 Weeks At Number 1		
1	1	2	4	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	BMG STRATEGIC MARKETING/RCA 54218/RMG	Elvis Presley
2	2	1	3	SYMPATHY FOR THE DEVIL (REMIXES)	ABKCO 719666	The Rolling Stones
3	3	3	5	(THERE'S GOTTA BE) MORE TO LIFE	FOREFRONT 52925/VIRGIN	Stacie Orrico
4	6	7	35	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCS/LAND 0837331/DJMG	Mariah Carey
5	7	9	18	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico
6	4	6	12	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
7	12	12	4	ROUND ROUND	UNIVERSAL 063850/UMRG	Sugababes
8	5	4	11	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
9	8	8	11	I'M GLAD (REMIXES)	EPIC 79952/SONY MUSIC	Jennifer Lopez
10	9	5	7	PAVEMENT CRACKS (REMIXES)	J 55884/RMG	Annie Lennox
11	10	10	14	ALL NIGHT LONG	JENSTAR 1304	Seduction With Saddler
12	14	—	2	TIME OF OUR LIVES	MUTE 93225	Paul Van Dyk Featuring Vega 4
13	16	15	15	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
14	NEW	1	1	THOIA THOING (SILK & PEOPLE'S CHOICE REMIXES)	JIVE 57038/ZOMBA	R. Kelly
15	11	11	7	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
16	13	13	13	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
17	NEW	1	1	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-O	Seiko
18	15	21	28	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 0002431/DJMG	Daniel Bedingfield
19	NEW	1	1	HYPNOTISED	SIRE/REPRISE 42661/WARNER BROS.	Paul Oakenfold
20	20	17	24	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
21	17	16	51	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
22	RE-ENTRY	7	7	APPRECIATE ME	STAR 69 1262	Amuka Featuring Sheila Brody
23	21	23	14	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyonce
24	18	14	24	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
25	19	24	20	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel

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 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.

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE
			NUMBER 1 1 Week At Number 1	
1	NEW	1	ENIGMA	Voyageur
2	NEW	1	THE CHEMICAL BROTHERS	Singles '93 - '03
3	NEW	1	PAUL OAKENFOLD	Perfecto Presents... Great Wall
4	1	13	LOUIE DEVITO	Louie DeVito Presents: Ultra Dance 04
5	2	3	VARIOUS ARTISTS	Verve//Remixed2
6	6	16	THE POSTAL SERVICE	Give Up
7	8	3	BOND	Bond: Remixed
8	4	2	THE RIDDLER	Dance Mix NYC - Vol. 4
9	5	2	PEACHES	Fatherfucker
10	3	2	KMFDM	WWIII
11	9	3	BT	Emotional Technology
12	7	2	BAD BOY BILL	Behind The Decks
13	10	14	THE HAPPY BOYS	Trance Party (Volume Three)
14	12	15	DELERIUM	Chimera
15	11	16	LOUIE DEVITO	Louie DeVito's Dance Factory Level 2
16	13	7	VARIOUS ARTISTS	Best Of House Volume Three
17	16	11	DEBORAH COX	Deborah Cox Remixed
18	15	25	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
19	14	3	DJ DAN	Mixed Live: Ruby Skye
20	17	1	LORDS OF ACID	Greatest T's
21	NEW	1	VARIOUS ARTISTS	Chillout 04: The Ultimate Chillout
22	20	7	THALIA	Thalia's Hits Remixed
23	18	7	KRAFTWERK	Tour De France Soundtracks
24	21	16	VARIOUS ARTISTS	Verve//Remixed
25	23	22	TIESTO	Nyana

Alliums 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 indicate 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. RIAA Latin awards: C Certification for net shipment of 100,000 units (Or). A Certification of 200,000 units (Platinol). A? Certification of 400,000 units (Multi-Platinol). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked E.O. 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.

Billboard® HOT DANCE BREAKOUTS

Club Play		Dance Singles Sales	
1	MILKSHAKE Kelis SFR/TRAARISTA	1	MY EMPIRE Lula STAR 69
2	I'M WAITING Aubrey vs. Johnny Vicious VISH	2	FLY AGAIN Kristine W TOMMY BOY SILVER LABEL/TOMMY BOY
3	HYPNOTISED Paul Oakenfold PERFECTO/SIRE/REPRISE	3	BABY I'M IN LOVE (BORIS & BECK REMIX) Thalia EMI LATIN/VIRGIN
4	DON'T CRUSH IT Koolha TOMMY BOY SILVER LABEL/TOMMY BOY	4	LONG WAY HOME ATB RADIKAL
5	ARE YOU READY FOR LOVE Elton John SOUTHERN FRIED/ULTRA	5	TIL SUNS IN YOUR EYE DJ Vadim NINJA TUNE

Breakouts: Titles with the greatest chart potential, based on club play or sales reported this week. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billy Ray Cyrus Explores His Gospel 'Side'

BY DEBRA AKINS

NASHVILLE—In a new promotional DVD, Billy Ray Cyrus calls the past 10 years of his career “a waste.” While he later admits that’s probably an exaggeration, Cyrus still considers this time in his life a new beginning.

After a nine-album country music career in which he scored six top 10 singles and sold 9.8 million units, according to Nielsen SoundScan, Cyrus still holds the record for the longest time spent by a debut artist at No. 1 on The Billboard 200: 17 weeks with the 1992 album “Some Gave All.”

Cyrus’ newest offering, “The Other Side,” is a return to his gospel heritage. It’s a far cry from the days of “Achy Breaky Heart,” the smash hit single that catapulted him to international stardom in the early 1990s.

Out Oct. 28, “The Other Side” will go to the Christian market through Word Records. It is being worked to the mainstream country market through Warner Bros.

“I feel like I’ve gone full-circle in my life,” Cyrus says. “This record really is going back to that Pentecostal church where I grew up. It’s a record of a lifetime for me.”

HEARING A VOICE

Perhaps more intriguing than the fact that Cyrus is releasing a gospel album is his remarkable story of how it all began.

Late last year, while filming his PAX

TV show “Doc” in Toronto, Cyrus was struggling to find direction in his life.

“We were in the midst of shooting the show, and it was miserably cold,” Cyrus says. “One day I literally got down on my knees and said, ‘God, I’m freezing up here. Are you sure this is what you want me to be doing?’ It was a desperate prayer, and it was answered by a voice that said, ‘Go make the inspirational album that you’ve waited your whole life to make.’”

Cyrus remembers that moments later, he got a call from Nashville producer Billy Joe Walker Jr., who asked if he would be interested in recording a gospel record.

“I heard him choke up on the phone,” Walker recalls. “He said, ‘I can’t believe you called me about this.’”

“The Other Side” contains 11 songs that reflect Cyrus’ deep-rooted Christian faith. Cyrus penned the album’s title cut, and he and Walker gathered 10 other songs from a pool of writers based in the country (Bob DiPiero, Tom Shapiro, Rivers Rutherford, Kelly Shiver, Victoria Shaw), gospel (Bebo Norman) and pop (Richard Marx) markets. The project features guest vocals by Marx, Kim Carnes, Bekka Bramlett, former Anointed vocalist Denise Walls and the Jordanaires.

“I’ve never worked on a record where the songs came together as quickly and easily as they did on this album,” Walker says. “It was like God walked in and put them on our desk. It

really was meant to be.”

The project’s first single to Christian radio, “Tip of My Heart,” has been shipped to Christian AC, top 40 and inspirational formats. Christian radio



will be new ground for Cyrus, who admitted to being a little nervous during his recent on-air visit to Nashville Christian station WAYM (Way-FM).

“Everybody loved him. The listener feedback we received was positively glowing,” WAYM PD Doug Hannah says. “The single is a beautiful song and very well done. [I heard] him do it live a few months ago and was impressed at how clearly genuine it was and from the heart. That comes through on the recorded version as well.”

That kind of attention is not some-

thing country radio has given Cyrus during the past few years. It is a hurdle that he and Word/Warner Bros. hope to jump with this album. The infectious love song “Always Sixteen” is tentatively slated to be the first country single, set to go to radio Oct. 14.

“There are several great country singles on this record, so we are going full force after country radio, as we did with Randy Travis,” Word Label Group senior VP of marketing Mark Lusk says. “We have the support of Warner Bros. Nashville, which is helping to quarterback our country market efforts, and we’ve hired some amazing country independents, the same people who helped us get Travis’ ‘Three Wooden Crosses’ to No. 1. A lot of money, people and man hours are going behind the country radio effort.”

A COUNTRY HOME?

Cyrus admits, “I don’t know whether or not I have a home at country radio. I’m not sure if I ever did. [It] might be good for country radio to embrace an act that has a worldwide following.

“I think the reason country music is shrinking to the point that it is [is] because they need some recognizable names and faces. Randy Travis having a No. 1 record [this] year was one of the best things that happened to country radio in quite some time.

“Will they play my music?” Cyrus asks. “I think it would be good, and I’d love to play on the team with them. But can I count on that? No, I can’t count on anything.”

Still, Cyrus says, “maybe I should

have made this album years ago. I should have started singing about God’s love years ago. Who knows where my life would be?”

Cyrus says making music is “what I really love; it’s my passion. Long after ‘Doc’ is done, I’ll still be making records somewhere.”

But his acting career is working well for him. Returning for its fourth season this fall, “Doc” remains PAX’s highest-rated program. Cyrus also just finished filming “Elvis Has Left the Building,” starring Kim Basinger.

Lusk says tie-ins are in development for the new album and “Doc.”

“They’re looking at the songs from the record to include in the programs during the new season,” he says. “We fully expect a number of the tracks to be part of the show, and certainly lyrically some of those will apply to the story lines.”

As a retail incentive, Word will package a bonus DVD with the first 100,000 units of “The Other Side.” The DVD includes an interview, behind-the-scenes footage and three new music videos. The label also plans significant Christmas endcap positioning during November and December, primarily in mainstream outlets, and circulars with Wal-Mart, Kmart, Target and others.

“The reaction from retailers has been fantastic,” Word Label Group director of general market sales Jay Schield says. “Billy Ray’s performance last month for the Anderson Merchandisers district managers meeting in Amarillo, Texas, brought two standing ovations.”

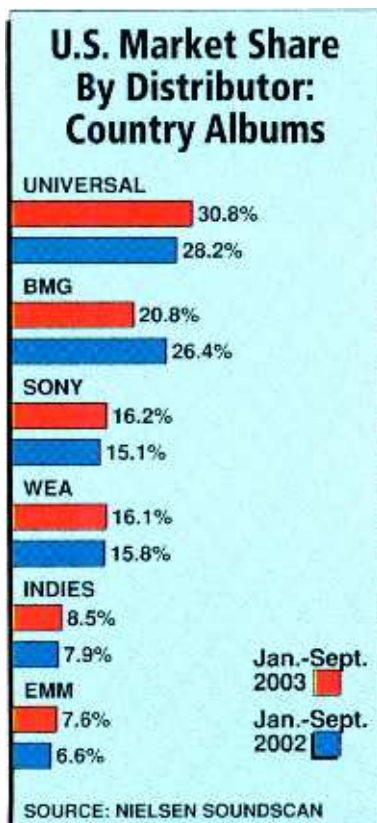
UMVD First In Country

Universal Music & Video Distribution is once again the top distributor in the country market for the first nine months of this year.

Boosted by Shania Twain’s “Up!,” which remains at No. 5 on the Top Country Albums chart after 46 weeks, UMVD earns a 30.8% share for the period ended Sept. 30, according to Nielsen SoundScan. That’s up from a 28.2% share for the same period in 2002 but off from the 32.4% share it enjoyed in the first half of this year.

BMG remains in second place with a 20.8% share for the period, down sharply from 26.4% in the first nine months of last year. Boosted by strong-selling greatest-hits packages from Alan Jackson and Lonestar, plus albums from Kenny Chesney and Brooks & Dunn—which remain in the top 20 on Top Country Albums after 76 weeks and 12 weeks, respectively—BMG made some gains in the third quarter, boosting its share from the 17.4% it notched in the first half of this year.

PHYLLIS STARK



McCoury Gets Opry Invite

While onstage accepting his trophy for entertainer of the year at the International Bluegrass Music Awards in Louisville, Ky., Oct. 2 (Nashville Scene, *Billboard*, Oct. 11), **Del McCoury** was interrupted by

artists **Ricky Skaggs** and **Sonny Osborne**, who invited him to become the newest member of the Grand Ole Opry. McCoury will be inducted into the venerable Nashville institution Oct. 25.

In other artist news, **Steve Azar** has teamed with Jim Beam Brands Worldwide for a fall tour sponsorship. Jim Beam is also sponsoring tours this year from **Lynyrd Skynyrd** and **Montgomery Gentry**.

Sugar Hill artist **Allison Moorer** kicked off an 18-city acoustic tour

Oct. 1. She is previewing material from her next album, due in the spring. The tour wraps Oct. 26.

James Otto will open 16 dates on Mercury labelmate **Shania Twain**’s current Up! tour. He will be on the

Nashville Scene
By Phyllis Stark
pstark@billboard.com



ON THE ROW: **James Hitchcock** joins CMT as VP of creative and marketing. He has worked for numerous advertising agencies, most recently Ziccardi Partners Frierson Mee.

Katie Gillon, the former senior VP of production and creative services at MCA Nashville, has been hired as executive project coordinator on a part-time basis for the planned Country Music Retirement Center. She continues to operate her Nashville-based marketing and creative services company, the Gillon Group, where her clients include Equity Records, **Clint Black** and **Chely Wright**.

Nan Kelley has been hired as host of “Grand Ole Opry Live,” which debuted Oct. 4 on Great American Country. The show previously was telecast on CMT. Kelley was co-host of TNN’s “Prime Time Country” for two years and is currently an on-air presenter for the Nashville-based Shop at Home TV network.

ALBUMS

Edited by Michael Paoletta

POP

► BETTE MIDLER

Bette Midler Sings the Rosemary Clooney Songbook

PRODUCERS: Barry Manilow, Robbie Buchanan

Columbia 90350

RELEASE DATE: Sept. 30

Standards have never been this much fun. "Bette Midler Sings the Rosemary Clooney Songbook," a tribute to the late singer's 1951-1958 heyday, reaches far beyond the typically maudlin collection of golden oldies, injecting humor and sarcasm into a crafty selection of chestnuts. The production role of Midler's original arranger, Barry Manilow (with Robbie Buchanan) is essential, with his persuasive versatility showcased on the lush "Tenderly," the bare-bones album opener and 1952 No. 1 "You'll Never Know" and the subtly folksy "This Ole House." But the best moment comes in Midler and Manilow's duet "On a Slow Boat to China" (originally recorded with Clooney and Bing Crosby), which frolics like the good old days—Clooney's and Midler/Manilow's. "Songbook" is yet another milestone album in the career of one of pop culture's most enduring entertainers. Clooney must be swinging from on high.—**CT**

★ THE BANGLES

Doll Revolution

PRODUCER: the Bangles, Brad Wood

Down Kiddle!/Koch 9515

RELEASE DATE: Sept. 23

On "Doll Revolution," the Bangles' first studio album in 15 years, all of the familiar elements are in place. All four members (Susanna Hoffs, Vicki Peterson, Debbi Peterson and Michael Steele) are present, along with their warm harmonies, retro jangle-pop and solid musicianship. The set opens with a zippy cover of Elvis Costello's "Tear Off Your Own Head." This song joins "Ride the Ride" and Steele's "Between the Two" as the most rockin' tunes on the set. All of the band members get time on the 15-song set. Hoffs shines on the first single—the delicate, swoony love song "Something That You Said." Vicki's "Here Right Now" has a knockout chorus and a deliriously happy little beat, while Debbi's "Ask Me No Questions" brings to mind the tender ballads of Christine McVie.—**KC**

★ SOUTH

With the Tides

PRODUCER: Dave Eringa

Kinetic 67728-54732

RELEASE DATE: Sept. 23

London-based trio South debuted two years ago with the album "From Here on In," which seamlessly merged rock, dance/electronic and pop. In the ensuing months, South toured non-stop. If the sweeping "With the Tides" is any indication, performing live increased the band's confidence to pump up the rock wattage. The result is a richly textured musical landscape. A banjo and harpsichord sweeten "Loosen Your Hold," while a harp and cello soften "9 Lives." Elsewhere, Manic Street Preachers-like harmonies can be heard in "Silver Sun" (album producer Dave Eringa has worked with the Preachers). The key to South's epic sound is its merging of orchestral maneuvers and traditional rock elements.—**MP**

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Keith Caulfield, Leila Cobo, John Diliberto, Rashaun Hall, Jill Kipnis, Katy Krill, Wes Orshoski, Dan Ouellette, Michael Paoletta, Craig Roseberry, Chuck Taylor, Bram Teitelman, Philip van Vleck, Ray Waddell, Adrian Zupp. **ESSENTIALS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

ESSENTIAL REVIEWS



CASSANDRA WILSON

Glamoured

PRODUCERS: Fabrizio Sotti, Cassandra Wilson

Blue Note 81860

RELEASE DATE: Oct. 7

During the past decade, Cassandra Wilson has become jazz's premier singer by pursuing a more expansive view of the idiom. Instead of re-treading the old standards, she has sought the new, interpreting with a jazz sensibility pop and blues tunes she grew up listening to. On her latest disc, "Glamoured," Wilson delivers another alluring mix of haunting and percussive originals complemented by covers gleaned from contemporary songwriter songbooks. Her best reads include a sober, heartfelt rendition of Luther Ingram's "If Loving You Is Wrong" and a funk-blues jaunt through Muddy Waters' "Honey Bee." The highlight is the playful, scamper-beat "I Want More," a tune Wilson wrote with producer Fabrizio Sotti and drummer Terri Lyne Carrington. The singer takes improvisational flight shadowed by Gregoire Maret's soaring harmonica lines.—**DO**

CRISTIAN

Amar Es

PRODUCERS: various

BMG U.S. Latin 82876 55195

RELEASE DATE: Sept. 30

Mexican balladeer Cristian's latest studio album has a Japanese-motif cover, with Cristian in Japanese garb sipping tea with a Geisha. Is there a connection with the album's content? No, except that the music is as unexpected as the cover. Yes, the standard sweeping ballads are present ("Te Llamé" and the single "No Hace Falta"); they are fine showcases for Cristian's landmark voice. But



there is also a classic, tasteful touch in the standards "Madrigal"—accompanied only by guitar, requinto and violin—and "Saudade." Cristian sings these songs with an understated nuance. And his care in phrasing is unusual for a pop artist. Cristian is a balladeer, but he is more than willing to go out on a limb. The wacky "Gallito Feliz"—included in rock and Mexican *cumbia* versions—finds the artist poking fun at himself. This is evolution. Job well done.—**LC**



BARBRA STREISAND

The Movie Album

PRODUCERS: Barbra Streisand, Robbie Buchanan, Johnny Mandel

Columbia 89018

RELEASE DATE: Oct. 14

Projects like this rarely get green-lighted today. The simple reason is cost. For her 60th album, in a career that spans five decades, the multi-million-selling Ms. Streisand is backed by a 75-piece orchestra. Simply put, it is a postcard-perfect match. Of course, the material (songs from films, circa 1935-1988, cherished by the artist) is well-suited to such treatment. Films covered include "Breakfast at Tiffany's" ("Moon River"), "Modern Times" ("Smile"), "Best Friends" ("How Do You Keep the Music Playing?") and "Reds" ("Goodbye for Now"). Throughout this lush collection, Streisand reveals a range of emotions. Especially heartfelt are her takes on "But Beautiful" (from "Road to Rio") and "Calling You" (from "Bagdad Café"); the latter includes a newly penned third verse. With "The Movie Album," Streisand remains in a league of her own.—**MP**

acknowledges that change is not always necessary.—**KK**

MATMOS

The Civil War

PRODUCER: Matmos

Matador/Beggars Group OLE-590

RELEASE DATE: Sept. 23

Following a string of side projects, including the twisted Soft Pink Truth album, San Francisco-based electronic duo Matmos (Drew Daniel & MC Schmidt) returns with something new. An unexpected stylistic detour from 2001's medical-technology exploration, "A Chance to Cut Is a Chance to Cure," "The Civil War" is a peculiar concept album. It finds the duo dissecting and rearranging musical genres from various periods to create a soundtrack that evokes the spirit of visceral patriotic battle hymns from eras long lost. Using modular synthesizers, sound sample sources, electronic manipulations and live instrumentation (guitars, dobro, horns and banjo), Matmos produces a sonic minefield. Gaelic jigs and contemplative pastoral folk meld with frontier-era country honky-tonk and military-hued drum marches. While the collection retains the duo's trademark electronic sonic alchemy, the addition of "conventional" musical instrumentation/arrangements and unnerving Americana overtones will undoubtedly confound fans.—**CR**

COUNTRY

► MARTINA MCBRIDE

Martina

PRODUCERS: Martina McBride, Paul Worley

RCA 54207

RELEASE DATE: Sept. 30

Martina McBride owns some of the most impressive pipes in any kind of contemporary music. And she has never been more in control of this powerful instrument than here. Often at her best when she reins things in, the string-laden "She's a Butterfly" and poignant "In My Daughter's Eyes" are exquisitely rendered. She still cuts loose, though: The hit-to-be "How Far" impressively builds to a window-rattling chorus, and a live version of "Over the Rainbow" is simply stunning. "God's Will" is a perfect showcase for her range and art, and Celtic instrumentation helps make the homespun "Magical" just that. Always comfortable on the pop side of the country fence, McBride conjures a sweet tone on the rocking empowerment anthem, "This One's for the Girls." Versatile, soulful and passionate, McBride has never been better.—**RW**

► GARY ALLAN

See If I Care

PRODUCERS: Mark Wright, Gary Allan

MCA B0000111

RELEASE DATE: Sept. 30

Gary Allan brought California cool to country music like no one since Dwight Yoakam, and while he has been consistently excellent, his dues-paying is starting to offer both commercial and artistic returns. Allan knows where of he sings on the Buck Owens-inflected twangfest "Guys Like Me." He moans with authority on "Can't Do It" (Continued on next page)

synthesizer swirls and general cosmological ambience. Standout cuts include "There Is Always Madness," which juxtaposes a Pollyanna airiness with an unnerving refrain of the song's title, and the trippy, sunshine song "Zero Zero." What makes this album special? Three words: different, different, different.—**AZ**

arrives with the Wyclef Jean-produced "Do You Know," which borrows from Diana Ross' "Theme From Mahogany (Do You Know Where You're Going To)." Here, the group's six personalities completely jell. It looks as if Combs has done it again.—**RH**

synthesizer swirls and general cosmological ambience. Standout cuts include "There Is Always Madness," which juxtaposes a Pollyanna airiness with an unnerving refrain of the song's title, and the trippy, sunshine song "Zero Zero." What makes this album special? Three words: different, different, different.—**AZ**

DANCE/ELECTRONIC

KMFDM

WWIII

PRODUCER: KMFDM

Sanctuary 46362

RELEASE DATE: Sept. 23

With this new release from KMFDM, industrial-rock fans had best be dusting off their Doc Martens. "WWIII" finds the group delivering familiar riffs, beats and vocals. Timely lyrics and hints of electronica keep the musical landscape fresh. Although the album lacks the catchiness of such classic KMFDM tracks as "A Drug Against War" and "Juke Joint Jezebel," new tunes like "Stars & Stripes," "Blackball" and "Bullets, Bombs & Bigotry" are almost as endearing. Perhaps the band itself sums it up best in the closing track, the unusually named "Intro." Here, KMFDM

R&B/HIP-HOP

► BAD BOY'S DA BAND

Too Hot For T.V.

PRODUCERS: various

Bad Boy/Universal B0001131

RELEASE DATE: Sept. 30

Fights, feuds and cheesecake aside, "Making the Band 2" creation Bad Boy's Da Band really shines on its debut set. "Too Hot For T.V." features the sextet—MCs Babs, Ness, Freddy Pee and Young City, reggae toaster Dylan and R&B songstress Sara—keeping with the tradition of Bad Boy by concentrating on party joints. Lead single "Bad Boy This Bad Boy That," produced by Tony Dofat and Sean "P. Diddy" Combs, is an infectious, flute-accented, uptempo jam that incites head nodding. The set's highlight

APRIL MARCH

Triggers

PRODUCER: Bertrand Burgalat

Pias America 25

RELEASE DATE: Sept. 23

Mon Dieu! Elfin New York-born Francophile April March (aka Elinore Blake) returns with her second solo album, the highly literate and insidiously addictive "Triggers." A '60s-pop and futurism mix that seamlessly merges light and darkness, it nods to French Yé-Yé then goes its own way. The artist comes across as part pixie, part Sylvia Plath devotee: As she says in "Sometimes When I Stretch," "I stretch, hoping to divide." Four tracks are sung in French, the rest in English (plus one instrumental), with guru producer Bertrand Burgalat (he really is French) taking care of the

(Continued from preceding page)

Today" and "Songs About Rain," then turns Springsteen-esque on the stubborn title cut. Allan excels on the neo-classic parental ballad "Tough Little Boys" and smolders and swaggers in "Nothing on but the Radio." The swaying "You Don't Know About Me" and mandolin/organ interplay of "I Can Love You" bespeak taste and versatility. This guy makes great records.—**RW**

LATIN

► **ATM**
A Toda Máquina
PRODUCER: various
Univision 0883 10170 2
RELEASE DATE: Sept. 30

One of the often repeated maxims regarding regional Mexican music is that, unlike pop, it is in a state of constant reinvention. The latest example of this is Texas-based group ATM, which mixes rootsy Tejano music with rap, soul and pop. The result is both urban and folksy; ATM's trademark instrument is a melancholy accordion, but its vamps and raps are decidedly edgy. There is also R&B vocalizing—"Se Acaba el Amor" (a Spanish cover of "All Out of Love") and "No Te Me Vayas"—while "Olvidanos" has a more pop/rock feel. ATM is similar to Kumbia Kings in its fusion of sounds. The group also pens its own material, trades off vocalists and aims for a trademark group, rather than a solo sound. And they pull it off. ATM is a band to keep an eye on.—**LC**

BLUES

► **DUKE ROBILLARD**
Exalted Love
PRODUCER: Duke Robillard
Stony Plain 1293
RELEASE DATE: Sept. 23

"Exalted Love" has the virtue of being a typical Robillard album, or, rather, typical of Robillard when he cuts an album that is pretty much straight blues. The sophisticated blues of "Double X Daddy," with a solid second line horn section, has been a favored Robillard groove since he co-founded Roomful of Blues in the late '60s. Check the Memphis variation on this theme with "Down Home Country Girl." His duet with Pam Tillis, "I'll Never Be Free," is basically hipster rockabilly, while the title track has the spooky, funkified feel of New Orleans R&B. A second duet—this one with guitarist Debbie Davis—is a lively jump blues. "Live Wire" is a down-and-dirty three-chord blues. Typical Robillard blues, in other words, is whatever Duke wants to do, because he can do it all. "Exalted Love" is oak-solid work from a master bluesman.—**PVV**

CLASSICAL

★ **KURT WEILL: The Eternal Road**
Various soloists; Berlin Radio Symphony & Choir/Gerard Schwarz
PRODUCER: Wolfram Nehls
Naxos 8.55402
RELEASE DATE: Sept. 16

One disappointment in the centenary celebrations for Kurt Weill's birth in 2000 was the lack of a recording for his long-lost Biblical pageant "The Eternal Road," particularly as the theatrical

work was an amazing live experience. Finally, we have a recording of at least a sequence of highlights from the massive piece, and the well-annotated, richly recorded set stands as the most vital Weill document since RCA's centenary "Der Silbersee." On disc, "The Eternal Road" comes across like a dramatic oratorio, albeit with the distinctive harmonic/melodic/textural imprint familiar to fans of Weill's cabaret music. The direction by Gerard Schwarz is admirable, and the chorus and many vocal soloists discharge their roles with skill and spirit. The release comes as one of the first in a 50-CD American Jewish Music series from Naxos via the Milken Archive.—**BB**

NEW AGE

► **ENIGMA**
Voyageur
PRODUCER: Michael Cretu
Virgin 7243 591312
RELEASE DATE: Sept. 30

It has been 11 years since Enigma debuted with an album of chanting monks, panting women and chilled beats. The monks are gone and by and large, "Voyageur," despite the title, traverses well-known terrain with trip-hop beats, filtered voices and over-reaching hooks. The dance anthem "Boum-Boum" and the ersatz Duran Duran chorus of "Look of Today" succeed at a generic, overwrought pop, while other songs, like "Following the Sun," attain an infectious, psychedelic aroma. Producer Michael Cretu, who is Enigma, launches some surreal sound designs, including the title track that takes '60s discotheque music and distorts it through time. But the often seductive rhythms and imagistic moods are undermined by a cut-and-paste superficiality. "Voyageur" sounds like it was constructed from a template rather than newly conceived.—**JD**

VITAL REISSUES

NEIL DIAMOND
Stages—Performances 1970-2002
PRODUCERS: Neil Diamond, Sam Cole
Columbia C5K 90540
RELEASE DATE: Sept. 30

If you cannot get enough of Neil Diamond live—and arenas everywhere are filled with people who cannot—this six-disc live set should help. The first two discs span an entire Las Vegas concert from last December, complete with orchestral "Overture" and Diamond's entrance and exit to "America." Longtime fans will especially relish his versions of Lulu's minor cover hit "The Boat That I Row" and the Monkees' smash "I'm a Believer." The second pair of discs offers 40 choice songs left out of the Vegas show, including Beatles, Dylan, Elton John and R&B covers. The fifth disc offers holiday fare, and the sixth is a DVD, which intertwines concert and documentary footage.—**JB**

Billboard.com

Also reviewed online this week:

- Rachel's, "Systems/Layers" (Quarterstick)
- Cracker, "Countrysides" (iMusic)
- The Fire Theft, "The Fire Theft" (Rykodisc)

SINGLES

Edited by Chuck Taylor

POP

NELLY FURTADO Powerless (Say What You Want) (3:52)
PRODUCERS: Track & Field, Nelly Furtado
WRITERS: N. Furtado, G. Eaton, B. West
PUBLISHERS: various
DreamWorks 14231 (CD promo)

Nelly Furtado's breakthrough, "I'm Like a Bird," was an individual and striking song—so much so that the Canadian songstress came from behind to win a Grammy Award for the performance. The launch single from her follow-up album is again a standout—but for all the wrong reasons. Foremost, Furtado's vocal quality is cold, harsh and mighty whiney—just downright unpleasant. But the singer/songwriter is also challenging her pop culture allure with a song that sounds like it was produced for a country hoe-down, complete with a misplaced plucky banjo mixed with drum loops and a meandering tempo that ends up nowhere. Low on hooks and lower on appeal, "Powerless (Say What You Want)" is a fruitless effort and a real lemon of a song.—**CT**

COUNTRY

► **TRACE ADKINS Hot Mama (3:19)**
PRODUCERS: Scott Hendricks, Trey Bruce
WRITERS: C. Beathard, T. Shapiro
PUBLISHERS: Sony/ATV Acuff Rose Music/
Tree Publishing/Wenonga Music, BMI
Capitol 18035 (CD promo)

A rock-solid vocalist equally at home with ballads and uptempos, Trace Adkins tries a smoldering rocker for size with this thumpin' ode to appreciation of one's good ole gal, particularly when sleeping kids provide opportunity. Adkins wraps his muscular baritone around a bold production and a lyric heavy on domestic-life testosterone as he offers: "Whatta ya say, babe/Ya wanna?" OK, it ain't Shakespeare, but for all those hot mamas out there who may feel a little less than sexy, this might do the trick for Daddy. And a lot of those mamas probably dig Adkins, too, plenty enough to forgive him for delivering lyrics about turning a room into a sauna. Adkins owns one of the most recognizable vocals in contemporary country music, a more valuable commodity now than ever.—**RW**

R&B/HIP-HOP

LENNY KRAVITZ, P. DIDDY, LOON AND PHARRELL WILLIAMS Show Me Your Soul (5:20)
PRODUCERS: the Neptunes
WRITERS: P. Williams, L. Kravitz, S. Combs, C. Hawkins, V. Smith
PUBLISHERS: various
Bad Boy/Universal 21047 (CD promo)

Sean "P. Diddy" Combs has already racked up two successful singles from the platinum-plus "Bad Boys II" soundtrack. So how does the multimedia mogul aim to follow that up? By teaming with Lenny Kravitz, Pharrell Williams and Loon for "Show Me Your Soul." On paper, the combination does sound a bit odd. While Combs and Williams are both credible producers

ESSENTIAL REVIEWS



BRITNEY SPEARS FEATURING MADONNA Me Against the Music (3:52)
PRODUCERS: Trixster, Penelope Magnet
WRITERS: various
PUBLISHERS: various
Jive 53701 (CD promo)

In the couple of years since Britney Spears' last musical output, she has never once left the headlines of the consumer press. In fact, if anything, the one-time teen queen is more renowned than ever before. But now it's time for Brit to prove that her provocative state of undress and various sexcapades are only sidelines to her primary purpose here—hit songs. "Me Against the Music" is frantically busy, with Spears' voice often a mere accessory amid a swirl of rapid-fire lyrics, background vocals and a frenetic pogo-stick beat. After repeated listens, however, the party-anthem rhythms sort themselves out and ripen into a series of infectious, albeit quirky, hooks. It's still much more a jam du jour than a song—there's no real melody—but radio will be licking this up like a cherry lollipop. The other shortfall: Madonna. She comes off like a great-aunt poseur, much like the Gap ads. Oops, she did it again.—**CT**



JOSH GROBAN You Raise Me Up (4:04)
PRODUCER: David Foster
WRITERS: B. Graham, R. Lovland
PUBLISHERS: Peermusic/Universal, ASCAP
143/Reprise 101219 (CD promo)

The best-selling new male artist of 2002 follows his enormously successful bow with a David Foster-produced ballad that will thrill those who like their pop music melodramatic and their vocalists able to leap tall mountains in a single note. Josh Groban is truly proving himself to be a hybrid artist—cute and poppy enough to be embraced by mainstream-targeted adults, and yet skilled and vocally manicured enough to stamp his elegant signature on a song like a permanent tattoo. "You Raise Me Up" opens quietly, like Celine Dion's "All by Myself" (the comparisons surely don't end there), as Groban gently wraps those pure, clear pipes around a lyric of strength and devotion. Curiously, a 30-second fiddle solo then cuts in before the second verse and chorus, followed by a no-holds-barred crescendo that will make fans applaud from their driver's seats. A perfect peek into Groban's promising second act.—**CT**

and artists in their own right, they've never paired on the same track, let alone with Kravitz. But then again, that's the power of creativity. "Show Me Your Soul" is a powerful hip-hop/rock affair. Combs, Loon and Williams trade verses about the good life, while Kravitz lends his funky (filtered) voice to the hook. The star power on this track should make it a slam-dunk at both top 40 and mainstream R&B radio. A volume-buster.—**RH**

ROCK

★ **EVE 6 At Least I'm Dreaming (3:58)**
PRODUCER: Greg Wattenberg
WRITERS: M. Collins, T. Fagenson, J. Siebels
PUBLISHERS: Fake and Jaded/Less Than Zero/Southfield Road, BMI
RCA 56611 (CD promo)

It's not easy getting older, accepting responsibilities and coming face-to-face with your personal faults as you seek out meaning in life. Eve 6 grapples with these issues and comes up with a positive outlook on "At Least I'm Dreaming." The second single from its third album, "It's All in Your Head," "Dreaming" uses a catchy guitar riff and melody to tell today's teens and 20-somethings that continuing to dream helps you to keep on living. The tune is more accessible than the previous "Think Twice," a darker song that saw some decent action on modern rock stations in

May. "Dreaming" is sure to entrance pop/rock listeners and to garner Eve 6 increased radio play.—**JK**

CRACKER Duty Free (3:32)
PRODUCERS: David Lowery, John Morand
WRITER: I. Reilly
PUBLISHER: Ike Reilly Music, ASCAP
iMusic 01154 (CD promo)

Cracker's forthcoming, sixth album, "Countrysides," due Oct. 14, was born out of the Virginia band's 2002 tour of honky-tonks and trucker bars. Having always been part rock act and part country band, Cracker—in a genius move—explores its redneck roots on the disc. While lots of Americana and alt-country focuses on the more sensitive, cerebral side of country, "Countrysides" is for "the rednecks, the shitkickers, the drunks, the cranks, the weirdos and the clowns," frontman David Lowery says. And for Cracker fans, it's complete bliss. "Duty Free" is a cover of a track from underrated singer/songwriter Ike Reilly's 2001 set "Salesmen & Racists." Although twangy and sprinkled with accordion and steel guitar, this is actually one of the more midtempo, rock-leaning cuts on the set. With its "do-do-do-do"-laden chorus, it's an absolute sing-along. On tracks like these, the raspy-voiced Lowery sounds like he's home again. In fact, "Duty Free" and the other cuts on "Countrysides" seem to mark a rebirth for the band.—**WO**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



MUSIC VIDEO: Scot McBride is promoted to COO of MTV Networks Latin America in Miami. He was CFO.

John Monopoly is named associate director of A&R for Jive Records in New York. He was head of producer management for Violator Management and owner of Hustle.

RECORD COMPANIES: Adam Granite is promoted to VP of finance and operations for Epic Records in New York. He was senior director of finance and operations.



DIRECT MARKETING: Mark Pinkus is promoted to senior VP of strategic marketing, custom product and synch licensing for Warner Strategic Marketing in Los Angeles. He was VP of strategic marketing and custom product.



Laura Curtin is named VP of rock and alternative promotion for Arista Records in Los Angeles. She was head of national alternative rock promotion for DreamWorks Records.



Desmond Pringle is named director of gospel A&R for Word Label Group in Nashville. He was a Tommy Boy recording artist.



Jordan Flaste is named director of new media for Artemis Records in New York. He was production/publishing manager for getmusic.com/rollingstone.com.

HOME VIDEO: Keith Zajic is promoted to executive VP of business affairs for Warner Bros. Pictures Music in Los Angeles. He was senior VP of business affairs.

Eric Besner is named VP of business and legal affairs for Home Vision Entertainment in Chicago. He was VP of business affairs and general counsel for Image Entertainment.

MERCHANDISING: Nina Freeman is named director of licensing and marketing for 4Kids Entertainment in New York. She was director of global licensing for Everlast Worldwide.



Pond Skipping

To celebrate the global bow of her sophomore disc, "Life for Rent" (Arista), British songbird **Dido** performed at Virgin Megastores in London and New York within a 24-hour span. Some called her trans-Atlantic trip her "Phil Collins day," referring to a similar stunt for Live Aid in 1985. After performing a four-song acoustic set Sept. 29 (the album's international release date) at the Virgin Megastore on London's Oxford Street, the singer joined 170 guests—including key European media and a slew of U.S. radio-contest winners—on a flight to New York, where she performed an acoustic set, right, at the Virgin Megastore in Union Square the next day, which was the U.S. street date for "Life for Rent."



Now, Hear This ... SUN KIL MOON

Artists to Watch

Red House Painters frontman **Mark Kozelek** christens his new band **Sun Kil Moon** with the album "Ghosts of the Great Highway," due Nov. 4 from Jetset. Aside from the recent single "Duk Koo Kim," which appears here in an alternative form, "Ghosts" constitutes the first release of new music by the revered singer/songwriter in nearly two years. The album is highlighted by the gorgeous, string-tinged "Gentle Moon" and the bittersweet "Carry Me Ohio," which ruminates on his childhood in the Buckeye State. Kozelek, who has appeared in the **Cameron Crowe** films "Almost Famous" and "Vanilla Sky," will play select solo shows before the end of the year. Early in 2004, Sun Kil Moon will embark on its maiden tour.

JONATHAN COHEN



Hallowed Ground

It was only fitting that punk rock torchbearers **Rancid** headed to fabled New York venue CBGB to tape the video for upcoming single "Red Hot Moon." CBGB is, after all, ground zero for U.S. punk history. After doing some preliminary taping, fans who scored tickets through modern WXRK (K-Rock) New York filled the club—which played host to **the Ramones**, **Blondie**, and **Talking Heads** in their early days—for a full show that featured fan faves spanning the group's career of more than a decade. Pictured, from left, are guitarist/vocalist **Lars Frederiksen**, frontman **Tim Armstrong** and **Skinhead Bob**, who guests on "Red Hot Moon." (Photo: Kristin Callahan)



Reigning On

B.B. King celebrated his 78th birthday Sept. 30 at the grand opening of the BB King's Blues Club in Nashville. On hand to greet the blues icon were country stars **Deanna Carter**, who presented King with a birthday cake, **Vince Gill**, revered guitarist **Steve Cropper** (of **Booker T. & the MGs**) and actor/musician **Steven Segal**, who jammed with King.

Randy Beck
sells Phantom
Sound & Vision
to Super D for
distribution
growth



Melee's Bryan
Turner opts
for the largest
video deal
with NASCAR
Images



MERCHANDISING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



THURSDAY: SET TO TAKE THE STAGE AT SOHO STORE IN NEW YORK

Live From Apple Stores

Musical Performances Drive iTunes Traffic, Provide Content

BY BRIAN GARRITY

NEW YORK—Apple Computer is now hosting artist in-store events at its physical retail locations.

And in a twist to the age-old practice of having an artist appear and play a handful of songs for the crowd, Apple is selling the performances online through its iTunes Music Store.

Latest case in point: Thursday and Thrice, a pair of new rock acts from Island Records, are hyping an upcoming tour Oct. 15 with Apple in-stores on two coasts.

Thursday will take the stage at the Apple Store SoHo in New York. On the West Coast, Thrice will play at the Apple Store Third Street Promenade, located in Santa Monica, Calif. Each performance will be at 7 p.m. in their respective time zones.

The shows kick off a highly anticipated double-bill from the two bands—presented by Alternative Press magazine and MTV2—which begins Oct. 17 in Pennsylvania.

The music performed at the events

will be available exclusively for purchase at the iTunes Music Store.

The move is the latest sign that nontraditional music sellers are playing a larger role in the music promotion machine.

The commerce element, coupled with the fact that Apple—and not the likes of a Virgin Megastore or



THRICE: WILL PERFORM IN CALIFORNIA

Tower Records—is hosting the event, is expanding the scope and ambition of the in-store concept.

"This is an opportunity to have a promotional event, do marketing and advertising for it, and on top of that, we get the opportunity to monetize the content associated with it," Island Def Jam new-media chief Larry Mattera says.

Sire/Warner Bros. teamed with Apple on a similar initiative for the group Less Than Jake. The band performed an in-store show July 11 at the opening of the Apple Store in Santa Monica.

Apple has also hosted in-store performances by BT, OK Go and the Raveonettes.

The performance was recorded and sold as an exclusive four-song EP, "Less Than Jake—Live From the Apple Store," through iTunes.

For Apple, such promotions are a way to drive traffic to its stores—which sell Apple computers and iPods—and pick up exclusive content for iTunes.

Exclusives are proving to be a

(Continued on page 37)

UMVD Still Tops U.S. Album Market

BY ED CHRISTMAN

NEW YORK—With a commanding 27.8% share of the U.S. album market, Universal Music & Video Distribution heads into the fourth quarter on target to rank No. 1 for the fifth straight year.

UMVD leads by more than 10% for the first nine months of this year, according to Nielsen SoundScan. And this is its biggest holiday release schedule ever, UMVD executives say (*Billboard*, Aug. 16).

Competitors are expected to keep close tabs on how Universal's controversial JumpStart program will impact sales.

Universal Music Group dropped front-line wholesale pricing to \$9.09 from \$12.02. Retailers applauded that component of JumpStart but are complaining about the reduced profit margins under the program.

While the 27.8% market share UMVD held in the first nine months of 2003 is below the 28.5% it posted last year, it is a tick up from the 27.7% it held in the first six months of 2003.

In addition to leading in total and current-album market share, UMVD's

dominance is spread across most genres tracked by Nielsen SoundScan.

It ranked first in the country, R&B, rap and Latin genres (see related stories, this issue) and is the No. 1 distributor for soundtracks, catalog, deep catalog and alternative rock.

UMVD was the No. 2 distributor of classical, hard rock, jazz, music video and in placing albums on the *Billboard* Top Heatseekers chart.

Meanwhile, the independent sector collectively displaced WEA to rank second with a 17.3% share, up from the 16.8% it had at the half-year mark.

Indie distributors placed No. 1 in classical, gospel, new age, music video and in placing albums on Heatseekers. They were No. 2 in distributing catalog.

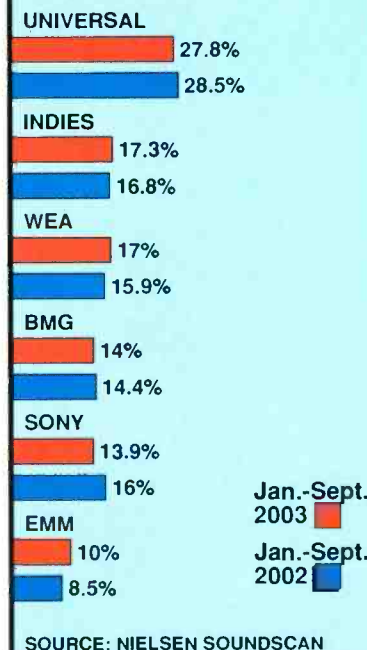
WEA dropped to third with a 17% share, above the 15.9% it had last year at the nine-month mark but below the 17.6% it had at the half-way point this year.

WEA was the No. 1 distributor of hard rock and No. 2 in alternative rock, soundtracks and deep catalog.

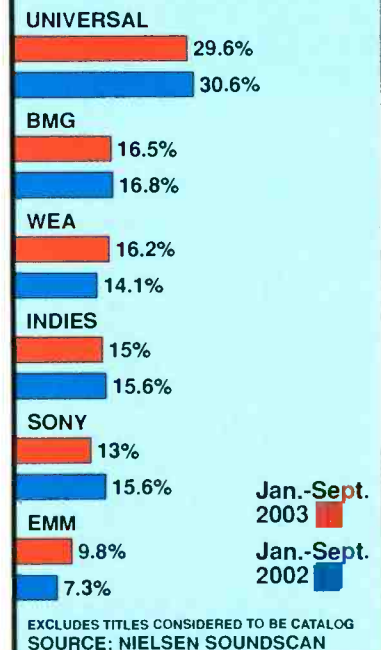
Rounding out the rankings,

(Continued on page 37)

Total U.S. Album Market Share By Distributor



Current U.S. Album Market Share By Distributor



Import Distributor Sold; Two Veterans To Musicland

Phantom Sound & Vision, which was acquired Oct. 2 by Super D, is the second U.S. import distributor to change hands in the past two months.

In August, Redux Records, the company started by **Joe Bianco** and **Anil Narang**, acquired Musicrama.

The other company in the triumvirate that dominates this market is MSI, which remains independent in the hands of owner **Ben Colonomos**.

The purchase of Phantom, which has annual sales of \$25 million, will push Super D's combined total sales to about \$80 million.

Bruce Ogilvie, a principal in Super D, says Phantom owner and founder **Randy Beck** will stay on board after the deal closes, as will Phantom's current marketing, sales and buying staff.

Phantom has about 45 employees. Most will eventually move to Super D, although Ogilvie says some jobs may be shed. The Phantom warehouse will eventually be consolidated into Super D.

Phantom, in Huntington Beach, Calif., imports products from abroad, mainly "non-parallel" imports, which is industry jargon for products not available here and either officially or unofficially sanctioned by the majors and independent labels for distribution in the U.S.

Phantom also functions as a one-stop for certain niche genres, such as alternative rock, dance and metal.

Beck says he was looking for a buyer with the right strategic fit.

"We were looking for a company with a strong infrastructure, with an automated warehouse, so that we can efficiently distribute independent European product here," he says.

Phantom also has a strong Internet fulfillment business.

The Phantom warehouse currently stocks about 30,000 titles and plans to expand that to 37,000 by mid-November. Phantom has "the most comprehensive database in the U.S. of indie music from around the world. It has 174,000 titles in it

zabek says the company is busy negotiating further deals.

In Miami, Colonomos says MSI has "mutated into distribution, handling labels such as Wagram from France, for exclusive distribution in the U.S.

"We are proud of where we have

Retail Track
By Ed Christman
echristman@billboard.com



taken the company. When I sell, I would look for a company with synergy that can help take us to the next level," Colonomos says.

NEW MANAGEMENT: Musicland has added to its management team, hiring **Danny Yarbrough** as vice chairman and **Lew Garrett** as president of purchasing.

Yarbrough, formerly chairman of Sony Music Distribution, has been working at Musicland for a month as a consultant.

Yarbrough will be involved in such corporate strategic initiatives as e-commerce and supply-chain management solutions. He will also focus on developing new and proprietary products for the chain and will oversee vendor relations, according to a company statement.

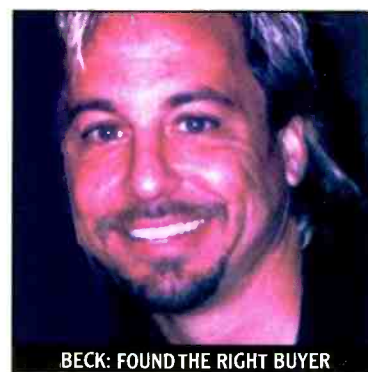
Like Yarbrough, Garrett is a longtime industry player, having spent most of his career at Camelot Music. From there, Garrett moved first to Valley Media, where he eventually became president, and then to Warehouse Entertainment.

Garrett previously was the executive VP at Warehouse Entertainment, which has just been sold to Trans World.

With these additions to a team that already includes chairman **Eric Weisman** and president **Mike Madden**, as well as executives overseeing the three Musicland chains—Sam Goody, Media Play and Suncoast—some industry execs wonder if Musicland has become top-heavy.

But others point out that the depth and experience of the current Musicland management shows that owner Sun Capital is serious in its commitment to the music industry.

Some also think that the top-heavy nature of management could be a preparation for further investment in the industry.



BECK: FOUND THE RIGHT BUYER

that we can source," Beck says.

He foresees growth in independent distribution, a role the company already plays for some European labels. Some label deals are currently being negotiated, Beck adds.

Ogilvie says Super D is mainly servicing independent accounts and some chains, while Phantom sells to such large chains and accounts as Best Buy, Target, Amazon and Alliance Entertainment Corp.

Super D's ownership structure is in a transition phase, as co-founders **David Hurwitz** and **Jeff Walker** will leave the company. Ogilvie is in the process of buying out Hurwitz's share.

While both parties declined to share details of the deal, sources say Super D is paying for Phantom through a combination of cash, debt and notes payable to Beck.

Meanwhile, Musicrama has branched out into independent distribution, and president **Mark Jar-**

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NASCAR Titles Roar Into Mass-Market Stores

Consumers who love the high speeds and sweeping turns of NASCAR racing can now drive to their local Wal-Mart to find home entertainment titles that will rev their engines.

Thanks to a new distribution and marketing deal between NASCAR Images and Melee Entertainment, a NASCAR-produced line of home videos will be available at mass retailers for the first time.

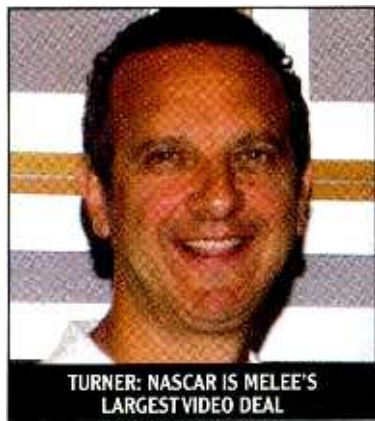
The relationship kicks off Oct. 14 with the release of "NASCAR Winston Cup 2002," priced at \$19.98 on VHS or as a two-disc DVD set. Three other titles—"A Decade at the Brickyard," "Tony Stewart: Smoke" and "NASCAR Winston Cup 2003"—will be available Dec. 16. Four to six new videos are expected annually.

Distributing a NASCAR line appealed to Melee president **Bryan Turner** because the sport has a "depth of brand penetration with 75 million fans."

Turner, the former president of Priority Records, formed Melee in conjunction with DreamWorks Records in February (*Billboard*, Feb. 8) to distribute specialty videos, films and music through Universal Music & Video Distribution. Its roster includes individual

urban music and comedy titles. The NASCAR deal is its largest video endeavor thus far.

Melee will spend \$500,000 marketing the line, which Turner says will be carried at all major mass chains. A TV spot touting the titles will run on sports networks through January 2004, and Melee is creating



TURNER: NASCAR IS MEELE'S LARGEST VIDEO DEAL

1,000 48-count DVD stand-up displays for retailers.

A few NASCAR-produced titles, including "NASCAR Winston Cup 2002," have been sold directly to consumers or at specialty retailers through an existing relationship between NASCAR Images and Shoreline Media Group in the past

year. This deal will be continuing.

"Given their relationship with Universal, Melee is positioned very well to make this mass distribution deal successful," NASCAR Images president **Jay Abraham** says. "We are also getting a lot of positive feedback from retailers going into the holiday gift-giving season."

BIG WIN FOR INDIES: It is not just the Blockbuster and Hollywood Videos of the rental world that are reaping profits because of consumer demand for DVDs.

Independent video rental stores experienced a 5% increase in average-store net profits last year, according to the 2003 Benchmarking Report that the Video Software Dealers Assn. released last week. The report's conclusions are based on a survey of more than 100 video stores in the U.S. and Canada.

The independents' increases are a result of the lower wholesale cost of DVDs and an increase in DVD rental prices, the fifth annual report states. A typical new-release rented for \$3.29 last year at inde-

pendent stores, an increase over 2001's \$3.05 average.

URBAN GETS ATTENTION: Video rental chain Movie Gallery is turning the spotlight on urban videos with the debut of "Urban Exclusives" sections at a group of 125 stores this month.

Picture
This™
By Jill Kipnis
jkipnis@billboard.com



The Dothan, Ala.-based company has teamed with UrbanWorks Entertainment to stock and promote "Exclusives," which will be part of the stores' new-release wall.

"This is the first time that we have broken out a section for a specific demographic group," says **Ted Innes**, senior VP of marketing for Movie Gallery. "We are trying to address what customers want."

The sections will include

UrbanWorks products, a mix of direct-to-video, comedy and children's titles, but will also feature major studio releases when appropriate.

"We have been working to educate retailers on the viability of the urban genre for a while," UrbanWorks president **Jeff Clangan** says. The company is in talks with several major retailers about similar in-store programs.

UrbanWorks will be marketing the sections through radio and TV spots and will also create special in-store display items.

Movie Gallery may also debut Hispanic-themed sections in the future, according to Innes.

ON THE VIDEO BEAT: Disney's Moviebeam video-on-demand service launched last week in Jacksonville, Fla.; Salt Lake City; and Spokane, Wash. The service allows users to download movies to a set-top box . . . Online rental company Netflix has reached 1.29 million subscribers, up 74% since last year's third quarter . . . Pioneer Entertainment officially changed its name to Geneon Entertainment after its Oct. 1 acquisition by Tokyo advertising company Dentsu.

UMVD Tops U.S. Album Market

Continued from page 35

BMG Distribution placed fourth, with 14%. That is down from 14.4% last year but an improvement over the 13.7% it posted in the first six months of this year. BMG was the No. 2 distributor in current albums and gospel.

Sony placed fifth in total album market share, with a 13.9% ranking, down more than two percentage points from 16% one year ago. Sony ranked second in Latin music.

Finally, EMI Music Marketing (EMM) placed sixth, with a 10% share, up from the 8.5% it had last year.

White Plains, N.Y.-based Nielsen SoundScan assesses market-share rankings based on point-of-sale information.

It collects data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores. The accounts that provide the information generate 85% of U.S. music sales.

Based on this data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales occurring only within the first 18 months of an album's release (12 months for classical and jazz), except for those that remain

in the top half of The Billboard 200.

In current-album market share, UMVD's dominance is even more apparent. The company finished the latest nine-month period with a 29.6% share, well above the 16.5% that the No. 2-ranked BMG accumulated.

UMVD also has the top-selling album of the year to date, 50 Cent's "Get Rich or Die Tryin'," which has scanned 6.07 million copies.

Meanwhile, BMG Distribution has three of the top 10 albums this year: Evanescence's "Fallen," which has moved 2.5 million units; R. Kelly's "Chocolate Factory," with

2.2 million albums; and Avril Lavigne's "Let Go," which has scanned 1.65 million units.

No. 3-ranked WEA finished the nine-month mark with a 16.2% piece of the current-album pie, improved from 14.1% one year earlier but below the 17.1% it had in the first six months of 2003.

The independent sector collectively ranked fourth with 15%, while Sony placed fifth with 13% and EMM rounded out the ranking with 9.8%.

In looking at total market share by parent company, UMVD retains

the top spot, but the Warner Music Group moves into second with 18.3% when the Alternative Distribution Alliance market share is included in its total.

Similarly, Sony Music Entertainment climbs to No. 3 when RED's market share is included in its total.

While EMI Recorded Music remains in last place, its market share jumps to 11% when Caroline's numbers are added.

Excluding ADA, RED and Caroline, the independent sector's market share dips to 13.9%, moving to the No. 5 spot; BMG is No. 4.

Apple Stores

Continued from page 35

main point of differentiation for commercial digital music services as they compete against each other.

They are also a way to compete with the content selection featured on free peer-to-peer networks.

"At this moment in time where we are trying to kick-start this market, these types of exclusives are important," Mattera says.

Mattera observes that the pairing of Thursday and Thrice with Apple was a good fit for all parties, given that the bands have Web-savvy fans.

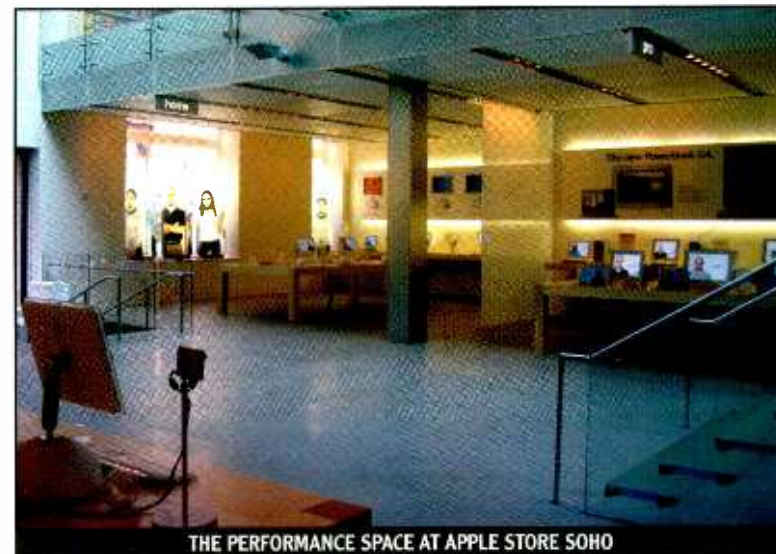
However, Mattera says that Island is as interested in building buzz for the upcoming Thursday/Thrice tour as it is in selling downloads.

To that end, the events will be videotaped, and the content will be streamed in QuickTime and available for free at apple.com/quicktime.

In addition, an iPod digital music player will be given away to one fan at each appearance.

Island is creating a limited-edition poster for each band/event that fans will receive only at the Oct. 15 shows at Apple retail stores.

"Certainly these performances are going to appeal to core fans, but hopefully it also helps spread the audience base by having these events at the Apple stores," Mattera says.



THE PERFORMANCE SPACE AT APPLE STORE SOHO

TO OUR READERS

The Indies will return next issue.

OCTOBER 18 2003 Billboard TOP DVD SALES™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		Sales data compiled by Nielsen VideoScan			
		1 Week At Number 1			
1	NEW	DADDY DAY CARE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	27.98
2	NEW	HOLES (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	PG-13	29.98
3	NEW	HOLES (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	PG-13	29.98
4	1	ANGER MANAGEMENT (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 01037	Adam Sandler Jack Nicholson	PG-13	27.98
5	3	SLEEPING BEAUTY BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
6	2	ANGER MANAGEMENT (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13	27.98
7	NEW	A MIGHTY WIND WARNER HOME VIDEO 27718	Eugene Levy Catherine O'Hara	PG-13	27.98
8	5	THE LORD OF THE RINGS: THE TWO TOWERS (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	PG-13	29.98
9	4	BIONICLE: MASK OF LIGHT BUENA VISTA HOME ENTERTAINMENT 29065	Animated	NR	29.98
10	6	THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	PG-13	29.98
11	NEW	SMALLVILLE: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 24255	Tom Welling	NR	64.98
12	7	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 29411	Animated	NR	29.98
13	9	A MAN APART NEW LINE CINEMA/NEW LINE HOME VIDEO 06525	Vin Diesel	R	27.98
14	10	FAMILY GUY - VOLUME 2 20TH CENTURY FOX 07939	Animated	NR	49.98
15	8	BULLETPROOF MONK MGM HOME ENTERTAINMENT 04809	Chow Yun-Fat Sean William Scott	PG-13	26.98
16	12	CHICAGO (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 30940	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
17	13	IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00539	John Cusack Ray Liotta	R	27.98
18	14	ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98
19	18	THE SIMPSONS - THE COMPLETE THIRD SEASON 20TH CENTURY FOX 06970	Animated	NR	49.98
20	15	THE CORE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 36674	Hilary Swank Aaron Eckhart	PG-13	29.98
21	21	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13	29.98
22	16	CORE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 36674	Hilary Swank Aaron Eckhart	PG-13	29.98
23	NEW	CASPER (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23794	Christina Ricci Bill Pullman	PG	19.98
24	17	MALIBU'S MOST WANTED (PAN & SCAN) WARNER HOME VIDEO 24683	Jamie Kennedy	PG-13	27.98
25	11	CONFIDENCE LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 08486	Edward Burns Rachel Weisz	R	26.98
26	23	CHICAGO (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 30940	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
27	20	MALIBU'S MOST WANTED (WIDESCREEN) WARNER HOME VIDEO 27996	Jamie Kennedy	PG-13	27.98
28	28	FAMILY GUY - VOLUME ONE FOX VIDEO 2006951	Animated	NR	49.98
29	26	THE SIMPSONS: TREEHOUSE OF HORROR 20TH CENTURY FOX 08699	Animated	NR	14.98
30	RE-ENTRY	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
31	24	24: SEASON 2 20TH CENTURY FOX 07929	Kiefer Sutherland	NR	69.98
32	NEW	SHOGUN (COMPLETE MINI-SERIES) PARAMOUNT HOME ENTERTAINMENT 54984	Richard Chamberlain	NR	99.98
33	NEW	THE HILLS HAVE EYES ANCHOR BAY ENTERTAINMENT 12577	Bobby Houston	R	29.98
34	31	ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23823	John Belushi	R	19.98
35	RE-ENTRY	PRINCESS BRIDE MGM HOME ENTERTAINMENT 02362	Cary Elwes Robin Wright	PG	19.98
36	30	BRINGING DOWN THE HOUSE (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13	29.98
37	35	THE BOONDOCK SAINTS FOX VIDEO 2007807	Willem DaFoe	R	14.98
38	38	CASPER (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23795	Christina Ricci Bill Pullman	PG	19.98
39	39	FIDDLER ON THE ROOF MGM HOME ENTERTAINMENT 1002566	Topol	G	19.98
40	33	BOWLING FOR COLUMBINE MGM HOME ENTERTAINMENT 58822	Michael Moore	R	26.98

OCTOBER 18 2003 Billboard TOP VHS SALES™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		Sales data compiled by Nielsen VideoScan				
		1 Week At Number 1				
1	NEW	HOLES BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	2003	PG-13	22.98
2	2	BIONICLE: MASK OF LIGHT BUENA VISTA HOME ENTERTAINMENT 29064	Animated	2003	NR	19.98
3	1	SLEEPING BEAUTY BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
4	3	STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428	Animated	2003	NR	22.98
5	4	THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
6	7	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
7	5	CHICAGO BUENA VISTA HOME ENTERTAINMENT 30940	Renee Zellweger Catherine Zeta-Jones	2002	PG-13	24.98
8	8	TITANIC (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 54916	Leonardo DiCaprio Kate Winslet	1997	PG-13	34.98
9	12	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G	24.98
10	10	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	2003	PG-13	24.98
11	9	KIM POSSIBLE: THE SECRET FILES BUENA VISTA HOME ENTERTAINMENT 31200	Animated	2003	NR	19.98
12	25	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.98
13	14	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	12.98
14	17	WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02155	Animated	2003	NR	14.98
15	13	THE WIGGLES: SPACE DANCING HIT ENTERTAINMENT 02520	The Wiggles	2003	NR	14.98
16	19	CHEER! VENTURA DISTRIBUTION 81122	Not Listed	2003	NR	14.98
17	11	MALIBU'S MOST WANTED WARNER HOME VIDEO 24683	Jamie Kennedy	2003	PG-13	19.98
18	RE-ENTRY	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.98
19	16	WHAT A GIRL WANTS WARNER HOME VIDEO 24096	Amanda Bynes	2003	PG	19.98
20	21	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
21	15	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
22	23	DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	2003	PG-13	22.98
23	24	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.98
24	RE-ENTRY	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Oora The Explorer	2003	NR	12.98
25	NEW	WHEN A MAN LOVES A WOMAN BUENA VISTA HOME ENTERTAINMENT 54903	Meg Ryan Andy Garcia	1994	R	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail
◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

OCTOBER 18 2003 Billboard TOP DVD RENTALS™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores		
		2 Weeks At Number 1		
1	1	ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13
2	NEW	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG
3	NEW	HOLES BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	PG-13
4	3	CORE PARAMOUNT HOME ENTERTAINMENT 34674	Hilary Swank Aaron Eckhart	PG-13
5	2	IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00539	John Cusack Ray Liotta	R
6	5	A MAN APART NEW LINE CINEMA/NEW LINE HOME VIDEO 06525	Vin Diesel	R
7	4	BULLETPROOF MONK MGM HOME ENTERTAINMENT 04809	Chow Yun-Fat Sean William Scott	PG-13
8	6	MALIBU'S MOST WANTED WARNER HOME VIDEO 27996	Jamie Kennedy	PG-13
9	7	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13
10	10	HUNTED PARAMOUNT HOME ENTERTAINMENT 39124	Tommy Lee Jones Benicio Del Toro	R

OCTOBER 18 2003 Billboard TOP VHS RENTALS™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores		
		2 Weeks At Number 1		
1	1	ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10034	Adam Sandler Jack Nicholson	PG-13
2	NEW	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
3	NEW	HOLES BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	PG-13
4	3	CORE PARAMOUNT HOME ENTERTAINMENT 34673	Hilary Swank Aaron Eckhart	PG-13
5	5	A MAN APART NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524	Vin Diesel	R
6	2	IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00537	John Cusack Ray Liotta	R
7	6	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13
8	4	BULLETPROOF MONK MGM HOME ENTERTAINMENT 04807	Chow Yun-Fat Sean William Scott	PG-13
9	7	MALIBU'S MOST WANTED WARNER HOME VIDEO 24683	Jamie Kennedy	PG-13
10	8	THE LORD OF THE RINGS: THE TWO TOWERS WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

BMG Ariola
Munich artist
Vicky Leandros
revisits her
Greek roots



ARIA's Stephen
Peach on the
success of
music DVDs in
Australia

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



A SCENE FROM THE TV ADVERTISING CAMPAIGN THAT USES 'KISSIN' TIME' AS ITS SOUNDTRACK

Sony Ericsson Takes 'Time'

Faithfull Tune Is Featured In Mobile-Phone Campaign

BY ADAM HOWORTH

LONDON—EMI U.K. subsidiary Hut Records and EMI Music Publishing are banking on the launch of a 21st-century mobile-phone ad campaign to raise the profile of an artist whose image is inextricably linked with the 1960s.

"Kissin' Time" by Marianne Faithfull, who made her recording debut in 1964, is the soundtrack to a global TV advertising campaign for Sony Ericsson's new T610 mobile phone.

The song is the title track from Faithfull's 2002 album on Hut (released in the U.S. on Virgin America). It featured collaborations with several contemporary alternative rock acts, including Beck, Pulp, Blur and Billy Corgan. Blur's Damon Albarn co-wrote "Kissin' Time" with Faithfull.



FAITHFULL: AD COULD RAISE HER PROFILE

London-based advertising agency BBH chose the song as the theme for Sony Ericsson's 50 million euro (\$57.47 million) worldwide campaign. Mike Smith, senior VP of A&R at Faithfull's publisher, EMI Music, calls the campaign "the kind of marketing that would cost an enormous amount of money."

WEIGHING SALES IMPACT

But London-based Hut managing director Dave Boyd remains cautious about the sales impact it could have. "We're waiting to see what's going to happen," Boyd says. Nevertheless, Hut is looking to weigh the odds in its favor.

"I've commissioned a remix from Jacknife Læ [who has worked with Eminem and Missy Elliott] and Freelance Hellraiser [the Strokes, Christina Aguilera], and it's fantastic," he says.

(Continued on page 46)

In Canada, Web Expands Role As A&R Resource

BY LARRY LeBLANC

TORONTO—Canadians are jumping aboard the Internet bandwagon, seeking new ways to showcase music online.

The Canadian Independent Record Production Assn. (CIRPA) recently launched an A&R "listening booth," Music Industry Network Canada (MINC), at minicanada.com.

Canadian artists can register on the site for free and upload biographies, visual images and sound clips that can be "streamed" from the site's A&R Lounge.

The MINC site will send automated e-mails to Canadian radio—currently available only to university and college radio—notifying music programmers of new additions every week.

To date, 1,370 artists have registered for the service, which began in June.

"We link artists' Web sites into the A&R Lounge," Toronto-based MINC informational services coordinator Anna Maria Russo says.

Registered artists have access to an event calendar and a 12,000-entry music industry directory.

"There is also a funding 'matchmaker,' which is a starting point on researching [government] funding," Russo says.

MINC is funded by the Foundation to Assist Canadian Talent on Records, which is supported by the state and Canadian broadcasters.

The site also has the backing of the Canadian Academy of Recording Arts and Sciences, the Canadian Country Music Assn., the East Coast Music Assn., the Western Canadian Music Alliance and nine provincial music industry associations.

Toronto-based law firm Cassels Brock & Blackwell also recently launched an A&R-oriented Web site. The password-protected site, musiclaw.ca, gives A&R support to its clients.

The A&R section of musiclaw.ca is

divided by musical genre and the type of deals acts are seeking.

Registrants can listen to streamed MP3 clips and view artist profile pages.

"We primarily wanted to streamline the process by which we get music to A&R," says Jason Klein, an associate at the law firm.

"We wanted to allow A&R to go [into the site] at their leisure as opposed to sending MP3s around," Klein adds. "We've had 20 to 25 A&R people sign up to date; most are not Canadian."

The site also includes general business information.

Canadian artists and independent labels generally operate online sites where interested parties can access MP3 downloads, music/video streaming or online ordering of music.

Many artists want a Web site to maintain a competitive marketing edge, says Web designer

Kevin Leflar, president of In Dimensions Entertainment Group in Toronto.

"With most artists, their record comes out and there's a wave of publicity that brings people to their site," Leflar says. "It's important that you immediately present something people are interested in. If they don't find what they want, they go away quickly."

One example of In Dimensions' approach is the 4-year-old Blue Rodeo home site (bluerodeo.com). It carries comprehensive information about Blue Rodeo but also features discussion forums and links to some 20 domestic and international acts.

"Blue Rodeo puts out one record every 18 to 24 months, and that's not enough activity to keep people coming back," Leflar says.

"People who like Blue Rodeo share other interests, and we want to facilitate all of those. The fact they may also like O Susanna or Great Big Sea is relevant. We want to keep them [using the site] so that when Blue Rodeo's next record comes out, we know how to get to them."



RUSSO: COMPANY LINKS TO A&R LOUNGE

Australia

A BILLBOARD SPECIAL REPORT

What's Up Down Under

Acts Continue To Enjoy Domestic, Int'l Success In Flat Market

BY CHRISTIE ELIEZER

SYDNEY—When this country's music business leaders convene Oct. 21 for the annual Australian Record Industry Assn. (ARIA) Awards at the Sydney Superdome, the conversation will likely focus on two topics.

First, will the ARIA Awards prove compelling enough to boost the morale of the business and lure future sponsors to the show?

Second, and more important, will the music market avoid last year's 10% fourth-quarter slump that saw sales drop \$60 million Australian (\$41 million) compared with the fourth quarter of the previous year?

Most label executives say they are taking preventive action now against mediocre holiday sales, such as planning lengthy TV campaigns for the Australian summer, which begins Dec. 1.

Australian record labels and retailers get a double shot at sales after the Christmas rush. The summer festivals—Big Day Out for indie music, Vibes on a Summer Day for dance, Womadelaide for world music, the Tamworth Country Music Festival and the Port Fairy Folk Festival—are instrumental in breaking new acts.

Despite a 4.2% rise in CD sales value during the first six months of 2003, the market has remained flat for the year to date.

"The strength in sales year-to-date was driven primarily by significant volume of hit releases and DVD growth," says George Ash, managing director of Universal Music Australia. "The strength of Australian artists was a significant factor in this market's relative strength to the rest of the world."

Australian talent—Delta Goodrem, Kylie Minogue, the Vines, Silverchair, Puretones, the Androids, Jet, Holly Valance, Motor Ace, Alex Lloyd, Kasey Chambers and George—continues



Silverchair

to chart abroad. New acts have broken through at home, aided by a supportive retail climate and looser playlists at commercial radio. The 2001 launch of Nova, a third major commercial radio network, has prompted greater competition to expose new acts.

On other fronts, publishers are finding new songwriters, labels are sharpening their marketing techniques and dance and urban music has expanded, thanks to independent labels working in those niches. Music DVDs were an important growth market, worth about 7.1% of the overall DVD market last year, according to research company GfK Marketing Services, generating an extra \$55 million Australian (\$37 million) for the music industry.

"We've remained positive about what we're trying to achieve," Warner Music chairman Shaun James says about the market's buoyancy. "There is still focus on artist development."

SHOW OF SOLIDARITY

The overall music industry also has shown solidarity in dealing with its difficulties. Strong communication exists among such associations as ARIA, the Australasian Performing Right Assn. (APRA), the Assn. of Australian Independent Record Labels, the Australian Music Retailers Assn. and the Music Managers Forum.

The industry's relationship with Australia's federal government is also strong. Denis Handlin, chairman/CEO of Sony Music Entertainment Australia and chair-

man of ARIA, says this relationship has been important "in light of the rapid changes that the industry faces. For instance, further development of digital laws and piracy laws is required in the very near future. Our closer communications have also involved increased direct dialogue with key ministers."

ARIA's first survey addressing file sharing and CD burning, released in July, bolsters its arguments for a review of the digital copyright legislation taking place this year. The association played a key role three years ago in the passage of that legislation. The survey set off alarm bells as it showed greater file-sharing and CD-burning activity than expected among Australian consumers. And it

showed that most consumers do not view those activities as illegal.

The sales growth of pirated physical CDs to 9% of the music market, according to ARIA, remains worrisome. The music market also must confront such challenges as the loss of retail shelf space in music retailers and department stores

(Continued on page 42)



Something for Kate

Delta Goodrem



BANANA REPUBLIC?

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DANIEL MERRIWEATHER
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PAN AM
CARLY BINDING
AFTER THE FALL
THE MINT CHICKS
SCRIBE

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PURETONE
THE D4
MACHINE GUN FELLATIO
28 DAYS
GEORGE
GERLING
MOTOR ACE
ONE DOLLAR SHORT
JIMMY LITTLE
SOLA ROSA
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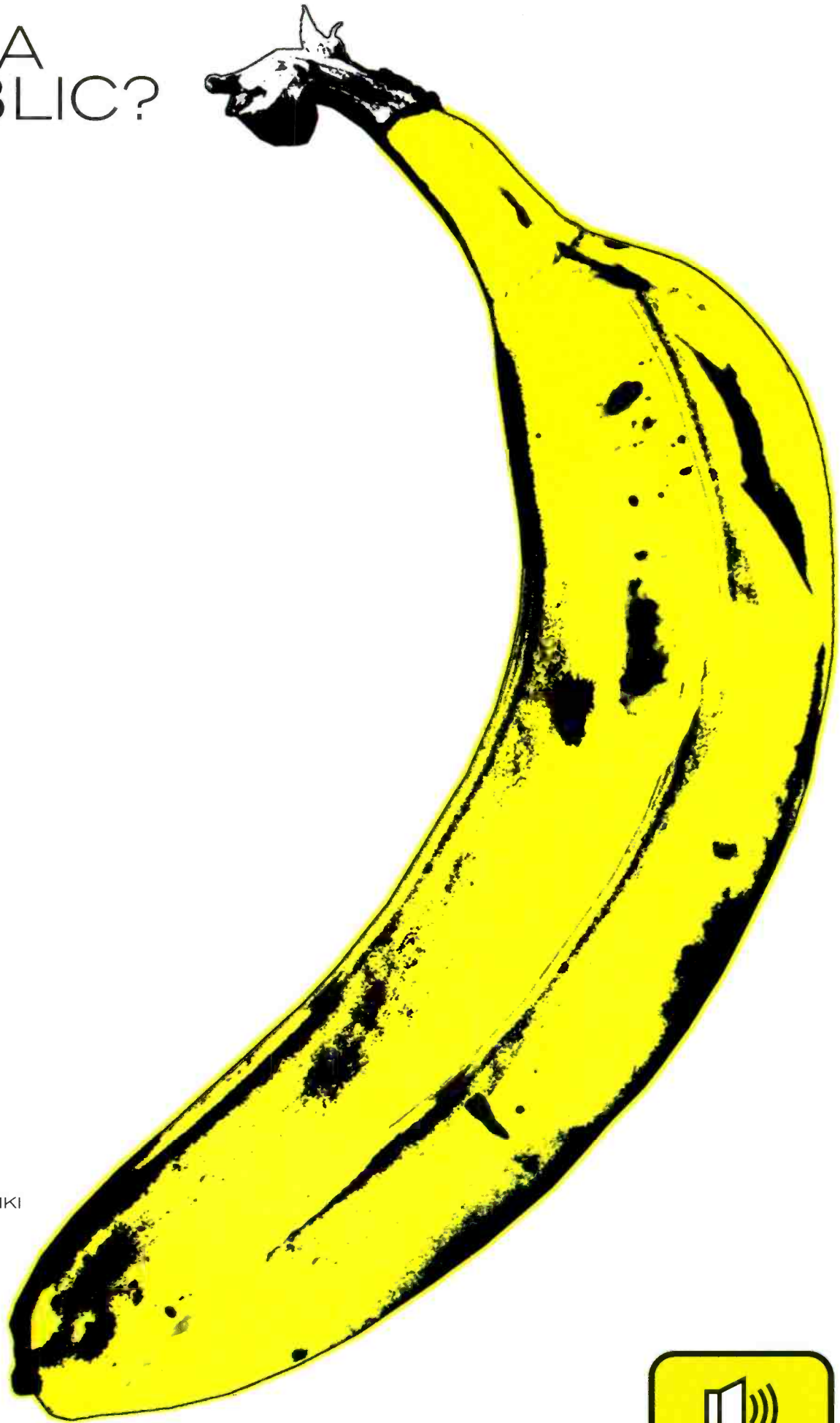
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Special Report

What's Up

Continued from page 40

to nonmusic products, particularly DVD movies; the closure of live music venues; the erosion of the independent retail sector and heavy discounting by mass merchants.

Many executives deride the quick fix of creating pop acts from TV shows, a strategy that has temporarily boosted sales in other markets.

"It puts the industry back 20 years and gives the wrong impression of what we're about," says Michael Parisi, managing director of Festival Mushroom Records (FMR). "The only people who win, ultimately, are TV stations."

LEADING SUCCESSES

Among the majors, Universal widened the diversity of its domestic roster. It broke such new acts as pop singers Candice Alley, Amity Dry and Anita Spring and continued its success with veterans Powderfinger and Tex Perkins. The company is aiming at international markets with these acts and such talents as rock band Grinspoon and new signing Fur Patrol. Universal also opened a new state-of-the-art Universal Music & Video Distribution center.

Sony's strong year was led by Delta

Goodrem, who had a series of chart-topping singles and an album in Australia and the U.K., with releases in Europe, New Zealand and Asia. The teen singer/songwriter is currently receiving treatment for cancer but is expected to return next year, and releases are planned for the U.S., Canada, Japan and Latin America.

The Sony indie crossover trio Some-

Many execs deride the quick fix of creating pop acts from TV shows.

thing for Kate, which toured the U.S. and Europe, is another global priority.

Sony had chart success with indie acts Lo-Tel, 1200 Techniques, Jerk and Killing Heidi and debut releases from Pete Murray, Jerk, David Campbell and Sandrine. It developed its DVD product range, added a fourth DVD-manufacturing line, collaborated with Sony Corp.'s electronics, movie and hardware divisions on promotional opportunities and set up a Sony Expo mid-year to attract retailers.

EMI, whose domestic roster makes up a substantial 26% of its business, will continue to seek new markets for

those acts through 2004. The company cites Kasey Chambers, who has sold 500,000 units worldwide of her second album, "Barricades and Brickwalls," as an example. Labelmates Alex Lloyd, the Sleepy Jackson, Gelbison and new garage-rock signing Daugh-terboy Jao have picked up interest in the U.K. and Europe.

EMI streamlined its sales, marketing and promotional teams and set up a dedicated team for digital offers and copy control. It plans to launch its own download site by year's end.

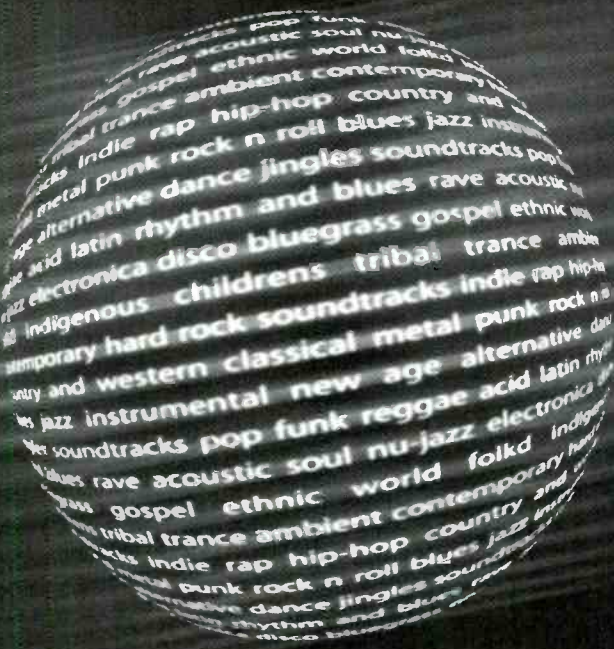
"We expect profits from its first year to be in single digits," managing director John O'Donnell acknowledges. "But that income should triple as the market expands, with other companies entering."

Warner Music, which brought its publishing arm back into its headquarters to collaborate on projects, remained the market leader for music DVDs. Its acts continued to work the global market. Hard-rock band Pacifier toured the U.S., Tim Freedman found strong airplay in France, singer/songwriter Shane Nicholson toured Canada and pop singer Sophie Monk and dance duo Pnau saw chart action in the U.K. and Europe.

Androgynous act Mandy Kane, which had a top 20 debut, has interest from Warner affiliates in the U.S., the

(Continued on page 43)

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What's Up

Continued from page 42

U.K. and Japan. Urban act Jeremy Gregory signed with Warner Bros. in the U.S., and rock band Magic Dirt will concentrate on the U.S. and Europe behind its "Tough Love" album.

BMG strengthened its A&R, marketing and promotion. It left behind the BFM distribution agreement it had with FMR and became a client of EDC, the distribution system set up by the other major labels, reducing its own sales force as a result.

John Farnham remained EMI's biggest local artist, selling 260,000 copies of his album "The Last Time" without major radio support. But the company also expects to sell CDs and DVDs through its association with the local version of the "Pop Idols" TV series.

CURRENT STRATEGIES

BMG Australia managing director Ed St. John is confident that new signings Duncan James and Mercury4 will make waves overseas through 2004: "I want to get them right in Australia first, but they've been received well by our overseas affiliates."

Among the market's key indie companies, FMR combined its international and domestic marketing teams

and outsourced its major campaigns to ad agency Dare.

"It's thinking out of the box," Parisi says, adding that its Girls of Summer campaign, focusing on six female acts, will be its biggest to date. As of Sept. 1, FMR releases are distributed through Warner Music, and the company plans a download Web site for early 2004.

FMR chairman Roger Grierson is spending most of his time abroad to set up overseas releases for FMR acts. The Puretones sold 200,000 units in the U.K. of their No. 2 single, "Addicted to Bass," while Machine Gun Fellatio, the Androids and the Datsuns also cracked the U.K. charts. Rock bands George and Motor Ace have sold 25,000 each in Japan. Next year, FMR will focus on breaking debut singer/songwriters Amiel, Daniel Meriwether and Chloe Lattanzi (the daughter of Olivia Newton-John) in the U.S.

The Shock Music Group reshuffled its Australian division to include greater collaborations with such outside labels as Rubber Records and Redline Records.

"We are seeing a rebirth in terms of great, small independent labels who are delivering great artists," Shock CEO Charles Caldas says. "Our changes in that regard are an attempt to maximize the success of these labels by supporting and being more involved with them." Shock expanded its

successful DVD division, Kaleidoscope, and its move into the compilation market paid off: the "Barbie" CD, released in conjunction with Mattel Toys, sold 500,000 units locally.

This has been a strong year for Australia's music publishers. Combined revenue for APRA and the Australasian Mechanical Copyright Owners Society (AMCOS) were up 10% to \$132.4 million Australian (\$90 million). Performance income has increased more than 5% to \$106 million Australian (\$72 million), while mechanical income is up an impressive 32% to \$26.3 million Australian (\$18 million).

APRA CEO Brett Cottle says the association is also working to keep its expenses down. "Our effective payout rate of 84 cents (\$.57) on the dollar for domestic collections is just about the world's best practice and something we're very proud of."

AMCOS does not collect mechanical royalties from the majors, under a negotiated agreement, so it has aggressively sought new income sources. For example, it previously negotiated licensing revenue agreements with educational institutions for everything from the use of music in intranets in universities to photocopying in schools. That will produce almost as much revenue as mechanical revenue from the independent record sector. New business in the mobile-phone ring-tone



SONY MUSIC AUSTRALIA CHAIRMAN/CEO DENIS HANDLIN PRESENTS A SALES AWARD TO DELTA GOODREM

area—worth more than \$1 million Australian (\$680,000) this year—is also having a significant impact.

On the broadcasting front, the music industry wonders if radio's support for new acts will increase in 2004, considering that new radio licenses are up for auction in major cities. One possibility is that the new Nova radio network will expand its presence.

Dean Buchanan, group program director for Nova parent DMG Radio, says the music industry has become more "reactive and vibrant" as a result of Nova's arrival, with more new tracks and ideas getting exposed. But Austereo CEO Michael Anderson argues that everyone will flock to where the revenue is, "so there will be slight alternatives and no true diversity."

As the music industry moves into 2004, the mood remains positive yet cautious. Executives are aware of the challenges as well as the opportunities resulting from new technologies. What is particularly exciting, industry observers say, is that independent artists increasingly have as great a chance for success as those on major labels. Such indie acts as the Whitlams and the Waifs can outsell artists signed to the majors, inspiring their indie peers.

Veteran manager/publisher John Woodruff, who saw his act Savage Garden sell 20 million copies worldwide, says: "Never before has there been more of a level playing field for indie acts both here and abroad, and more choices in terms of distribution and getting an audience, than there is right now."

THE ARTIST DEVELOPMENT
STORY OF THE YEAR!

Delta Goodrem

Australia

3 consecutive number 1 singles

Debut album *Innocent Eyes*
18 weeks at number 1
6 times platinum

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13 Aria Award nominations

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Platinum in the UK, Ireland and New Zealand

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EUROCHART

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK		10/08/03
1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
2	2	WHITE FLAG	DIDO CHEEKY/ARISTA
3	3	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA
4	4	BREATHE	BLU CANTRELL & SEAN PAUL ARIOLA
5	5	PAPI CHULO . . . TE TRAIGO EL MMMM	LORNA SCORPIO/EPIC
6	6	HEY OH	TRAGEDIE UP MUSIC
7	11	SWEET DREAMS MY L.A. EX	RACHEL STEVENS POLYDOR
8	NEW	LA BAMBAMBA	STAR ACADEMY 3 MERCURY
9	10	THE MAGIC KEY	ONE-T & COOL-T POLYDOR
10	9	I BELIEVE IN A THING CALLED LOVE	THE DARKNESS MUST DESTROY
12	NEW	SUNDOWN	S CLUB POLYDOR
14	17	AB IN DEN SUEDEN	BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA
20	28	OCEAN	THIERRY CHAM POLYDOR
22	41	UNROCKBAR	DIE ARZTE HOT ACTION/UNIVERSAL
25	36	LIKE GLUE	SEAN PAUL ATLANTIC

THIS WEEK	LAST WEEK		10/08/03
1	NEW	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	1	STING	SACRED LOVE A&M
3	NEW	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
4	2	MUSE	ABSOLUTION EAST WEST
5	3	LIMP BIZKIT	RESULTS MAY VARY INTERSCOPE
6	5	NICKELBACK	THE LONG ROAD ROADRUNNER
7	7	EVANESCENCE	FALLEN WIND-UP/EPIC
8	NEW	DIE ARZTE	GERAEUSCH HOT ACTION/UNIVERSAL
9	12	R. KELLY	THE R IN R&B COLLECTION VOL.1 JIVE
10	6	IRON MAIDEN	DANCE OF DEATH CAPITOL

THE NETHERLANDS

THIS WEEK	LAST WEEK		(MEGA CHARTS BV) 10/11/03
1	7	TRAFFIC	DJ TIESTO BLACK HOLE
2	5	ANYPLACE, ANYTIME, ANYWHERE	NENA & KIM WILDE WARNER BROS.
3	1	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
4	3	PAPI CHULO . . . TE TRAIGO EL MMMM	LORNA DIGIDANCE
5	6	AICHA	OUTLANDISH ARIOLA

THIS WEEK	LAST WEEK		10/03/03
1	1	K3	DYA LELE RCA
2	48	DIDO	LIFE FOR RENT ARISTA
3	3	STING	SACRED LOVE A&M
4	41	ROBBIE WILLIAMS	LIVE SUMMER 2003 CHRYSALIS
5	NEW	FRANS BAUER	N ONS GELUK SMM

SWEDEN

THIS WEEK	LAST WEEK		(GLF) 10/03/03
1	2	AICHA	OUTLANDISH ARIOLA
2	3	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
3	1	WHEN WE WERE WINNING	BRODER DANIEL DOLORES
4	11	CROSSES	JOSE GONZALES IMPERIAL
5	4	WHITE FLAG	DIDO ARISTA

THIS WEEK	LAST WEEK		10/05/03
1	NEW	BO KASPERS ORKESTER	VILKA TROR VI ATT VI AR COLUMBIA
2	3	PER GESSLE	MAZARIN CAPITOL
3	NEW	STING	SACRED LOVE A&M
4	2	CHER	THE VERY BEST OF WARNER SPECIAL MARKETING
5	1	IRON MAIDEN	DANCE OF DEATH EMI

SWITZERLAND

THIS WEEK	LAST WEEK		(MEDIA CONTROL SWITZERLAND) 10/05/03
1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
2	2	WHITE FLAG	DIDO ARIOLA
3	3	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA
4	4	WRAPPED/HOY	GLORIA ESTEFAN EPIC
5	6	BREATHE	BLU CANTRELL FEATURING SEAN PAUL ARIOLA

THIS WEEK	LAST WEEK		10/05/03
1	NEW	STING	SACRED LOVE A&M
2	NEW	GLORIA ESTEFAN	UNWRAPPED EPIC
3	NEW	MUSE	ABSOLUTION UNIVERSAL
4	NEW	NICKELBACK	THE LONG ROAD ROADRUNNER
5	1	FLORIAN AST	VOLTRAFFER—THE BEST OF BMG

IRELAND

THIS WEEK	LAST WEEK		(IRMA/CHART TRACK) 10/02/03
1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
2	2	WHITE FLAG	DIDO CHEEKY/ARISTA
3	6	SWEET DREAMS MY L.A. EX	RACHEL STEVENS POLYDOR
4	3	WESTLIFE	HEY WHATEVER RCA
5	4	THE FRAMES	FAKE PLATEAU

THIS WEEK	LAST WEEK		10/02/03
1	NEW	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	NEW	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
3	4	THE DARKNESS	PERMISSION TO LAND MUST DESTROY
4	13	DAVID BOWIE	BEST OF BOWIE EMI
5	14	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE

AUSTRIA

THIS WEEK	LAST WEEK		(AUSTRIAN IFPI/AUSTRIA TOP 40) 10/06/03
1	1	WHITE FLAG	DIDO ARIOLA
2	3	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
3	2	MARIA (I LIKE IT LOUD)	SCODTER VS MARC ACARDIPANE EDEL
4	6	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA
5	4	IN THE SHADOWS	THE RASMUS PLAYGROUND

THIS WEEK	LAST WEEK		10/06/03
1	NEW	ROBBIE WILLIAMS	LIVE SUMMER 2003 CAPITOL
2	NEW	DIE ARZTE	GERAEUSCH HDT ACTION
3	NEW	DIDO	LIFE FOR RENT ARIOLA
4	2	STING	SACRED LOVE A&M
5	1	LIMP BIZKIT	RESULTS MAY VARY INTERSCOPE

BELGIUM/FLANDERS

THIS WEEK	LAST WEEK		(PROMUV) 10/30/03
1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M
2	2	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE UNIVERSAL
3	7	WHITE FLAG	DIDO CHEEKY/ARISTA
4	3	IK WOU DAT IK JOU WAS	VELDHUIS & KEMPER CAPITOL
5	4	ALLEMAAL	WIM SOUTAER ARIOLA

THIS WEEK	LAST WEEK		10/30/03
1	1	VARIOS	EUROSONG FOR KIDS CAPITOL
2	2	HELMUT LOTTI	POP CLASSICS IN SYMPHONY PIET ROLLEN
3	4	DIDO	LIFE FOR RENT CHEEKY/ARISTA
4	3	K3	OYA LELE STUDIO 100
5	23	HOOVERPHONIC	SIT DOWN AND LISTEN TO COLUMBIA

ARGENTINA

THIS WEEK	LAST WEEK		(CAPIF) 09/30/03
1	NEW	ALEJANDRO SANZ	NÓ ES LO MISMO WARNER
2	NEW	PABLO TAMAGNINI	PABLO TAMAGNINI UNIVERSAL
3	1	LOS NOCHEROS	ESTADO NATURAL EMI
4	2	CHAYANNE	SINCERO SONY
5	4	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT VERGARABAT UNIVERSAL
6	5	EVANESCENCE	FALLEN SONY
7	3	EMANUEL ARIAS	ALMA/CON POSTER WARNER
8	17	CACHO CASTAÑA	EN VIVO EPSA MUSIC
9	13	VICENTICO	VICENTICO BMG
10	18	ERREWAY	TIEMPO SONY

Cool Kids Of Death Liven Up Charts

Polish rock band **Cool Kids of Death** entered the charts at No. 2 in September with its second album on BMG Poland. The Lodz-based band, which formed three years ago, has a pure rock'n'roll style that is best described as the East European equivalent of the **Strokes**.



COOL KIDS OF DEATH

“Cool Kids of Death 2” reportedly has already outsold its predecessor. “We’re less punkish in our attitudes on this one, but it doesn’t mean that we’re not still rebelling against all the shit made in Poland,” singer **Krzysztof Ostrowski** says. Largely overlooked by Polish radio, Cool Kids has won a powerful fan base by touring and sharing with fans a critical attitude toward the political establishment. “They certainly don’t compromise, and that’s what has made them a significant force,” BMG head of A&R **Pawel Jozwicki** says.

ROMEK ROGOWIECKI

TOWNSHIP HIT: **Mxolisi Lokwe**, aka **MXO**, a 24-year-old from the Kwa-dwesi township in Port Elizabeth, is causing a stir in South Africa. With a unique blend of Afro-centric acoustic folk and hip-hop, MXO’s “Sista Kunjani”—from his EP “Another Day” (Unity Recordings, distributed by BMG Africa)—is getting across-the-board airplay. “I’m just playing the music that comes naturally to me,” MXO says. The result is a sound that stands apart from the *kwaito*/urban R&B of most of his peers. A full-length album is due in late 2003.

DIANE COETZER

ALICE IN ITALY: **Alice**, aka **Carla Bissi**, began recording in the 1970s and has penned much of her own work. But on her latest offering, “Viaggio in Italia,” released by NuN Entertainment and distributed by Edel, Alice covers 14



ALICE

songs by other Italian writers, including **Franco Battiato**, **Francesco de Gregori**, **Fabrizio de André**, **Giorgio Gaber** and film director/poet **Pierpaolo Pasolini**. She has also revived two songs in English from the prog-rock era: **Syd Barrett**’s “Golden Hair” and **King Crimson**’s “Islands.” “The original idea was for a collection of songs that emphasized the power of words,” Alice says. “The list grew as we went along.” NuN hopes the album will travel beyond Italy, with Germany and Scandinavia as early targets.

GREEK ROOTS: German recording artist **Vicky Leandros** emphasizes her Greek roots on “Vicky Leandros Sings Mikis Theodorakis” (BMG Ariola Munich). Produced by **John Groves**, the album includes songs in both German and Greek, including the peace anthem “Irini,” which **Mikis Theodorakis** wrote in 1947. Leandros began singing German songs at age 13. She won the Eurovision Song

Global Pulse™



Nigel Williamson, Editor
nwilliamson@billboard.com

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 <i>Life for Rent (E)</i>	4		1	3	1	2	9	1	2	2
LIMP BIZKIT <i>Results May Vary (U)</i>	6			6		5				
MUSE <i>Absolution (W/I)</i>			5		3				6	6
NICKELBACK <i>The Long Road (U/I)</i>	9		8	7		1		8		
STING <i>Sacred Love (U)</i>			7	4	5		10		1	3
ROBBIE WILLIAMS <i>Live at Knebworth (E)</i>			2	2				3	4	4

Italy's SCF Pacts With PPL

International Rights Deal Is First Of Its Kind

BY MARK WORDEN

MILAN—U.K. collecting society Phonographic Performance Ltd. (PPL) has signed a reciprocal agreement with its Italian counterpart, Societa Consortile Fonografici (SCF). SCF will represent U.K. labels in Italy for broadcast and



CHIODAROLI, LEFT, AND NEVRKLA: RECIPROCAL DEAL

public performance, while PPL will collect royalties in the U.K. on behalf of SCF members. The deal takes effect Jan. 1, 2004.

SCF president Gianluigi Chiodaroli says the pact is the first the Italian group has made, but he hopes to develop an international network.

London-based PPL chairman/CEO Fran Nevrkla was in Milan to sign the deal, which is the society's 13th reciprocal international agreement.

"We have to wait until collection is in place before we

can see how much annual revenue this agreement will generate, but indie artists and labels will benefit the most," Nevrkla says.

EYEING SETTLEMENTS

SCF and PPL are considering terms for a settlement of monies owed prior to 2003. SCF, which was founded in 2001, has been aggressively pursuing settlements through negotiation and litigation with Italian broadcasters, Chiodaroli says.

"We still have a lot of catching up to do," he says. SCF collected 15 million euros (\$17.3 million) in 2002, compared with the 76 million euros (\$124 million) PPL collected last year.

But the British market is bigger, and PPL was founded in 1934, Chiodaroli points out. "Broadcasting collection in Italy is more or less in place," he says.

"But in public performance—particularly areas like supermarket background music—we still have a lot of work to do. Our revenue figure could be doubled."

Other societies that have agreements with PPL include GVL in Germany, AVLA in Canada, PCCA in Australia and SCPP in France.

NEW REVENUE STREAM

In the U.S., Nevrkla says negotiations are in progress with Webcast royalty collection group SoundExchange over rights arising from the Digital Millennium Copyright Act of 1998.

"More traditional performance copyright isn't covered by American law," Nevrkla notes.

Both Nevrkla and Chiodaroli view the collection of these "neighboring" rights as an increasingly important revenue source for the industry.

Nevrkla says, "I see sales [of physical product] as being in irreversible decline. Manufacturing will disappear from Europe, and the economy will be based on products of the heart and mind, such as patents, software, design, fashion, movies, literature and music . . . Copyright is the foundation for that type of economy."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



ASH

Universal Music Australia shed 22 staffers Oct. 1. The move was made to "remain competitive and efficient," managing director George Ash says. Among those axed were product and marketing manager Bob Croucher, national publicist and promotions manager David Jayes, head of dance A&R Grant Kearney, national publicity manager Marlene Mifsud and strategic promotions manager Paul Minshall. No cuts are expected from Universal's artist roster.

CHRISTIE ELIEZER

Belgian independent label PIAS has signed a distribution deal with U.K. label Echo, a division of Chrysalis Group. The deal covers continental Europe. Echo's catalog was previously distributed in Europe by the Netherlands-based Roadrunner group. Echo's catalog includes titles by electronica act Moloko and alternative rock band Feeder. Pinnacle remains the label's U.K. distributor.

LARS BRANDLE

Warner Music U.K. has signed a ring-tone distribution deal with Orange, the U.K.'s leading mobile-phone operator. The agreement initially makes repertoire by Blazin' Squad, Dannii Minogue, the Streets, Morcheeba and the Darkness available for Orange customers as monophonic and polyphonic ring tones. The deal also covers Master Tones, or ring tones that sound like actual recordings. Orange customers can access the tones and related graphics through Internet portals on their handsets. "As technology develops, we see this important new relationship developing to include more music formats, such as streaming video and full-length downloads," Warner Music International media development manager Matt Rennie says. Other Warner acts are expected to make their recordings available soon.

JULIANA KORANTENG

Ministry of Sound (MoS) has struck a U.K. distribution deal with Universal Music U.K. Universal will distribute all MoS labels and joint ventures, including Data, Decadance, Eat Sleep, Incentive, Inspired and simplyred.com. MoS had previously been distributed by TEN, a joint venture of Warner Music U.K. and Sony Music Entertainment U.K. MoS sales operations are handled in-house and by 3MV. MoS has 13 TV-advertised compilation albums scheduled for U.K. release in the fourth quarter.

LARS BRANDLE

Music DVDs Buoy Oz Sales

BY CHRISTIE ELIEZER

SYDNEY—Music on DVD was the savior of the Australian music market in the first half of 2002.

The overall recorded music market grew 5.3% in value, to \$260.4 million Australian (\$174.4 million), from \$247.3 million Australian (\$165.6 million) in January-June 2002.

The trade shipment figures are for the six months ended June 30, which were issued by labels body the Australian Record Industry Assn. (ARIA).

Meanwhile, album shipments rose 4.2% in volume to 19.6 million units, with value up 2.5% to \$221 million Australian (\$150.6 million).

The traditional audio market remained flat, however, as a result of a drop in singles sales.

Singles were down 17.3% to 4.7 million units in the first half, while value fell 25.4% to \$14.6 million Australian (\$9.9 million).

In contrast, shipments of DVD and video music titles rose 126% to

1.5 million units. Value climbed 105% to \$25.2 million Australian (\$17.2 million).

ARIA CEO Stephen Peach describes the increase as "a shift in what people are spending their money on, rather than a growth in the market."



PEACH: 'INCREASE REFLECTS SHIFT'

In its report, ARIA cites downloading and file sharing for the drop in singles shipments. But industry insiders are keen to preserve the format. "No one in Australia makes money out of singles," BMG Australia managing director Ed St. John says.

"But Australians feel strong attachment to singles," he continues. They're cheap, and you can't replicate the experience of falling in love with a

single. It drives albums, and it helps you break acts. All TV music shows—and most radio programs—base their playlists on the top 40."

An example is the domestic success of Sony Music Australia teen artist Delta Goodrem. Combined shipments of Goodrem's first three singles hit 430,000 copies. That paved the way for the release of her "Innocent Eyes" album, which climbed to No. 1 on the ARIA sales charts and has shipped 420,000 units since its release in May. The album was No. 1 on the album charts for the week ended Oct. 4.

Peach agrees that Goodrem's success boosted local repertoire in the first half of 2003, when domestic titles accounted for 18.7% of the market, compared with 16.5% in January-June 2002.

Universal Music Australia managing director George Ash calls the strong showing by Australian artists "a significant factor" in the market's performance.

Sony Ericsson

Continued from page 39

Hut is testing reaction to the remix at U.K. radio and may repackage the album with the remix, one unreleased song—Sly & Robbie's remix of "Sex With Strangers"—and the promo video of the latter.

U.K. release dates for the repackage and single will depend on retail reaction: "We're relying on people going into the shops and asking, 'What's that song off the advert?'" Boyd says.

FOCUS ON THE RECORD

Smith calls the campaign "a good opportunity to bring back attention to a terrific record. Advertising in many ways now plays the role of radio. There are so many TV and radio networks that they fragment the audience."

BBH has a strong track record in the U.K. with placing music on TV ads:

Babylon Zoo ("Spaceman" on EMI), Stiltskin ("Inside" on White Water) and Mr Oizo ("Flat Beat" on F Communications) all reached No. 1 on the singles chart after being featured in ads for Levi's jeans.

According to BBH account director Richard Thomson, "The TV work for the T610 campaign was designed to exude 'effortless cool.' The casting, the choreographed movement of the phone [in the ad] and the music all needed to work together—this track had all the elements we needed."

The campaign launched in Asia in August and is running in Europe, the Middle East and Africa, with Latin and North America to follow.

Neither the label nor the publisher would disclose the financial details, but Hut will receive a recording rights fee while EMI will get licensing and performance income.

Thomson says BBH is currently reviewing its contracts.

"We are thinking of how BBH can structure the music deals differently so that the label, the client and BBH gain more from the success of the campaign," Thomson says.



SMITH: A GOOD OPPORTUNITY

Sweden Remains Relevant

Country Keeps Generating Hit Product In Pop, Other Genres

BY JEFFREY DE HART

STOCKHOLM—Trends in music change and players come and go, but Sweden remains one of the top markets in the world in exporting musical creativity.

How? It delivers songs—in abundance.

Yet despite the multitude of talent and top-selling albums by such mainstays as the Cardigans, Roxette's Per Gessle and Tomas Ledin, Sweden's business of late has suffered along with the rest of the global music industry.

During the first six months of this year, Swedish consumers bought 10.9 million units of music worth 560.6 million kroner (\$70.2 million), a 14.8% decline over the same period the year before, according to Grammofonleverantörernas Förening (GLF), the local affiliate of the International Federation of the Phonographic Industry.

In contrast, as recently as three years ago, for the full year of 2000, Swedes snapped up 28.8 million units of music worth 1.64 billion kronor (\$165 million), according to the GLF.

As a result of the downturn, labels have shaken up their operations and executives. Universal Music replaced Gert Holmfred with Märten Aglander. MusicNetWork Records Group (MNW) slashed its staff from 100-plus employees to eight and dropped its entire distribution arm.

But some bright spots remain. Holm-

fred has started an independent artist management and consultancy company. Former Warner Music Sweden chief Sanji Tandan has launched s56 Recordings. Bonnier Amigo Music Group and Border Music Distribution have picked up some of MNW's

slack. And the Melodifestival, the Swedish preselection heat for the Eurovision Song Contest, retains its popularity, providing the industry with a promotional window between run-off event and Eurovision.

But as the marketplace changes, so does

the musical landscape. What's next from the mystical land that gave the world ABBA and Roxette and Cheiron Studio hits from Ace of Base, Backstreet Boys and Britney Spears?

ROCK LOOKS PROMISING

Industry observers point to continued success in Europe and abroad by such acts as the Cardigans, Robyn, A*Teens, the Ark, Alcazar, Mando Diao, Lutricia McNeal, Eskobar, Jay-Jay Johanson and Robert Wells. In addition, acts like Kent, Moneybrother and Fireside have had Scandinavian success.

But the great noise on the international scene in recent years is coming from Swedish rock acts, most notably the Hives, but also such promising contenders as Soundtrack of Our Lives, Sahara Hotnights and the Sounds.

Tandan, managing director of s56 Recordings with two rock acts—Her Majesty and Thomas Rusiak—on his newly founded label, says that such rock acts as the Hives “are spearheading what could be the next wave of Swedish export.”

Tandan says the U.S. music industry is impressed by the quality of these acts and their long-term potential.

“The more the other artists grow and the more successful they are, the more aware international A&R executives are of Swedish music,” he says.

Some claim this generation of young rockers are the tip of the

(Continued on page EQ-2)



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Sweden

Continued from page EQ-1

proverbial iceberg. "You can go out every single night in Stockholm, Malmö or Gothenburg and see a good rock band," says Leif Käck, senior VP/director of A&R for Sony Music Nordic.

He points to two new bands in particular: the 21st Century Noise, recently signed by Sony, and Sugarplum Fairy.

Sugarplum Fairy, according to Murlyn Songs managing director Pelle Lidell, is the subject of a bidding war in the U.K.

"The band is absolutely destined for big things," he says. "First and foremost, they can write songs, they know how to perform, they're young and [they] look fantastic." Lidell describes the band as the Hives with a Ramones-like attitude meets Oasis and the Beatles.

Käck says another trend is that now U.K. industry figures come to him with Swedish demos they have received.

"That is happening more now," he says. "They're going to London and New York to present new stuff and getting direct deals. It's harder to break out if you are signed to

a major in a small territory than if you are on an independent label or get direct contract with a major [label in the U.K. or the U.S.]"

Martin Ingeström, managing



INGESTRÖM: LOGICAL DEALS

director/VP or Nordic countries for Universal Music Publishing, sees the logic. "It's better to be free and sign to another label, or if you signed to a major, have the freedom to sign with another label. Everyone is understanding the

importance of an escape clause."

Case in point: Soundtrack of Our Lives. "They are with Warner, and in the U.S. Warner didn't pick it up, so Universal did. When they couldn't get to Warner, we took it together with their management to see what we could do in the States," Ingeström says.

Another local band successfully breaking out into the larger world is Lambretta. Hans Desmond, managing director of Warner/Chappell Music Scandinavia, points to this Universal act that scored big in Germany. A new album is due this fall with a major push in that country.

"Interscope is part of the project right now, and they have heard the demos, met the band and they're really enthusiastic, but they haven't committed yet," Desmond says.

The new Lambretta album, like its predecessor, will feature two tracks by hitmaker Max Martin.

"Max Martin was in a hard rock band before he went to do pop music," Käck comments. He says that Swedish production/songwriting powerhouses "can change, do different stuff; that's their strength."

To some, it is obvious that the pop-based work for ex-Cheiron and

(Continued on page EQ-4)

EQguide

BILLBOARD EUROCHART

Top 10 Albums (Jan 1. to Sept. 26, year to date)

1. Robbie Williams	"Escapology"	Chrysalis
2. Norah Jones	"Come Away With Me"	Blue Note
3. Avril Lavigne	"Let Go"	Arista
4. Eminem	"The Eminem Show"	Interscope
5. Justin Timberlake	"Justified"	Jive
6. Evanescence	"Fallen"	Wind-up/Epic
7. Linkin Park	"Metemora"	Warner Bros.
8. Coldplay	"A Rush of Blood to the Head"	Parlophone
9. Christina Aguilera	"Stripped"	RCA
10. Shania Twain	"Up!"	Mercury

Top 10 Singles (Jan. 1 to Sept. 26, year to date)

1. Eminem	"Lose Yourself"	Interscope
2. T.a.t.u.	"All the Things She Said"	Interscope
3. Blue & Elton John	"Sorry Seems to Be the Hardest Word"	Innocent/Virgin
4. 50 Cent	"In Da Club"	Interscope
5. Evanescence Feat. Paul McCoy	"Bring Me to Life"	Wind-up/Epic
6. Robbie Williams	"Feel"	Chrysalis
7. Las Ketchup	"Asereje/The Ketchup Song"	Columbia
8. DJ Bobo	"Chihuahua"	Hansa/RCA/DJ Bobo/Vogue
9. Alphonse Brown	"Le Frunkup"	Up Music
10. Panjabi MC	"Mundian to Bach Ke (Beware of the Boy)"	Superstar

The guide to the world of Swedish Hit Music!

Hit Facts: Information about Swedish rock and pop music, artists, biographies, sound files, interviews, pictures, news and links to the Swedish music industry. If you are a radio producer you can order records by Swedish artists, but of course, this site is very handy for anyone interested in Swedish pop and rock music.

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In "Hitfacts" On

Sounds live it up in USA
[2003-04-25]

Sweden's new poprock sensations The Sounds are treating America to a few sights and sounds this spring. [read more >>](#)

RADIO PRODUCER?

ABOUT HITFACTS

LOG IN!

Your guide to the world of Swedish hit music! Hit Facts is meant for anyone interested in Swedish pop and rock music. The site includes biographies, sound files, interviews and news. All information comes from the Swedish Music Information Centre/STIM. Do join us!

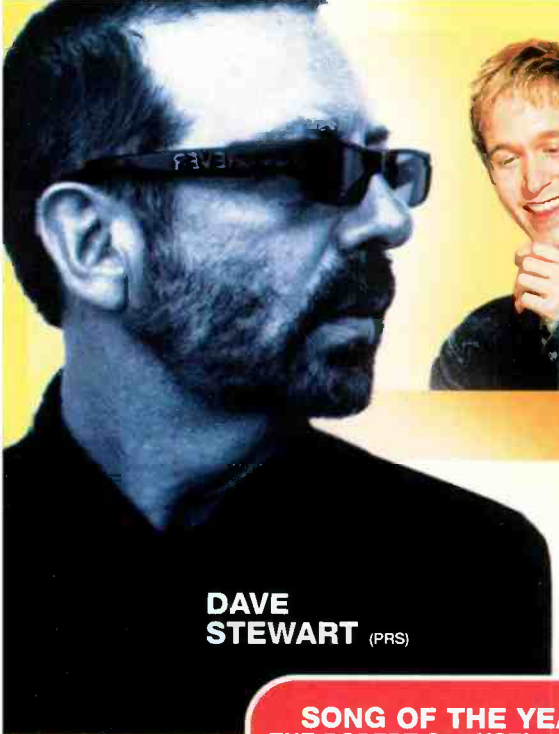


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[Marie Fredriksson sings again >>](#)

[2003-04-29]
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DAVE STEWART (PRS)

SONG OF THE YEAR
THE ROBERT S. MUSEL AWARD
UNDERNEATH IT ALL
Dave Stewart (PRS)
BMG Music Publishing Ltd. (PRS)



DIRTY VEGAS (PRS)

STING (PRS)

VAN MORRISON

SIR ELTON JOHN (PRS)



THE LONG GOODBYE
Ronan Keating (IMRO)
Universal Music Publishing (PRS)

THESE DAYS
Steve Robson (PRS)
Jeffrey Steele*
Danny Wells*
Rondor Music (London) Ltd. (PRS)

YOUNG
Steven McEwan (PRS)
BMG Music Publishing Ltd. (PRS)
Trifold Music Ltd. (PRS)

COLLEGE SONG AWARD
19-2000
Damon Albarn (PRS)
Jamie Hewlett (PRS)
EMI Music Publishing Ltd. (PRS)

DANCE AWARD
DAYS GO BY
Steve Smith (PRS)
EMI Music Publishing Ltd. (PRS)

EMMY AWARD
BLUE PLANET: SEAS OF LIFE
George Fenton (PRS)

FILM MUSIC AWARDS
DIE ANOTHER DAY
David Arnold (PRS)

SWEET HOME ALABAMA
George Fenton (PRS)

TV MUSIC AWARDS
CSI: CRIME SCENE INVESTIGATION
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

PROVIDENCE
John Lennon (PRS)

CABLE MUSIC AWARD
STRONG MEDICINE
David Bergeaud (SACEM)

SPECIAL TV MUSIC AWARD
THE WEAKEST LINK
Paul Farrer (PRS)
Sarah Mosback (PRS)
The Music Force

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Van Morrison*
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Sir Elton John (PRS)
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Bert Kaempfert (GEMA)
Charles Singleton*
Eddie Snyder*
Doma Edition Bert Kaempfert (GEMA)

4 MILLION
EVERY LITTLE THING SHE DOES IS MAGIC
Sting (PRS)
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GET BACK
John Lennon (PRS)

THE HOUSE OF THE RISING SUN
Alan Price (PRS)
EMI Music Publishing Ltd. (PRS)

NEVER ON SUNDAY
Manos Hadjidakis (SACEM)
Billy Towne*
EMI United Partnership Ltd. (PRS)

WHAT'S LOVE GOT TO DO WITH IT
Graham Lyle (PRS)
Goodsingle Ltd. (PRS)
Hornall Brothers Music Ltd. (PRS)

3 MILLION
BUILD ME UP BUTTERCUP
Michael d'Abo (PRS)
EMI United Partnership Ltd. (PRS)

BUS STOP
Graham Gouldman (PRS)
Hournew Music Ltd./Music Sales (PRS)

GIMME SOME LOVING
Spencer Davis (PRS)
Muff Winwood (PRS)
Steve Winwood (PRS)
FS Ltd. (PRS)
Universal Music Publishing (PRS)

ISLAND GIRL
Sir Elton John (PRS)

MY LOVE
Tony Hatch (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

TALKIN' IN YOUR SLEEP
Roger Cook (PRS)
Bobby Wood*
Music 1 Limited (PRS)

POP AWARDS

BUTTERFLIES
Marsha Ambrosius*
Perfect Songs Ltd.

DAYS GO BY
Steve Smith (PRS)
EMI Music Publishing Ltd. (PRS)

EMOTION (2nd Award)
Barry Gibb (PRS)
Robin Gibb (PRS)
Gibb Brothers Music/BMG (PRS)

FEEL IT BOY
Beenie Man (PRS)
Pharrell Williams*
EMI Music Publishing Ltd. (PRS)

GOTTA GET THRU THIS
Daniel Bectingfield (PRS)
Reve b Music Ltd. (PRS)

A MOMENT LIKE THIS
Jorgen Elcfsson (STIM)
John Reid (PRS)
EMG Music Publishing
Scandnavia AB (STIM)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

STARRY EYED SURPRISE
Paul Oakenfold (PRS)
Fred Neil*
Mute Song (PRS)

THANK YOU (2nd Award)
Paul Herman (PRS)
Cheeky Music Ltd. (PRS)

THIS WOMAN'S WORK
Kate Bush (PRS)
EMI Music Publishing Ltd. (PRS)

UNDERNEATH IT ALL
Dave Stewart (PRS)
BMG Music Publishing Ltd. (PRS)

WHAT'S LUV?
Graham Lyle (PRS)
Irv Gotti*
Ja Rule*
Goodsingle Ltd. (PRS)
Hornall Brothers Music Ltd. (PRS)

WITHOUT ME
Trevor Horn (PRS)
Jeff I. Bass*
Kevin "DJ Head" Bell*
Em nem*
Unforgettable Songs Ltd. (PRS)

WRONG IMPRESSION
Gary Clark (PRS)
Chrysalis Music Ltd. (PRS)

UREAN AWARDS

BUTTERFLIES
Marsha Ambrosius*
Perfect Songs Ltd.

GANGSTA LOVIN'
Jonah Ellis*
Lonnie Simmons*
Alisa Yarbrough*
Minder Music Ltd. (PRS)

HALFCRAZY
Francis Lai (SACEM)

HAPPY
Raymond James Calloun*
Irv Gotti*
Minder Music Ltd. (PRS)

WHAT'S LUV?
Graham Lyle (PRS)
Irv Gotti*
Ja Rule*
Goodsingle Ltd. (PRS)
Hornall Brothers Music Ltd. (PRS)

WITHOUT ME
Trevor Horn (PRS)
Jeff I. Bass*
Kevin "DJ Head" Bell*
Em nem*
Unforgettable Songs Ltd. (PRS)

LATIN AWARD

YO NO SOY ESA MJJER
Mike Shepstone (PRS)
Carlos Toro Montoro (SGAE)
Christian De Walden*

COUNTRY AWARDS

HELP ME UNDERSTAND
Wayne Hector (PRS)
Steve Mac (PRS)
Rokstone Music (PRS)
Rondor Music (London) Ltd. (PRS)

GEORGE FENTON (PRS)

PETE TOWNSHEND (PRS)

DAVID ARNOLD (PRS)

JOHN LENNON (PRS)

GORILLAZ (PRS)



Sweden

Continued from page EQ-2

Cheiron-inspired producer/songwriters is drying up. To others, those producer/writers are moving on. Tandan observes the teams are not as busy this year as last. Ingeström claims the trend is shifting away from pop, and Desmond says they will focus more on Europe.

'NOT STUCK IN SPECIFIC GENRES'

Lars Karlsson, managing director of BMG Music Publishing Scandinavia, says. "Swedish songwriters and producers are very skilled in creating melody-driven songs dressed in different styles. They are

not stuck in specific genres."

Lidell of Murlyn Songs says the lull isn't affecting his business.

"My phone still rings with major labels wanting our songs," he explains. "We're in very good

'People are looking for adventurous and new ideas.'

—ANDERS HANSSON

shape, and we intend to grow, just like we've done over the last four years. We haven't felt a decline basically because we don't involve ourselves too deeply into the teen thing. If I look at an old forecast, we had a record-breaking year last

year, and we're 25% ahead of our budget estimate this year."

Murlyn has a massive team of songwriters; Anders Bagge is at the top of the heap.

Andreas Carlsson, co-founder of the Location, has been in Los Angeles writing with Paul Stanley for a solo album. Carlsson also worked with Bon Jovi on the band's last and upcoming sets, met with Gene Simmons for ideas on a new album and has the next Clay Aiken single, "Invisible."

Anders Hansson of Eclectic Studios has Cher's "A Different Kind of Love Song" on her hits album, as well as four tracks on Alcazar's recent set and hits with other artists in Germany, Holland and France. He is working on a project with Alexander Bard—the brain-



TANDAN: ROCK RISING

People are looking for adventurous and new ideas. I'm happy with it now. I don't know if the money is the same, but I was never in it for the money anyway."

Generally speaking, however, more and more Swedish acts are choosing to record in their native tongue. "If you look at the climate in Sweden now, it's dominated by local-language product," Käck says. "That's common for all of Europe."

A major exception to the trend will be a new album from former ABBA star Agnetha Fältskog, due out early next year.

Still, Hans Desmond comments, "Now there is a lot of focus on local talent. If you look at the Swedish chart, 65% is Swedish-oriented material, it's not international. I think it's the same thing in many countries right now. I also honestly believe that we have had the peak of the Cheiron-/Max Martin-type of situation."

Sanji Tandan observes: "Music is a cyclical industry, and this is one of the many cycles. But what it is, is a good hook irrespective of musical genres, and that's what is going to thrust Swedish production teams and songwriters moving forward. Pop is reinventing itself constantly, and it has to. The good thing about pop is it's a song—a hook—and a voice, and that's what it's always going to be about."

child behind Army of Lovers and Alcazar—called BWO (Buttocks Without Organs).

"There was a time when a lot of people were producing following a format invented by Cheiron—by Denniz Pop and Max Martin—and a lot of people, including us, copied that format. You can't do that anymore," Hansson says.

"The business itself is going through a little bit of trauma and reorganization, and everybody is confused about what's happening. But I feel it's an exciting period.

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To keep presently updated on the Swedish music scene, visit

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ExMS Hits 10 Years

It is celebrating its 10th year of operation, but Export Music Sweden (ExMS) nonetheless faces an uphill battle in its mission to promote the nation's popular music abroad.

The brainchild of Roland Sandberg, executive director of the Swedish Music Information Center (part of the Swedish performing-rights society STIM) and former



music executive Jonas Sjöström, ExMS initially took charge of such annual industry trade fairs and events as Midem, Popkomm and South by Southwest.

It also published quarterly promotional newsletters and provided the local industry with opportunities to export music and the international community with the means to access the music itself—tasks that continue today.

Under its managing director, industry veteran Christer Lundblad, ExMS is basically a one-man operation. Yet it has earned a good reputation for its promotional savvy, which includes running music seminars with panel discussions and hosting festivals featuring Swedish bands in the U.S., U.K., Japan, France, Canada and at home.

The ExMS fall schedule, available at exms.com, includes a seminar/showcase Oct. 18 in Tokyo with Swedish bands Melody Club, the Whyte Seeds and Ceasars and a seminar Oct. 28 in New York in conjunction with Johan Brunkvist, the Swedish consulate in New York, hosted by *Billboard* contributor Fred Bronson and featuring performances by to-be-announced bands.

On Nov. 26-27, an event called Access All Areas will be hosted in Stockholm with the British Council, including performances by 17 Swedish acts.

"This is the best that Sweden can offer right now," Lundblad says. "Many are unsigned bands that can be picked up by anyone."

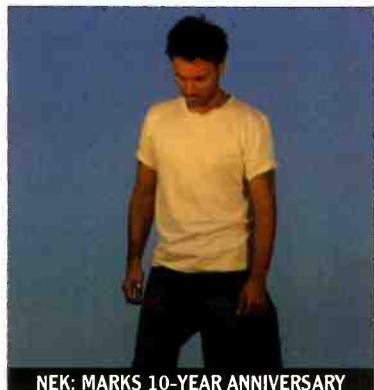
JEFFERY DE HART

Europe's Local Stars Seek Regional Success

BY PAUL SEXTON

LONDON—Italy's **Nek** had his "Best Of" album released in his home country Oct. 10, marking 10 years since the start of his multi-platinum career.

Each of his albums has not only been recorded in Italian but also Spanish, and WEA Italy estimates worldwide sales of the label catalog at close to 4 million units. The retrospective includes two new singles, "Almeno Stavolta" and "L'Anno Zero," plus



NEK: MARKS 10-YEAR ANNIVERSARY

three rerecordings from his early Fonit repertoire.

"International has always been a primary focus in the development and promotion of Nek's records," says **Paolo De Toma**, GM of WEA Italy. De Toma adds that the album has been released in Germany, France, Austria and Switzerland—all supported by promotional appearances by Nek—and there is a confirmed European tour in January/February 2004. A focus on Latin territories will follow, with a Spanish version of the set due in March.

George Dalaras, a major star in his native Greece for some 30 years, has overseas activity this month, which will include a live appearance at the celebrated London Palladium Oct. 12, then shows in Australia. As he continues to promote Hellenic culture abroad, Dalaras will build on career sales that EMI estimates to be 11 million albums—some 2.5 million of them in the U.S. and Canada—with an ambitious new album being prepared for 2004. To be recorded in Africa, probably in Senegal in Youssou N'dour's studio, it will have an international flavor, with guest musicians and artists from around the world.

Dalaras is not the only Greek star taking international strides this quarter. Academy Award-winning composer/instrumentalist **Vangelis** has "Odyssey—Definitive Collection" set for release Oct. 27 by Universal. The 18-track retrospective covers his solo career during the past 30 years, including such signature themes as "Chariots of Fire" and "Blade Runner." The album also contains the new composition "Celtic Dawn" and the previously unreleased theme from the Greek movie "Cavafy." In the lead-up to the retrospective, Vangelis had 70 of his paintings exhibited as part of the

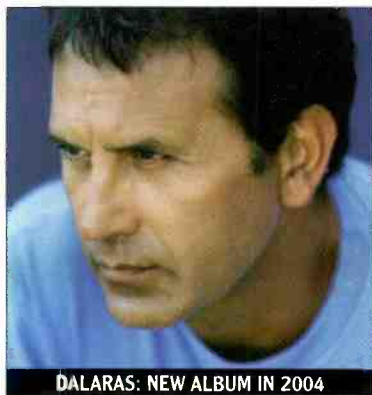
Valencia Biennale in Spain.

EMI has its own Italian star back in active service. **Tiziano Ferro**—who, according to the label, sold 850,000 copies of his debut album, "Relativo Rosso," in Europe and 100,000 more in Latin America—has just released the new single "Perverso" as a taster for his sophomore set, "111." It will be released Nov. 7 in continental and eastern Europe and in Latin America.

Swedish-based indie Playground Music is enthusiastic about the progress of Finnish rock band **Negative**. Founded late in 1997, the quintet's single "Moments of Our Love" is certified gold there (5,000 units sold), and the album "War of Love," released locally in March, arrives in Sweden, Norway, Denmark and Russia Oct. 29. The label sites comparisons of Negative to **Hanoi Rocks** and **Social Distortion**.

"Negative [has] the elements of being the next big rock act from Finland," says Playground head of international **John Cloud**, who believes the band could echo the success of **HIM** or **the Rasmus**. He adds that Playground is seeking a licensing partner for the world outside Scandinavia, Russia, Italy and Japan.

In an ever-crowded U.K. pop marketplace that includes fourth-quarter releases from Innocent/Virgin's **Blue** and **Atomic Kitten**, BMG's **Westlife** and **Will Young**, V2's **Liberty X**, Polydor's **S Club 8** and others, Universal Island's flagship is the second album by **Busted**.



DALARAS: NEW ALBUM IN 2004

The male trio became a chart resident with its self-titled debut, which produced four top three singles and is now triple-platinum for shipments of 900,000, prompting Universal to claim Busted as the second-best-selling British band of 2003 so far, behind **Coldplay**. Its second album, untitled at press time, is due Nov. 24, preceded by the single "Crashed the Wedding." Busted has a 21-date arena tour of the U.K. set to start Feb. 26.

Swiss-born **Patrick Nuo** crossed the border to the German charts in March with his debut single "5 Days," following it with "Reanimate" in August and a recent top 15 sales debut in Germany for his album "Welcome" (Warner Music). The title track will be Nuo's next single, to be released in December. Meanwhile,

further international attention is beginning to accrue already in Thailand and extending across Europe, notably with an October TV special in Poland and a tour early in 2004.

It may be surprising to see **Blondie** in a European Quarterly, but the veteran pop new-wave act has a busy quarter concentrating on Europe, following the Oct. 6 release on Epic of its new album, "The Curse of Blondie." At press time the set did not have a confirmed U.S. release, but it falls under the terms of a deal struck by Sony Music International in 2001 with the now-defunct Beyond label, headed by **Allen Kovac** (now the band's manager, at 10th

Street Entertainment), when Beyond's previous deal with BMG lapsed. Blondie has a continuing international fan base, especially in the U.K., where the 1999 single "Maria" reached No. 1. After recent tours of Australia and Japan, a European tour starts late this month. Sony puts Blondie's career record sales worldwide at 40 million.

Two "adopted" Englishwomen on indie labels with notable fourth-quarter releases are **Fiona Renshaw**, on Sirkus/Square Peg, and **Dramatico's** teenage discovery **Katie Melua**. Renshaw's "Love in a Bubble," released Oct. 6 in the U.K., showcases her unusual, smoky tones on a set of self-

penned tracks that closes with a cover of **Gil Scott-Heron's** "Home Is Where the Hatred Is." Renshaw was born in Australia but moved to London when she was 2.

Melua, born in Georgia in the former U.S.S.R. and raised in Ireland, is a graduate of the Brit School in south London, where she was noticed by veteran English writer/producer **Mike Batt**. National AC broadcaster BBC Radio 2 has been supporting her jazz and blues-inflected album, "Call Off the Search," due Nov. 3, and Melua has already been signed for U.S. live representation by the William Morris Agency.

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MasterWriter: An Imaginative Songwriting Tool

BY JIM BESSMAN

Writer's block—or, more precisely, “rhymers’ block”—is easily surmountable, thanks to MasterWriter, a powerful professional songwriting computer tool created by veteran songwriter/publisher Barry DeVorzon.

Five years in the making, the software program offers a vast assemblage of rhymes, rhyme soundalikes, phrases and rhymed phrases, alliterations and pop-culture references, as well as a dictionary and thesaurus.

“Imagine if I asked how many words you could think of that rhyme with ‘see’ in 30 seconds,” DeVorzon says. “You might come up with eight or nine, but [MasterWriter] can give you 400 in an instant.”

Actually, DeVorzon’s Santa Barbara, Calif.-based company claims it can provide 399 rhymes for the word “see” in less than two seconds, not to mention 4,340 soundalikes, 206 pop-culture rhymes, 623 rhymed phrases, 1,320 rhymed-phrase



soundalikes, 205 phrases, 106 related phrases, 4,332 alliterations, 50 synonyms and one dictionary definition—simultaneously.

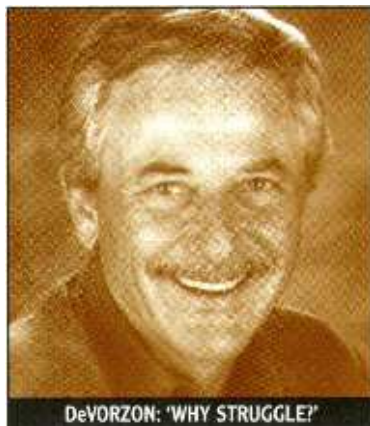
“All you have to do is click right down through the categories, and everything’s there waiting for you,” DeVorzon continues. “Anyone who writes songs gets stuck sometimes, right? So why struggle when you can have all these possibilities available instantaneously?”

The program is “so much more than a high-power rhyming dictionary,” DeVorzon adds.

But high-power it is. MasterWriter’s rhyming dictionary includes more than 100,000 entries. Its rhymed-phrases dictionary contains 36,000-plus entries, and the pop-culture dictionary has more than 11,000 icons of American and world culture.

The American Heritage Dictionary and Roget’s Thesaurus II are also included, as are approximately 35,000 phrases, idioms, clichés, sayings and word combinations—and a separate alliterations dictionary.

“It allows a writer to be more specific and colorful in his writing,” DeVorzon says, pointing to the pop-culture possibilities. “If you’re tired of ‘tequila sunrises,’ for



DEVORZON: ‘WHY STRUGGLE?’

example, how about ‘a fuzzy lemon fizz at Pineapple Jack’s’—which is the name of a real bar—or ‘an Alabama Slammer at Big Daddy’s Roadhouse.’”

MasterWriter also uses a database for tracking lyrics, melodies and information pertaining to finished original songs or those being written, a stereo hard-disk recorder for recording song ideas, a library of more than 250 tempo-adjustable MIDI drum loops and Songuard, an online, date-of-creation song registration service enabling protection of an original song prior to U.S. copyright registration.

DeVorzon sees MasterWriter as a

means of “putting something back into the art of writing songs.” His own songwriting success includes rockabilly legend Johnny Burnette’s hit “Dreamin’,” his brother Dorsey Burnette’s “Hey Little One” and “I Wonder What She’s Doing Tonight,” a 1963 hit for Barry & the Tamerlans—which he headed.

Tamerlane, which was the name of both a historic Mongol barbarian and William Penn’s horse, was also the moniker of the indie publishing company that DeVorzon founded and later sold to Warner Bros., where it became Warner-Tamerlane.

DeVorzon also discovered the Association while developing the ‘60s pop hitmaker’s indie label, Valiant Records. He later composed music for film and TV, including scores for “The Warriors” and “Xanadu” and the Grammy Award-winning “Nadia’s Theme” from “The Young and the Restless.”

“But I missed the immediacy of the music business—and discovered it had moved to Nashville,” DeVorzon notes. “So I opened an office because the music industry was still intact there.”

DeVorzon opened his Jelinda Music (BMI) office in Nashville five years ago. “We’ve had a few hits with Kenny

Chesney’s ‘She Thinks My Tractor’s Sexy’ and ‘Love Working on You,’ both by Jim Collins, and Ray Stevenson, who writes for my ASCAP firm East Valley Music, just signed with Universal South,” he says.

But DeVorzon says that he is still the kind of “suffering songwriter” that he hopes the \$289 MasterWriter program will help.

“Believe me, the songwriter needs all the help he can get,” he says. “If I could only have back those melodies on lost cassette tapes or find the scraps of paper with the lyrics. But here, everything a songwriter’s worked with on a song is always waiting there the next day—or next year. It painlessly organizes the songwriter, because even if he wants to be disorganized, it won’t let him.”

DeVorzon says that such varied writers as Kenneth “Babyface” Edmonds, Carole Bayer Sager, David Foster, Leon Russell, Jimmy Webb and Nikki Sixx have the MasterWriter program.

MasterWriter also won the best of show award at MacWorld Expo 2003, he notes, and has been endorsed by ASCAP, BMI and the Nashville Songwriters Assn. International. All those organizations are sending trial versions to their members.

It’s Alive! Cherry Lane Mag Targets Kids

No, this isn’t quid pro quo.

In fact, when singer/songwriter **Caroline Horn** wanted a profile of me for Cherry Lane Music Publishing’s fifth- to 10th-grade-g geared educational music magazine *Music Alive!*, I rightly backed off. (Not only did I flunk out of



HORN: ‘THE GREATEST STORY NEVER TOLD’

high school, I *still* hate high-school kids.)

But the persuasive Horn had previously helped fill this page—and I just couldn’t pass up the opportunity to corrupt a new generation.

As for Horn, she assumed her *Music Alive!* editorial post in June.

“Music Alive! is the greatest story never told,” says Horn, who in her off hours heads the Women in Music professional organization. “Most people outside of educational circles have never heard of the magazine, but I hope to turn a lot of new people on to the unique way it brings both fun and core music curriculum material into the classroom.”

Published monthly during the school year, *Music Alive!* is the oldest Cherry Lane-published magazine (the others are *Home Recording*, *Guitar One* and *Women Who Rock*); it was launched by famed record producer and company founder **Milton Okun** 23 years ago.

“Milt had been a public-school teacher before he got into the music industry, and he remembered how uninspiring the classroom music materials had been,” Horn continues. “Music Alive! was his way of giving back to kids, and I feel like I’m still carrying out that same mission today.”

Though aimed at school kids, *Music Alive!* “is closer in feeling to *Rolling Stone* than *Highlights*,” Horn says, noting that

both historical and current musicians in a variety of genres are regularly covered.

“The current issue, for example, launches a four-part series on the blues, explains how to find the flatted notes in a **Kelly Clarkson**

hit and introduces students to the music of Haiti and the Dominican Republic,” she says. “We’ve got a crossword puzzle for the younger kids and a ‘Music & Technology’ column for the older kids.”

The subscription-only mag is shipped to classrooms with a teacher’s guide of lesson plans and a “classroom CD” of tracks relating to stories in the issue.

“I’m trying to expand our service to teachers,” Horn says, citing a new “Teacher’s Corner” section of the *Music Alive!* Web site where teachers can find extra handout materials, well-annotated Web resources, information to support

their own professional development and a forum where they can discuss key topics in music education. She also looks to exploit her music business experience in creating “fun synergies.”

He adds, “Just the other day, for

Words & Music
By Jim Bessman
jbessman@billboard.com



example, I e-mailed a music supervisor I know to see if we could feature her in our ‘Cool Careers’ series. In the same vein, I hope to partner with record labels as they come to see the incredible promotional opportunity that the magazine and classroom CD provide to a target demographic.”

Horn notes, of course, that she must get permission from record labels to include any of

their tracks.

“When I can’t get permission, I’m forced to use cover recordings, which I think robs students of the chance to have a substantive learning experience with the original-artist recordings—and robs labels of the chance to expose their catalog to kids in an incredibly legitimizing environment,” she says.

To make the magazine “fresh and exciting for kids and useful for teachers,” Horn keeps “one eye on the *Billboard* charts and the other on the national music education standards set by the National Assn. for Music Education.”

“As a musician myself, I would find it tremendously gratifying to know that the magazine inspired some kid out there to write a song, start playing an instrument or fall in love with some music they’d never heard before,” she says. “Every single one of us in the music business today had our passion for music stoked early on. I hope that *Music Alive!* can help to ignite that enthusiasm for the people who will be making records a few short years from now.”

Lancken Back To Lead Fairlight DREAM Team

BY CHRISTOPHER WALSH

NEW YORK—Australia-based Fairlight, revitalized by returned CEO John Lancken, will unveil several new products at the 115th Audio Engineering Society Convention Oct. 10-13 at the Javits Convention Center here.

An early participant in the development of digital audio equipment, Fairlight, founded in 1975, will exhibit the DREAM Constellation, a large-format digital console. Its price starts at approximately \$110,000.

DREAM Constellation is the latest addition to the DREAM (Digital Recording, Editing and Mixing) family of digital audio workstations, mixer/editors and consoles. The DREAM Constellation replaces the DREAM Console, introduced two years ago at the 111th AES Convention, also in New York.

Fairlight's recent history illustrates the indomitable spirit of the company and its CEO.

The manufacturer, which reinvented its product line with the

DREAM array of products, opted to exhibit at the 111th AES in December 2001 after the Sept. 11 terrorist attacks forced the convention's postponement and dramatically diminished exhibitor participation.

Lancken, displeased with what he described as a disconnect between the company and its customers, had left Fairlight in December 2001. Shortly after that the company was placed under control of administrator Giles, Woodgate and Co., and Lancken acquired the company's intellectual property.

Earlier this year, under the administrator's control, most of the staff was dismissed (*Billboard*, May 3) and Lancken returned as CEO.

Since then, the recently reinvigorated Fairlight moved into new headquarters May 19 in a Sydney suburb. Products, Lancken says, were shipping one week later.

"We're actually ahead of projections," he says. "We're really happy. The important thing for us is, whilst we've been shipping the existing product family, development has

continued. Obviously, a lot of the development was lingering from the old company, but you will see proof that a reinvigorated company gets up and starts to move quickly. We're

DREAM Series software version 3.1, also introduced at AES, including enhanced user interface and additional file format and system openness, such as fader control of the Pro Tools and Nuendo plat-

multi-format audio brings into the post-production, music and film industries," Lancken says. "One of our key objectives was to develop our products so that multiple formats can be produced simultaneously. It was a central design feature in the DREAM family when it started.

"Broadcasters are now having to produce programs that need to be simulcast in both stereo and 5.1," he adds, "with a production budget which is still the same. Our technology has been specifically designed to cope with that problem. Constellation is branded specifically for that purpose."

In addition to the DREAM family of integrated products, Fairlight continues to offer the Merlin digital multitrack recorder, the Prodigy2 post-production system and MediaLink audio server.

The DREAM Station, an editing and mixing system, is now known as DREAM Station Plus.

Lancken says, "We've taken its capabilities from 56 channels to 144. In every [product], we have increased channel capacity."



FAIRLIGHT'S DREAM CONSTELLATION CONSOLE

adding developments to the DREAM family, in particular the new product, Constellation."

The Constellation console features

forms. The console is also 7.1-channel surround sound-ready.

"One of our objectives is to find clever ways to deal with the challenges that

Surround Sound Key In AES New-Product Demos

An abundance of new hardware and software products will be unveiled at the 115th Audio Engineering Society Convention Oct. 10-13 at the Javits Convention Center in New York.

Most of these products, if not

introduction is the announcement of the first installation, at Galaxy Studios in Mol, Belgium. Galaxy also took delivery of the first console specifically made for DSD (Direct Stream Digital) production—the process employed for the Super Audio CD—earlier this year.

Also at AES, Sennheiser and Neumann microphones will be used in hourly demonstrations of 5.1-channel recording techniques by Denver radio station KUVU's

chief engineer **Mike Pappas**, using **Count Basie Orchestra** recordings he made in February.

Digital audio workstation (DAW) product announcements are sure to be plentiful. Guitar Center, a musical instrument/pro audio chain, will announce a new partnership Oct. 10. Given the rate at which recording, editing and mixing software—and their respective hardware interface products—are flying off the shelves of such retailers, Guitar Center's announcement will likely concern the DAW realm.

And Digidesign, manufacturers of the Pro Tools DAW platform, will exhibit HD Accel, a new PCI card for Pro Tools HD systems that sig-

nificantly adds to a system's processing power. Digidesign has also

announced Impact, a plug-in optimized for the Accel PCI cards with

Pro Tools 6.2 TDM software (which now ships with all HD systems).

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



specifically designed for the application, will address surround-sound recording and mixing, a well-established medium among audio professionals if not consumers.

Digital Theater Systems (DTS) will demonstrate and discuss the technology company's CAE-5 and CAD-5 encoder/decoder for DVD authoring and broadcast, for example.

Meanwhile, API Audio, known for analog consoles, will debut its Vision surround mixing console on the exhibit floor. The Vision console combines API's analog circuitry with new multichannel features. Simultaneous to the console's

OCTOBER 18 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (OCTOBER 11, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	RHYTHMIC TOP 40	MAINSTREAM TOP 40
TITLE Artist Producer (Label)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)	REAL GOOD MAN Tim McGraw/ B. Gallimore, T. McGraw, D. Smith (Curb)	BABY BOY Beyoncé Featuring Sean Paul/ S. Storch, B. Knowles (Columbia)	SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee/ J. Bridges (Bad Boy/UMRG)
RECORDING STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) SOUTH BEACH STUDIOS (Miami) Pat Thrall, Carlos Bedoya	HIT FACTORY (New York) SOUTH BEACH STUDIOS (Miami) Pat Thrall, Carlos Bedoya	ALLAIRE STUDIO(S) (Neve Room) (Shokan, NY) Julian King	HIT FACTORY (New York) SOUTH BEACH STUDIOS (Miami) Pat Thrall, Carlos Bedoya	BASEMENT BEATS (St. Louis, MO) DADDY'S HOUSE (New York) Jason "Jay E" Epperson, Stephen Dent
CONSOLE(S)/ DAW(S)	SSL 9000 J, Pro Tools ProControl	SSL 9000 J, Pro Tools ProControl	Neve 8068	SSL 9000 J, Pro Tools ProControl	Neve VR, SSL 4000 G, Pro Tools
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
RECORDING MEDIA	Pro Tools	Pro Tools	Glyph hard drive	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	RECORD ONE (Sherman Oaks, CA) Mike Shipley	HIT FACTORY (New York) Tony Maserati	DADDY'S HOUSE (New York) Paul Logus, P. Diddy
CONSOLE(S)/ DAW(S)	SSL 9000 K	SSL 9000 K	SSL 8000 G+	SSL 9000 K	SSL 4000 G
MIXDOWN RECORDER(S)/MEDIA	Studer A820	Studer A820	Ampex ATR 100	Studer A820	Pro Tools
MIX DOWN MEDIA	EMTEC 900	EMTEC 900	Quantegy 900	EMTEC 900	Seagate hard drive
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	MASTERLING LAB (Los Angeles, CA) Doug Sax, Robert Hadley	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Chris Athens
CD/CASSETTE MANUFACTURER	SONY	SONY	WEA	SONY	UMVD

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MAP

Continued from page 6

"We formed MAP for musicians like me," Arnold adds. "I never wanted to get sober. I couldn't spell 'insurance' and certainly never had the cash to do it with. Most of the people who come here, when they get here, they've burnt out everybody. They have no place else to go."

In recent years, much of MAP's support has come from the Recording Industry Assn. of America. The trade group contributed a \$2 million grant in 1996, and in 1999 it gave the organization another \$500,000.

Fields says of the RIAA, "They still work really hard for us, but they couldn't guarantee the funding."

MAP also received 25% of the proceeds from the annual Grammy Award nominees CD. The total derived from those sales ranged from a high of \$786,000 to a low last year of \$248,000, according to Arnold.

Anonymous industry donors have also floated MAP, but contributions ebb and flow through the years.

As a result, MAP has been forced to downsize.

Fields says, "We've cut back this year, in terms of our staff [and] rent. Wherever we could cut back, we cut back. We haven't stopped taking in any clients. We've asked the [treatment] facilities to cut their rates. We've gotten free beds when things have gotten really squeaky-bad."

While the majority of MAP's clients are in L.A., the organization maintains reps in 12 U.S. cities and London.

"We asked the reps this year to work pro bono, because we had to cut back in budget," Fields says.

MAP would still like to establish a full-time office in New York, where only 30 clients were served in 2002.

Swat

Continued from page 8

Germany, Australia and France. They can't afford to dilute their focus by diverting attention away to the smaller markets, which can easily be handled by specialists like Swat.

"It is also important that advertising agencies can outsource via a neutral consultancy that can recommend suitable music and artists dependent on individual briefings," Watson continues. "Too much time is currently being wasted chasing around the major companies trying to identify who has what available, instead of relying on one party to come up with a list of options from across the industry in a quick and efficient manner."

Swat's operations in Latin America will be headed by Rio de Janeiro, Brazil-based Martin Davis, previously managing director of Zomba Records Brazil.

Swat will also work with John Possman in Japan and Paul Paoliello in Australia. Paoliello was previously managing director of Zomba Records Australia; Possman is a former consultant to Zomba Records Japan.

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2	LUDACRIS, STAND UP	2	MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS	2	HILARY DUFF, SO YESTERDAY	2	JASON MRAZ, THE REMEDY I WON'T WORRY
3	CHINGY, HOLIDAY IN	3	ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE	3	BEYONCÉ, BABY BOY	3	FOUNTAINS OF WAYNE, STACY'S MOM
4	OUTKAST, THE WAY YOU MOVE	4	KEITH URBAN, WHO WOULDN'T WANNA BE ME	4	OUTKAST, HEY YA	4	NICKELBACK, SOMEDAY
5	BEYONCÉ, BABY BOY	5	TIM MCGRAW, REAL GOOD MAN	5	DA BAND, BAD BOY THIS, BAD BOY THAT	5	DAVE MATTHEWS, GRAVE DIGGER
6	ASHANTI, RAIN ON ME	6	RASCAL FLATTS, I MELT	6	LIL' JON & THE EAST SIDE, GET LOW	6	MAROON 5, HARDER TO BREATHE
7	BIG TYMERS, THIS IS HOW WE DO	7	TOBY KEITH, I LOVE THIS BAR	7	FOUNTAINS OF WAYNE, STACY'S MOM	7	MATCHBOX TWENTY, BRIGHT LIGHTS
8	B2K, WHAT A GIRL WANTS	8	BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)	8	YOUNGBLOODZ, DAMN	8	BEYONCÉ, BABY BOY
9	NICK CANNON, GIGOLO	9	GARY ALLAN, TOUGH LITTLE BOYS	9	THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON	9	OUTKAST, HEY YA
10	ATL, CALLING ALL GIRLS	10	JOHN COUGAR, JACK & DIANE	10	JOHN MAYER, BIGGER THAN MY BODY	10	R.E.M., BAD DAY
11	R. KELLY, STEP IN THE NAME OF LOVE	11	WILLIE NELSON & NORAH JONES, WURLITZER PRIZE (LIVE)	11	SIMPLE PLAN, PERFECT	11	SCHOOL OF ROCK, SCHOOL OF ROCK
12	YOUNGBLOODZ, DAMN	12	DIERKS BENTLEY, WHAT WAS I THINKIN'	12	DUSTAKAT, THE WAY YOU MOVE	12	FUEL, FALLS ON ME
13	JAHEIM, BACKTIGHT	13	JUNE CARTER CASH, KEEP ON THE SUNNY SIDE	13	ELEPHANT MAN, PON DE RIVER	13	DIDD, WHITE FLAG
14	FABOLOUS, INTO YOU	14	CHRIS CAGLE, CHICKS DIG IT	14	ASHANTI, RAIN ON ME	14	STING, SEND YOUR LOVE
15	LIL' JON & THE EAST SIDE BOYZ, GET LOW	15	MONTGOMERY GENTRY, HELL YEAH	15	OBIE TRICE, GOT SOME TEETH	15	SANTANA, WHY DON'T YOU & I
16	MARQUEE HOUSTON, CLUBBIN'	16	MARTY STUART/MERLE HAGGARD, FARMER'S BLUES	16	PINK, TROUBLE	16	EVANESCENCE, BRING ME TO LIFE
17	MURPHY LEE, WAT DA HOOK GON BE	17	DWIGHT YOAKAM, THE BACK OF YOUR HAND	17	BUBBA SPARKXX, DELIVERANCE	17	DAMIEN RICE, VOLCANO
18	JOE, MORE & MORE	18	PATTY LOVELESS, LOVIN' ALL NIGHT	18	ATARI, THE BOYS OF SUMMER	18	JEWEL, STAND
19	JAGGED EDGE, WALKED OUTTA HEAVEN	19	SARA EVANS, PERFECT	19	DASHBOARD CONFSSIONAL, HANDS DOWN	19	KELLY CLARKSON, LOW
20	BUSTA RHYMES, LIGHT YOUR ASS ON FIRE	20	BRAD PAISLEY, CELEBRITY	20	MAROON 5, HARDER TO BREATHE	20	MANDY MOORE, HAVE A LITTLE FAITH IN ME
21	PHARRELL, FRONTIN'	21	KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS	21	A.F.I., THE LEAVING SONG PT. II	21	COLDPLAY, GOD PUT A SMILE UPON YOUR FACE
22	DA BAND, BAD BOY THIS, BAD BOY THAT	22	MARK WILLS, AND THE CROWD GOES WILD	22	THURSDAY, SIGNALS OVER THE AIR	22	HOWIE DAY, PERFECT TIME OF DAY
23	R. KELLY, THODA THODA	23	BROOKS & DUNN, RED DIRT ROAD	23	R. KELLY, THODA THODA	23	3 ODORS DOWN, WHEN I'M GONE
24	DMX, WHERE THE HOOO AT	24	GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE	24	TRAPT, HEADSTRONG	24	BEYONCÉ, CRAZY IN LOVE
25	YOUNG GUNZ, CAN'T STOP WON'T STOP	25	BILLY CURRINGTON, WALK A LITTLE STRAIGHTER	25	KELLY CLARKSON, LOW	25	MYA, MY LOVE IS LIKE
26	NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER	26	KEITH URBAN, RAINING ON SUNDAY	26	YOUNG GUNZ, CAN'T STOP WON'T STOP	26	NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER
27	OBIE TRICE, GOT SOME TEETH	27	CHRIS LEOOX, HORSEPOWER	27	EVANESCENCE, GOING UNDER	27	NICKEL CREEK, SMOOTHIE SONG
28	50 CENT, P.I.M.P.	28	TERRI CLARK, I WANNA DO IT ALL	28	DAVE MATTHEWS, GRAVE DIGGER	28	JOHNNY CASH, HURT
29	G-UNIT, STUNT 101	29	NICKEL CREEK, SMOOTHIE SONG	29	LIMP BIZKIT, EAT YOU ALIVE	29	RICK TREVIÑO, IN MY DREAMS
30	BENZINO & THE UNTOUCHABLES, UNTOUCHABLES	30	JOHNNY CASH, HURT	30	CHRISTINA AGUILERA, CAN'T HOLD US DOWN	30	TRAVIS TRITT, LONESOME, ON'RY AND MEAN
31	HING YANG TWINS, NAGGIN	31	MARK WILLS, AND THE CROWD GOES WILD	31	DMX, WHERE THE HOOO AT	31	DARRYL WORLEY, TENNESSEE RIVER RUN
32	OUTKAST, HEY YA	32	RICK TREVIÑO, IN MY DREAMS	32	JUSTIN TIMBERLAKE, SENORITA	32	RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU
33	FLOETRY, GETTING LATE	33	KID ROCK, PICTURE	33	MURPHY LEE, WAT DA HOOK GON BE	33	SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE
34	CHINGY, RIGHT THURR	34	TRAVIS TRITT, LONESOME, ON'RY AND MEAN	34	MICHELLE BRANCH, BREATHE	34	JOHN ELLEN CAMP, TEARDROPS WILL FALL
35	SHEEK LOUGH, MIGHTY D-BLOCK (2 GUNS UP)	35	DARRYL WORLEY, TENNESSEE RIVER RUN	35	BUSTA RHYMES, LIGHT YOUR ASS ON FIRE	35	LOMSTAR, WALKING IN MEMPHIS
36	ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM	36	RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU	36	JASON MRAZ, THE REMEDY I WON'T WORRY	36	JIMMY WAYNE, I LOVE YOU THIS MUCH
37	YAHZARAH, WISHING	37	SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE	37	T.I., 24/7	37	JOE NICHOLS, BROKEN HEARTSVILLE
38	SEAN PAUL, LIKE GLIDE	38	JOHN ELLEN CAMP, TEARDROPS WILL FALL	38	SCHOOL OF ROCK, SCHOOL OF ROCK		
39	TI, 24/7	39	JOHN ELLEN CAMP, TEARDROPS WILL FALL	39	ALL-AMERICAN REJECTS, TIME STANDS STILL		
40	DAVID BANNER, CADILLAC ON 22'S	40	JOE NICHOLS, BROKEN HEARTSVILLE	40	STACIE ORRICO, (THERE'S GOTTA BE) MORE TO LIFE		

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2	EVANESCENCE, GOING UNDER
3	A PERFECT CIRCLE, WEAK AND POWERLESS
4	THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON
5	YELLOWCARD, WAY AWAY
6	311, CREATURES (FOR A WHILE)
7	DASHBOARD CONFSSIONAL, HANDS DOWN
8	SMILE EMPTY SOUL, BOTTOM OF A BOTTLE
9	ATARI, THE BOYS OF SUMMER
10	FUEL, FALLS ON ME
11	RANCID, FALL BACK DOWN
12	STAINO, SO FAR AWAY
13	LINKIN PARK, FAINT
14	NICKELBACK, SOMEDAY
15	AUDIOSLAVE, SHOW ME HOW TO LIVE
16	A.F.I., THE LEAVING SONG PT. II
17	TRICE, ALL THAT SLEPT
18	GODD CHARLOTTE, GIRLS & BOYS
19	CHEVIELE, SEND THE PAIN BELOW
20	FOUNTAINS OF WAYNE, STACY'S MOM
21	THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU
22	ALL-AMERICAN REJECTS, TIME STANDS STILL
23	SWITCHFOOT, MEANT TO LIVE
24	50 CENT, P.I.M.P.
25	BILLY TALENT, TRY HONESTY
26	BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS
27	OUTKAST, HEY YA
28	ALLEN ANT FARM, GLOW
29	SOMETHING CORPORATE, SPACE
30	JET, ARE YOU GOING TO BE MY GIRL

1	MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS
2	DIERKS BENTLEY, WHAT WAS I THINKIN'
3	GARY ALLAN, TOUGH LITTLE BOYS
4	ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE
5	KEITH URBAN, WHO WOULDN'T WANNA BE ME
6	TOBY KEITH, I LOVE THIS BAR
7	TIM MCGRAW, REAL GOOD MAN
8	BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)
9	PATTY LOVELESS, LOVIN' ALL NIGHT
10	SARA EVANS, PERFECT
11	MONTGOMERY GENTRY, HELL YEAH
12	SHERRIE AUSTIN, STREETS OF HEAVEN
13	PAT GREEN, WAVE ON WAVE
14	DARRYL WORLEY, TENNESSEE RIVER RUN
15	TRACE ADKINS, THEN THEY DO
16	SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE
17	MARK WILLS, AND THE CROWD GOES WILD
18	CHRIS CAGLE, CHICKS DIG IT
19	BILLY CURRINGTON, WALK A LITTLE STRAIGHTER
20	JIMMY WAYNE, I LOVE YOU THIS MUCH
21	SHANIA TWAIN, FOREVER AND FOR ALWAYS
22	BILLY RAY CYRUS, BACK TO MEMPHIS
23	JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS
24	CHRIS LEOOX, HORSEPOWER
25	BILLY DEAN, I'M IN LOVE WITH YOU
26	RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU
27	BROOKS & DUNN, RED DIRT ROAD
28	CRAGG MORGAN, EVERY FRIDAY AFTERNOON
29	JESSICA ANDREWS, GOOD TIME
30	ASHLEY GEARING, CAN YOU HEAR ME WHEN I TALK TO YOU

1	LUDACRIS, STAND UP
2	WHITE STRIPES, THE HARDEST BUTTON TO BUTTON
3	ELEPHANT MAN, PON DE RIVER
4	DMX, WHERE THE HOOO AT
5	A.F.I., THE LEAVING SONG PT. II
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13	HOWIE DAY, PERFECT TIME OF DAY
14	PETE YORN, CRYSTAL VILLAGE
15	YOUNGBLOODZ, DAMN
16	OBIE TRICE, GOT SOME TEETH
17	JET, ARE YOU GOING TO BE MY GIRL
18	R. KELLY, STEP IN THE NAME OF LOVE
19	BILLY TALENT, TRY HONESTY
20	NICKELBACK, SOMEDAY
21	LIL' JON & THE EAST SIDE, GET LOW
22	MURPHY LEE, WAT DA HOOK GON BE
23	ALLEN ANT FARM, GLOW
24	WILSHIRE, SPECIAL
25	LUDACRIS, STAND UP
26	OWELE, FIND A WAY
27	KINGS OF LEON, MOLLY'S CHAMBERS
28	CHEMICAL BROTHERS, THE GOLDEN PATH
29	YELLOWCARD, WAY AWAY
30	JOHN MAYER, BIGGER THAN MY BODY

1	FINGER ELEVEN, ONE THING
2	PINK, TROUBLE
3	THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON
4	NICKELBACK, SOMEDAY
5	GODD CHARLOTTE, GIRLS & BOYS
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11	BUSTA RHYMES, LIGHT YOUR ASS ON FIRE
12	SIMPLE PLAN, PERFECT
13	HILARY DUFF, SO YESTERDAY
14	BEYONCÉ, BABY BOY
15	EVANESCENCE, GOING UNDER
16	KESHIA CHANTE, UNPREDICTABLE
17	LINKIN PARK, NUMB
18	SWOLLEN MEMBERS, WATCH THIS
19	JAYVITHE, LOOK WHO'S CRYING NOW
20	SALADS, THE ROTH KUNG FU
21	JUSTIN TIMBERLAKE, SENORITA
22	JUSTIN TIMBERLAKE, I'M LOVIN' IT
23	LUDACRIS, STAND UP
24	NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER
25	BLACK EYED PEAS, WHERE IS THE LOVE?
26	CHRISTINA AGUILERA, I AM MIA
27	PINK LADY MARMALADE
28	JANE'S ADDICTION, TRUE NATURE
29	OUTKAST, HEY YA
30	THE WAY YOU MOVE

NEW ONS
ALLEN ANT FARM, GLOW
SOMETHING CORPORATE, SPACE
S.T.U.N., ANNIHILATION OF THE GENERATION
JEWEL, STAND
SAVES THE DAY, ANYWHERE WITH YOU
BLACK LABEL SOCIETY, STILLBORN
THE RAVEONETTES, THAT GREAT LOVE SOUND
OUTKAST, THE WAY YOU MOVE

NEW ONS
BROOKLYN COWBOYS, HEY JUANICA
THE OEL MCCOURY BAND, IT'S JUST THE NIGHT

NEW ONS
HOWIE DAY, PERFECT TIME OF DAY
PETE YORN, CRYSTAL VILLAGE
S.T.U.N., ANNIHILATION OF THE GENERATION
SWITCHFOOT, MEANT TO LIVE
LINKIN PARK, NUMB
DAVID BANNER, CADILLAC ON 22'S

NEW ONS
PINK, TROUBLE
LINKIN PARK, NUMB
JANE'S ADDICTION, TRUE NATURE
OUTKAST, HEY YA
MXPX, EVERYTHING SUCKS (WHEN YOU'RE GONE)
THE ALL-AMERICAN REJECTS, TIME STANDS STILL
BLACK EYED PEAS, SHUT UP
THE DISTILLERS, DRAIN THE BLOOD

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 18, 2003

1	OUTKAST, HEY YA
2	BABY BASH, SUGA SUGA
3	BEYONCÉ, BABY BOY
4	HILARY DUFF, SO YESTERDAY
5	SIMPLE PLAN, PERFECT
6	ASHANTI, RAIN ON ME
7	DIDD, WHITE FLAG
8	STACIE ORRICO, (THERE'S GOTTA BE) MORE TO LIFE
9	KELLY CLARKSON, LOW
10	JUSTIN TIMBERLAKE, SENORITA
11	GODD CHARLOTTE, GIRLS AND BOYS
12	CHINGY, RIGHT THURR
13	PHARRELL, FRONTIN'
14	TIMBALIND & MAGOO, COP THAT SH#1
15	DASHBOARD CONFSSIONAL, HANDS DOWN

1	EVANESCENCE, GOING UNDER
2	LIMP BIZKIT, EAT YOU ALIVE
3	NICK CARTER, I GOT YOU
4	50 CENT, P.I.M.P.
5	AVRIL LAVIGNE, LOSING CRIP
6	COLDPLAY, GOD PUT A SMILE UPON YOUR FACE
7	CHRISTINA AGUILERA, CAN'T HOLD US DOWN
8	DIDD, WHITE FLAG
9	FLAN, MIDNIGHT
10	BLACK EYED PEAS, WHERE IS THE LOVE?
11	BEYONCÉ, CRAZY IN LOVE
12	ALEJANDRO SANZ, NO ES LO MISMO
13	OBO, NO MAS
14	STACIE ORRICO, (THERE'S GOTTA BE) MORE TO LIFE
15	RADHEAD, GO TO SLEEP
16	LADY M, MAS ALL
17	GODD CHARLOTTE, GIRLS AND BOYS
18	LINKIN PARK, NUMB
19	SEAN PAUL, GET BUSY

1	BOW WOW, MY BABY
2	PHARRELL, FRONTIN'
3	FLOETRY, GETTING LATE
4	OUTKAST, HEY YA
5	BAD BOY'S DA BAND, BAD BOY THIS, BAD BOY THAT
6	RAH DIGGA, PARTY & BULLS#17 2003
7	LUTHER VANOROSS, DANCE WITH MY FATHER
8	BIG TYMERS, THIS IS HOW WE DO
9	BUSTA RHYMES, LIGHT YOUR ASS ON FIRE
10	LDON, ODWIN FOR ME
11	SHEEK LOUGH, MIGHTY D-BLOCK (2 GUNS UP)
12	JUELZ SANTANA, DIPS#1 (SANTANA'S TOWN)
13	SICK OF IT ALL, RELENTLESS
14	JHENE, NO LO VE
15	BLACK MOON, STAY REAL
16	DAVE HOLLISTER, NEVER GONNA CHANGE
17	T.I., BE EASY
18	JAGGED EDGE, WALKED OUTTA HEAVEN
19	JACKI-D, NODDIE (REAL GOOD)
20	GRAFH, BANG OUT
21	NICK CANNON, GIGOLO
22	THE ISLEY BROTHERS, BUSTED
23	BRIAN MCKNIGHT, ALL NIGHT LONG

1	DIDD, WHITE FLAG
2	BLACK EYED PEAS, WHERE IS THE LOVE?
3	LUMIDE, NEVER LEAVE YOU - UH OOH, UH OOH#1
4	DE ARZTE, UNROCKBAR
5	BLU CANTRELL, BREATHE
6	CHRISTINA AGUILERA, CAN'T HOLD US DOWN
7	NO ANGELS, FEELGOOD LIES
8	BEFORE FOUR, I WILL BE THERE
9	BLUE, GUILTY
10	WONDERWALL, SONG FOR YOU

Anastacia Rocks For Cancer Funds

When international pop star Anastacia signed on to perform at the Women Rock! Songs From the Movies concert to raise awareness for breast cancer, it was for a cause that hit very close to home.

ers recorded complex medical terms for a talking dictionary available online at breastcancer.org. As for the Stop Breast Cancer for Life campaign (now in its ninth year), Dixon notes, "There was an

Last year Anastacia was diagnosed with the disease. Thanks to early treatment, she counts herself a cancer survivor. The annual Women Rock! concert, now in its fourth year, has been televised on female-oriented cable network Lifetime. This year's concert was filmed Sept. 30 at the Kodak Theatre Los Angeles. Lifetime premieres the two-hour special Oct. 23 at 10 p.m. ET.

Lifetime has also named Anastacia the spokesperson for the network's Stop Breast Cancer for Life public-awareness campaign. This year's concert lineup included host Mandy Moore, Kenny Loggins, Dolly Parton, Alison Krauss + Union Station, Mya, Bonnie Raitt, Debbie Reynolds and Ann Wilson of Heart.


Several reviews of the show singled out Anastacia as one of the highlights. Although the artist has performed at all-star concerts before, she tells *Billboard* that this show was the most intensely personal for her. "A lot of people in the audience were breast cancer survivors, and that really affected me. I never expected all of this to come out of my experience with breast cancer."

Anastacia—who says performing with Bebe Winans was one of her personal high points of the concert—sang "I Don't Want to Miss a Thing," a medley of "Saturday Night Fever" songs and her own "Heavy on My Heart."

"Even though it's not a movie song," Anastacia says, "I sang 'Heavy on My Heart' because the lyrics are like the movie of what breast cancer is about." Lifetime VP of advocacy and public affairs Mary Dixon says, "Anastacia's voice and personality were felt in full force. Everyone at the concert really felt why she was there." Backstage, many of the perform-

Tuned In: The Tube™

By Carla Hay
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instant realization that this would be a great long-term partnership with Anastacia. She's very passionate about reaching out to people, particularly young women, about this cause."



ANASTACIA: CAUSE IS CLOSE TO HOME

Lifetime has also added the Anastacia Fund, part of the Breast Cancer Research Foundation, to the network's group of partner organizations. Meanwhile, Anastacia is writing songs for her next Epic Records/Sony album; she tells *Billboard* that the first single may be "Left Outside Alone."

Anastacia concludes, "If there's any message I'd like to get out, it's what I've learned from this experience: Educate yourself, realize that we're not perfect and that [cancer] can happen to any of us. Be honest with yourself, and appreciate what's good in your life."

IN BRIEF: Nic Harcourt—the music director/"Morning Becomes Eclectic" host at public radio station KCRW Santa Monica, Calif.—is the host of a new TV interview program titled "In Studio With Nic Harcourt," which premieres Oct. 26 at 9 a.m. ET on A&E.

R.E.M. will be the subject of the program. A&E says it has not committed to additional episodes of the show, but Harcourt's reps say they are in discussions with A&E to make the show a series.

Liza Minnelli will guest star as a rich, widowed socialite in multiple episodes of the new Fox comedy "Arrested Development," which premieres Nov. 2. "Arrested Development" is Minnelli's first screen acting gig since 1995, when she co-starred in TV movie "The West Side Waltz."

Da Band's album scores Hot Shot Debut on The Billboard 200



Charts



Hip-hop's fast track at Top 40 lifts Nelly and peers on The Hot 100

SALES / AIRPLAY / TRENDS / ANALYSIS

Album Sales Spike Again

Best-yet Nielsen SoundScan weeks for a Rock and Roll Hall of Famer, two country artists and a resident diva help yield another growth week for music stores. Although album volume is down 6.5% from the prior frame, which yielded last issue's chart fireworks, the numbers do beat album sales of the same week in 2002 for a fourth consecutive time.



Whereas year-to-date album sales trailed last year's by 8.5% in the Sept. 20 issue of *Billboard*, the four-week win streak has closed the gap to 7.1%.

Now, you might scratch your chin and scoff, "Well, isn't that just because of all the big albums coming out for the holiday season?" To which I would retort, "Yeah, Genius. But, we

had big superstar releases during the last four months of 2002, too, and none of those blockbusters were able to close the gap.

In fact, the deficit from 2001 widened during fourth-quarter 2002, from 10.5% two weeks before Thanksgiving to 10.7% by year's end, despite blockbusters from **Shania Twain**, **Jay-Z** and the soundtrack from the **Eminem** movie "8 Mile."

Over the Counter

By Geoff Mayfield
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This issue's honor roll for best career Nielsen SoundScan weeks comprises **Sting** (No. 3, 195,000 copies, beating "Ten Summoner's Tales" with 149,000 in 1993), **Martina McBride** (No. 7, 123,000, over 102,000 for "Greatest Hits" in 2001), **Bette Midler** (No. 14 at 71,000; topping 64,000 for "Bette of Roses" during Christmas week of 1995), **Gary Allen** (No. 17, 57,500, over 31,000 for "Alright Guy" in 2001) and rock band **Ill Niño** (No. 37, 28,000, besting 4,500, last year's high for "Revolution/Revolucion").

Big openers by an emerging singer/songwriter and TV's latest contribution to pop's annals also stir the pot.

The 191,500 units that place **Dido's** "Life for Rent" at No. 4 is not her best week. Her first album sold a few hundred more during Christmas week of 2001 (192,000). But, to put her new album's opener in proper perspective, consider that her freshman album sold about 2,000 units when it first hit stores in June 1999.

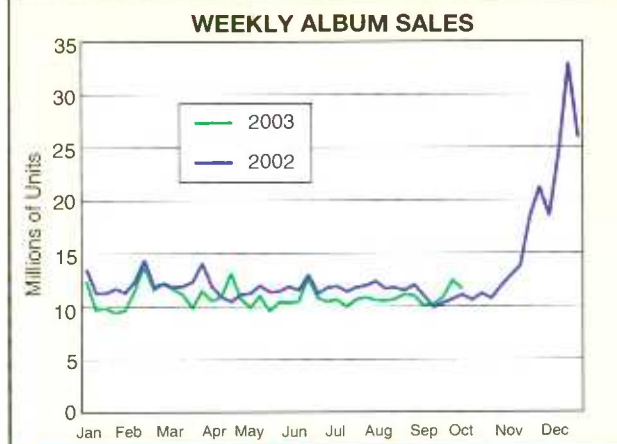
Yet, as impressive as all the above-mentioned fast starts are, an MTV vehicle spawns The Billboard 200's Hot Shot Debut. **Bad Boy's Da Band**, assembled on the **P. Diddy** series "Making the Band 2," roars in at No. 2 on 204,000 copies. There's a 13.6% gap between its "Too Hot for T.V." and the top spot, retained by **OutKast** (235,000, down 54%).

Da Band handsomely exceeds the start by its predecessor, **O-Town**, which was assembled in 2000 when the original "Making the Band" aired on ABC. O-Town started at No. 5 with a first-week take of 144,500—29% less than Da Band's opener.

MORE COALS: The chart fires will stay warm next issue, thanks
(Continued on page 54)

Market Watch

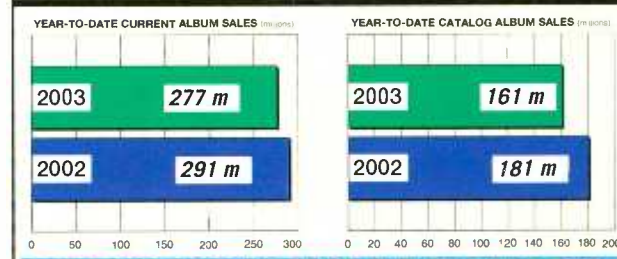
A Weekly National Music Sales Report



ALBUM SALES			
This Week	11,667,000	This Week 2002	11,131,000
Last Week	12,475,000	Change	↕4.8%
Change	↖6.5%		
SINGLES SALES			
This Week	199,000	This Week 2002	205,000
Last Week	207,000	Change	↖2.9%
Change	↖3.9%		



YEAR-TO-DATE OVERALL UNIT SALES		
	2002	2003
Total	480,874,000	446,760,000 (↖7.1%)
Albums	471,028,000	437,461,000 (↖7.1%)
Singles	9,846,000	9,299,000 (↖5.6%)
YEAR-TO-DATE SALES BY ALBUM FORMAT		
	2002	2003
CD	446,475,000	422,401,000 (↖5.4%)
Cassette	23,369,000	13,709,000 (↖41.3%)
Other	1,184,000	1,351,000 (↖14.1%)



YEAR-TO-DATE SALES BY ALBUM CATEGORY		
	2002	2003
Current	290,500,000	276,574,000 (↖4.8%)
Catalog	180,528,000	160,887,000 (↖10.9%)
Deep Catalog	125,798,000	114,147,000 (↖9.3%)

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 10/4/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Casablanca, The Sequel

We'll always have Paris, but now we'll always have Casablanca too. The legendary label founded by **Neil Bogart** in 1973 and reactivated 30 years later by **Tommy Mottola** has a place on The Billboard Hot 100 for the first time since June 1986. And in a chart coincidence, the first lady of Casablanca is back on The Billboard 200 with a CD of her greatest hits from her days on the imprint.

Casablanca's first important signing was **Kiss**, during the label's tenure with Warner Bros. In 1977, PolyGram bought a half-interest in Casablanca for \$10 million. The Universal/PolyGram merger in 1998 brought Casablanca under the Universal umbrella.

The song that brings the label back to the chart is "Roc Ya Body 'Mic Check 1,2'" by **M.V.P. (Most Valuable Playas) Featuring Stagga Lee**, a new entry at No. 94. The last Casablanca single to grace the Hot 100 was **Animotion's** "I Want You," which peaked at No. 84 the week of May 31, 1986.

Meanwhile, some of Casablanca's greatest hits—including "Hot Stuff," "Bad Girls" and "MacArthur Park"—can be found on "The Journey: The Very Best of Donna Summer," released on the Mercury/UTV label. The collection of **Summer** tunes, tied in with a new autobiography, opens at No. 111. It is the first title by the disco diva to chart in this century. She was last on the survey in 1999 with "VH1 Presents Live & More Encore!," which peaked at No. 43.

Chart Beat

By Fred Bronson
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WHERE IS THY STING? With the No. 3 opening of "Sacred Love" (A&M/Interscope), **Sting** has his highest-debuting and highest-ranking album on The Billboard 200 in 10 years. "Ten Summoner's Tales" debuted and peaked at No. 2 in March 1993.

"Sacred Love" is the second-highest-ranked release of Sting's post-**Police** career. "The Dream of the Blue Turtles," "The Soul Cages" and "Ten Summoner's Tales" all peaked at No. 2.

THE BIG 'DRIFT': "Drift Away" (Lava) won't go away. The song by **Uncle Kracker Featuring Dobie Gray** is No. 1 on the Adult Contemporary chart for the 20th week.

That's the second-longest run in pole position in the history of the AC list, bested only by the 21-week reign of **Celine Dion's** "A New Day Has Come."

"Drift" has the airplay strength to equal the "Day" run next issue, and it could surpass it in two weeks.

RYAN SEES CREST: The impact of **Simon Fuller's** "Pop Idol" franchise continues to reverberate around the world. "Canadian Idol" winner **Ryan Malcolm** debuts at No. 1 on the Canadian singles chart with his first release, "Something More" (Vik/BMG).

Malcolm is just one of three "Idol"-related acts in Canada's top 10 this issue. **American Juniors** are No. 7 with "One Step Closer" (19/Jive/Zomba), and second-season "American Idol" finalist **Vanessa Olivarez** debuts at No. 10 with "The One" (OTB).

This is the first week since it debuted that the single "Bridge Over Troubled Water"/"This Is the Night" by **Clay Aiken** is not in the Canadian top 10.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

Main Billboard 200 chart table with columns for Rank, Artist, Title, Peak Position, and Weeks on Chart. Includes special callouts like 'HOT SHOT DEBUT' and 'GREATEST GAINER'.

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
100	99	83	45	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	150	83	—	2	ATMOSPHERE RHYMESAYERS ENTERTAINMENT/FAT BEATS 86690*/EPITAPH (17.98 CD)	Seven's Travels	83
101	87	63	31	FABOLOUS ▲ DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	151	142	125	17	JUANES ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	110
102	126	159	4	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	102	152	NEW	1	NEIL DIAMOND COLUMBIA 90540/SONY MUSIC (56.98 EQ CD)	Stages: Performances 1970-2002	152	
103	88	78	29	JASON MRAZ ● ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55	153	127	107	25	JIMMY BUFFETT ▲ MAILBOAT/MCA 067781/UMG (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
104	97	92	4	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)	2:35 PM	65	154	113	98	8	VARIOUS ARTISTS CRIMINAL BACKGROUND/RCC-A-FELLA 000971*/DJMG (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	6
105	91	65	8	SOUNDTRACK ▲ ² EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2	155	140	130	22	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409*/INTERSCOPE (12.98/18.98)	Body Kiss	1
106	81	80	15	MICHELLE BRANCH ● MAVERICK 48426/WARNER BROS. (18.98 CD)	Hotel Paper	2	156	146	124	28	CELINE DION ▲ ² EPIC 87185/SONY MUSIC (12.98 EQ/18.98)	One Heart	2
107	NEW	1	1	BILLY CURRINGTON MERCURY 000164/UMGN (9.98 CD) [M]	Billy Currington	107	157	122	79	4	VARIOUS ARTISTS MCA NASHVILLE 170297/UMGN (18.98 CD)	Remembering Patsy Cline	71
108	109	95	18	TRAIN ● COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6	158	159	151	48	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26
109	82	76	31	THE ATARIS ● COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)	So Long, Astoria	24	159	147	133	26	GINUWINE ● EPIC 86967*/SONY MUSIC (11.98 EQ/18.98)	The Senior	6
110	103	94	12	PAT GREEN REPUBLIC 000552/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	10	160	144	132	4	VARIOUS ARTISTS WALT DISNEY 860086 (12.98 CD)	Radio Disney James Vol. 6	105
111	NEW	1	1	DONNA SUMMER MERCURY/UTV 001009/UMG (16.98 CD)	The Journey: The Very Best Of Donna Summer	111	161	173	167	49	ELVIS PRESLEY ▲ ³ RCA 88079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
112	102	88	7	DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	162	134	137	11	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
113	75	52	6	NAPPY ROOTS ATLANTIC 83648*/AG (11.98/18.98)	Wooden Leather	12	163	153	142	38	UNCLE KRACKER ● LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
114	120	111	28	STACIE ORRICO FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	164	143	126	13	TRACE ADKINS CAPITOL (NASHVILLE) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9
115	105	87	10	YO-YO MA SONY CLASSICAL 89935/SONY MUSIC (18.98 EQ CD)	Obrigado Brazil	58	165	145	128	16	BRAND NEW TRIPLE CROWN 82896/RAZOR & TIE (13.98 CD)	Deja Entendu	63
116	101	74	18	METALLICA ▲ ² ELEKTRA 62853*/EEG (18.98 CD)	St. Anger	1	166	NEW	1	SOUNDTRACK ATLANTIC 83694/AG (18.98 CD)	School Of Rock	166	
117	NEW	1	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1031 (18.98 CD)	Halloween	117	167	NEW	1	CRISTIAN ARIOLA 55195/BMG LATIN (17.98 CD) [M]	Amar Es	167	
118	57	—	2	ELVIS COSTELLO DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP (18.98 CD)	North	57	168	162	152	67	NELLY ▲ ⁶ FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
119	89	85	11	MYA ● A&M 000734*/INTERSCOPE (18.98 CD)	Moodring	3	169	RE-ENTRY	2	JOSS STONE S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	169	
120	130	144	30	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	170	139	134	29	VARIOUS ARTISTS ● EMI CMG/VOR/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
121	111	100	24	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1	171	161	—	15	SOUNDTRACK WALT DISNEY 860092 (18.98 CD)	Holes	80
122	104	90	17	THE BEACH BOYS ● CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	172	137	86	4	CLAY WALKER RCA (NASHVILLE) 67068/RLG (11.98/18.98)	A Few Questions	23
123	NEW	1	1	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWORKS 92714*/VIRGIN (18.98 CD)	Singles '93 - '03	123	173	164	163	5	DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	163
124	118	116	50	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1	174	NEW	1	GAITHER VOCAL BAND SPRING HOUSE 42516 (18.98 CD)	A Cappella	174	
125	119	127	18	JEWEL ● ATLANTIC 83638/AG (18.98 CD)	0304	2	175	124	72	4	IRON MAIDEN COLUMBIA 89061/SONY MUSIC (18.98 EQ CD)	Dance Of Death	18
126	117	103	72	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	176	166	156	15	LIZ PHAIR CAPITOL 83928 (18.98 CD)	Liz Phair	27
127	95	58	4	E-40 SICK WID IT/JIVE 41857/ZOMBA (18.98 CD)	Breakin News	16	177	NEW	1	BIG DADDY WEAVE FERVENT 30040 (18.98 CD) [M]	Fields Of Grace	177	
128	123	110	30	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5	178	165	150	4	VARIOUS ARTISTS MARANATHA/IND/INTEGRITY 90382/SONY MUSIC (19.98 CD)	iWorship! A Total Worship Experience Vol. 2	134
129	61	—	2	VERTICAL HORIZON RCA 68121/RMG (18.98 CD)	Go	61	179	176	176	47	FLOETRY ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
130	96	73	7	JUELZ SANTANA RCA-A-FELLA/DEF JAM 000142*/DJMG (12.98/18.98)	From Me To U	8	180	174	195	8	DAMIEN RICE DRM/VECTIR 48507/WARNER BROS. (18.98 CD) [M]	0	169
131	116	129	29	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	90	181	115	27	3	SAVES THE DAY VAGRANT 001115*/DREAMWORKS (15.98 CD)	In Reverie	27
132	197	189	19	SOUNDTRACK ● DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMG (12.98/18.98)	2 Fast 2 Furious	5	182	155	118	5	MICHAEL BOLTON PMG 73973 (19.98 CD)	Vintage	76
133	85	—	2	MEAT LOAF SANCTUARY 84653 (18.98 CD)	Couldn't Have Said It Better	85	183	RE-ENTRY	2	VARIOUS ARTISTS UNIVERSAL MUSIC SPECIAL MARKETS 60601/TIME LIFE (18.98 CD)	Living The Gospel: Gospel Greats	154	
134	114	93	12	BROOKS & DUNN ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	4	185	170	154	17	ALICE COOPER EAGLE 20028 (18.98 CD)	The Eyes Of Alice Cooper	184
135	185	—	2	LUCIANO PAVOTTI DECCA 001096/UNIVERSAL CLASSICS GROUP (18.98 CD)	Ti Adoro	135	186	172	153	14	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	5
136	138	135	15	FOUNTAINS OF WAYNE S-CURVE 90875/VIRGIN (18.98 CD) [M]	Welcome Interstate Managers	130	187	151	141	20	BUDDY JEWELL COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	13
137	132	122	95	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	188	RE-ENTRY	42	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9	
138	129	113	70	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740 (17.98 CD)	Let Go	2	189	192	185	20	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	36
139	135	123	98	KID ROCK ▲ ¹ LAVA 83482*/AG (12.98/18.98)	Cocky	3	190	158	145	7	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15
140	110	97	22	JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3	191	171	77	3	SARA EVANS RCA (NASHVILLE) 67074/RLG (12.98/18.98)	Restless	20
141	108	115	17	RADIOHEAD ● CAPITOL 84543* (18.98 CD)	Hail To The Thief	3	192	149	108	7	PATTY LOVELESS EPIC (NASHVILLE) 86620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	77
142	84	60	5	SOUNDTRACK LAKESHORE 33781 (18.98 CD)	Underworld	55	193	187	183	27	RANCID HELLCAT 48529*/WARNER BROS. (18.98 CD)	Indestructible	15
143	148	148	28	SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85	194	167	114	5	MERCYME IND 86218/CURB (17.98 CD)	Spoken For	41
144	131	101	15	SMILE EMPTY SOUL THROBACK/LAVA 83639/AG (12.98 CD) [M]	Smile Empty Soul	94	195	154	138	6	JEFF FOXWORTHY WARNER BROS. 73003/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	76
145	125	117	16	MONICA ● J 20031*/RMG (12.98/18.98)	After The Storm	1	196	163	168	21	CHER WARNER BROS. 73953/WARNER STRATEGIC MARKETING (15.98 CD)	Live: The Farewell Tour	40
146	133	119	11	YELLOWCARD CAPITOL 39844 (12.98 CD)	Ocean Avenue	99	197	150	139	9	COLD FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)	Year Of The Spider	3
147	107	69	3	GRATEFUL DEAD WARNER BROS. 73899/RHINO (18.98 CD)	The Very Best Of Grateful Dead	69	198	NEW	1	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	8	
148	128	102	17	ANNIE LENNOX ● J 52350/RMG (18.98 CD)	Bare	4	199	184	149	3	CASTING CROWNS BEAT STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	198
149	136	106	35	THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 450407*/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25	200	169	112	11	ZOEGIRL SPARROW 80666 (18.98 CD) [M]	Different Kind Of Free	149
				PACESETTER ●							THRICE ISLAND 000295*/DJMG (12.98 CD)	The Artist In The Ambulance	16

● 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 (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.

Billboard® TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	DIDO ARISTA 50137	Life For Rent
2	2	BEN FOLDS EPIC 90663/SONY MUSIC	Sunny 16 (EP)
3	3	STING A&M 001141/INTERSCOPE	Sacred Love
4	1	DAVE MATTHEWS RCA 55167/RMG	Some Devil
5	4	NEIL DIAMOND COLUMBIA 905549/SONY MUSIC	Stages: Performances 1970-2002
6	2	OUTKAST ARISTA 50133*	Speakerboxxx/The Love Below
7	9	JOHNNY CASH AMERICAN 063339*/LOST HIGHWAY	American IV: The Man Comes Around
8	4	JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC	Heavier Things
9	6	SEAL WARNER BROS. 47947	Seal IV
10	3	WARREN ZEVON ARTEMIS 51156	The Wind
11	7	SENSES FAIL DRIVE-THRU 000155/MCA [H]	From The Depths Of Dreams (EP)
12	12	BETTE MIDLER COLUMBIA 90350/SONY MUSIC	Bette Midler Sings The Rosemary Clooney Songbook
13	13	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 1031	Halloween
14	10	EMMYLOU HARRIS NONESUCH 79805/AG	Stumble Into Grace
15	8	MICHAEL MCDONALD MOTOOWN 000651/UMRG	Motown
16	16	BIG DADDY WEAVE FERVENT 30040 [H]	Fields Of Grace
17	5	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC	The Essential Johnny Cash
18	16	LYLE LOVETT CURB 001162*/LOST HIGHWAY	My Baby Don't Tolerate
19	19	MARTINA MCBRIDE RCA (NASHVILLE) 54207/RLG	Martina
20	23	LIMP BIZKIT FLIP/INTERSCOPE 001235*/UNIVERSAL	Results May Vary
21	16	NORAH JONES BLUE NOTE 32088* [H]	Come Away With Me
22	11	RUFUS WAINWRIGHT OREAMWORKS 000896/INTERSCOPE	Want One
23	20	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)
24	24	PINK FLOYD CAPITOL 46001*	Dark Side Of The Moon
25	22	EVANESCENCE WIND-UP 13063	Fallen

Billboard® TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
2	2	BAD BOYS II ▲	BAD BOY 000716*/UMRG
3	3	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
4	7	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
5	4	FREAKY FRIDAY	HOLLYWOOD 162404
6	8	MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES	UTV 000704/UME
7	6	CHICAGO ▲	EPIC 87018/SONY MUSIC
8	12	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMG
9	5	UNDERWORLD	LAKESHORE 33781
10	10	SCHOOL OF ROCK	ATLANTIC 83694/AG
11	9	HOLES	WALT DISNEY 860092
12	11	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
13	17	LOST IN TRANSLATION	EMPEROR NORTON 7068*
14	14	THE LION KING ◆¹⁰	WALT DISNEY 860124*
15	10	CHARMED	PRIVATE MUSIC 52130/AAL
16	14	AMERICAN JUNIORS: KIDS IN AMERICA	19/JIVE 55973/ZOMBA
17	13	ONCE UPON A TIME IN MEXICO	MILAN 36038
18	15	FREDDY VS. JASON	ROADRUNNER 618347/DJMG
19	19	BUFFY THE VAMPIRE SLAYER: RADIO SUNNYDALE	VIRGIN 93750
20	16	O BROTHER, WHERE ART THOU? ▲⁷	LOST HIGHWAY/MERCURY 170069/DJMG
21	18	8 MILE ▲⁴	SHADY 493508*/INTERSCOPE
22	22	MARTIN SCORSESE PRESENTS THE BLUES: A MUSICAL JOURNEY	HIP-0/LEGACY/COLUMBIA 000393/UME
23	21	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY
24	19	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
25	23	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 22	Chris Cagle 189	Fabulous 101	Toby Keith 64	Bette Midler 14	Saves The Day 181	Thrice 200	Worship Together: I Could Sing Of
50 Cent 28	Johnny Cash 38, 102	Floetry 179	R. Kelly 8, 93	Luis Miguel 43	Seal 25	Thursday 79	Your Love Forever 62
Trace Adkins 164	Casting Crowns 198	Fountains Of Wayne 136	Kem 131	Steve Miller Band 82	Sean Paul 52	T.I. 65	WOW Worship (Yellow) 170
AFI 128	The Chemical Brothers 123	Jeff Foxworthy 194	Kid Rock 139	Monica 145	Sheek Louch 60	Justin Timberlake 78	Vertical Horizon 129
Christina Aguilera 53	Cher 74, 195	Aretha Franklin 39	Kidz Bop Kids 81	Montgomery Gentry 158	Simple Plan 76	Train 108	Rufus Wainwright 96
The All-American Rejects 149	Kenny Chesney 87	Fuel 40	Alison Krauss + Union Station 188	Jason Mraz 103	Jessica Simpson 89	Trapt 75	Clay Walker 172
Gary Allan 17	Chingy 16	Gaither Vocal Band 174	Avril Lavigne 138	Mya 119	Smile Empty Soul 144	Obie Trice 10	The White Stripes 61
Ashanti 36	Kelly Clarkson 86	Murphy Lee 20	Linkin Park 34	Nappy Roots 113	Stacie Orrico 114	Shania Twain 57	CeCe Winans 85
The Ataris 109	Cold 196	Godsmack 121	Lonestar 95	Nelly 168	OutKast 1	Uncle Kracker 163	Wynonna 197
Atmosphere 150	Coldplay 29	Good Charlotte 50	Lil Jon & The East Side Boyz 26	Nickelback 9	Brad Paisley 162	Keith Urban 97	Yellowcard 146
Audioslave 59	Alice Cooper 184	Grateful Dead 147	Limp Bizkit 6	Pantera 70	Luciano Pavarotti 135	Luther Vandross 55	Ying Yang Twins 33
Baby Bash 84	Elvis Costello 118	Pat Green 110	Linkin Park 34	A Perfect Circle 18	Freddie Mercury 103	VARIOUS ARTISTS	YoungBloodZ 32
Bad Boys Da Band 2	Cristian 167	Josh Groban 137	Lonestar 95	Liz Phair 176	The Fighting Temptations 31	CMT Presents: Most Wanted,	Warren Zevon 69
Erykah Badu 24	Billy Currington 107	Grupo Montez De Durango 88	Patty Paisley 191	Elvis Presley 161	Freaky Friday 91	Volume 1 80	ZoeGirl 199
David Banner 187	Dashboard Confessional 77	Anthony Hamilton 42	Lyle Lovett 63	Radiohead 141	Holes 171	Inspired By Scarface 83	Rob Zombie 23
The Beach Boys 122	Neil Diamond 152	Emmylou Harris 73	Lynryd Skynyrd 98	Bonnie Raitt 47	The Lizzie McGuire Movie 44	iWorship: A Total Worship	
Oerks Bentley 112	Dido 4	Ill Nino 37	Yo-Yo Ma 115	Rancid 192	Martin Scorsese Presents The Best	Experience Vol. 2 178	
Beyonce 15	Celine Dion 156	Iron Maiden 175	Mannheim Steamroller 117	Rascal Flatts 60	Chicago 105	Living The Gospel: Gospel Greats	
Big Daddy Weave 177	DMX 13	The Isley Brothers Featuring Ronald	Maroon 5 67	Darrien Rice 68	School Of Rock 166	183	
Black Eyed Peas 56	Hilary Duff 12	Isley 155	matchbox twenty 48	Calvin Richardson 104	Underworld 142	The Neptunes Present... Clones 41	
Mary J. Blige 30	Dwele 173	Alan Jackson 19	Dave Matthews 5	Juelz Santana 130	Bubba Sparxxx 45	Now 13 49	
Michael Bolton 182	E-40 127	Jewel 125	John Mayer 11, 71	Santana 124	Staind 51	Radio Disney James Vol. 6 160	
David Bowie 99	Enigma 94	Buddy Jewell 186	Martina McBride 7		Rod Stewart 120	Remembering Patsy Cline 157	
Bow Wow 72	Enigma 94	Jack Johnson 140	Michael McDonald 46		Sting 3	State Property Presents: The Chain	
Michelle Branch 106	Gloria Estefan 54	Norah Jones 27	Tim McGraw 100		Joss Stone 169	Gang Vol. II 154	
Brand New 165	Evanesence 21	Juanes 151	Meat Loaf 133		George Strait 185	Totally Country Vol. 3 58	
Brooks & Dunn 134	Sara Evans 190		MercyMe 68, 193		Donna Summer 111		
Jimmy Buffett 153			Metallica 116		Switchfoot 143		

Over The Counter

Continued from page 51

to the Oct. 7 slate that brought the new **Ludacris** album and a new **Elvis Presley** compilation to market. Retail chains' first-day numbers make the former a lock to exceed 400,000 copies in the first week, with a chance to do as much as 435,000.

Presley's "2nd to None" will be a distant second to last year's "Elvis: 30 #1 Hits," as that album had both a more appealing song lineup and more advertising dollars behind its launch. Still, "2nd" looks good for a No. 2 start, with chart watchers estimating it will begin in the range of 185,000-200,000.

Meanwhile, crunchy rock band

Sevendust seems on course for its best-ever Nielsen SoundScan week, estimated in the range of 75,000 or more. Its previous two albums, which came in 1999 and 2001, each had first weeks just above 60,000.

"American Idol" darling **Clay Aiken's** first album hits stores Oct. 14. It will ship at least 1.2 million.

BLUES AND GREEN: If you remember the impact that the PBS mini-series "Ken Burns' Jazz" had on Top Jazz Albums in 2001, you won't be surprised to learn that this fall's "Martin Scorsese Presents the Best of the Blues" has begun to dominate Top Blues Albums.

Show-related compilations from "The Blues" lock down 11 of 15 slots on this week's blues chart, which appears weekly on billboard.com, every other week in the magazine.

A single-disc, multi-act sampler, "Martin Scorsese Presents the Best

of the Blues" sees a 35.5% gain over prior-week sales, good for a 121-92 romp on The Billboard 200 and an 8-6 move on Top Soundtracks while tightening its grip at No. 1 on Top



Blues Albums.

A longer compilation bullets 4-2 on the blues list with a 58% spike that dents the soundtracks chart at No. 22.

The volume of units for titles on

Top Blues Albums is up 40% over the previous week.

MATINEE: The DVD debut of "The Lion King" (see story, page 5) makes waves on Top Pop Catalog. The soundtrack has been enhanced with two additional tracks, and the album's sales soar from practically nothing to 5,000 copies.

That rally causes it to re-enter the catalog chart at No. 25 and to make its first appearance on Top Soundtracks. *Billboard* did not publish the soundtracks chart in 1994, when "The Lion King" began a 10-week reign over The Billboard 200.

And, is it coincidence that "School of Rock" starring **Jack Black** rules the box-office chart in the same week that **Black's** comedic recording act, **Tenacious D**, re-enters the catalog list at No. 40 on a 38% increase? We think not. The film's album enters Top Soundtracks at No. 10 and The Bill-

board 200 at No. 166 (7,000 copies).

NEAT FEATS: With the recent **OutKast** and **Dido** sets alone accounting for more than 426,000 copies, Arista leads all labels in album market share for the tracking week that ended Oct. 4 with a 5.97% share of overall albums and a 7.85% chunk of current titles. It is the first time Arista has had the top current share since the week ended March 12, 2000, when **Santana's** "Supernatural" was No. 1 with 343,000 and **Black Rob** started at No. 3 with 178,000 . . . **Grupo Montez de Durango**, which peaked at No. 43 with an earlier title during a 20-week stay on Top Latin Albums, bows at No. 2, second only to veteran star **Luis Miguel**, who debuts on top with his fifth No. 1 on that chart. By entering The Billboard 200 at No. 88, Grupo Montez bypasses Top Heatseekers. Miguel starts at No. 43 on the big chart.

OCTOBER 18 2003
 Billboard® **TOP POP CATALOG™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan	
1	2	3	4	ARTIST	Title
1	1	1	49	NUMBER 1 4 Weeks At Number 1	
				JOHNNY CASH ▲	16 Biggest Hits
				LEGACY/COLUMBIA (NASHVILLE) 897391/SONY MUSIC (7.98 EQ/11.98)	
2	7	4	107	GREATEST GAINER \$	
				PINK FLOYD ▲	Dark Side Of The Moon
				CAPITOL 46001 (10.98/18.98)	
3	2	3	134	TIM MCGRAW ▲	Greatest Hits
				CURB 77976 (12.98/18.98)	
4	8	4	107	MARTINA MCBRIDE ▲	Greatest Hits
				RCA (NASHVILLE) 67012/RLG (12.98/18.98)	
5	3	2	120	COLDPLAY ▲	Parachutes
				NETTWERK 30162/CAPITOL (11.98/17.98) [M]	
6	4	5	73	BOB MARLEY AND THE WAILERS ◆	Legend
				TUFF GONG/ISLAND 549804/DJMG (12.98/18.98)	
7	5	7	151	THE BEATLES ▲	1
				APPLE 25325/CAPITOL (12.98/18.98)	
8	6	6	463	BOB SEGER & THE SILVER BULLET BAND ▲	Greatest Hits
				CAPITOL 30334 (10.98/15.98)	
9	9	8	427	METALLICA ◆	Metallica
				ELEKTRA 611137/EEG (11.98/17.98)	
10	11	17	123	BRUCE SPRINGSTEEN ▲	Greatest Hits
				COLUMBIA 67060/SONY MUSIC (10.98 EQ/17.98)	
11	12	13	188	CELINE DION ▲	All The Way...A Decade Of Song
				550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	
12	14	11	158	KENNY CHESNEY ▲	Greatest Hits
				BNA 67976/RLG (12.98/18.98)	
13	15	20	463	AC/DC ◆	Back In Black
				LEGACY/EPIC 80207/SONY MUSIC (10.98 EQ CD)	
14	13	15	78	BARRY WHITE ▲	All Time Greatest Hits
				MERCURY 522459/DJMG (11.98/18.98)	
15	10	10	184	LINKIN PARK ▲	[Hybrid Theory]
				WARNER BROS. 47755 (12.98/18.98)	
16	16	14	183	RASCAL FLATTS ▲	Rascal Flatts
				LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	
17	17	16	208	SHANIA TWAIN ◆	Come On Over
				MERCURY 53603/UMGN (12.98/18.98)	
18	20	19	178	DISTURBED ▲	The Sickness
				GIANT 24738/WARNER BROS. (11.98/17.98) [M]	
19	18	18	33	FRANK SINATRA ●	Classic Sinatra: His Great Performances 1953-1960
				CAPITOL 23502 (11.98/17.98)	
20	42	—	89	DIDO ▲	No Angel
				ARISTA 19025 (12.98/18.98) [M]	
21	22	12	4	JOHNNY CASH ▲	Super Hits
				LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (5.98 EQ/9.98)	
22	19	21	307	QUEEN ▲	Greatest Hits
				HOLLYWOOD 181265 (11.98/17.98)	
23	21	23	385	JOURNEY ▲	Journey's Greatest Hits
				COLUMBIA 44453/SONY MUSIC (11.98 EQ/17.98)	
24	23	22	328	ABBA ▲	Gold -- Greatest Hits
				POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	
25	NEW	—	19	HOT SHOT DEBUT	
				SOUNDTRACK ◆	The Lion King
				WALT DISNEY 860124 (18.98 CD)	
26	28	33	207	PHIL COLLINS ▲	...Hits
				FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	
27	24	26	9	SIMON & GARFUNKEL ●	The Best Of Simon & Garfunkel
				LEGACY/COLUMBIA (NASHVILLE) 66022/SONY MUSIC (10.98 EQ CD)	
28	26	29	42	ORIGINAL BROADWAY CAST RECORDING ●	Mamma Mia!
				DECCA BROADWAY 54315 (18.98 CD)	
29	33	31	406	MADONNA ◆	The Immaculate Collection
				SIRE 26440/WARNER BROS. (13.98/18.98)	
30	35	—	207	SADE ▲	The Best Of Sade
				EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	
31	27	24	37	JACK JOHNSON ▲	Brushfire Fairytales
				ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	
32	25	28	41	EMINEM ▲	The Marshall Mathers LP
				WEB/AFERMATH 490629/INTERSCOPE (12.98/18.98)	
33	34	35	404	TOM PETTY AND THE HEARTBREAKERS ▲	Greatest Hits
				MCA 110813 (12.98/18.98)	
34	36	40	231	KID ROCK ◆	Devil Without A Cause
				TOP OGG/LAVA 831197/AG (12.98/18.98) [M]	
35	32	44	383	GUNS N' ROSES ◆	Appetite For Destruction
				GEFFEN 424148/INTERSCOPE (12.98/18.98)	
36	40	—	2	EARTH, WIND & FIRE	Greatest Hits
				LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)	
37	47	46	77	SYSTEM OF A DOWN ▲	Toxicity
				AMERICAN/COLUMBIA 62240/SONY MUSIC (12.98 EQ/18.98)	
38	RE-ENTRY	100	100	VARIOUS ARTISTS ▲	Songs 4 Worship - Shout To The Lord
				INTEGRITY 61001/TIME LIFE (19.98 CD)	
39	30	32	104	GOOD CHARLOTTE ●	Good Charlotte
				DAYLIGHT/EPIC 85845/SONY MUSIC (13.98 EQ CD) [M]	
40	NEW	—	44	TENACIOUS D ●	Tenacious D
				EPIC 86234/SONY MUSIC (18.98 EQ CD)	
41	38	47	297	DIXIE CHICKS ◆	Wide Open Spaces
				MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	
42	29	—	70	RADIOHEAD ▲	OK Computer
				CAPITOL 55229 (11.98/17.98)	
43	48	—	161	ENYA ▲	Paint The Sky With Stars - The Best Of Enya
				REPRISE 46835/WARNER BROS. (12.98/18.98)	
44	37	37	200	BROOKS & DUNN ▲	The Greatest Hits Collection
				ARISTA NASHVILLE 18852/RLG (12.98/18.98)	
45	41	38	143	SOUNDTRACK ▲	O Brother, Where Art Thou?
				LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	
46	31	25	287	PATSY CLINE ▲	12 Greatest Hits
				DECCA/MCA NASHVILLE 00012/UMGN (6.98/11.98)	
47	RE-ENTRY	162	162	ZZ TOP ▲	Greatest Hits
				WARNER BROS. 26846 (11.98/17.98)	
48	43	42	83	NICKELBACK ▲	Silver Side Up
				ROADRUNNER 618485/DJMG (12.98/18.98)	
49	44	39	212	ALAN JACKSON ▲	The Greatest Hits Collection
				ARISTA NASHVILLE 18801/RLG (12.98/18.98)	
50	39	41	610	METALLICA ◆	Master Of Puppets
				ELEKTRA 60439EEG (11.98/18.98)	

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Astereck indicates vinyl/LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 18 2003
 Billboard® **TOP HEATSEEKERS™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan	
1	2	3	4	ARTIST	Title
1	NEW	—	1	NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
				BILLY CURRINGTON	Billy Currington
				MERCURY 000164/UMGN (9.98 CD)	
2	2	3	3	FOUNTAINS OF WAYNE	Welcome Interstate Managers
				S-CURVE 90875/VIRGIN (18.98 CD)	
3	3	2	2	JUANES ●	Un Dia Normal
				SURCO 017532/UNIVERSAL LATINO (16.98 CD)	
4	—	—	—	CRISTIAN	Amar Es
				ARIDA 55195/BMG LATIN (17.98 CD)	
5	21	13	3	GREATEST GAINER \$	
				JOSS STONE	The Soul Sessions (EP)
				S-CURVE 42234 (9.98 CD)	
6	6	6	20	DWELE	Subject
				VIRGIN 80519 (19.98 CD)	
7	—	—	—	BIG DADDY WEAVE	Fields Of Grace
				FERVENT 30040 (18.98 CD)	
8	7	12	17	DAMIEN RICE	O
				DRM/VECTOR 48507/WARNER BROS. (18.98 CD)	
9	—	—	—	CASTING CROWNS	Casting Crowns
				BEAT STREET 10733/REUNION (18.98 CD)	
10	9	4	3	ZOEGIRL	Different Kind Of Free
				SPARROW 80665 (18.98 CD)	
11	8	10	17	JOSH KELLEY	For The Ride Home
				HOLLYWOOD 152377 (9.98 CD)	
12	13	8	5	ALEJANDRO SANZ	No Es Lo Mismo
				WARNER LATINA 60516 (18.98 CD)	
13	NEW	—	1	MARIA	My Soul
				DREAMWORKS 000890/INTERSCOPE (9.98 CD)	
14	12	18	11	THREE DAYS GRACE	Three Days Grace
				JIVE 53479/ZOMBA (12.98 CD)	
15	5	1	3	STORY OF THE YEAR	Page Avenue
				MAVERICK 48438/WARNER BROS. (12.98 CD)	
16	1	—	—	AESOP ROCK	Bazooka Tooth
				DEFINITE JUX 98 (16.98 CD)	
17	17	17	41	SMOKIE NORFUL	I Need You Now
				EMI GOSPEL 20374 (9.98/16.98)	
18	10	7	4	MY MORNING JACKET	It Still Moves
				ATO/RCA 52979/RMG (12.98 CD)	
19	NEW	—	1	THOUSAND FOOT KRUTCH	Phenomenon
				TODTH & NAIL 84759 (18.98 CD)	
20	4	—	—	THE STRING CHEESE INCIDENT	Untying The Not
				SCI FIDELITY 1015 (17.98 CD)	
21	34	30	11	GAVIN DEGRAW	Chariot
				J 20038/RMG (11.98 CD)	
22	16	16	25	HOT HOT HEAT	Make Up The Breakdown
				SUB POP 70599 (12.98 CD)	
23	15	5	3	SHELBY LYNNE	Identity Crisis
				CAPITOL 90508 (18.98 CD)	
24	NEW	—	1	KJ-52	It's Pronounced Five Two
				UPROK 84260/BEC (18.98 CD)	
25	31	23	12	VICKIE WINANS	Bringing It All Together
				VERITY 43214/ZOMBA (11.98/18.98)	
26	18	9	7	KINGS OF LEON	Youth & Young Manhood
				RCA 52394/RMG (12.98 CD)	
27	20	19	9	LOS BUKIS	25 Joyas Musicales
				FONOVISA 350895/UG (14.98 CD)	
28	19	15	7	CONJUNTO PRIMAVERA	Decide Tu
				FONOVISA 350875/UG (14.98 CD)	
29	29	28	8	SHERRIE AUSTIN	Streets Of Heaven
				BROKEN BOW 75872 (18.98 CD)	
30	NEW	—	1	CHRIS BOTTI	A Thousand Kisses Deep
				COLUMBIA 90535/SONY MUSIC (18.98 EQ CD)	
31	23	24	15	AKWID	Proyecto Akwid
				HEADLINERS/UNIVISION 310155/UG (14.98 CD)	
32	24	22	25	THE STARTING LINE	Say It Like You Mean It
				DRIVE THRU 09063/MCA (12.98 CD)	
33	26	26	34	INTERPOL	Turn On The Bright Lights
				MATADOR 545 (16.98 CD)	
34	25	11	3	BILLY TALENT	Billy Talent
				ATLANTIC 83614-AB (12.98 CD)	
35	36	48	38	KINDRED THE FAMILY SOUL	Surrender To Love
				HIDDEN BEACH/EPIC 86497/SONY MUSIC (13.98 EQ CD)	
36	NEW	—	1	POLO URIAS Y SU MAQUINA NORTEÑA	20 Mas...Quinazos!!
				FONOVISA 350549/UG (13.98 CD)	
37	11	—	—	THE FIRE THEFT	The Fire Theft
				RYKDOISC 10642 (17.98 CD)	
38	38	31	22	SENSES FAIL	From The Depths Of Dreams (EP)
				DRIVE THRU 090155/MCA (8.98 CD)	
39	41	33	12	JEREMY CAMP	Stay
				BEC 30456 (16.98 CD)	
40	28	25	45	TAKING BACK SUNDAY	Tell All Your Friends
				VICTORY 178 (12.98 CD)	
41	39	—	—	GRUPO EXTERMINADOR	Nuestra Historia
				OR 350969/UG (13.98 CD)	
42	22	—	—	SIX FEET UNDER	Bringer Of Blood
				METAL BLADE 1444 (18.98 CD)	
43	40	41	16	THE POSTAL SERVICE	Give Up
				SUB POP 595 (14.98 CD)	
44	37	27	9	ROBERT RANDOLPH & THE FAMILY BAND	Unclassified
				DARE 48472/WARNER BROS. (18.98 CD)	
45	NEW	—	1	SHIRLEY CAESAR	Shirley Caesar And Friends
				WORD-CURB 86008/WARNER BROS. (18.98 CD)	
46	48	14	8	LOS LONELY BOYS	Los Lonely Boys
				OR 80305 (13.98 CD)	

OCTOBER 18 2003 Billboard **TOP JAZZ ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	ELVIS COSTELLO	DEUTSCHE GRAMMOPHON 000995/UNIVERSAL CLASSICS GROUP	North
2	2	4	AARON NEVILLE	VERVE 065633/VG	Nature Boy: The Standards Album
3	3	53	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
4	NEW	1	MILES DAVIS	LEGACY/COLUMBIA 86359/SONY MUSIC	The Complete Jack Johnson Sessions
5	4	7	DIANNE REEVES	BLUE NOTE 80252	A Little Moonlight
6	6	4	VARIOUS ARTISTS	CAPITOL 92819	The Definitive American Songbook A - I Vol. 1
7	9	3	VARIOUS ARTISTS	CAPITOL 92820	The Definitive American Songbook J - K Vol. 2
8	7	10	DAVID SANBORN	VERVE 065578/VG	timeagain
9	8	30	PETER CINCOTTI	CONCORD 2158 [M]	Peter Cincotti
10	10	19	PAT METHENY	WARNER BROS. 48473	One Quiet Night
11	5	6	VARIOUS ARTISTS	VERVE/Unmixed2	Verve/Unmixed2
12	18	2	THE MANHATTAN TRANSFER	TELARC 83586	Couldn't It Be Hotter
13	11	7	VINCE GUARALDI	BLUEBIRD 53900/A&L	The Charlie Brown Suite & Other Favorites
14	12	12	HARRY CONNICK, JR.	MARSALIS 61304/ROUNDER	Other Hours: Connick On Piano 1
15	13	7	STACEY KENT	CANDID 79797	The Boy Next Door
16	14	6	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
17	15	6	JACO PASTORIUS BIG BAND	HEADS UP 3078	Word Of Mouth Revisited
18	16	22	BOZ SCAGGS	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
19	25	27	VARIOUS ARTISTS	CAPITOL 80738	Lady Sings The Blues
20	19	3	PONCHO SANCHEZ	CONCORD PICANTE 1031/CONCORD	Out Of Sight
21	NEW	1	MIROSLAV VITOUS	ECM 001289/UNIVERSAL CLASSICS GROUP	Universal Syncopations
22	NEW	1	SEX MOB	ROPEADOPPE 93187/AG	Dime Grind Palace
23	20	3	LOU RAWLS	SAVVOY JAZZ 17284	Rawls Sings Sinatra
24	21	14	VARIOUS ARTISTS	GENON 17241	The Most Relaxing Jazz Music In The Universe
25	NEW	1	TORD GUSTAVSEN TRIO	ECM 000906/UNIVERSAL CLASSICS GROUP	Changing Places

OCTOBER 18 2003 Billboard **TOP CONTEMPORARY JAZZ**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	84	NORAH JONES ▲	BLUE NOTE 37088 [M]	Come Away With Me
2	3	17	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
3	NEW	1	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
4	2	6	VARIOUS ARTISTS	VERVE 000598/VG	Verve//Remixed2
5	4	6	RICK BRAUN	WARNER BROS. 48290	Esperanto
6	7	12	BERNIE WILLIAMS	GRP 000725/VG [M]	The Journey Within
7	NEW	1	INCOGNITO	NARADA 91627	Who Needs Love
8	6	4	VARIOUS ARTISTS	GRP 000115/VG	A Twist Of Motown
9	5	21	LIZZ WRIGHT	VERVE 509933/VG [M]	Salt
10	8	7	THE JAZZMASTERS	TRIPPIN' N' RHYTHM/HARDCASTLE 90513/V2	The Jazzmasters 4
11	9	13	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
12	14	34	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
13	16	9	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
14	10	18	ACOUSTIC ALCHEMY	HIGHER OCTAVE 84285	Radio Contact
15	12	6	BELA FLECK & THE FLECKTONES	COLUMBIA 96353/SONY MUSIC [M]	Little Worlds
16	15	14	BRIAN CULBERTSON	WARNER BROS. 48300 [M]	Come On Up
17	NEW	1	MARC ANTOINE	RENDEZVOUS 5101	Mediterraneo
18	13	4	PAMELA WILLIAMS	SHAMACHE 5105	The Perfect Love
19	11	11	KIRK WHALUM	WARNER BROS. 48448 [M]	Into My Soul
20	19	52	VARIOUS ARTISTS	VERVE 509606/VG	Verve//Remixed
21	18	6	NICK COLIONNE	THREE KEYS 22257/LIGHTYEAR	Just Come On In
22	21	14	MADLIB	BLUE NOTE 36447	Shades Of Blue
23	17	20	ROY HARGROVE PRESENTS THE RH FACTOR	VERVE 065192/VG [M]	Hard Groove
24	20	5	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8514/CONCORD	Let It Ripp
25	23	3	KENNY G	ARISTA 14738	Paradise

OCTOBER 18 2003 Billboard **TOP CLASSICAL ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	CECILIA BARTOLI	DECCA 001987/UNIVERSAL CLASSICS GROUP	The Salieri Album
2	3	3	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
3	1	4	HILARY HAHN	DG 000986/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
4	2	48	ANDREA BOCELLI ▲	PHILIPS 478400/UNIVERSAL CLASSICS GROUP	Sentimento
5	NEW	1	VLADIMIR HOROWITZ	SONY CLASSICAL 93023/SONY MUSIC	Live & Unedited: Historic 1965 Return Concert
6	4	17	LANG LANG	DG 000686/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
7	5	40	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 47735/SONY MUSIC	The Pianist (Soundtrack)
8	6	15	MARCELO ALVAREZ/SALVATORE LICITRA	SONY CLASSICAL 87957/SONY MUSIC	Duetto
9	NEW	1	ANDRAS SCHIFF	ECM 001063/UNIVERSAL CLASSICS GROUP	Bach: Goldberg Variations
10	NEW	1	LEIF OVE ANDSNES/MARISS JANSONS	EMI CLASSICS 57562/ANGEL	Grieg, Schumann: Piano Concertos
11	9	67	CARRERAS-DOMINGO-PAVARETTI	DECCA 466998/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
12	NEW	1	VLADIMIR HOROWITZ	SONY CLASSICAL 93039/SONY MUSIC	In The Hands Of The Master
13	7	22	YO-YO MA	SONY CLASSICAL 87287/SONY MUSIC	La Belle Epoque
14	NEW	1	LORRAINE HUNT LIEBERSON	NONESUCH 79692/AG	Bach: Cantatas BWV 82 And 199
15	13	4	ANNA NETREBKO	DG 000990/UNIVERSAL CLASSICS GROUP	Opera Arias

OCTOBER 18 2003 Billboard **TOP CLASSICAL CROSSOVER**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
2	3	2	LUCIANO PAVARETTI	DECCA 001096/UNIVERSAL CLASSICS GROUP	Ti Adoro
3	2	44	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
4	4	10	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
5	5	9	BOND	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
6	6	44	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
7	NEW	1	PLACIDO DOMINGO	EMI LATIN 57581	Bravo! Domingo: The Best Of Placido Domingo
8	9	45	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
9	7	4	MICHAEL AMANTE	VICTOR 52739/BMG CLASSICS	Tell Her I Love Her
10	8	9	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
11	NEW	1	JOHN WILLIAMS	SONY CLASSICAL 90451/SONY MUSIC	El Diablo Suelto
12	12	77	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
13	10	17	CHRISTOPHER O'RILEY	ODYSSEY/SONY CLASSICAL 87321/SONY MUSIC	True Love Waits: O'Riley Plays Radiohead
14	11	51	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
15	13	5	SUMMER	ODYSSEY/SONY CLASSICAL 88879/SONY MUSIC	Summer

OCTOBER 18 2003 Billboard **TOP NEW AGE ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1031	Halloween
2	2	3	JIM BRICKMAN	WINDHAM HILL 52896/PROVIDENT	Peace
3	4	20	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
4	3	18	DELERIUM	NETTWERK 30306 [M]	Chimera
5	6	3	VARIOUS ARTISTS	WINDHAM HILL 54344/A&L	Prayer: A Windham Hill Collection
6	5	37	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
7	8	4	JESSE COOK	NARADA WDRD 90797/VIRGIN	Nomad
8	7	34	YANNI	VIRGIN 81516	Ethnicity
9	NEW	1	TIM JANIS	TIM JANIS ENSEMBLE 1205	Flowers In October
10	11	30	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214	Romantic Melodies
11	NEW	1	B-TRIBE	HIGHER OCTAVE 92484	5
12	14	5	LILI HAYDN	PRIVATE MUSIC 50931/A&L	Light Blue Sun
13	10	61	JIM BRICKMAN	WINDHAM HILL/VICTOR 11847/A&L	Love Songs & Lullabies
14	12	53	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
15	NEW	1	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

OCTOBER 18 2003 Billboard **TOP CLASSICAL BUDGET**

1	RELAXING CLASSICS	VARIOUS ARTISTS
2	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
3	GUITAR CLASSICS	VARIOUS ARTISTS
4	25 GREATEST HITS	VARIOUS ARTISTS
5	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
6	PIANO CLASSICS	VARIOUS ARTISTS
7	TRANQUIL CLASSICS	VARIOUS ARTISTS
8	ROMANTIC CLASSICS	VARIOUS ARTISTS
9	RESTFUL CLASSICS	VARIOUS ARTISTS
10	PEACEFUL CLASSICS	VARIOUS ARTISTS
11	BEST OF MOZART: VOL. 1	VARIOUS ARTISTS
12	BEST OF BEETHOVEN: VOL. 1	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
14	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
15	GREAT TENORS	VARIOUS ARTISTS

OCTOBER 18 2003 Billboard **TOP CLASSICAL MIDLINE**

1	BABY MOZART	VARIOUS ARTISTS
2	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
3	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
4	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
5	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS
6	THE MAGIC OF HOROWITZ	VLADIMIR HOROWITZ
7	BEDROOM ADAGIOS	VARIOUS ARTISTS
8	CARL ORFF: TRIONFI	VARIOUS ARTISTS
9	THE VERY BEST OF PLACIDO DOMINGO	PLACIDO DOMINGO
10	THE VERY BEST OF RELAXING CLASSICS	VARIOUS ARTISTS
11	50 GREATEST CLASSICS	VARIOUS ARTISTS
12	BABY BACH	VARIOUS ARTISTS
13	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
14	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
15	THE #1 OPERA ALBUM	VARIOUS ARTISTS

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.

OCTOBER 18 2003 Billboard **TOP KID AUDIO**

1	KIDZ BOP KIDS	KIDZ BOP 4
2	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
3	VARIOUS ARTISTS	RADIO DISNEY JAMES VOL. 6
4	LIZZIE MCGUIRE	LIZZIE MCGUIRE
5	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
6	KIDZ BOP KIDS	KIDZ BOP 3
7	THE HIT CREW	DJ'S CHOICE KIDS HALLOWEEN PARTY MUSIC
8	SUPERSTAR KIDZ	SUPERSTAR KIDZ
9	READ-ALONG	FINDING NEMO
10	VARIOUS ARTISTS	TODDLER FAVORITES
11	KIDS PICKS SINGERS	KIDS PICKS: HIT MIX
12	THE WIGGLES	YUMMY YUMMY
13	EL CHICHICUILOTE	YO SOY LA BANDA
14	THE HIT CREW	DJ'S CHOICE KIDS POP HALLOWEEN SONGS
15	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
16	VARIOUS ARTISTS	DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY
17	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
18	KIDZ BOP KIDS	KIDZ BOP
19	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
20	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
21	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
22	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE
23	KIDZ BOP KIDS	KIDZ BOP 2
24	CEDARHUNT KIDS	TODDLER TUNES: 76 CLASSIC SONGS FOR TODDLERS
25	ING-ALONG	SING ALONG WITH DISNEY'S PRINCESSES

Children's recordings: original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2003. VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

24/5 (Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 78; RBH 36

A-

ACA ENTRE NOS (LGA, BMI) LT 35
ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 77
AMAZING (Dudsey, ASCAP) H100 79
AMOR BESAME (Solmar, SESAC) LT 33
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 30
ANOTHER POSTCARD (CHIMPS) (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 95
ANTES (Copyright Control) LT 1
ANYTHING GOES (Mama Lu, BMI/Off Da Yelzabul, BMI/Singso WV, BMI/STB, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI) RBH 98
ASIGNATURA PENDIENTE (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 5
AVE CAUTIVA (Seg Son, BMI) LT 11
AY AMOR (Noriega, BMI/Sebastian Vidal, ASCAP) LT 48

B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Lew, ASCAP/EMI April, ASCAP/Dirty Rock, ASCAP/Black Owned Music, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 11; RBH 1
BACKTIGHT (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 58
BAD BOY THIS BAD BOY THAT (Tony Dofat, BMI/Rounder, BMI/Copyright Control) RBH 32
BIGGER THAN MY BODY (Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP), CLM/HL, H100 33
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Wood Creek, BMI), WBM, H100 41
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 50
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), WBM, H100 42
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41

C-

CADILLAC ON 22'S (Crump Tight, ASCAP) RBH 84
CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 27
CALLING ALL GIRLS (Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 61
CANT HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI), HL, H100 16
CANT STOP, WON'T STOP (Copyright Control/Six Figga, BMI) H100 14; RBH 10
CARMELINA (EMOA, ASCAP/Sony/ATV Discos, ASCAP) LT 20
CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 17
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 85
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 14
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI) RBH 46
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joe Buden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 51; RBH 17
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, H100 44; RBH 15
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 72
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 44
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Songs, BMI/Love Monkey, BMI), HL, CS 13; H100 66
CRAZY (Songs Of Universal, BMI/Baylun Beat, BMI/Javier Cake, ASCAP), WBM, H100 100; RBH 55
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 19; RBH 30
THE CROWN (Slavery, BMI/Songs Of Universal, BMI/Soldier Touch, ASCAP/DJ Irv, BMI/Zaboughabi, ASCAP/Royne, ASCAP/Royalty Network, ASCAP/Crage, ASCAP/STB, ASCAP), HL, RBH 91
CUANDO TU NO ESTAS (Not Listed) LT 40

D-

DAMNI (Drugstore, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 5; RBH 2
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 46; RBH 28
DANGER (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Universal, ASCAP/Jajapo, ASCAP), WBM, H100 82; RBH 27
DAT SEXY BODY (Tony Kelly, BMI/Songs Of Universal PolyGram International, BMI/Dubplate, PRS) RBH 97
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomathic Hit, BMI/Almo, ASCAP/III's Mad Money, ASCAP), HL, CS 50
DEJAME VOLAR (Ma's Ziti, ASCAP/Pancho And Bingo, BMI) LT 41
DEJENME SI ESTOY LLORANDO (Irmaos Vitale, BMI) LT 29
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 93
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/Have Pierre, BMI/Shannon Lawrence, SESAC/Featuo, SESAC/The Writing Factory, ASCAP), HL, RBH 53
DRIFT AWAY (Almo, ASCAP), HL, H100 26
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succothas, ASCAP), HL/WBM, CS 26

E-

EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siempre, ASCAP) LT 19

EN REALIDAD (Maximo Aguirre, BMI) LT 46
ESO DUELE (Ser-Ca, BMI) LT 9
ESTOY A PUNTO (Ser-Ca, BMI) LT 13
EVERY FRIDAY AFTERNOON (Murrath, BMI/Melanie Howard, ASCAP), WBM, CS 38

F-

FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 55
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dogg, BMI) CS 11; H100 74
FIND A WAY (Modat, ASCAP/916, BMI) H100 99; RBH 52
FIRE (YES, YES Y'ALL) (Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twenty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 92
FLY (My Own Chit, BMI/EMI Blackwood, BMI/Warren G, ASCAP/EMI April, ASCAP/Nate Dogg, BMI), HL, RBH 42
FOREVER (R. Kelly, BMI/Zomba Songs, BMI), WBM, RBH 83
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, H100 37
FORTNEIGHT (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/Copyright Control) RBH 77
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 8
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 7; RBH 9

G-

GANGSTA NATIONS (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI) RBH 71
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 3; RBH 5
GETTING LATE (Marshmellow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukir, BMI/Universal, BMI/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 35
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, RBH 67
GIRL I'M A BAD BOY (Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Dade Co. Project Music, BMI/Bubo, ASCAP/That's What's Up, ASCAP/New Columbia Pictures, ASCAP/Sony/ATV Tunes, ASCAP/Colpix, BMI/Sony/ATV Songs, BMI), HL, RBH 94
GIRLS AND BOYS (EMI April, ASCAP/211, ASCAP), HL, H100 97
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI) CS 51
GOT SOME TEETH (Obie Trice, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Universal, ASCAP/Universal-PolyGram International, ASCAP/Bufallo, ASCAP/Bughouse, ASCAP/Unforgettable Music, PRS/Almo, ASCAP), HL/WBM, H100 54; RBH 33

H-

HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI), HL, CS 48
HANDPRINTS ON THE WALL (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 59
HARDER TO BREATHE (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 23
HEAD BUSSA (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 85
HEADSTRONG (WBM, SESAC/Triptism, SESAC), WBM, H100 30
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 59
HEAVEN HELP ME (Wacissa River, BMI/On The Mantel, BMI/BPJ, BMI) CS 45
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 17
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewel, BMI/Reveille B, BMI/Sony/ATV Tree, BMI), HL, CS 7; H100 52
HERE WITHOUT YOU (Escatlapwa, BMI/Songs Of Universal, BMI), WBM, H100 8
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 57
HOLE IN THE WORLD (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 91
HOLIDAE IN (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 18; RBH 13
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 24; H100 93
HOTEL (Larsiny, BMI/Swizz Beatz, ASCAP/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 76
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 37
HOT & WET (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP) H100 89; RBH 44
HOY (Estefan, ASCAP) LT 4
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 18

I-

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) H100 72
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 21
I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 31
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Zomba, ASCAP/Feemstar, ASCAP), WBM, H100 76
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 39
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 8; H100 45
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 34
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 9; H100 49
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 19

I'M IN LOVE WITH YOU (Haneli, BMI/Wacissa River, BMI) CS 57
I'M ONE OF YOU (Warner-Tamerlane, BMI/Melanie Howard, ASCAP), WBM, CS 43
I NEED YOU NOW (Smokie's Song, BMI) RBH 59
IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 41
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 70; RBH 38
INTO YOU (J. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatt, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP/Cherry River, BMI), CLM/HL, H100 9; RBH 16
I THINK YOU'RE BEAUTIFUL (Mosaic Music, BMI/Hold Jack, BMI) CS 46
IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 6; H100 39
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1800 Music, BMI/BP, BMI/Mike Curb, BMI), HL/WBM, CS 33
I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 96
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 28
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, RBH 37

J-

JUST A DOG (Ottanowear, BMI) RBH 73

K-

KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/Yes World Music, ASCAP/Abc-Dunhill, BMI), WBM, H100 81; RBH 24
LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 44
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 32
LET'S GET DOWN (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 65; RBH 56
LIGHT YOUR A ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 66
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) RBH 50
LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 84
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 35
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 32
LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, RBH 70
LOVE CALLS (Kem, BMI) RBH 25
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP), HL, RBH 43
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 18; H100 88
LOW (Whorgamusica, ASCAP/EMI April, ASCAP), HL, H100 63

L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 44
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 32
LET'S GET DOWN (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 65; RBH 56
LIGHT YOUR A ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 66
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) RBH 50
LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 84
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 35
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 32
LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, RBH 70
LOVE CALLS (Kem, BMI) RBH 25
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP), HL, RBH 43
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 18; H100 88
LOW (Whorgamusica, ASCAP/EMI April, ASCAP), HL, H100 63

M-

MARTIE, EMILY & NATALIE (THE CONTINUING SAGA OF...) (Copyright Control) CS 56
MAS QUE TU AMIGO (Crisma, SESAC) LT 38
MAS CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 21
MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 16
MIGHTY D-BLOCK (2 GUINS UP) (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Lateral, BMI), HL, RBH 96
MI LIBERTAD (Not Listed) LT 47
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raychaser, BMI/Careers-BMG, BMI/Issy & Nemo Tunes, ASCAP), HL, H100 80; RBH 40
MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 27
MORE & MORE (R. Kelly, BMI/Zomba Songs, BMI), WBM, RBH 54
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 20
MY LOVE IS LIKE... WO (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, H100 21; RBH 69
MY NAME (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 100

N-

NAGGIN (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) H100 87; RBH 45
NA NA NA NA (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, RBH 99
NEVA EVA (Swole, ASCAP) RBH 87
NO ES LO MISMO (Gazul, BMI/ASCAP/WB, ASCAP) LT 6
NO HACE FALTA (F.I.R.P., BMI/Estefan, ASCAP) LT 12
NOMAS POR TU CULPA (Vander, ASCAP/Edimusa, ASCAP) LT 7
NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 78
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 15; H100 73

O-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, H100 92; RBH 31
THE ONLY THING MISSIN' (Kharatrov, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemusic, ASCAP), HL, RBH 90
OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, H100 29; RBH 14

P-

PARA MORIR IGUALES (Peer Int'l, BMI) LT 28
PARTY & BULLSH*T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 81
PARTY TO DAMASCUS (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 90; RBH 51
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 48; RBH 21
PERFECT (Copyright Control/Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 39
PICK UP THE PHONE (Zomba Songs, BMI/R.Kelly, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 88
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Dery Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 10; RBH 19
PLAYBOYS OF THE SOUTHWESTERN WORLD (Murrath, BMI/VanWarmer, ASCAP), WBM, CS 27
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) H100 86; RBH 29
PRAY FOR THE FISH (Green Dogg, BMI/Springer Ink, BMI) CS 52
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/jahque joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, RBH 49
PUT YOUR DRINKS DOWN (Feels, ASCAP/Dead Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl Hayes, ASCAP) RBH 80

Q-

QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 36
QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 45
QUIEN TE DIJO ESO (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 31
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 14
QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 10

R-

RAINBOW MAN (Warner-Tamerlane, BMI/Smith Haven, BMI/Coburn, BMI), WBM, CS 54
RAIN ON ME (Pookitoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldier Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colgemes-EMI, ASCAP), HL/WBM, H100 13; RBH 4
READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Tuna, BMI) H100 60; RBH 20
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 1; H100 36
RED DIRT ROAD (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Showbilly, BMI), HL, CS 16
THE REMEDY (I WON'T WORRY) (Goo Eyed, ASCAP/BMG, ASCAP/Warner-Tamerlane, BMI/Hollylyde, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 24
RIE Y LLORA (Sir George, ASCAP/WB, ASCAP) LT 15
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 4; RBH 8
ROC YA BODY "MIC CHECK 1,2" (Robert Cliviles, ASCAP/Dontana, ASCAP/Mighty One, SESAC) H100 94
ROSAS (Sony/ATV Discos, ASCAP) LT 43
ROUN' THE GLOBE (Nappy Roots, BMI/Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 95
RUNNIN' (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP), HL, H100 75; RBH 26
RUN, RUN, RUN (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deston, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 40

S-

SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP) RBH 68
SAY HOW I FEEL (DKG, BMI) RBH 79
SELL A LOT OF BEER (Sony/ATV Tree, BMI/Mr. Bubba, BMI), HL, CS 10
SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 25
SENORITA (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 58
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 0017 Music, BMI), WBM, RBH 62
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP/Hitco South, ASCAP), HL/WBM, H100 2; RBH 11
SHE IS (EMI April, ASCAP/Zorro Roja, ASCAP/Still Working For The Man, BMI/ICG, BMI/Tommy Lee James, BMI/Pat Price, BMI), HL, CS 58
SHE'S NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 42
SHOW ME HOW TO LIVE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 89
SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, H100 83; RBH 34
SO FAR AWAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP), WBM, H100 31
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rash'i N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 22
SOLO POR TI (Yami, BMI) LT 23
SOMEDAY (Warner-Tamerlane, BMI/Arman Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 34
SO YESTERDAY (BMG-Careers, BMI/Lauren Christy, BMI/Scott Spock Songs, BMI/Shahasu, BMI/Graham Edwards Songs, ASCAP), HL, H100 47
STACY'S MOM (Monkey Demon, BMI/Vaguely Familiar, ASCAP) H100 38
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 6; RBH 3
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 22; RBH 7
STILL ON MY BRAIN (Tennman Tunes, ASCAP/Zomba, ASCAP/First Avenue, ASCAP/BMG, PRS/BMG Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Demis Hot Songs, ASCAP), HL, RBH 86
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP)

STRICTLY BUSINESS (Green Dogg, BMI) CS 60
STUNT 101 (High On Life, ASCAP/EMI April, ASCAP/Dirty Works, BMI/50 Cent, ASCAP/Universal, ASCAP), HL/WBM, RBH 47
SUETALO (Elix, ASCAP) LT 50
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI) H100 20; RBH 74
SUMMERTIME (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 48
SUPERSTAR (Embassy, BMI/Young Carney, ASCAP) RBH 60

T-

TE METISTE EN MI CAMA (Edimonsa, ASCAP) LT 30
TE NECESITO (Karen, BMI/Elyon, BMI) LT 3
TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM, CS 36
TE REGALO MI TRISTEZA (ADG, SESAC) LT 39
TE RETO A QUE ME OLVIDES (Arpa, BMI) LT 37
TEXAS PLATES (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 47
THERE'S GOTTA BE MORE TO LIFE (Diesel Liesal, BMI/Warner-Tamerlane, BMI/Slowguy Songs, ASCAP/Songtower, ASCAP/WB, ASCAP/Little Mixx Music, ASCAP/Chrysalis, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL/WBM, H100 56
THIS IS HOW WE DO

Format Shifts Help R&B/Hip-Hop Dominate Hot 100

Last issue, R&B/hip-hop tracks owned the entire top 10 of The Billboard Hot 100, a first in the 45-year history of the chart. "Here Without You" by 3 Doors Down breaks the monopoly this week with its 13-8 jump, even as last issue's chart continues to reverberate in the media (see Rhythm & Blues, page 20).

In response to several market forces, *Billboard* revamped the methodology of the Hot 100 in December 1998.

Because labels were releasing fewer major radio hits as retail singles, we allowed radio-only songs to chart on the Hot 100. Further, we expanded our audience-based

radio panel to incorporate previously excluded formats: R&B, country and mainstream rock and, soon after, Latin.

The inclusion of R&B stations to the mix immediately furthered the exposure of hip-hop tracks on the Hot 100, but the balance has shifted even more during the past two years, as mainstream top 40 stations more readily have adopted R&B/hip-hop tracks. In short, stations that were heavily playing 'N Sync and Backstreet Boys three years ago are now spinning lots of Chingy and 50 Cent.

A look at the current 40-position Mainstream Top 40 chart versus one from four years ago this week shows that the amount of charted R&B/hip-hop titles has more than doubled (17.5% to 37.5%). More telling is that hip-hop accounts for half of this issue's top 10, compared with one of 10 in 1999.

Not only are mainstream top 40 stations now playing more hip-hop tracks, but they're also doing it sooner.

shift that meant its peak on the Hot 100 Airplay chart happened as it moved from one format to the other. In 702's case, that was in August 1999.

That window between formats no longer exists. This week's No. 1 Mainstream Top 40 track, "Shake Ya Tailfeather" by Nelly, P. Diddy & Murphy Lee, reached the top 10 of that chart one week before it did so on Hot R&B/Hip-Hop Singles & Tracks.

With R&B/hip-hop songs rising concurrently at these formats (including rhythmic top 40, which has evolved from dance/pop into primarily hip-hop), the audience reach is maximized to its fullest potential, especially since these formats dominate the Arbitron ratings in major markets and contribute more listener impressions than stations in other markets and formats.

While the lag time varies for adult and rock songs to cross from those core formats to mainstream top 40, they don't migrate as fast as R&B/hip-hop titles. Thus, those songs rise more slowly on the Hot 100.

The number of times that adult and rock stations play current songs also hinders their lot on the Hot 100. Most stations from these formats spin their biggest titles between 30 and 50 times per week, compared to the 60 to 90 times per week that mainstream top 40, rhythmic and R&B/hip-hop stations typically play their power songs.

Sooner or later, mainstream top 40 will migrate to another flavor. And

song might reach an audience of 150 million-plus.

For now, though, the Hot 100 proves beyond doubt that R&B/hip-hop pounds radio's beat.

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This week in 1999, the highest-charting R&B/hip-hop song on the Mainstream Top 40 chart was 702's "Where My Girls At," which was holding at No. 14 on its way into the top 10. A full five months passed from the time it reached Hot R&B/Hip-Hop Singles & Tracks' top 10 in May to the week when it hit Mainstream Top 40's top 10.

That lag between formats was not uncommon at the time. On an audience-based chart, the listeners picked up at top 40 were negated slightly by decreasing plays on the R&B side, a

HitPredictor™		DATA PROVIDED BY
MAINSTREAM TOP 40		MONITOR PROMOSQUAD
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
NO NEW SONGS SHOWED		
TOP 10 CALLOUT POTENTIAL THIS WEEK		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	MICHELLE BRANCH Breathe WARNER BROS	79.5
2	FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC	79.0
3	COLDPLAY Clocks CAPITOL	76.0
4	TRAPT Headstrong WARNER BROS	75.4
5	STACIE ORRICO (There's Gotta Be) More To Life VIRGIN	74.4
6	LIZ PHAIR Why Can't I CAPITOL	74.2
7	NICK LACHEY This I Swear UNIVERSAL/UMRG	72.0
ADULT TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
NO NEW SONGS SHOWED		
TOP 10 CALLOUT POTENTIAL THIS WEEK		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	SARAH MCLACHLAN Fallen ARISTA	89.0
2	SHANIA TWAIN Forever And For Always IDJMG	76.2
3	FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC	74.8
4	EVANESCENCE Going Under WIND-UP	73.2
5	STACIE ORRICO (There's Gotta Be) More To Life VIRGIN	72.6
6	HOWIE DAY Perfect Time Of The Day EPIC	72.3
7	JASON MRAZ You And I Both ELEKTRA/EEG	72.0
RHYTHMIC TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
NO NEW SONGS SHOWED		
TOP 10 CALLOUT POTENTIAL THIS WEEK		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	ASHANTI Rain On Me IDJMG	76.2
2	WYCLEF JEAN Party To Damascus J/RMG	68.0
MODERN ROCK		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
NO NEW SONGS SHOWED		
TOP 10 CALLOUT POTENTIAL THIS WEEK		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	LINKIN PARK Numb WARNER BROS	91.8
2	REVIS Seven EPIC	85.4
3	FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC	83.6
4	THREE DAYS GRACE (I Hate) Everything About You JIVE	83.5
5	AUDIOSLAVE I Am The Highway EPIC	79.4
6	ROONEY I'm Shakin' GEFEN/INTERSCOPE	75.8
7	CHEVELLE Closure EPIC	75.0

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003, Promosquad is a trademark of Think Fast LLC.

OCTOBER 18 2003		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	16	Shake Ya Tailfeather	3 Wks At No. 1 NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	★
2	4	10	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
3	5	7	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)	
4	3	13	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)	★
5	2	20	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
6	6	12	Harder To Breathe	MARON5 (OCTONE/J/RMG)	
7	7	14	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	
8	8	9	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	
9	12	10	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
10	9	22	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)	
11	10	20	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA)	
12	16	7	Headstrong	TRAPT (WARNER BROS.)	★
13	11	14	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	
14	17	10	(There's Gotta Be) More To Life	STACIE ORRICO (IFORFRONT/VIRGIN)	★
15	13	13	Senorita	JUSTIN TIMBERLAKE (JIVE)	★
16	18	4	Low	KELLY CLARKSON (RCA/RMG)	
17	15	11	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	
18	14	11	The Boys Of Summer	THE ATARIS (COLUMBIA)	★
19	20	3	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	
20	21	4	So Yesterday	HILARY DUFF (BUENA VISTA/HOLLYWOOD)	

OCTOBER 18 2003		Billboard®		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	10	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)	★
2	2	17	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	
3	3	18	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	
4	4	18	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
5	8	7	Holidaze In	CHINGY (DISTURBING THE PEACE/CAPITOL)	★
6	5	22	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	
7	10	8	Damn!	YOUNGBLOOD FEAT. LIL JON (ISO SO DEF/ARISTA)	
8	13	5	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	
9	9	13	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	
10	6	16	Frontin'	PHARELL FEAT. JAY-Z (STAR TRAK/ARISTA)	
11	12	11	Deliverance	BUBBA SPAROOK (BEAT CLUB/INTERSCOPE)	
12	7	17	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
13	14	7	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)	
14	16	5	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	
15	15	24	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	
16	19	7	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
17	17	21	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
18	24	4	Ooh!	MARY J. BLIGE (GEFFEN)	
19	11	14	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA)	★
20	18	18	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	★

OCTOBER 18 2003		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	14	Why Don't You & I	2 Wks At No. 1 SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	★
2	3	34	Unwell	MATCHBOX TWENTY (ATLANTIC)	★
3	2	21	Calling All Angels	TRAIN (COLUMBIA)	
4	5	23	Heaven	LIVE (RADIOACTIVE/GEFFEN)	★
5	6	9	Bigger Than My Body	JOHN MAVER (AWARE/COLUMBIA)	
6	4	34	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)	★
7	7	21	Why Can't I	LIZ PHAIR (CAPITOL)	
8	11	10	Bright Lights	MATCHBOX TWENTY (ATLANTIC)	★
9	9	12	White Flag	DIDD (ARISTA)	
10	10	27	Amazing	JOSH KELLEY (HOLLYWOOD)	
11	13	10	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
12	8	21	Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	★
13	12	38	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	★
14	14	29	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	★
15	16	5	Fallen	SARAH MCLACHLAN (ARISTA)	★
16	23	3	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	★
17	17	5	Another Postcard (Chimps)	BARENAKED LADIES (REPRISE)	
18	20	10	I'm Still Here	VERTICAL HORIZON (RCA/RMG)	
19	18	20	Miss Independent	KELLY CLARKSON (RCA/RMG)	★
20	21	14	Amsterdam (Gonna Write You A Letter)	GUSTER (IPALM/REPRISE)	

OCTOBER 18 2003		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	31	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	★
2	3	21	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	
3	2	22	Unwell	MATCHBOX TWENTY (ATLANTIC)	
4	4	25	Have You Ever Been In Love	CELINE DION (EPIC)	
5	5	16	Dance With My Father	LUTHER VANDROSS (J/RMG)	
6	6	28	Bug Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	
7	7	27	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	
8	9	24	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	
9	10	22	I Can Only Imagine	MERCYME (INDIE/CURB)	
10	11	14	Calling All Angels	TRAIN (COLUMBIA)	
11	8	20	Hole In The World	EAGLES (ERC/COR STREET)	
12	13	11	Sunrise	SIMPLY RED (SIMPLY RED.COM/RED INK)	
13	12	35	Can't Stop Loving You	PHIL COLLINS (ATLANTIC)	
14	14	60	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	
15	16	4	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	
16	18	10	Peace (Where The Heart Is)	JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&J)	
17	20	4	When I Fall In Love	MICHAEL BOLTON (IMP)	
18	17	15	We Can	LEANN RIMES (REPRISE/CURB)	
19	19	16	This Is The Night	CLAY AIKEN (RCA/RMG)	
20	22	6	One	FATH HILL (WARNER BROS.)	

OCTOBER 18 2003		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	17	So Far Away	STAINED (IF/EP/ELEKTRA/EEG)	★
2	3	10	Weak And Powerless	A PERFECT CIRCLE (VIRGIN)	★
3	2	21	Faint	LINKIN PARK (WARNER BROS.)	★
4	4	10	Someday	NICKELBACK (ROADRUNNER/IDJMG)	★
5	5	17	Going Under	EVANESCENCE (WIND-UP)	★
6	6	17	Show Me How To Live	AUDIOSLAVE (INTERSCOPE/EPIC)	★
7	8	14	Still Frame	TRAPT (WARNER BROS.)	★
8	9	13	Hands Down	DASHBOARDO CONFESSIONAL (VAGANT/INTERSCOPE)	★
9	11	10	The Hardest Button To Button	THE WHITE STRIPES (THIRD MAN/V2)	★
10	12	14	Serenity	GOOSMACK (REPUBLIC/UNIVERSAL/UMRG)	
11	14	11	Falls On Me	FUEL (EPIC)	
12	13	14	(I Hate) Everything About You	THREE DAYS GRACE (JIVE)	★
13	7	33	Seven Nation Army	THE WHITE STRIPES (THIRD MAN/V2)	
14	10	24	Bottom Of A Bottle	SMILE EMPTY SOUL (THROBAG/LAVA)	★
15	21	2	Will You	P.O.D. (ATLANTIC)	★
16	17	6	Are You Going To Be My Girl	JET (ELEKTRA/EEG)	
17	15	44	Headstrong	TRAPT (WARNER BROS.)	
18	22	11	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	
19	16	16	The Leaving Song Pt. II	AFI (INTRO/DREAMWORKS)	
20	20	34	Send The Pain Below	CHEVELLE (EPIC)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 59 rhythmic top 40, 88 adult top 40, 91 adult contemporary and 90 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

Midler

Continued from page 1

lengthy career.

The set has obviously connected with fans, too. "Songbook" debuted at No. 14 on this issue's Billboard 200, boasting her biggest opening week ever, with 71,000 copies sold, according to Nielsen SoundScan.

For Midler, the timing couldn't have been better. Her longtime contract with Atlantic ended in 2000, and Midler hadn't made a record in a couple of years. "It was time," she says.

"I'm a big believer that coincidences happen for a reason. I just decided it was meant to be; there was no reason to pluck the idea to death and think it to dust," she explains.

Shifting easily from reverent elegance to a loose, frolicsome swagger, the 11-track disc—Midler's 19th—covers Clooney's heyday, from 1951 to 1958.

It includes her No. 1 Hot 100 hits "Hey There" and "This Ole House," along with "Sisters," originally recorded with Clooney's sister Betty and now a jamming big-band duet between Midler and Linda Ronstadt.

For Clooney's pairing with Bing Crosby on "On a Slow Boat to China," Manilow sings playfully with Midler. She also daintily covers "White Christmas," from the 1954 film starring Clooney and Crosby.

"These are great songs to sing, with really good lyrics, great charts and fun melodies," Midler says. "It was a wonderful experience."

"Songbook" opens a new chapter for the world-class entertainer. Her 35-year sojourn in show business has taken her from New York's bawdy

bathhouses to an Academy Award-nominated role as a drug-addled blues rocker in 1980's "The Rose."

From there, it was double Grammy Award wins for song of the year with power ballads "Wind Beneath My Wings" (1989) and "From a Distance" (1990).

In all, Midler has earned four Grammys, three Emmys, a Tony, three Golden Globes and nine American Comedy awards and has been nominated for two Oscars. Her worldwide album sales total more than 14 million, according to Columbia.

FULL CIRCLE

The new project brings Midler full circle. Manilow was her arranger in the early New York days, and he produced her first two albums: "The Divine Miss M," which won her the first Grammy for best new artist in 1973, and "Bette Midler," the platinum follow-up.

"Barry was with me for the whole ride up," Midler says. "We didn't talk about what was happening to us at the time. We just kept doing this date and that date. We never once stopped to say how amazing it all was."

The two perfectionists also gained infamy for their fuel-injected disagreements. Midler smiles, remaining at ease, and recalls, "Epic battles. Very stressful times. We argued a lot, especially during the live shows."

"There were also some wonderful times, but we ended badly. He sort of stomped off—really to start his own career—and I said, 'Ah, let him go,'" she adds, waving her hand.

"I was pissed off, and I didn't want to confront what had happened," Midler says. "I figured that if Barry was irreplaceable, I couldn't go on."

Manilow adds, "We're both high-strung and passionate and opinionated." And 30 years later, he remains a

man with a clear vision: "I put the 'p' in prepared," he says.

His design for "Songbook" began with demos, which Manilow would take to Midler's house: "Little by little, we began to crawl into it."

"He knew exactly what he was doing," Midler continues. "Barry would say, 'This is how I hear it,' and then I'd say, 'I would add two more bars here, the brass is too early here.'"

With co-producer Robbie Buchanan, Manilow then assembled an 84-piece orchestra in Los Angeles and recorded the bulk of the instrumentals in three days.

Midler rehearsed and then stepped in to record her vocals in only two days.

"Two days!" Midler exclaims. "I tell you, Barry took all of the agony out of it. He chose the material, hired the band, called the arrangers, booked the studio, did the mixes. It was like I was the girl singer—like Rosemary was at one time."

"Truth be told, it was a great relief," she adds. "Barry is a very musical man, he has great taste and he's a tremendous arranger and piano player. And he's lots of fun."

After the experience, Midler says she never again intends to agonize over a recording note by note.

"It's just not that precious. It's music, not cancer research. It's meant to give joy and to have a certain amount of spontaneity and fun behind it. I think I had gotten uptight, and Barry kind of told me off until I was able to let it all hang out, to swing along with the band," she says.

ONLY ONE BETTE

Of course, a central goal was to conjure the magic of Clooney's original songs while gently stamping them with Midler's signature.

"I didn't want to annoy anybody by taking on these songs," she says. "But these arrangements are more contemporary. The tempos are quicker. And I added my own humor and sarcasm."

Manilow adds, "There is only one Bette. She's just as inventive and creative and as talented as ever. She can act a song and make it her own. She was able to interpret these songs so uniquely that you always know she's there."

"And her voice sounds so beautiful on this album. There's a maturity since we last worked together that's energetic and fun."

For Midler, there was also the self-conscious edge that came from being friends with Clooney. The two met in the early 1980s at the Fairmont in San Francisco, where the latter was performing.

Midler remembers, "She was kind enough to see me backstage, and we just sat down and started talking and kept on for a couple hours. She was as lovely as they came—generous, warm, affectionate, with no attitude. She put me at ease immediately."

Manilow also knew Clooney; they met at a surprise birthday party for her hosted by Midler. She dueted with him on "Green Eyes" for his 1994 album, "Singin' With the Big Bands."

To share the experience, Columbia is executing a marketing campaign to open "Storybook" to adult consumers.

In the midst of filming Paramount's anticipated remake of the 1970s cult classic "The Stepford Wives" (co-starring Nicole Kidman, Matthew Broderick, Glenn Close and Faith Hill), Midler made stops at "Today," "The View" and "Late Show With David Letterman" during release week. Manilow accompanied her on piano.

The label also relaunched bettemidler.com, which currently promotes the

album but is scheduled to cover her career history in the near future.

In addition, lifestyle, women's and gay Web sites were targeted for streaming and contests.

"There is a void in the marketplace for this kind of music," says Rocco Lanzilotte, VP of creative marketing for Columbia.

"From the first moment I heard it, I knew it was a pot of gold, the way it was orchestrated, the production, the choice of songs and Bette's voice," he says.

Midler will bring the "Songbook" to life with her upcoming Kiss My Brass tour of North America. It opens Dec. 10 in Chicago and is scheduled to run through February. The tour, her first extended run in four years, comprises 40 dates so far, including two nights at New York's Madison Square Garden.

DIVA DEVOTION

For Manilow, the creation of "Songbook" with Midler is a dream come true and marks the latest in a line of creative endeavors with some of the world's most-prized divas.

Previous collaborations with Dionne Warwick and Nancy Wilson garnered Grammy nominations.

Just before reteaming with Midler, he produced (with Eddie Arkin) Diane Schuur's "Midnight," an album of original songs co-written by Manilow for the jazz great.

Manilow is pleased with this latest experience. "Bette is still funny as hell and inventive and just a doll to work with," he says. "We laughed, and we learned a lot from each other."

And, he adds with a wink, "We're still talking to each other afterward."

Midler says, "We had a fabulous, fulfilled time. This album makes me very happy. If Rosemary could hear it, I think she'd say, 'Nice try, kid.'"

Bow Wow

Continued from page 1

that he launched a fashion line for kids his age and younger because "I had so many of my fans saying they wanted to look like me."

Innovo Azteca Apparel, a subsidiary of Los Angeles-based company Innovo Group, has signed on to design, manufacture, distribute and market the Shago clothing line. Such retailers as Macy's, Burdines, Goldsmith's, City Blues, Cookies, Jimmy Jazz and Lazarus are carrying Shago.

Lesson No. 2: Lower prices if many in the target audience are from middle-class or lower-income families.

For Shago's spring 2004 collection, the average retail price of a full-piece outfit was cut to \$69 from \$82.

"We got a lot of feedback from parents who thought the prices in the first collection were too high," Caldwell explains.

"A lot of kids who are interested in Shago clothes may come from single-parent households that can't afford an \$82 sweat suit," she adds. "I know what it's like to be a struggling single parent, so I made sure that the price points had to be just right, and that's why we lowered the prices."



Shago's spring 2004 collection includes Shago Shot Callers back court pants and back court jackets

Innovo Azteca COO Danny Guez says, "We heard loud and clear from parents that the prices needed to be lowered. Parents who have kids of a certain young age often don't want to spend a lot of money on clothes, because the kids so quickly outgrow them."

Caldwell doesn't expect the price cut to hurt the bottom line. "We probably can make up for it in volume since more people are likely to buy something they can afford," he says.

Lesson No. 3: Diversify into clothing for both sexes if there is a demand for it.

Shago's first collection consisted of fashions for boys only, but the summer 2004 collection will debut a clothing line for girls.

"Many of Bow Wow's core fans are girls, so we wanted to give back to them by starting a clothing line," Guez says.

Lesson No. 4: Give the new business time to grow but have the artist

vigorously promote it.

Caldwell does not expect Shago to compete with Jay-Z's Rocawear or P. Diddy's Sean John clothing lines. Rather, the business is focusing on longevity.

"I know I'm still a rookie at this whole fashion business," Bow Wow says. "There are Sean John commercials and billboards, and that's what I aspire to have for Shago."

To this end, Shago has embarked on an aggressive marketing campaign

that is initially focused on print ads.

In-person promotions at retail stores are also essential to the success of a clothing line. But the best kind of promotion, Bow Wow notes, is "wearing your clothing line a lot in public."

Lesson No. 5: It helps if the artist is a success in areas other than music.

An artist that sells millions of records doesn't necessarily translate into success in the fashion business, Guez says.

It helps to work with artists who are in the public eye, whether through a new album, touring or acting in movies or TV, he adds.

Multimedia success comes in handy when the artist can wear their own fashions in their projects.

For example, the Shago line will get high visibility when Bow Wow wears the clothes in a WB sitcom debuting next year. He has a starring role in the series.

For musicians, branching out into fashion is a sound business move.

"Music will always come first with Bow Wow," Caldwell says. "But a lot of the music industry is like slavery. If you're an artist, you work your butt off for nickels for every dollar that the record company makes off your music. In the fashion industry, you can make a lot of money, but you have to do it right."

Radio's Bad Rap

Continued from page 8

"It's my sense that while many people in Clear Channel struggle with the changes, there is a much more positive feeling about working for Clear Channel [now]."

Radio's overall bad image in the consumer press was a subject of some concern among panelists. Infinity Broadcasting president/COO Joel Hollander repeatedly made the point that "one of the things we [in the radio industry] don't do a good job of is talking about the good things we do."

Radio never gets "credit for all the charitable work we do," Hollander said. "They want to talk about voice-tracking and all the negatives."

Still, panelists were overwhelmingly positive about the business.

"The underlying fundamentals remain exceptionally solid, and radio is holding our own against other mediums," Susquehanna Radio president/COO David Kennedy said.

A few years ago, Hogan said, publications like The Wall Street Journal rarely covered radio. Now, "while a lot of [press] coverage lately has been less

than positive, there is an incredible opportunity [for us]."

Noting that there are 3,800 other radio station owners other than his dominant company, Hogan said, "The consolidation of radio is an opportunity for the industry to continue to grow." Prior to the 1996 Telecommunications Act, he said, "it was a pretty dark time for the industry."

Asked how it felt to compete against several major groups in a market as consolidated as Minneapolis, Hubbard Radio president Ginny Morris admitted there have been "stages along the way that we've been terrified, but at the end of the day business has been very sound."

THE POWER OF HIP-HOP

The power of hip-hop as a format and a cultural phenomenon took center stage at a packed session titled "Admit It: You Don't Get It."

"Nothing else has had the impact" of hip-hop, Radio One COO Mary Catherine Sneed said. "Hip-hop has replaced pop [music]. Look at fashion. How many rappers have clothing lines now? You don't see Garth Brooks or Limp Bizkit with their own clothing lines."

Hip-hop pioneer/activist/entrepreneur Russell Simmons said hip-hop's power lies in its consistency.

"The first record I worked on was Kurtis Blow's 'X-Mas Rap' in 1979," he said. "Since then I haven't seen a shift



in hip-hop. Like blues and jazz—even the writings of Shakespeare—hip-hop has remained the voice of the people. What Kurtis Blow was to hip-hop back then, 50 Cent is now.

Simmons continued, "I don't know how it can get much bigger. You've got 40-year-old parents that have grown up on it now."

Addressing hip-hop's social responsibility, Simmons said, "Today, the trailer parks and the projects are more connected than ever before. The common thread is poverty. We must use hip-hop to address those who have been locked out of opportunities."

Source magazine founder David Mays questioned hip-hop's embrace by

corporate America.

"We're at a crucial stage of the phenomenon," he said. "Rap has been co-opted by mainstream America. Some cultures have lost their 'voice of the people' because of this. But hip-hop's advantage is that race has not been a factor. Hip-hop has united a generation of people."

"The danger is that hip-hop could be watered down with so many companies having shifted toward it," Mays continued. "If you're in the business of hip-hop, you must respect the culture, the community and where it's from. Some [firms] hire people in the culture, while other businesses have no respect."

Simmons added, "Anyone who's really educated about this format should have no problem selling it. On the corporate side, look at how Tommy Hilfiger used hip-hop to expand his company."

Murder Inc. founder Irv Gotti "recently got a new deal almost none of his counterparts in the record business could get," Simmons continued. "From Master P to the Cash Money crew, there are no better [record deals] than rap deals. Even with an industry in a downturn, they're still getting better opportunities."

DOWN ON DOWNLOADING

File sharing was also a hot topic during the hip-hop panel.

"People ought to be put in jail" for

file sharing, Sneed said. "I've had a chance to know some of our DJs that have become artists, and they're really hurting right now" because of file sharing.

Mays expressed a different take on the issue. "Downloading is being used as an excuse at times by record companies to cover up other issues," he said. "Hip-hop is being investigated, and the revenue of many of these rap artists is down. Irv Gotti is a creative genius in the biz. He has changed lives, helped people turn their lives around, and now he's being investigated by the FBI. It's costing his reputation and lots of money. Downloading ranks lower in hip-hop's problems right now."

Simmons disagreed. "I know there are some people that would like to do without an Irv [Gotti], but that's not the point. Downloading was meant to market music. The issue is people want all the music all the time now. Jailing them is only a short-term solution."

"People thought radio would kill music, then MTV," Simmons continued. "50 Cent was so special, kids wanted the entire package. 50 Cent was so relevant, they were buying it rather than stealing three songs. This culture has shifted. [Record labels need to] shift with it. We're cutting commercials with our artists, for instance, to remind people [downloading] is stealing. We've got to find a way to pay our artists and make money."

Lion King

Continued from page 5

senior VP of marketing Gordon Ho says, "This will be one of our biggest shipments of all time." Disney is expected to announce first-week sales numbers on "The Lion King" Oct. 14.

The current first-day and first-week record-holder is Columbia TriStar Home Entertainment's "Spider-Man." The title sold 7 million combined (VHS/DVD) units on its first day on sale last November and 11 million combined units in its first week, according to the studio.

Retailers say the first-day sales success of "The Lion King" is largely because of strong consumer awareness. It was the highest-grossing animated film in history until the Disney/Pixar movie "Finding Nemo" surpassed it this summer. "The Lion King" has grossed \$328 million in the U.S., while "Finding Nemo" has earned \$336 million, according to imdb.com.

Additionally, consumers have not

had the opportunity to buy the film on DVD. It was released on VHS in 1994, when it went on to become the biggest-selling release of all time, according to Ho. He claims the VHS version sold more than 30 million units in North America, a record in the home video industry.

Gastelum believes that the "Lion King" DVD could ultimately surpass its prior VHS sales. "People are so into DVD now that they are replacing what they have on VHS," he says. "Also, you didn't get all of the extra features on the VHS."

Indeed, the two-disc Platinum Edition "Lion King" DVD contains a wealth of extras for its \$29.99 suggested retail price. The film can be viewed in its original theatrical version or with the inclusion of the new song "Morning Report" by songwriters Elton John and Tim Rice.

Disc two offers background on the film's story and music and the creation of the Tony Award-winning Broadway stage production. A new remix of John's "Circle of Life" music video is also included, as is a virtual safari feature that mimics a theme-park ride.

Shortlist

Continued from page 8

fantastic collection of artists."

Sarig says that after three years in L.A., the award concert could move to New York. He says the Shortlist may also go on the road, with concerts featuring three or four acts in 15 or 20 major U.S. markets.

The prize—which carries a \$5,000 cash award presented by Sirius Satellite Radio—honors left-of-center performers whose nominated albums have sold fewer than 500,000 units.

Nominees and the winner are determined by a group of "listmakers," which this year included Dave Matthews, Flea of the Red Hot Chili Peppers, Erykah Badu, Perry Farrell of Jane's Addiction, Chris Martin of Coldplay and directors Cameron Crowe and Spike Jonze.

A DVD collector's gift set, which includes five character portrait drawings signed by the original animators and a special "Lion King" book, retails for \$49.99. A new, remastered VHS version is available for \$24.99.

A \$150 million marketing campaign will help the DVD rack up top sales, retailers say.

Disney's two-year plan included pre-sale programs at Toys "R" Us, the Disney stores and Disney theme parks. A large

format/IMAX release of the film arrived last year, and inserts and trailers were included with more than 40 million hit Disney DVD/VHS items this year.

Consumer promotions involving Kellogg's, Keebler, Dodge Caravan and Pioneer Consumer Electronics will be evident through the fourth quarter. Further, a Disney-sponsored "Lion King" sweepstakes is offering 10 grand-prize vacations to Orlando, Fla.'s Walt Disney World resort.

Retailers expect a number of titles to rival "The Lion King" in sales this season. Among their picks are "Scarface" (Sept. 30, Universal Studios Home Video), "The Matrix Reloaded" (Oct. 14, Warner Home Video), the "Indiana Jones" boxed set (Oct. 21, Paramount Home Entertainment), "Finding Nemo" (Nov. 4) and the special edition of "The Lord of the Rings: The Two Towers" (Nov. 18, New Line Home Entertainment).

Napster

Continued from page 1

Roxio chairman/CEO Chris Gorog says the company is intent on "reinventing" online music in part by giving consumers what they want most: 99-cent grab-and-go downloads.

The revamped Napster, set to launch Oct. 29, will also offer subscription access to unlimited tethered downloads and on-demand streams for \$9.95 per month.

It will stress such "community" elements as message boards, e-mail and the ability to view the music collections of other subscribers.

Users will be able to burn individual tracks an unlimited number of times, but the same playlist can only be burned five times.

Napster will offer users its own software client through napster.com. The service also will be accessible through Microsoft's latest jukebox software, Windows Media Player 9.

As for other Napster partners,

Roxio unveiled a new co-branded Napster digital music player from Samsung Electronics, designed to go head-to-head with Apple Computer's line of iPod devices. The 20 GB player—which can hold more than 5,000 songs and includes an FM radio tuner—will cost \$399. It will go on sale Oct. 19 at Best Buy stores.

Starting later this fall, Napster also will come pre-installed on all Gateway desktop PCs and include 150 pre-loaded songs.

Napster returns at a time when interest in paid digital music is rising.

Apple Computer has sold more than 10 million downloads through its iTunes Music Store for Mac. The company is set to announce a Windows version of the service Oct. 16.

Meanwhile, MusicNet says the AOL version of its service has more than 140,000 subscribers. And RealNetworks' Rhapsody, which does not disclose subscriber figures, says users of its service streamed more than 21 million on-demand songs in September, up from 16 million streams in August.

Those numbers are at least partly

the result of the recording industry's litigation efforts against individual consumers using P2P networks. Nevertheless, traffic on such networks is still strong.

In Europe, file sharing has been less of an issue than CD burning.

"The music burner has become firmly established as a mainstream device," notes Mark Mulligan, Jupiter's London-based senior analyst.

In a survey of consumers in six major European markets—the U.K., France, Germany, Spain, Italy and Sweden—Jupiter found that 76% of those polled owned a home computer with a CD burner, while 50% also had more powerful DVD burners.

The more digital devices per respondent, the greater the consumption of digital music, Jupiter found.

"For file-sharing networks [such as Grokster and Kazaa], things like multiple devices are music to their ears," Mulligan continues. "They know legitimate services can't compete with the amount of content they provide [for] these devices."

Best Buy

Continued from page 5

concert footage.

To take top music-DVD sales honors, it would have to beat Atlantic Video's "Led Zeppelin DVD," which shattered music-video sales records during its first week (*Billboard*, June 14).

"Led Zeppelin DVD" has sold more than 442,000 copies since its May 27 release, according to Nielsen SoundScan.

The Recording Industry Assn. of America has certified "Led Zeppelin DVD" as 10-times platinum, equaling shipments of more than 1 million copies. (A retail music video must ship 100,000 copies to be certified platinum by the RIAA.)

At least one retailer doubts that "Four Flicks" will match or surpass the Led Zeppelin DVD's sales.

"They may sell a lot of the 'Four Flicks' DVD, but not as [many] as it could if it were available everywhere," says Kathy Faust, head DVD buyer at Tower Video in downtown New York.

"There are a lot of people who don't live near a Best Buy store, and they can't or won't order the DVD online. All those fans will be left out because of this exclusive deal."

The exclusive Best Buy deal covers only the U.S. and Canada. Best Buy says it has nearly 700 stores in those countries, including Best Buy sub-

sidaries Future Shop, Geek Squad and Magnolia Hi-Fi.

Longtime Rolling Stones tour promoter Michael Cohl, who represented the Rolling Stones in the "Four Flicks"/Best Buy deal, says the Stones went to Best Buy because of its marketing clout.

"Music videos and music DVDs are often treated like a corner category at retail. But Best Buy had the best machine in place to get behind us and treat the release of 'Four Flicks' the way it deserves to be treated: like a major event."

"Four Flicks" will be released through TGA Entertainment, a multi-faceted entertainment company that served as the tour promoter for the Rolling Stones' 2002-2003 Licks world tour. Best Buy is selling "Four Flicks" at \$29.99—a remarkably low price for a new four-disc DVD set.

In addition to TV, radio, print and billboard campaigns, Best Buy plans to market "Four Flicks" through its "Coming Attractions, Volume 1," a two-hour promotional DVD that spotlights upcoming DVDs, CDs, videogames and movies.

The "Coming Attractions" DVD will be distributed throughout this month (while supplies last) to Best Buy customers who purchase any CD, DVD or videogame.

'EXCLUSIVES ARE A DISSERVICE'

Still, with all the fanfare that Best Buy says it can deliver, other retailers remain unconvinced that exclusive retail deals will have a positive, long-term effect on



STONES DVD: AVAILABLE ONLY AT BEST BUY

the industry and consumers.

"Exclusive deals are a disservice to customers, because they result in disappointed customers who can't find the product anywhere else," says Dave Alder, Virgin Entertainment Group North America senior VP of product and marketing. "It's a short-sighted approach to marketing a new release."

To take a stand against exclusive deals, the Virgin retail chain has a policy to temporarily avoid stocking the releases after the exclusive ends.

Alder continues, "It's very hard to explain to customers why you're not carrying a certain product because the artist only made it available to one retail [company]."

"It reflects badly on the artists, too, because it shows a disregard for many

fans who aren't able to get the product."

Cohl defends the exclusive nature of the Best Buy deal. "I sympathize with other retailers—especially the smaller, independent ones—but if we hadn't done this deal with Best Buy, we wouldn't have been able to keep the retail price of 'Four Flicks' as low as \$29.99.

"If other retailers are dissatisfied with Best Buy's exclusive deals, I would tell those other retailers to get together and work something out so they can put their own unique offers on the table."

Earlier this year, Best Buy made an exclusive deal to carry the Eagles' "Hole in the World" single—a combination DVD/CD package—during its first month on sale (*Billboard*, June 21).

And Best Buy has struck a similar arrangement with John Mellencamp for his DVD documentary, *Billboard* has learned. "Trouble No More: The Making of a John Mellencamp Album" will be released Oct. 28.

"It's a competitive world, and it takes a lot of energy and resources to make an impression on a customer," says Best Buy's Arnold, who cut the deals with the Stones and Mellencamp.

"With 'Four Flicks,' we're offering an exceptional price and DVD event to the fans, and this helps consumers get excited about music DVDs," he adds. "I think there will be more exclusive deals like this in the future."

Mellencamp's manager, Randy Hoffman, says "aggressive marketing strategies and out-of-the-box thinking

should be explored and encouraged."

"Trouble No More," named after Mellencamp's latest Columbia Records album of the same name, will be released by Redline Entertainment. The one-hour documentary premiered Oct. 4 on entertainment channel Trio.

As part of the deal, Best Buy is offering an exclusive "2 for \$20" promotion, which allows buyers to purchase the "Trouble No More" CD and DVD together for \$20.

SPECIAL FEATURES

The first three discs of the Stones' "Four Flicks" set will include three concerts from the Licks world tour: Paris' Olympia Theatre, New York's Madison Square Garden and London's Twickenham Stadium.

The fourth disc will have two previously unreleased documentaries: "Tip of the Tongue," which chronicles the band's preparation for the Licks tour, and "Licks Around the World," which takes a behind-the-scenes look at the tour in progress.

In addition, "Four Flicks" will have such special DVD features as band commentary, a custom set list and "Select-a-Stone" camera zooming capabilities.

Representatives for the Rolling Stones say that other countries will get the "Four Flicks" DVD set within two weeks of its Nov. 11 U.S./Canada release.

Mellencamp manager Hoffman says he is looking for retail partners in other markets that might be interested in the "Trouble No More" DVD.

SACD

Continued from page 6

Audio Project at Sony Corp. of America. "It was timed to come [before] the fall holiday [selling] season and designed to reach a lot of people."

In addition to turning on the consumer to SACD, the promotion focuses on boosting catalog sales, Kawakami says.

Before driving sales to the mainstream, Sony began working the high

end of the market but has since lowered the price of SACD players to about \$200 on the low end.

Kawakami says there are some 35 manufacturers with approximately 100 SACD models available worldwide. He projects that by year end, the SACD player base will reach 2 million units.

In terms of software, there are nearly 1,500 titles available on SACD worldwide and about 1,000 in the U.S.

Operating from the view that the industry is healthiest when it is selling music on at least two carriers, retailers have been clamoring for a new format to bolster sales. But the format war

brewing between SACD and DVD-Audio, the distraction of the dead-end Datoplay format and the emergence of unauthorized digital file-sharing has left the consumer confused.

Proponents of DVD-Audio say that the DVD base of hundreds of millions of players (when videogame consoles and computers are included) gives the format an advantage over SACD.

They also cite the video and graphics capability of DVD-A and say there are about 550 titles available so far.

But SACD enthusiasts say that the backward compatibility that enables the disc to play in a con-

ventional CD player and its superior sound give it the edge.

It appears that sales of both formats have been meager so far, though definitive numbers are not available because Nielsen SoundScan does not track separate sales data for either carrier.

But Kawakami points to healthy shipment numbers for some releases as proof of SACD's gains.

For instance, Columbia has shipped 700,000 copies of the hybrid SACD for the remastered Bob Dylan series, while Universal Music Group has shipped 600,000 copies of the format worldwide of the new Sting

album and nearly 2 million units of the Rolling Stone hybrid SACDs.

For the week ended Oct. 5, Sting's "Sacred Love" sold 194,000 copies, of which some 3,400 were SACD, according to Nielsen SoundScan.

In the beginning, the audiophiles "bought everything that came out on the new formats, but now they are more selective," says Ish Cuebas, director of merchandising operations at Trans World Entertainment. "But some titles do very well. It is artist-specific."

For the two formats, Trans World carries about 250 titles in some 70 stores, all in a separate section.

Agency Deal

Continued from page 5

Aladjem and partners and principal shareholders Marti Blumenthal and William Craver.

Founded as QBQ Entertainment in 1986, AGI is an independent booking agency once affiliated with SFX Entertainment, run by president Dennis Arfa.

Both entities will still operate inde-

pendently in their respective areas of expertise, with Writers and Artists Group International serving as the parent company; the new entity will be jointly run. Both firms will maintain offices in New York and Los Angeles.

Such mega-agencies as Creative Artists Agency, Agency for the Performing Arts and the William Morris Agency have long offered clients broad-based platforms.

Similarly, booking agent Rob Prinz joined United Talent Agency as head of its new music division, and Nashville-based Buddy Lee Attrac-

tions and L.A.-based Endeavor (Ben Affleck, Vin Diesel) announced an affiliation last year.

But, Arfa tells *Billboard*, "this is a true partnership between two companies with similar philosophies. This allows us to offer our clients some opportunities in areas where we might not have had the expertise."

Aladjem adds, "Both Dennis' and my company are very successful in what we do. There are a lot of areas where we could have new opportunities for our clients by joining forces."

"That means more television, film,

publishing or theatrical opportunities for recording artists, or conversely, personal-appearance possibilities for actors, comedians or lecturers."

But Buddy Lee Attractions president Tony Conway says his company's affiliation with Endeavor has produced limited results and affects "less than 10%" of BLA clients.

"An actor can make millions of dollars doing a movie, so it's very unusual for them to go out and do a personal appearance for \$10,000-\$15,000," Conway says.

Arfa says an example of what the

partnership can bring is a new book deal in the works for Metallica. Both companies think the partnership will please current clients and help bring new ones into the fold.

AGI has been aggressively signing acts of late, including Meat Loaf, Rod Stewart, Slipknot and Fuel. Arfa says, "All the managers I've had conversations with see this as a positive relationship."

Aladjem says, "This gives us the opportunity to pursue a type of client we otherwise wouldn't go after, one with a personal appearance component."

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'There Is Either A Very Good Future Or There Is No Future'

BY GORDON MASSON

Rob Dickins is no stranger to ceremony.

The U.K. industry veteran has collected an honorary doctorate from Loughborough University and been recognized for his contribution to music in the 2002 Queen's Birthday Honours List.

But he admits to being more nervous than ever about his latest accolade—the 2003 Music Industry Trusts' Award.

The annual award for lifelong contributions to the U.K. music industry will be presented Oct. 21 during a charity dinner in Dickins' honor at London's Grosvenor House Hotel.

Previous recipients include George Martin, John Barry, Ahmet Ertegun, Andrew Lloyd Webber and, last year, Bernie Taupin and Sir Elton John. "It's a team I'm happy to be a member of," Dickins quips.

Born in east London in 1950, Dickins has been surrounded by music all his life. His late saxophonist father, Percy, was a co-founder of The New Musical Express magazine and launched the first British pop charts.

Dickins spent most of his career at Warner Bros. and was chairman of Warner Music U.K. until 1998. He also served as chairman of the British Phonographic Industry for a record four terms of office. He now runs indie label Instant Karma.

"Rob is the Renaissance man of the record industry," says David Munn, CEO of EMI Music North America and chairman of the Music Industry Trusts' award committee. "He's covered all bases, always prepared to get stuck in, whether it's working with Enya in the studio, advising on album artwork and videos or A&R [Stewart], the Corrs and Cher."

Q: How do you feel about being the guest of honor at this year's award dinner?

A: It's fantastic. But I'm really nervous. I'm so used to organizing events for the industry, it's actually quite hard not to be involved in this.

[The organizers] are keeping everything from me; the only thing I know about is Rod [Stewart] playing live at the event, because he called me and asked if it would be OK for him to play. Who is going to say no to that?

Q: When you started Instant Karma five years ago you had funding from Sony. Now that deal is off. What went wrong?

A: Nothing went wrong. I was trying to build a company from scratch and they were looking at their costs. I needed longer than they could afford to give me. If I had been in Sony's shoes, I would have done the same thing. And it's certainly more stimulating and it makes you more focused when it's your own money at stake.

Q: You had a lot of success in the U.S. with British acts. Why aren't as many enjoying that now?

A: They do enjoy success when they are not formulaic. Radiohead does very well, Coldplay is doing very well. When you go back to traditional British acts—the Police, the Beatles, the Stones, Led Zeppelin, the Who, Queen—they have all done well because they were not formulaic.

It also works when you have a flamboyant frontman—Seal, Boy George, David Bowie. We are very good at [producing] flamboyant artists that write their own material and who are very involved in their own progression. That will work in America, in Australia, in Japan. When it doesn't work, it's when those countries can do it themselves.

Q: Do you think the majors are still equipped to source that kind of repertoire?

A: There is no reason why any company cannot land a great new act, whether you are a two-man company or a 1,200-man company—it all depends on who comes to your door. There is no gateway to entry, but if an artist is not developed when they



The Last Word



A Q&A With Rob Dickins

Rob Dickins: Career Highlights

- 2002: Receives title of CBE in the Queen's Birthday Honours List for his contribution to music
- 1998: Departs Warner Music to establish his own entertainment company, Instant Karma
- 1986: Starts first of an unprecedented four terms as chairman of the British Phonographic Industry
- 1983: Appointed chairman of Warner Music U.K.
- 1979: Appointed international VP of Warner Publishing
- 1974: At the age of 23, appointed managing director of Warner Bros. Music Publishing
- 1971: Graduates with a degree in politics, sociology and Russian and joins Warner Bros. Music Publishing

knock at the door, it makes things difficult.

Q: There's a lot of merger talk at the moment; what are your thoughts on consolidation?

A: It's a fantastic thing, because you consolidate all the product into mind-sets that only understand that, and that allows the

rest of the business—in other words the independents, the production companies, the artists—to be part of another business that runs alongside. It's a good move for independents, and I believe it is wrong that [European indies body] Impala is trying to block [consolidation].

Q: Where do you stand on the £1.99 [\$3.37], two-track single?

A: I think it's a big mistake. . . . When you run a major record company, singles are pretty much irrelevant. Your costs are so huge that unless you [move] an album, you don't have a business. I can understand why the majors are doing it—they're preparing for a download single, and you cannot charge £3.99 [\$6.67] for a download track.

If you look at dance labels that survive on singles sales, it is going to kill them.

Q: Did you have a mentor?

A: Not really. It seemed to be that every time someone left at [Warner] I would get the job. I was head of publishing at 23, head of international at 29 and head of the record company at 32, which was quite unusual at that time. But I suppose the person throughout it all was Nesuhi Ertegun. He was an inspiring personality, an inspiring achiever and a very funny man with great stories.

Q: What motivated you to initiate the televised classical awards show, the Classical Brits?

A: I thought classical needed a direction. When I was running the industry I could see the classical part of it flailing around. I liked the people in classical music, and at Warner I helped set up the classical department, so I paid attention to it.

When someone played me the "Emperor Concerto" by Beethoven, I hated it, but when they got me to listen to just the second movement, I adored it. If you said that to someone passionate about classical, then they'd think you were a philistine. But there are parts of classical music that everyone will love if they are exposed to it, and that was my basic thinking behind the Classical Brits.

I have this view that if I like something, why shouldn't a million other people? When I put together the Classical Brits, I just wanted to put together a TV show that I could relate to, being someone not necessarily into classical music.

Q: How do you see the future of the business?

A: I'm optimistic about the future, because the industry has to get it right. There is either a very good future or there is no future—there's no in-between. The problem is, if you want to pay for a download and dump that onto your iPod—be it the current No. 1 album in the U.K. or a track that came out in 1972—you can get it but not pay for it. If you want to pay for it, you can't get it. It's the only business that does that.

But the labels are in a great position. If they digitize their last 50 years of catalog and put it on a fast server, then they could offer several services—you could download an individual track; for a little more money you get the artwork and the video. Some fans would want everything, so you could sell them an entire package—say the "Sgt. Pepper" album, the film on the making of the sleeve, [an] interview with George Martin about the making of the record. All that stuff exists.

People go to pirates because they cannot find a track legitimately. So the way you deal with that is you digitize everything that you own the copyright to. It's an expensive process, but it will pay itself back fairly quickly. So digitizing everything has to happen, and then I think there will be a combination of the mobile phone and the iPod, and that'll be the way people really start to access music.

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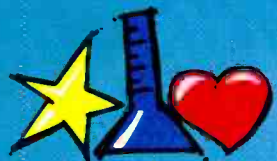
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