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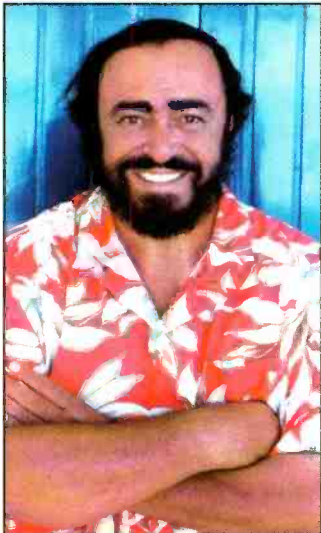
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## HOT SPOTS



### 9 Durango Delight

Grupo Montez de Durango is taken back by the unexpected success of its Disa album, "De Durango a Chicago."



### 17 Pavarotti's Pop

Renowned—and soon retiring—tenor Luciano Pavarotti at last records a solo pop album, "Ti Adoro."



### 36 Reba's Room

Reba McEntire returns to the music world with the much-anticipated "Room to Breathe."



## Different Strokes

### Band's Sound Evolves; RCA Plans Global Push

BY JONATHAN COHEN

NEW YORK—The Strokes want it understood that despite their global fame, they are still a young band capable of the occasional misstep. "If we sold no records the first time, we obviously wouldn't be in this situation," frontman Julian Casablancas says.

"We'll make some mistakes along the way. But you know, apparently people seem to like what we do."

Indeed, the group's 2001 debut, "Is This It," has sold more than 900,000 units in the U.S., according to Nielsen SoundScan. Global sales are at 2 million copies, according to RCA. (Continued on page 99)

## Accessories Are Finishing Touch For Stylish Stars

BY CARLA HAY

NEW YORK—Forget the stripped-down, minimalist look of the '90s. Glamour, fashionistas say, has made a big comeback in music circles.

Whether at awards shows or other high-profile events, artists are having fun showing their unique sense of style with accessories.

For many, the bigger and more expensive the accessory, the better.

(Continued on page 98)



BEYONCÉ: LIKES 'BIG, FUNKY JEWELRY'

Photo: Kevin Mazur/WireImage.com

## Pub Issues Still Cloud Web Picture

Digital Realm Advances Despite Rate Debates

BY BRIAN GARRITY

NEW YORK—As the growth of the legitimate digital music business accelerates, many difficult questions regarding publishing royalties remain unanswered.

In the burgeoning world of permanent paid downloads, some publishers say the prevailing mechanical rate does not reflect the liberal usage rules of new download stores.

On the subscription front, the picture is even more complex. Although such services as MusicNet, Rhapsody and Pressplay (now Napster) are covered (Continued on page 97)

## Bon Jovi In Duracell Power Pact

BY ED CHRISTMAN

NEW YORK—When Bon Jovi releases the reworked greatest-hits album "This Left Feels Right" on Island Def Jam Nov. 4, its marketing campaign will receive an energy boost from Duracell batteries.

The band is featured in one of three TV spots that are running as part of a \$30 million Duracell commercial campaign that began Oct. 6.

The commercial featuring Bon (Continued on page 98)

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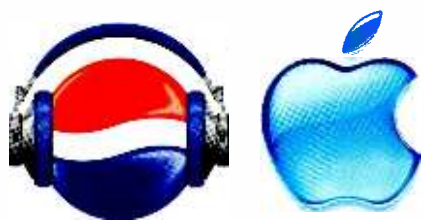


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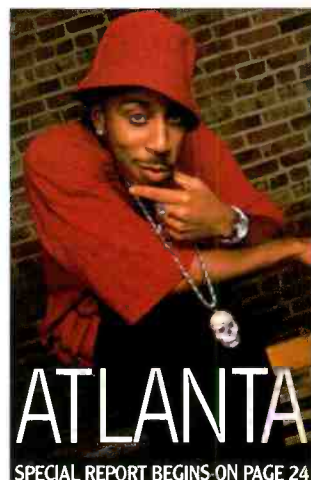
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ATLANTA

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“I adore life! These are dark days for everybody, but I was born positive and I hope that the world is going to change for the better.”

LUCIANO PAVAROTTI  
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**OPENING KEYNOTE**

**CLINT EASTWOOD**

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



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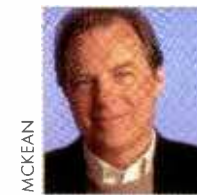
**JOE AUGUSTINE**  
Hybrid Recordings



**JEFF BRABEC**  
The Chrysalis Music Group



**TODD BRABEC**  
ASCAP



**MARC FERRARI**  
Master Source



**RJ HELTON**  
"American Idol" finalist



**JOEL C. HIGH**  
Lion's Gate



**RANDY JACKSON**  
producer/songwriter



**BOB KNIGHT**  
Music Sales Corp.



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**MICHAEL MCKEAN**  
actor/songwriter/director/screenwriter



**TRACY MCKNIGHT**  
Commotion Records



**NEIL MERON**  
Storyline Entertainment



**DANNY PELFREY**  
music producer/composer



**LEONARD RICHARDSON**  
The WB



**CHRISTINE RUSSELL**  
Evolution Music Partners



**GREG SILL**  
music supervisor



**RANDY SPENDLOVE**  
Miramax



**ADAM TAYLOR**  
Associated Production Music



**JEANIE WEEMS**  
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**IRWIN WINKLER**  
producer/director



**STEVEN WINOGRADSKY**  
The Winogradsky Company



**CRAIG ZADAN**  
Storyline Entertainment

**MORE TO BE ANNOUNCED!**



**AFTERNOON KEYNOTE**

director/producer/composer

**ROBERT RODRIGUEZ**

A discussion of his work, including **"Spy Kids," "Desperado" & "Once Upon a Time in Mexico"**

**ANATOMY OF A FILM**

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

**JASON BENTLEY, MUSIC SUPERVISOR**

**DANE A. DAVIS, SOUND DESIGNER/SUPERVISING SOUND EDITOR**

**DON DAVIS, COMPOSER**

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GRUPO MONTEZ DE DURANGO: IN-STORE APPEARANCES HAVE SPURRED SALES OF THE BAND'S NEW ALBUM

## Durango's Surprise 2-Step

### Regional Mexican Act Enjoys Mainstream Success

BY LEILA COBO

On the eve of his first in-store, José Luis Terrazas, leader of regional Mexican band Grupo Montez de Durango, was anxious. What if no one showed up?

So he asked his wife to rally the troops and bring family and friends to the Chicago Kmart, where the group was scheduled to sign autographs.

"They almost weren't able to get in," says Terrazas, who could not locate his wife in the 900-plus crowd. "I mean, it wasn't a barrio store, so we didn't expect much. This has all been very surprising, especially in markets where Mexican music isn't that popular."

Terrazas is not the only one taken aback by his group's success.

Three weeks ago, Montez de Durango's album "De Durango a Chicago," released by the independent Disa Records, made a surprising debut

at No. 2 on the *Billboard* Top Latin Albums chart. It remains in that spot this week.

Were it not for Mexican idol Luis Miguel, who claimed the top spot, Montez de Durango easily would have debuted at No. 1—thanks to opening-week sales that outpaced most other No. 1 debuts this year. Montez de Durango also debuted at No. 88 on *The Billboard* 200.

The showing is astounding, considering that Montez de Durango was largely unknown outside of Chicago.

The seven-man group's first album on Disa, 2002's "El Sube y Baja," reached only No. 43 on the *Billboard* Top Latin Albums chart. It remains on the chart after 23 weeks and has shipped close to 300,000 copies to date, according to the label. (Sales of "El Sube y Baja" and the act's previous albums, most self-released, largely have been confined to outlets not tracked by Nielsen SoundScan.)

For the new album, Disa mounted a campaign to bring Montez de Durango to such large mainstream retailers as Kmart, Wal-Mart and Best Buy.

"I wanted to really broaden this group," says Jeff Young, executive VP of sales and marketing for Disa. "I knew how well they would do in Latin retail, but I wanted to get American retail involved. We had a national TV campaign that had just begun, we had a lot of street marketing, we had radio, there was some controlled hype. We had all the elements in place. And [mainstream retail] was one of the things that was missing. It was a gamble."

It appears to be working.

Buoyed by five in-stores in such key markets as Chicago, Los Angeles and Las Vegas the week of release—an unusual strategy for a regional Mexican album—sales of the new album

(Continued on page 99)

## Race To Merge Picks Up Pace

A *Billboard* staff report

LONDON—Potential suitors of Time Warner's music division have started a due diligence process that could lead to the acquisition of Warner Music or its merger with another company.

According to sources, at least three suitors have expressed interest; one of them is U.K. company EMI Group.

A source close to the deal suggests to *Billboard* that an agreement could be announced soon regarding the acquisition of Warner Music; the source expressed confidence that EMI could emerge as a winner. EMI has been securing various credit lines with financial institutions in recent weeks.

A company insider says that "Time Warner's interest would be to close the deal before the end of the year" to start 2004 with a clean balance sheet.

Financial sources value Warner Music at around \$1.2 billion and its publishing arm, Warner/Chappell, at \$700 million to \$1 billion.

Should EMI succeed in its bid, sources indicate that it is likely that

it will not include the publishing unit, for competition purposes.

Warner/Chappell is reportedly on the block, with Morgan Stanley handling the sale on behalf of Time Warner. One of the potential suitors is understood to be Sony ATV.

Meanwhile, Bertelsmann and Sony Corp. are working out the framework for the merger of their respective music divisions.

Sources say that discussions with BMG are currently driven out of the offices of Sony Corp. of America CEO Howard Stringer.

Sony Corp. of America, as well as Sony Corp.'s head office in Japan, declined to comment on a possible merger between Sony Music and BMG, as did Bertelsmann.

But sources at Bertelsmann are adamant that it would not accept any merger in which it had less than a 50% share. The group rejects a minority holding. Additionally, it is not prepared to pay a substantial sum for a merger.

In the race to finalize a deal and be the first to present a proposal to

(Continued on page 82)

## Molotov Tops MTV Latin Awards

BY LEILA COBO

MIAMI—Mexican music reigned at the second annual MTV Video Music Awards Latino America, with alternative rock band Molotov taking home four awards, including one for video of the year for its incendiary clip "Frijolero."

Countrymate Natalia LaFourcade, a brand-new artist, followed closely behind with three awards, including those for best pop artist and best new act.

This year's awards, which also marked MTV Latin America's 10-year anniversary, saw a dramatic 53% surge in the number of Internet voters, according to MTV. The numbers are a clear indication of

(Continued on page 97)



MOLOTOV: 'LEAVES' THE REST BEHIND

## Anti-Piracy Bill Moves On

BY BILL HOLLAND

WASHINGTON, D.C.—Observers expect the major anti-piracy bill of the year to be marked up in subcommittee as early as this week and sent to the House Judiciary Committee for approval.

With 16 of its 24 co-sponsors sitting on the full committee, vote counters are predicting that the legislation—which is supported by the record and movie industries—will gain full committee approval later this fall and move to the floor for a vote.

The Piracy Deterrence and Education Act of 2003 was introduced this summer by anti-piracy champion Rep. Lamar S. Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property (*Billboard*, July 5).

The bill is co-sponsored by the two top Democrats on that subcommittee, Reps. Howard Berman, D-Calif., and John Conyers Jr., D-Mich.

The legislation is expected to incorporate three provisions lifted from another anti-piracy bill that Berman and Conyers introduced.

The bill would extend the authority and funding of the Department of Justice and the FBI to go after large-scale peer-to-peer (P2P) copyright infringers.

The bill also gives the FBI the authority to warn infringers that they may be liable for their actions.

In addition, any DOJ unit responsible for investigating computer hacking and intellectual property crimes will be assigned at least one agent to investigate crimes relating to the theft of intellectual property.

Other amendments would require P2P companies to give notice and get consent from consumers about privacy and security risks created by their software before it is downloaded.

In addition, the DOJ will have an extra \$5 million added to its current intellectual-property piracy budget of \$10 million.

The added monies would fund a new educational outreach program on Internet copyright law and such consumer perils of P2P as identity theft, if the Appropriations Committee concurs.

Rep. Rick Boucher, D-Va., opposes a section in the bill that would create a DOJ education program, saying it would now require DOJ staffers to become instant copyright-law experts and set a bad precedent.

"There would be no way to draw the line and say 'no' to the next interest group that wants a DOJ tax-funded education campaign against drug trafficking or bank robbery," Boucher says.

The copyright communities should shoulder the cost of ramped-up education programs, he adds.

Supporters privately say Boucher's concerns are unfounded.

"First, the DOJ and the FBI have been doing educational programs on the law for decades," a source close to the Smith bill says.

## European Retailers Unite For Statement

BY TOM FERGUSON

LONDON—Europe's leading retailers are urging suppliers to take decisive action to secure the future of their joint businesses.

The plea comes in a mission statement issued by the Global Entertainment Retail Assn. Europe (GERA-Europe).

The content of the Oct. 16 statement was drafted after a late-September meeting in Brussels of the chief executives of Virgin Megastores (U.K. and France), FNAC, HMV Europe, Free Record Shop, Entertainment U.K. and World of Music.

Representing businesses in all of Europe's major entertainment markets, the CEOs comprise the new GERA-Europe Advisory Group. The meeting was chaired by GERA-Europe president Simon Wright, the CEO of Virgin Entertainment Group.

"The GERA-Europe presidency rotates; this is the U.K.'s year. So I said, 'Let's get all the retailers around a table and get GERA kick-started,'" Wright explains.

"The powerful thing that's come out is that it didn't matter whether you were talking from a German market point of view or the U.K. or France or whatever—there was agreement on what the real issues are," he says.

GERA-Europe members include entertainment retail associations from Austria, Belgium, France, Germany, Italy, the Netherlands and the U.K.

### TARGETING THE MUSIC BIZ

The statement is aimed at the music, video and gaming industries, but the key points squarely target the music industry. According to GERA-Europe, "The quality and timing of music releases needs urgent attention."

The statement notes that piracy is portrayed as the main cause of decline in the music markets around the world when in fact the decline in quality and diversity of releases should be seen as an equally large problem. Retailers want increased investment in artist development to counter that.

"We all want to do whatever it

takes to fight piracy," Wright says, "but everybody around that table was screaming out, 'If only I had good product, I could sell loads.'"

A spokesman for the International Federation of the Phonographic

Industry confirms that it received the statement but declines to comment.

One source says the IFPI "prefers to deal with this behind the scenes."

British Phonographic Industry chairman Peter Jamieson did comment, insisting, "British music is as vibrant as it has ever been. The problem is that fewer and fewer people are paying for it."



JAMIESON: BRITISH MUSIC IS STILL VIBRANT

### 'PIRACY BIGGEST BREAK'

"If GERA believes the music could be better and more diverse," Jamieson continues, "it has to recognize that piracy is the biggest brake on investment and risk-taking in new talent."

In its statement, GERA-Europe calls on content owners to speed up efforts to digitize content for retail use and offer licenses immediately to let retailers develop commercially viable digital download businesses.

It also welcomes recent price-structure changes implemented by EMI in Europe, which lowered the dealer price of premium back catalog.

In an apparent nod to Universal's recent aggressive

price-cutting moves in North America, GERA-Europe says it is concerned by the implications of trading policy changes that undermine the entertainment retail business model.

The statement also calls for the continuing development of such new formats as DVD-Audio and SACD to drive market growth.

Wright says the formation of the Advisory Group and the mission statement is the first step toward putting retailers in the middle of driving consumer interests and consumer demand in the market.

"The bottom line is that here are pretty hefty retailers across Europe talking to each other and getting organized—and trying to improve the market," Wright says.

The next GERA-Europe Advisory Group meeting will take place at the MIDEM music industry trade fair in Cannes in January.



WRIGHT: MEMBERS AGREE ON THE ISSUES

## LaBelle Now In Fashion

BY CARLA HAY

NEW YORK—After years of making fashion statements as a diva, Patti LaBelle is about to launch her own clothing line.

From Nov. 6, the first collection from the Patti LaBelle line will be sold exclusively through TV shopping channel HSN.

"I've always had people complimenting me on how I dress," LaBelle tells *Billboard* in an exclusive interview. "I thought about launching my own fashion line before, but the timing wasn't right until now."

The seeds for the new venture were planted when New York-based Dream Designs approached LaBelle to start her own clothing line with St. Petersburg, Fla.-based HSN. She agreed, and with-



LaBELLE: STANDS BY HER PRODUCT

in six months—a quick turnaround for a new fashion venture—the Patti LaBelle clothing collection was born.

LaBelle has final approval on all aspects of the line, and she will make personal appearances to sell the clothes on live HSN broadcasts. Her first HSN

appearances will be at 10 a.m. ET and 10 p.m. ET Nov. 6.

Dream Designs has had success with celebrity clothing launches on HSN for actresses Susan Lucci and Suzanne Somers. Lucci and Somers' fashion lines remain among the top clothing sellers for the network, according to HSN.

Now HSN is aiming to have another hit with LaBelle. The slogan for the singer's clothing line is "For the Patti in you."

"Patti has been a fashion leader in the music world," HSN VP of fashion June Saltzman says. "Her clothing line takes inspiration from what she wears onstage and what she has in her closet."

Dream Designs president Josephine DiMarco says the company's multifaceted capabilities in the fashion business

(Continued on page 85)

## Mellencamp Decries War

BY TROY CARPENTER

In another instance of an artist using the Web as a forum for political discussion, 2001 *Billboard* Century Award honoree John Mellencamp and his wife, Elaine, this week posted to mellencamp.com an open letter reflecting their opinion on the war with Iraq and calling for fans and Americans to speak out and "take back our country."

Mellencamp, who lent his voice to the anti-war movement in March when he released a free download of the protest song "To Washington" on his site, calls the U.S. war a "political

'hijacking' of Iraq" in the letter.

"No weapons of mass destruction uncovered, no dangerous dictators captured, no connection to Sept. 11," the couple writes. "What have we lost? We have lost the lives of over 300 Americans."

The letter also claims the U.S. has lost the respect of other countries and the United Nations.

"He did this to catalyze discretion," says Bob Merlis, Mellencamp's publicist, adding that Mellencamp sees himself as a citizen who makes his opinions heard with the methods available.

Merlis says Mellencamp is not con-

cerned with any potential Dixie Chicks-style backlash that might affect sales or airplay. "He feels so compelled to express himself that if there are consequences to that, he'll just have to deal with them," Merlis says.

The letter concludes by referencing the recent California gubernatorial recall and suggests President Bush should be subject to similar review.

"George W. Bush has lied to us, failed to keep our own borders secure, entered a war under false pretense, endangered lives and created financial chaos," the letter states. "How is it that he hasn't been recalled?"

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## Johnson's Son Gets Rights Court Rules On Estate Of Blues Legend

BY BILL HOLLAND

The Mississippi Supreme Court has affirmed that the son of blues legend Robert Johnson is the sole heir to the royalties from his music and to the license income from the few Johnson photographs in existence.

In 2000, a lower state court ruled that Claud Johnson, the illegitimate son of the Delta blues pioneer who died in 1938, was the sole heir. A year later, another court ruled that Johnson was also due music royalties.

As a "race record" artist, Robert Johnson probably never signed a per-

side mechanical royalty contract with his original label, Vocalion; he was paid per recording session, according to several blues scholars.

Seventy-one-year-old Claud Johnson will only receive 50% of the income. The other half goes to Stephen C. LaVere, an entrepreneurial blues fan who copyrighted Johnson's songs in the '70s after getting assignments to the copyrights from other Johnson relatives who are now barred from collecting on them.

Ten years ago, according to court documents, upwards of \$400,000 in publishing royalty income had

amassed during the 20 years after Columbia Records (now part of Sony Music) had reissued some of Johnson's 78 rpm singles on vinyl albums.

### SLEEPER HIT

The two-disc "Robert Johnson—The Complete Recordings" 1990 boxed set on Sony Legacy was the surprise hit of the decade and was certified platinum in April 1994 after selling 500,000 copies.

Songwriter royalties are estimated at \$1.2 million, according to a recent press report. Sony will not release figures.

(Continued on page 85)

## Euro-Broadcasters Want U.S. Access

BY EMMANUEL LEGRAND

LONDON—Key broadcasters from Europe and the U.S. pleaded for American airwaves to be deregulated to allow non-U.S. radio operators to buy into the country's broadcasting companies.

Speaking at the 11th NAB European Radio Conference held in London, Mark Mays—president/COO of the largest U.S. radio company, Clear Channel (CC)—said that he is "an advocate of opening the [U.S. radio] market to everyone.

"The U.S. market should be opened to foreign ownership," he said. But he also cautioned, "Ten to 20 years from now, I am sure that most markets will open up."

Mays' comments came as the U.K. prepares for a new Communications Bill, which will for the first time

allow non-European investors to acquire British media companies.

This measure was attacked by Jean-Paul Baudecroux, founder of French radio group NRJ, which now has a presence in nine European countries, excluding the U.K. Baudecroux is also known for looking at the British radio market with interest.

"Such opening should be allowed only with countries where there is reciprocity. I think this is a mistake," he said, pointing out that European broadcasters cannot buy into U.S. radio groups.

"Even if it was allowed," Baudecroux added, "U.S. radio groups have become so big because of consolidation that we would not be able to buy them."

CC and several other groups are seen as potential predators of British

media assets.

European broadcasters fear that CC will bring a radically different culture than their own, especially in music programming.

Asked if all the criticism of CC is justified, Mays replied, "We have 900 PDs in the country who get to choose their own music, their on-air talent and their own programming. Programs are very local."

He rebuked the accusation that CC has totally centralized music programming. "We have 14 employees [dealing with programming] at our San Antonio, Texas, headquarters, and I don't see how they would be able to program all of our stations."

Asked about the prospects of a CC record label, Mays countered that CC was "in the good cash-flow business," suggesting that "the music industry has to reinvent itself."

## NEWSLINE

THE WEEK IN BRIEF

**Newbury Comics** has inked a deal to be the distributor of Clear Channel Entertainment's Instant Live CDs, which are sold at venues immediately after concerts. Newbury Comics will sell the albums at its 24 stores and make them available to other retailers through its online wholesaler, Toothface Distribution. Newbury Comics CEO Mike Dreese says the deal should yield about 30 albums in the first year. The first release will be a three-CD set from the current moe tour. Dreese says his company will target progressive retailers, as the albums will be sold "near C.O.D. with no returns and no advertising allowances." **ED CHRISTMAN**

**A bipartisan group of Senate and House lawmakers** announced Oct. 21 the formation of a Congressional International Anti-piracy Caucus. The group will work to ensure that U.S. trading partners adopt strict copyright-protection laws and enforcement policies through trade agreements and foreign aid negotiations. The caucus is co-chaired by Sens. Gordon Smith, R-Ore., and Joseph Biden, D-Del., and Reps. Robert Goodlatte, R-Va., and Adam Schiff, D-Calif. At the announcement, Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America, pointed out that sales of pirated RIAA product recordings topped \$4.6 billion in 2002. "An astonishing two of every five physical recordings sold in the world are pirate, and piracy rates in many countries exceed 50%," he said. In Russia and China, he added, pirated product exceeds 90% of local sales. "Today's establishment of this caucus reflects the importance that Congress places on ensuring that our trading partners live up to their international obligations in the protection of our critical U.S. assets," Bainwol said. **BILL HOLLAND**

**Courtney Proffitt**, executive director of indie trade organization the Assn. for Independent Music, has resigned, effective Oct. 31. Proffitt, who joined AFIM in May 2002, is joining Viastar Holdings, a developer/distributor of entertainment media, as senior VP of distribution and national sales director. She came to the trade group after a long career in sales at BMG, replacing Jeanne Oberstar, who exited her post after less than a year for personal reasons. AFIM board chairman Clay Pasternack characterized Proffitt's departure as "a matter of dollars and cents." The AFIM executive committee of Pasternack, Bruce Iglauer and Duncan Browne will supervise day-to-day operations until a new executive director is hired. **CHRIS MORRIS**

**The Orchard**—an umbrella retail and Internet distribution organization for some 2,500 indie labels, many of which are artist-run companies—says it has received a "high seven-figure" equity investment. The New York-based company says the money came from a private fund based in Rye, N.Y., that invests exclusively in independent music. In addition, the Orchard has named Greg Scholl its new president/CEO. Co-founder Richard Gottehrer will now serve as chairman, focusing on artist development of acts distributed by the Orchard. **BRIAN GARRITY**

## Hot Digital Tracks Adds PC iTunes

Data from additional digital merchants are beefing up the paid downloads being tracked by Nielsen SoundScan. Apple's rollout of a PC platform for its iTunes Music Store, in particular, affects this issue's Hot Digital Tracks chart.

The tracking service also recently added transactions from MusicMatch; it has agreements in place to include downloads from Roxio's Napster and FullAudio's MusicNow when those services begin selling.

These sellers will join the Nielsen SoundScan panel that already collects download transactions from Liquid Audio, MusicNet, Rhapsody, BuyMusic and iTunes Music Store's original universe of Mac users.

Aside from album and single bundles that are folded into the *Billboard*

album and singles sales charts, the sale of individual tracks is ranked on the Hot Digital Tracks chart, which launched in the July 12 issue.

Although iTunes' Windows-compatible service was only up for three days of the tracking week that informs this issue's charts (*Billboard*, Oct. 25), its impact is considerable.

OutKast's "Hey Ya" (Arista) was No. 1 last issue with 2,000 downloads, but its chart-leading total this issue exceeds 3,500. The chart's previous high had been Sarah McLachlan's "Fallen," which led the list with sales of 2,500 in the Oct. 11 *Billboard*.

Each of this issue's top 10 titles on Hot Digital Tracks beats the 2,000 mark, while each of the top 19 surpasses 1,000. In the prior week, only six titles sold 1,000 or more.

## Dickens: 'Get Online Quickly'

BY GORDON MASSON

LONDON—Rob Dickins used the Music Industry Trust (MITS) charity dinner Oct. 21 as a platform to urge the music industry to hasten its online business efforts.

Dickins, the former chairman of Warner Music U.K., said record companies should prepare catalog and current repertoire for online consumption.

"Digitize your libraries; we don't need Apple to do it," he advised.

And he warned: "If you cannot get the music you want the way you want it, the music industry is dead."

Rod Stewart participated in the event, along with Cher, Madonna,



ROB DICKINS & ROD STEWART

Mick Hucknall, R.E.M.'s Mike Mills, David Geffen and Ahmet Ertegun. Dickins also received tributes from

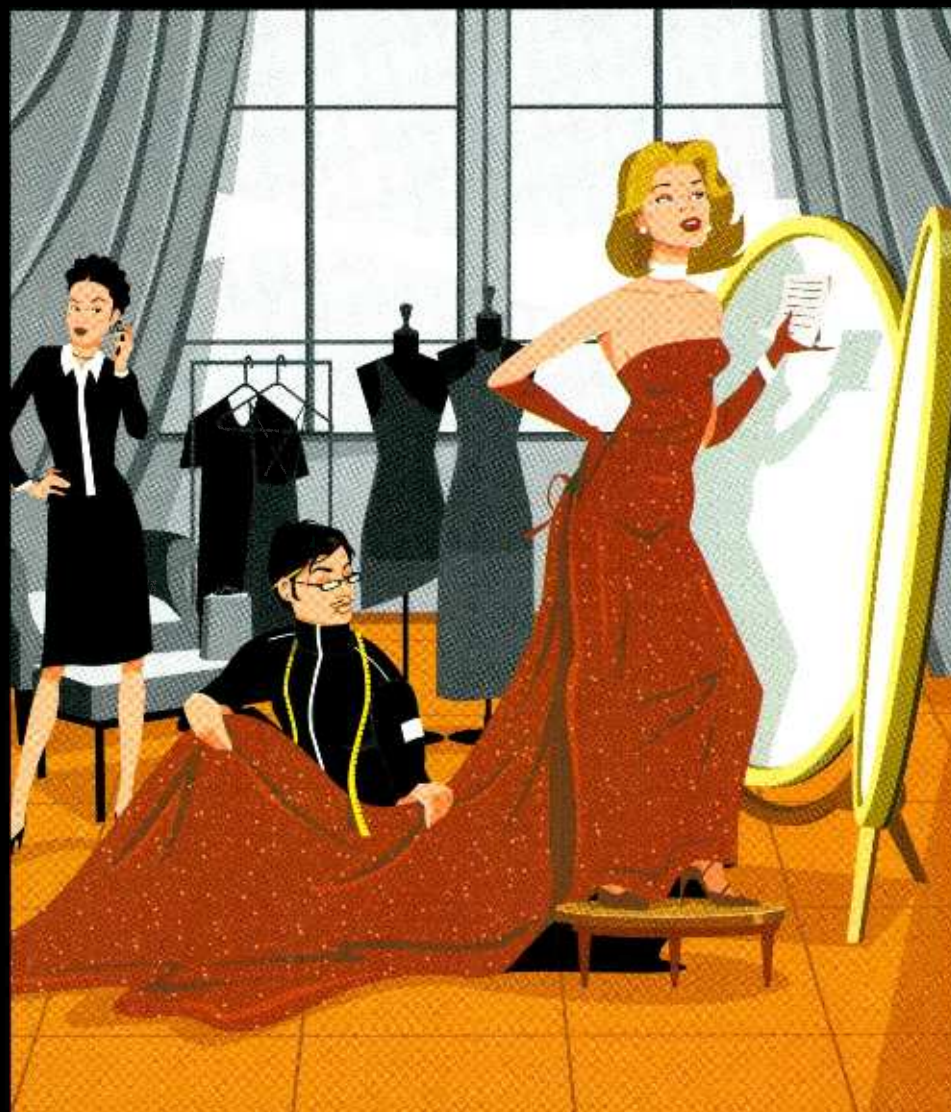
various executives he has worked with during his 32-year career, including guest speaker Michael Fuchs, former chairman of Warner Music Group and HBO.

"Being surrounded by huge blow-ups of yourself is quite comfortable, actually," Dickins quipped.

Held in London's Grosvenor House Hotel, the event raises funds for the Brit Trust and Nordoff-Robbins Music Therapy charities.

MITS committee chairman David Munns revealed that prior to this year's dinner, the event had raised more than £2 million (\$3.2 million) for the charities. Organizers say this year's dinner raised £200,000 (\$335,000).

As Jean-Pierre altered her hemline, Anna paused from practicing her speech to ponder just how much the post award revenue would alter her take.



Last year alone 4,025 entertainment awards were handed out in 564 separate ceremonies. And while it may appear the industry just can't seem to congratulate itself enough, award nominations and wins are increasingly serious business. How do they affect a star's marketability? Or post-nomination revenue? Only one source provides industry leaders with the fuel for thought they need to win. *The Hollywood Reporter*.

**THE** *Hollywood* **REPORTER**

Fuel for thought



## In Defense Of Free Speech

Free speech is a precious right. Nowhere is that more evident than in countries where the world's dictators rule.

Almost without exception, the first victim of dictatorship is freedom of expression. Those in power cannot tolerate dissent. As we've seen in countries as diverse as Iraq, North Korea and Cuba, dissidents are frequently jailed—or worse.

Free speech is one of the cornerstones of the world's democracies. When the Founding Fathers gathered to draft a Bill of Rights to the Constitution, it's no surprise that the protection of free speech and the establishment of religion were foremost in their minds.

Under the King of England, they had experienced religious and political repression first hand. They realized that a free and unfettered political dialogue would be critical to the functioning of a government based on the rule of law and the political will of the people.

While we're not normally given to providing civics lessons in this space, we think it's important to do our part to remind readers about the importance of

our "first freedom." After all, artistic expression is the first cousin of political expression, and that's something that concerns us greatly.

In a time of national crisis, as the nation moves toward a potentially divisive election campaign, some may find it politically expedient to question the loyalty of or brand as "un-American" those who question our government's policies.

*Some may find it politically expedient to question the loyalty of those who question our government's policies.*

We saw evidence of that ugly trend earlier this year, when the Dixie Chicks became the victims of an organized campaign of retribution for speaking out against the government.

Even so, a number of artists are putting their careers at risk to let their voices be heard.

Last week, we reported on efforts by Alanis Morissette and others to raise awareness about the government's environmental policies. We were disappointed to see Interior Department spokesman Mark Pfeifle raise the fact that Morissette is Canadian, as if to suggest that her national origin disqualifies her from expressing her opinion.

This week, John Mellencamp became the latest artist to speak out (see story, page 10). He questioned the Bush administration's invasion of Iraq.

"It is not just our 'right' but also our duty to speak out and voice our thoughts and opinions," he wrote in a personal message posted on his Web site. "How, then, was it possible that, in the land of freedom, those who opposed the common opinion were called . . . 'un-American?'"

We share his concern. As Bob Dylan once said, "I think of a hero as someone who understands the degree of responsibility that comes with his freedom." Chief among them is the responsibility to speak out without fear of retribution when you believe your government is wrong.

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

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# MUSIC

Toshiko Akiyoshi leads her Jazz Orchestra's final concert appearance at Carnegie Hall



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Photo: Adrian Houston



PAVAROTTI: 'I REFUSED TO DO AN ALBUM LIKE THIS FOR A LONG, LONG TIME'

## For Pavarotti, Time To Go 'Pop'

At 68, Tenor Tries Something New

BY ANASTASIA TSIOLCAS

Tenor Luciano Pavarotti has been a superstar for decades. He is a household name around the world—whether his fans first encountered him on the stage of Milan's La Scala, the Hollywood Bowl or at London's Wembley Stadium.

But now that he is 68 years old and has announced that he will retire in 2005, Pavarotti has released the solo pop album that his label has so long wanted. The all-Italian-language "Ti Adoro" hit U.S. streets Sept. 23. Other regions plan

to issue the project by year's end.

Pavarotti has been associated with the Decca label for a record 40 years, creating a discography that ranges from benchmark performances of Bellini, Donizetti, Puccini and other classical composers to the Three Tenors titles.

"For 20 years, Decca has been asking me to make such an album," Pavarotti says. The result: 13 tracks written specifically for the tenor that showcase his richly colored voice and are sprinkled with the high notes  
*(Continued on page 18)*

## Moore 'Covers' New Bases

BY CHARLES KAREL BOULEY

Mandy Moore has just released a new album and is looking forward to two major movie roles in the coming year.

Not bad for a burgeoning artist—

but considering she is only 19, the agenda is remarkable.

And, like most 19-year-olds, Moore is growing up and venturing out—personally and musically.

Her third Epic album, "Coverage," a collection of 12 cover songs, is a coming-out of sorts for the singer/actress. In fact, the Oct. 21 release is such a personal statement that she vowed to record it on her own.

"I just kind of went and did it," she says with a laugh. "The label knew I was in the studio; they just didn't know what kind of record I was making. I was apprehensive about the

concept and wasn't sure they would like the idea."

Moore admits that an album of covers from an artist who hasn't worked in the music world too long was risky. But she says, "I felt passionate, so I wanted to finish it and present it complete so people couldn't say, 'Maybe you should have done that song or this song.'"

The idea is to introduce the covers to an audience that—given Moore's primary demographic of teens and pre-teens—may not have been born when most were originally recorded.  
*(Continued on page 19)*

### TO OUR READERS

The Beat is on vacation and will return next week.



MOORE: 'THIS WAS MY PASSION, MY PET PROJECT'

Photo: Sheryl Nields

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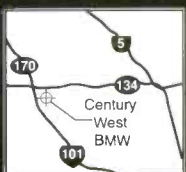
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## Pavarotti

Continued from page 17

that have made him a legend.

But for all the somber, quasi-intellectual musings on this album (with such lyrics as "Star, star of a moment/long, for two million years/were you a slave, then a hero..."), some cuts are simply portraits of the singer playing around and having a good time.

There is a nod to the swing era in the title track, a song that manages both a shout-out to the famous "Largo al Factotum" aria from Rossini's opera "The Barber of Seville" and a playful, Busby Berkeley-meets-Baz Luhrmann video, complete with a line of scantily dressed showgirls cavorting around a swaying Pavarotti.

"I refused to do an album like this for a long, long time," he says. "But in the past five years, I said, 'OK, I'll do it.' So Decca sent about 200 songs to choose from, without telling me the name of the writers. And there were some wonderful ballads, but no happy songs.

"In the past year, I got two happy songs that I love—'Ti Adoro' [I Adore You] and 'Buongiorno a Te' [Good Morning to You]. Now, with those songs, it was time. The colors of my painting were really formed."

Despite the pop overtures of the new set and Pavarotti's brand-name stature, the label still has a challenge in front of it.

As Universal Classics senior VP/GM Marc Johnston notes, Pavarotti is an icon, "so a big part of our job with 'Ti Adoro' is to reintroduce him to the marketplace."

The label is prepared for a huge push, with major retail setups as well as heavy TV, print and outdoor advertising.

In addition, Universal Classics has arranged campaigns with American Airlines' in-flight program, positioning at Hallmark stores nationwide and promotions with wine.com and a number of Italian restaurants across the country.

Already, the album is a hit at retail; it sits in the No. 3 spot on *Billboard's* classical and classical crossover charts.

Although it's a pop-oriented album, Johnston says, "we don't have the luxury of radio, so this is an entirely PR- and marketing-driven effort."

Underscoring the advertising is a blitz of high-profile media appearances, including "Good Morning America," "The View," "Larry King Live," "The Charlie Rose Show" and "The Tonight Show With Jay Leno."

The tenor has also done interviews with Sessions@AOL and People magazine. In a nod to his core opera audience, Pavarotti also did a successful

signing at the Tower Records location near Lincoln Center in New York—the highest-selling retail store for classical music in the U.S. A "Biography" program on the A&E network is also slated to air later this year.

Johnston adds that there is a great deal of interest in Pavarotti's personal life. The past year has seen the deaths

*'For 20 years, Decca has been asking me to make such an album.'*

—LUCIANO PAVAROTTI

of his mother and father, as well as that of his infant son who died in childbirth (he was survived by his twin sister, Alice, now 8 months old).

On Sept. 24, Pavarotti announced his intention to marry Alice's mother, Nicoletta Mantovani (his former secretary), before year's end.

The singer's professional life has had recent turbulence as well. In January, he had a well-publicized split from Herbert Breslin, who had been his manager and publicist for more than 30 years.

"'Ti Adoro' is an homage to one person, Alice, and to life itself. Yes, I adore life!" the irrepressible tenor says with a grin. "I am a positive person, I

think, even though I have lost many people this year and these are dark days for everybody. But I was born positive, and I hope that the world is going to change for the better."

One of the songs most dear to Pavarotti's heart is "Caruso," which features a guitar solo by Jeff Beck and imagines the last days of tenor Enrico Caruso (1873-1921), a critical and popular smash who performed and recorded both high opera and popular songs. Pavarotti has venerated Caruso from his earliest days as a singer, and he is often said to be a latter-day Caruso himself.

Surely, "Ti Adoro" follows in Caruso's footsteps? "But the words today are much better," Pavarotti protests. "Now, they're very good, very intelligent words. In Caruso's day, every line had to rhyme. So always there were more trivial ideas, rhyming 'amore' [love] with 'cuore' [heart]. These were noble sentiments, but staple ideas of the genre. But here, now, there is more drama. Love is there, always, but there are more surprises, more kinds of stories.

"Another song on this album is 'Il Gladiatore' [The Gladiator], which was originally meant to be used in the movie 'Gladiator' with Russell Crowe. But I said no then—too bad. It's a magnificent song and a tough movie. Still, there is so much drama in just the song."

Despite Pavarotti's own insistence that this is strictly a pop album, Johnston says that "Ti Adoro" is, in

the label's eyes, very much a classical crossover project. Indeed, Pavarotti was one of the first classical artists to be marketed to crossover audiences, a lead later followed by such singers as Andrea Bocelli, Russell Watson and Josh Groban.

Now, in a somewhat ironic twist, it is the fans of these younger artists whom Decca is seeking out.

"Luciano Pavarotti created the crossover tenor market," Johnston notes emphatically, citing the Three Tenors phenomenon that made Pavarotti and fellow singers Plácido Domingo and José Carreras household names, as well as the "Pavarotti and Friends" charity performances and recordings with such pop icons as James Brown, Mariah Carey, Sting, Celine Dion and Elton John.

"For 'Ti Adoro,' we're targeting the demographic that has become the typical crossover consumer: women ages 30-60 with a high household income and a high level of education."

Before his retirement, Pavarotti intends a flurry of performances. He will return to New York's Metropolitan Opera this spring for three performances of Puccini's opera "Tosca." "I will also do a lot of recital concerts before I stop."

Any other performances in the legendary tenor's future? "Maybe once I retire," Pavarotti muses, "I'll sing in the shower. I've never done that before."



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## Moore

Continued from page 17

The first single is a cover of John Hiatt's "Have a Little Faith in Me," which Moore says turned into another statement of sorts for her.

"'Have a Little Faith' was the last song I recorded, and I was so nervous because the original is so wonderful," she says. "I wasn't sure with half the songs if I was ready to tread that ground, but with this one, I discovered parts of my voice that I never had before. So 'Have a Little Faith in Me' is a testament to that."

Epic certainly has faith in Moore and this album—and for good reason. Her 1999 debut, "So Real," went platinum. (The album was reissued the following year as "I Wanna Be With You" and went gold.) She has had a solid track record since, with a slew of movie roles, a near-constant presence as an MTV personality and high-profile ad contracts with such companies as Neutrogena.

With this album, "she was much more hands-on than ever before," says Scott Carter, VP of marketing for Epic. "We're looking to widen her audience. The goal for all of us is to get some of her fans to listen to this type of music."

The label has several initiatives in place, including a Lid Rock campaign with Regal Cinemas—which serves music under the tops of soda cup lids—and a Walmart campaign involving the Campbell Soup Co., where every purchase of a four-pack of soup comes with a CD sampler that includes a song from her album. The campaign runs through November.

Epic is also using Total Assault for a grassroots Internet campaign, and it has issued a special version of the CD that includes a DVD with the music video for "Have a Little Faith in Me," as well as a 30-minute featurette on the making of the album.

### NO COMPARISON

Moore contends that she is not worried about comparisons of her interpretations with those of the original artists, having tackled songs by such heavyweights as Joan Armatrading ("Drop the Pilot"), Cat Stevens ("Moonshadow"), Blondie ("One Way or Another") and Joni Mitchell ("Help Me").

"It's for people to decide what I add to these songs, not me," she reflects. "I just wanted to sing them. The songs are all genius and perfect to begin with, so I didn't feel the need to do something completely different. I wanted to hold true to the songs."

The album was recorded in a garage studio behind producer John Fields' house, which she says was a

priceless experience.

"It is the first album that has my complete, 100% stamp of approval," she says. "I love the last record, but this was my passion and my pet project. It was a collaborative process with John Fields. On this one, as a person and an artist, I found my voice."

"I paid for the record; I wanted to go out on that limb," she says. "It was so low-key, it wasn't an \$8,000-a-day studio, which gave us a chance to explore without a lot of pressure."

Carter is confident that once the record is heard, it will be a winner.

"We are going to AC radio, and we are exposing her to an older audience who may not know her original repertoire," he says. "Older fans will like it once they get to know it. We've got a great video on MTV and VH1, so many types of people will see it. We've done great cross-promotions so far and will continue."

Moore will promote the record until early next year, when she returns to the movies. "Saved" and an untitled film will be released in 2004, and she is looking at new scripts.

So what's the ultimate goal?

"Family. My work is not my life; my family is my life. I have to make time for it all, and I've been so lucky that I have been able to so far. As for my career, you don't have to decide whether to be an actress or a singer anymore. I'm a bit of both, and I'm having the time of my life."

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# Music

## Winans Nabs 8 Stellar Noms

Vickie Winans' star-studded Detroit celebration of her 50th birthday came with an unexpected gift—an armful of Stellar Gospel Award nominations.

With eight nominations each, Winans and Deitrick Haddon lead the field of this year's Stellar contenders.



WINANS

They will compete for artist of the year, song of the year and CD of the year.

Winans is also up for female vocalist, contemporary female

vocalist and music video honors. Haddon's nods include male vocalist and contemporary CD.

Other acts scoring multiple nominations include Mary Mary (with six, including artist of the year) and John P. Kee, Donnie McClurkin, Hezekiah Walker and Lee Williams, all of whom pocketed five apiece. Of McClurkin's five noms, two came in the same category, music video of the year. Karen Clark-Sheard and Trin-i-tee 5:7 each have three nods.

In the category of new artist of the year, Rizen will square off against Ramiyah in a field that includes Debra Killings and Daughters of the Promise.

McClurkin, Kirk Franklin and Yolanda Adams are set to host the 19th annual Stellar Awards, scheduled for Jan. 10, 2004, in Houston.

### GOTTA HAVE IT?

Integrity Gospel and Gospo Centric Records have partnered for the Nov. 11 release of "Gotta Have Gospel!," a three-disc compilation featuring established and new artists, 28 songs and five music videos.

"We've worked really hard to pull together the hottest gospel talent and the best emerging artists," Integrity Gospel GM Jackie Patillo says. "It is a strategic alliance that will help to further our reach in the gospel community and expand market share."

The project marks the first major-label joint venture for the companies and the first three-disc gospel

compilation released into the Christian and general markets.

The three discs are a DVD; an "In the House" CD, which features 14 traditional songs; and an "On the Street" CD with 14 urban songs including the newly recorded Mary Mary track, "Dance, Dance, Dance."

**In The Spirit™**  
By Lisa Collins  
[eye4gospel@aol.com](mailto:eye4gospel@aol.com)



Other acts appearing on the collection are Donnie McClurkin, CeCe Winans, Kirk Franklin, Yolanda Adams, Vickie Winans, Trin-i-tee 5:7, Israel & New Breed, Dottie Peoples, Shirley Caesar, Joe Pace & the Colorado Mass Choir, Kurt Carr, Dorinda Clark Cole, T.D. Jakes, Ted & Sheri, Byron Cage and "American Idol" first-season finalist R.J. Helton, whose debut Gospo Centric set is due next year.

## Attention NARAS MEMBERS SOUNDS OF BLACKNESS

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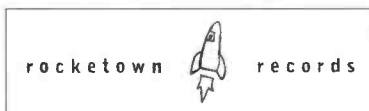
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Sounds of Blackness Records

# Rockettown Goes Digital

Rockettown Records has entered a content distribution agreement with liquid.com that will provide secure digital delivery of media over the Net.

Under the deal, Rockettown will make its entire catalog available to consumers as fully owned, à la carte digital downloads on the label's Web site, rockettownrecords.com.



Fans can access Rockettown's catalog on the label's site and at liquid.com, as well as through other music sites in the Liquid Music Network, such as towerrecords.com and circuitcity.com.

Consumers with Windows Media Players can use these sites to legally download songs for 99 cents each, burn tracks to CDs and export content to portable devices.

"We want people who are excited about music to be able to choose the way that they get that music," Rockettown VP of marketing **Dave Palmer** says. "It's another means of making music accessible the way they're telling us they want it. Hopefully, they'll hear some of these songs and really want to invest in the artist."

Rockettown VP of business affairs/general counsel **Angela Magill** says, "If someone comes to rockettownrecords.com to learn more about the company or our artists, they should have the opportunity to buy and own our music immediately, and liquid.com has made it just that easy."

Rockettown and liquid.com plan to partner on special album promotions and previews in the months ahead.

**DOVE CHANGE:** The Gospel Music Assn. (GMA) has announced that the 35th Annual Dove Awards will be held on Wednesday, April 28, 2004, in a change from the Thursday-night event that traditionally caps off the industry's annual GMA Week convention (set for April 24-28) in Nashville.

The move is part of an effort to make it easier for attendees to participate in the Doves, which will be held at the Gaylord Entertainment Center.

The GMA plans to offer more-affordable ticket prices for fans, who can begin buying tickets in January 2004. Tickets go on sale for GMA members in December.

**NEWS NOTES:** **Steven Curtis Chapman** is the featured artist this year on Hallmark's traditional holiday CD, available exclusively at Hall-

mark Gold Crown stores starting this month. "Christmas Is All in the Heart," which features six newly recorded and six newly remixed songs, will retail for \$7.95. Also, the Chapman family will be featured on Hallmark Channel's original series



"Adoption" at 11 p.m. ET Nov. 2. Meanwhile, Chapman's second DVD, "Steven Curtis Chapman Live," streets Nov. 4 on Sparrow . . . Singer/songwriter **Sarah Kelly** has signed with Gotee Records. Her label debut, "Take Me Away," will bow Feb. 24, 2004. The album's first single, the title cut, has been shipped to Christian AC and top 40 radio . . . Fervent Records has signed sibling rock trio **BarlowGirl** to a recording and publishing agreement. The band's debut album is set for a Feb. 24, 2004, release.

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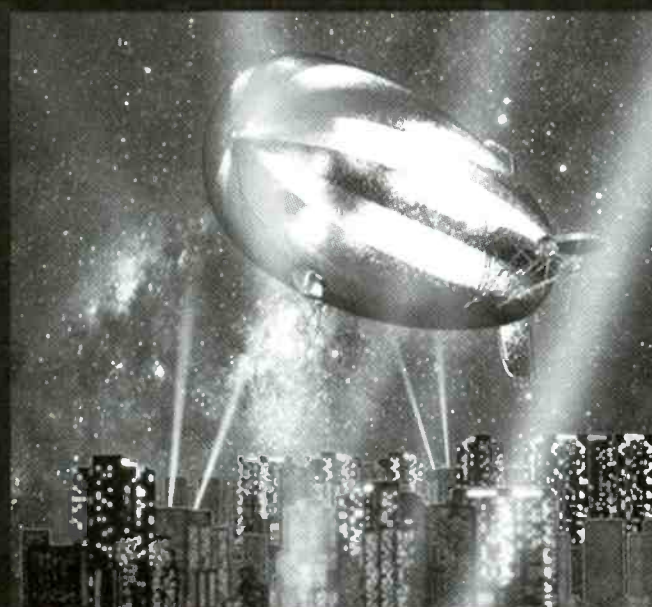
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## Music

# Court: Ghostface Rap Was 'Fair Use'

A New York federal court has upheld the "fair use" doctrine by throwing out a lawsuit against Sony Music Entertainment and rappers **Ghostface Killah**, **Raekwon** and **the Alchemist** for copyright infringement.

The plaintiff, Abilene Music, accused the rappers and Sony—which released the album—of infringing its copyright in the song "What a Wonderful World."

The infraction allegedly occurred when the trio made slang references to marijuana in a rap that began with a variation on the first three lines of the song popularized

work, according to **Richard Scott Draughton**, a technology lawyer.

The activity is more common than people realize, intellectual property lawyers say.

One reason is that Internet connections at work are often much faster than those most people have at home. That, coupled with the long hours many spend at the office, can set the stage for financial disaster for the unwary employer.

Companies can be left holding the bag even if they are unaware of the illegal activity, if it occurs using a common corporate server.

One way to cut down on legal

exposure is to have a written policy in employee handbooks, lawyers suggest. Guidelines should spell out the consequences of the action, be it discipline or termination.

While the

issue hasn't attracted the screaming headlines that recent piracy suits against individuals have garnered, the RIAA has quietly been making headway in this area.

In April 2002, the RIAA won a landmark \$1 million settlement against Integrated Information Systems of Tempe, Ariz., after an Arizona court determined that the business had knowingly allowed employees to download copyrighted material.

Thanks to an e-mail tip, the RIAA discovered that the company had allowed workers to illegally trade music files on a dedicated server.

The RIAA says it's encouraging companies to do the right thing.

To this end, the RIAA and the Motion Picture Assn. of America launched a massive educational campaign in February involving the distribution of brochures to Fortune 1,000 companies. It warns of the potential legal liabilities of employees using company computers and networks to download copyrighted movies and music.

Not surprisingly, businesses are ideal targets for these types of lawsuits because they are "deep-pocket defendants," entertainment lawyers point out.

But because businesses have more resources at their disposal than individuals, they're also more likely to vigorously defend against the actions.

After all, lawyers joke, it's easier to intimidate a 12-year-old into a settlement than a corporation.

**Legal Matters**  
By **Samantha Chang**  
schang@billboard.com



by **Louis Armstrong**.

The defendants successfully argued that while the song's lyrics were adapted from "What a Wonderful World," they were protected as fair use under the Copyright Act.

In granting a summary judgment for Sony and the rappers, Judge **Gerard Lynch** said the rap was clearly a parody, intended to criticize and ridicule the cheerful perspective of the original song.

The judge also noted that the rap made key changes to the lyrics and to the overall effect of the lines, and it was not a rote imitation of the original.

Lynch wrote: "Where the original first three lines of 'Wonderful World' describe the beauty of nature, its 'trees' and 'roses' in 'bloom,' [the rap] reads more like an invitation to get high with the singer." The lyrics read as:

"I see buds that are green, red roses too.

"I see the blunts, for me and you.

"And I say to myself: What a wonderful world."

The slang reference to marijuana and the dark nature of the rap tune was in stark contrast to the mood of beauty in the original song, the court pointed out.

**BITING THE HAND:** As the Recording Industry Assn. of America has been telling companies, employers can be sued for illegal file sharing conducted by their employees.

In fact, employers could be forced to cough up \$150,000 for each instance of downloading at

## Iyer Reveals His Different Sides On Pair Of Albums

New York-based pianist **Vijay Iyer** dances and pounces on the keys; he swings and swaggers; he plays into pockets of hushed lyricism, then charges with riveting thrusters that bloom into fiery coils of rhythm.

Still unknown by most jazz aficionados, Iyer released two new albums Oct. 21—the dynamic quartet date “Blood Sutra” on Artists

special guests—saxophonist **Frank Wess** and Korean traditional flutist **Won Jang-Hyun**—the big band performed several of Akiyoshi's works. Among them was the three-movement “Hiroshima—Rising from the Abyss,” from her latest CD of the same name released on True Life Entertainment. The piece, which debuted in 2001 in Hiroshi-

ma, Japan, on the Aug. 6 anniversary of the dropping of the atomic bomb, was performed in its entirety for the first time in the U.S.

“I’ve been thinking of retiring the orchestra for two years,” the New York-based Akiyoshi says. “In the last 30 years I’ve been writing so much new material for the band that I

haven’t had enough time to play the piano. Now, I’m freed up to really practice.”

Akiyoshi has finished recording a trio record, tentatively titled “Manhattan Songbook,” with bassist **Peter Washington** and drummer **Kenny Washington**. It is scheduled for a November release in Japan on Japanese label Crown Records. No plans have been set for a stateside issue.

While the Carnegie date was the concert finale for the orchestra, Akiyoshi and company will continue to perform every Monday night at Birdland through Dec. 29.



AKIYOSHI: BACK AT THE PIANO

**THREE DOT LOUNGE:** Making its first trip out of Genoa, Italy, since Sept. 11, 2001, the priceless **Niccolò Paganini** violin will be coming to New York to be reunited with **Regina Carter**, who will perform on it Nov. 3 at Lincoln Center's Alice Tully Hall. Carter will play selections from her Verve CD “Paganini: After a Dream,” which was recorded with the violin last November in Genoa... Jazz at Lincoln Center's

new home, Frederick P. Rose Hall in the new Time Warner Center on Columbus Circle in New York, will officially open Oct. 18, 2004. In addition to three performance venues, the hall will house the Ertegun Jazz Hall of Fame... Steve Getz Music Hall, the new Brooklyn, N.Y., jazz club, opened its Williamsburg doors Oct. 17 with a tribute to tenor saxophonist **Stan Getz** featuring pianist **Dave Kikoski**, bassist **George Mraz** and drummer **Al Foster**... On Oct. 28 trombonist **Jeff Bradshaw** issues the smooth-grooved “Bone Deep,” his debut on Hidden Beach Recordings. **Jill Scott** sings on the first single, “Slide,” which boasts a video recreating a Harlem Renaissance club... Contemporary jazz guitarist **Paul Brown** has signed with GRP Records. The first recording under his own name, “Up Front,” will be released in February 2004... In October pianist **Bill Charlap** recorded his new Blue Note Records album, a tribute to **Leonard Bernstein**, produced by **Joel Moss** and scheduled for release in April 2004.

**JAZZ Notes**  
By Dan Ouellette  
douellette@billboard.com



House and “In What Language?,” the poignant, spoken-word collaboration with hip-hop poet/producer **Mike Ladd** on Pi Recordings.

Both sets reveal Iyer's brilliance as a composer and improviser.

On “Blood Sutra,” Iyer hooks up with alto saxophonist **Rudresh Mahanthappa** for vibrant improvisational interchanges.

“Rudresh and I have been playing together for eight years,” Iyer says. “It's like playing with my brother.”

As for the suite's inspiration, he notes, “All the pieces are connected through the loaded signifier of blood. Each number addresses an aspect of family kinship, health, violence, desire, love.” A particularly potent number is the quartet's meditation on gun violence, “Because of Guns (Hey Joe Redux).”

“In What Language?” is an entirely different musical adventure. Commissioned by the Asia Society, the song cycle features an 11-piece ensemble of musicians, actors and poets giving voice to Ladd's politically charged reflections on globalization.

“The poetic monologues are supported by a wide range of styles,” Iyer says. “I drew from everything I knew, including hip-hop, chamber music and jazz. It's rewarding to activate the different sides of myself.”

A restless creative, Iyer recently received the 2003 Alpert Award in the Arts. The year-long fellowship will allow him to pursue new projects.

### AKIYOSHI'S BIG-BAND SWAN SONG:

Pianist/big-band leader **Toshiko Akiyoshi** returned to Carnegie Hall Oct. 17 for the first time since 1991 and led her **Jazz Orchestra** in its final concert appearance.

Featuring her husband, tenor saxophonist **Lew Tabackin**, and

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# Atlanta

A BILLBOARD SPECIAL REPORT



## A Tight Music Community

*Acts, Producers, Execs Agree That Atlanta's Potential Is Huge*

BY RHONDA BARAKA

"Pregnant." That's the word noted vocal producer Jan Smith uses to describe the music scene in her native Atlanta.

"It's pregnant with acts that are about to be delivered and discovered," she says.

If you talk to Smith, her production team partner Huston Singletary or any number of artists, producers, executives and attorneys who make up the Atlanta music community, they'll all agree: Atlanta's music scene is thriving.

The latest evidence: Atlanta's Def Jam South hit No. 1 on the Billboard 200 last week with Ludacris' third album, "Chicken & Beer" (Billboard, Oct. 25).

Some doubted the staying power of the Atlanta scene after the departure of LaFace Records in 2000 and the more recent uprooting of hometown superstar producer Jermaine Dupri. His So So Def Recordings is now under the

umbrella of Arista Records, where Dupri serves as senior VP.

But Atlanta has forged ahead, ushering in a new generation of artists and executives and breathing fresh air into its longstanding reputation as the Motown of the South.

Singletary says that Atlanta is a "tight music community" where people spend years perfecting and honing their creative skills.

"You see the same acts doing the same thing they were doing 10 years ago, because they know they can stay true to themselves in this environment and they can be successful doing it," he says.

### STRONG CONTRIBUTIONS

Prominent Atlanta-based attorney Joel Katz of Greenberg Traurig says the Atlanta music scene continues to thrive today largely because of its strong contributions to hip-hop.

"The industry in Atlanta is evolving as the national industry is," Katz says. "[It's all about] what is popular today, which is rap music—and that's principally what's being made in Atlanta."

Hip-hop artists, he says, are becoming the new leaders of the local scene.

Katz says that in addition to its wealth of creative talent, Atlanta's industry is buttressed by its abundance of quality recording studios and concert venues.

"There's such a huge concentration of artists that live here in Atlanta, [and] at any time they can work and record because the studio situation [is] so good in terms of quality facilities. They can always work here; music can be made here," he says.

Katz continues, "As the industry changes, all of a sudden the viability of the concert companies becomes extraordinarily important to the sensibilities and financial perspective of the artist community. In Atlanta we have Clear Channel, House of

Blues and Time Warner Music all operating venues. These are big companies."

Atlanta also has a well-established infrastructure of independent firms involved in all aspects of artist development, marketing and promotion. This includes companies such as the Artist Factory, founded in 2002 by former Island Black Music president Hiram Hicks; Protocol Entertainment, established in 1998 by Randy Sadd, former promotion VP at Ichiban Records; and NuMillennium Distribution, led by music attorney Kendall A. Minter and major label veterans Hank Caldwell and Ed Strickland.

### NEW KIDS ON THE BLOCK

Just as a fresh, bumper crop of artists becomes more prominent on Atlanta's music scene every few years, so do bright new executives, attorneys and other dealmakers.

*(Continued on page 27)*





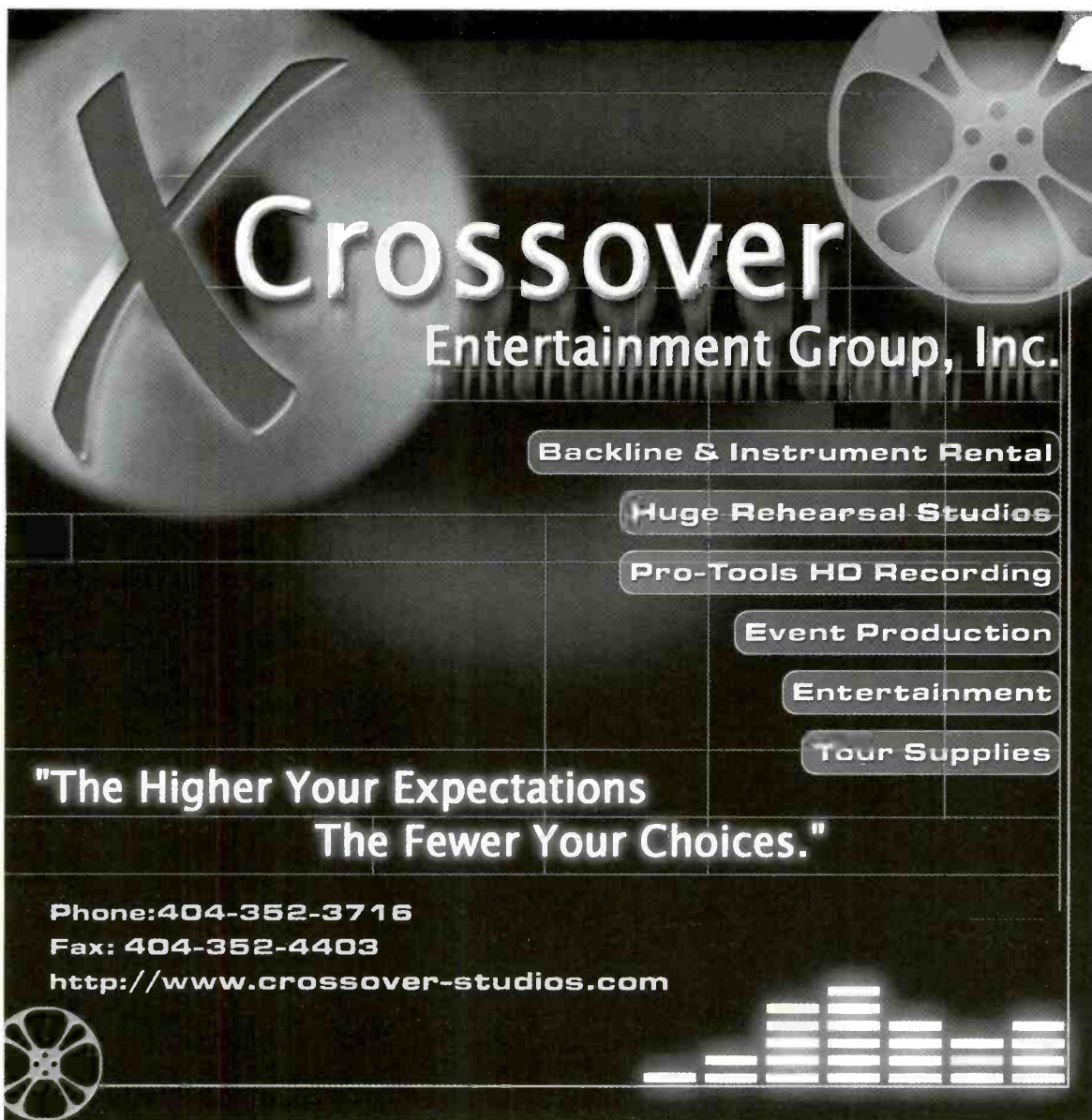
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# Atlanta

Continued from page 24

Those currently on the rise are Greenberg Traurig's Steve Sidman (on the rock side) and Donald Woodard (on the urban side). Both feel that even as Atlanta continues to reap the benefits of the artists and talents of yesteryear, the new names and faces dominating the city's scene today play a major role in its continued growth.

Woodard—who has recently done deals for Hidden Beach's Mike Phillips, Sony's ATL Project, Arista's Ciara and Warner Bros.'s Jene Spears—says the widespread popularity of crunk music has put Atlanta on the music industry's radar again.

"Atlanta's urban music scene is thriving today, thanks in part to the crunk movement, with Lil Jon & the East Side Boyz, Bonecrusher and T.I. leading the way," he says. "Major-label executives and their artists continue to look to Atlanta's creative community for their next hit."

Sidman agrees that the city is overflowing with bright new talent.

"Undeniably, losing [LaFace Records founder] L.A. Reid to New York [where he is now president/CEO of Arista Records], and the shuttering of LaFace as a physical presence temporarily diminished the perception of Atlanta," he notes. "And Matt Serletic becoming the president of Virgin and Jermaine Dupri's ascension to head of urban A&R for Arista caused a number of people to hold their breath, as it appeared to be the beginning of a steady exodus of executive and creative talent from the city."

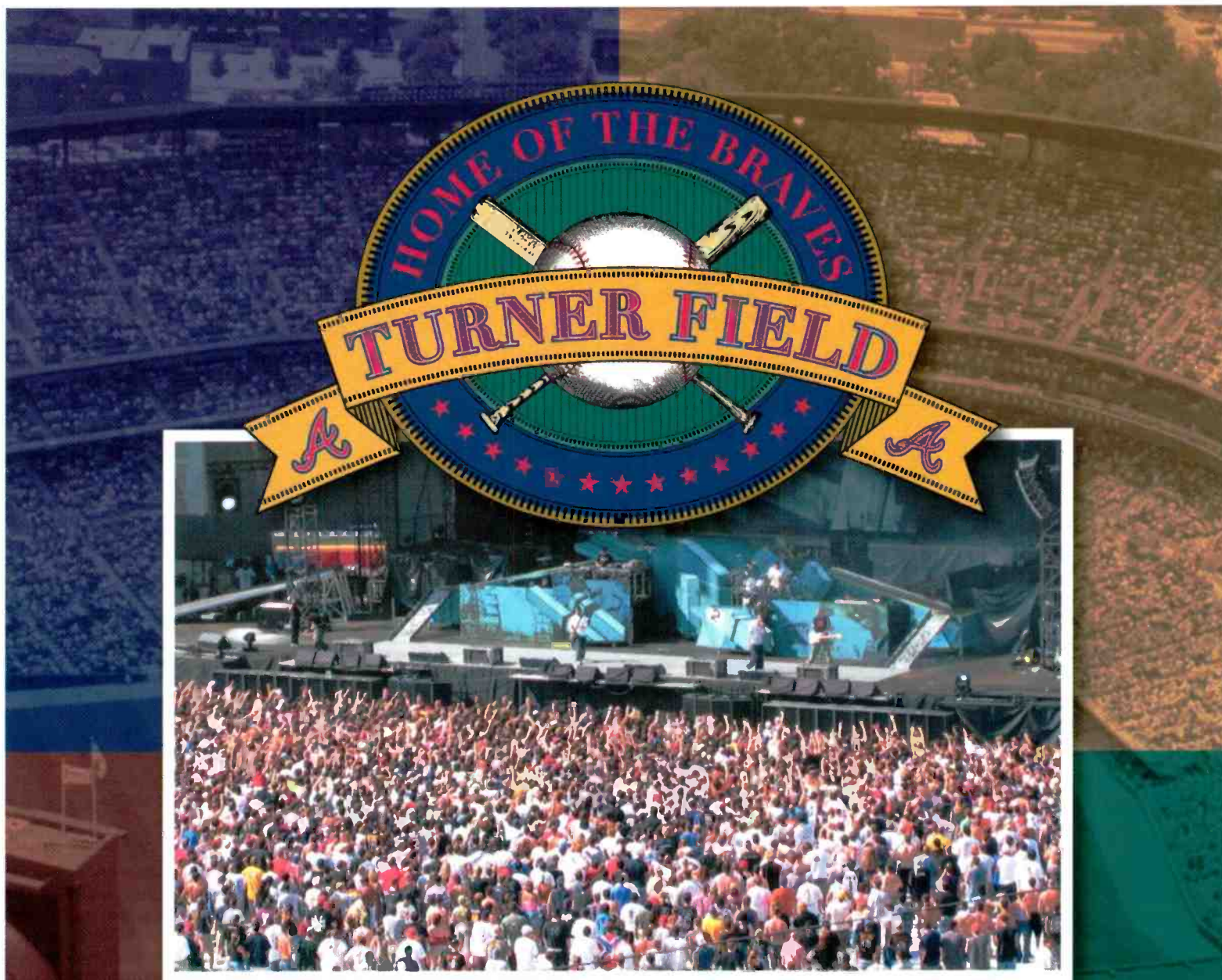
"Majors have decreased spending on regional A&R and promo functions, and yet the scene thrives now, perhaps more than ever," he continues. "Look at what Def Jam South is doing with Ludacris and Disturbin' Tha Peace on the major side. Look at what Big Oomp is doing with his deal through Sony. And look at what Mike McQuary and his group are doing at Sixth Man and what Blue Maze has done on both the rock and urban fronts."

Catherine Brewton, VP of writer/publisher relations for BMI Atlanta, agrees with Woodard and Sidman about the array of fresh talent.

"I think so much emphasis was put on L.A. and Jermaine because they were so visible," Brewton says. "What has continued to keep this community thriving is the people behind the scenes who really make it happen. The advent of Southern, grimy rock—Lil Jon, T.I. and those guys, the independents—is what's going to keep Atlanta thriving as a music community."

Brewton says she and her staff closely monitor the indies in their effort to not just stay on top of their game but ahead of it.

(Continued on page 28)



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## Atlanta

Continued from page 27

Woodard adds, "In order for record labels to carry out what was started by LaFace and So So Def, they will have to become brand marketing experts who develop bona fide stars with cross-marketing potential."

Def Jam South has clearly grabbed the music industry's attention after scoring big with Ludacris. In turn, that artist has launched hot spinoff label Disturbin' Tha Peace.

Def Jam South GM India Fendrick says the label is planning to do exactly what others advise regarding branding its name.

Fendrick adds that Def Jam South's initial goal was to embrace

the sound of Atlanta and the South.

"The reason Def Jam South was down here was to capitalize on the Southern music and that whole movement," she says. But she stresses it was never the company's intent to be the next LaFace or So So Def. "We don't really compare ourselves to any other labels—not just the Atlanta-based labels but major labels in general.

"[Aside from branding], our goal is to produce good, quality music, not just sign every Southern act that there is. I think it's more about quality than quantity," she adds.

## THE SOUL OF ATLANTA

More than a few artists who have planted their feet on Atlanta soil have said that the city has an infectious energy. And in recent years, artists of all persuasions have been inspired by that energy and have begun to interact and even work together.

There are a lot of folks responsible for nurturing the musical melting pot.

According to Katz, the local chapter of the National Academy of Recording Arts and Sciences, with its efforts to build a more diverse membership and governing board, deserves some of the credit.

"NARAS is starting to take a much broader approach in terms of providing leadership and trying to gather individuals who are or want to be in this business, which is a healthy thing," Katz says. "In the last five years, it's gotten much more important in terms of its per-

ception in the community."

And there are some who foster a sense of community just by doing what they do. Billy Johnson, GM of 10-year-old Crossover Entertainment Group, says that on any given day the steady stream of artists who come through his doors paints a true picture of the city's diverse music community.

Elton John, R.E.M., Indigo Girls,

ness," he explains. "In Atlanta it almost looks like the Olympic rings, so the challenging thing is to get inside those circles and make inroads and not become complacent."

Challenging though it may be, Johnson and others agree that it's those multifaceted rings that give Atlanta its flavor. Ultimately, they know that everyone inside those rings is simply striving to make music, and that, Smith says, is the common denominator.

"Music doesn't have a color," she says. "I understand that there are different styles of music and things associated with those styles. When I'm working with a vocalist or on a piece of music, it doesn't matter what it is; what matters is what I do for that artist to help them be their personal best.

"I think that there's a natural separation with styles and things that people like," she adds. "It's not offensive to me for Southern rock people to hang out with Southern rock people. I think that we as human beings are inclined to do what our comfort level allows us to do.

"The bigger thing that I want people to see about Atlanta is that in our own way, we really are a community," she continues. "We're all proud of that, so it serves the same big purpose. Atlanta is home."

It's that diversity that gives Atlanta its soul. Singletary says, "The strongest roots that come from music come from Georgia or immediately near Georgia. There's something in the soil."

Smith adds, "There's soul in the soil."



LUDACRIS: NO. 1 WITH "CHICKEN &amp; BEER"

Collective Soul, Goodie Mob, OutKast, Pink, Keith Sweat, Jagged Edge, Bow Wow and TLC are just a few of the acts who frequent Crossover's 20,000-square-foot facility when it's time to record, rehearse or showcase.

Johnson says the company seeks to remain connected to all of the subcommunities that exist within Atlanta's music scene.

"In New York and L.A., you have this one circle that you have to penetrate if you want to get in the busi-

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## Key Atlanta Venues

Ranked by capacity. Compiled from Billboard Boxscore December 2002-October 2003.

No. Facility, City

Venue Capacity/Total Gross/Total Attendance/Total Capacity/No. of Shows/No. of Sellouts

1.	Turner Field, Atlanta	50,062	\$1,667,295	22,957	50,043	1	0
2.	Philips Arena, Atlanta	20,919	\$19,842,243	521,557	697,053	64	12
3.	HiFi Buys Amphitheatre, Atlanta	19,004	\$8,318,348	190,246	213,394	16	2
4.	The Arena at Gwinnett Center, Duluth	13,000	\$4,446,708	89,029	96,031	10	5
5.	Chastain Park Amphitheatre, Atlanta	6,700	\$6,009,806	130,168	167,500	25	6
6.	Fox Theatre, Atlanta	4,600	\$19,009,641	477,868	998,524	222	1
7.	Atlanta Civic Center, Atlanta	4,591	\$351,472	8,627	27,175	6	0
8.	The Tabernacle, Atlanta	2,500	\$1,647,366	57,566	69,095	31	13
9.	Coca-Cola Roxy Theatre, Atlanta	1,650	\$535,630	25,824	31,594	29	11
10.	Variety Playhouse, Atlanta	1,200	\$753,810	40,539	54,017	58	15

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# Growth Of Smaller Markets Gets Mixed Reaction

BY RAY WADDELL

Cities off the beaten, major-market touring path have proved fertile ground for agents and promoters willing to give them a shot.

The assumption is star power increases in markets unaccustomed to national touring acts, and the plethora of new buildings that have cropped up in secondary and tertiary markets makes routing less challenging.

And the choices are numerous. "I've made a living on these places," says Ken Fermaglich, an agent at the Agency Group in New York.

He cites such markets as Lafayette, La.; Mercedes, Texas; Johnson City, Tenn.; Tulsa, Okla.; Saginaw, Mich.; Toledo, Ohio; Cedar Rapids, Iowa; and Duluth, Minn. Fermaglich is the responsible agent for such acts as Creed, 3 Doors Down and Sevendust.

"These bands have made a lot of money and played for a lot of people in these kinds of towns," Fermaglich says. "These markets absolutely helped break Creed, not only from a touring

standpoint but from a retail standpoint, as well."

But with more touring traffic than ever, smaller markets are no secret anymore. In fact, the upper echelon of touring artists is hitting secondaries and tertiary to the point that it may be diluting those markets and harming the earning potential for mid-level acts.

That's a concern for promoters who make their living off these B and C markets, as well as for agents trying to route them.

"When we're routing through secondary and tertiary markets, we use the same basic premise as with the majors. You look at the traffic and what's been through there," says Brian Jones, VP with the Bobby Roberts Agency, a Nashville-based booking agency often working with smaller markets and booking such acts as Merle Haggard, John Anderson and Eric Heatherly. "The beauty of it is, most of the time there is significantly less traffic in the smaller markets."

That situation has changed to a degree. "It used to be [that] the last



JONES: 'WE STILL NEED INDEPENDENTS'

thing I had to worry about was Cher going into Bismarck, N.D.," says Brad Garrett, president of Police Productions in St. Charles, Mo. He is very active promoting concerts in such markets as Lincoln, Neb.; Bismarck, N.D.; and Sioux City, Iowa.

"From my perspective as a little guy, my fear is these markets will dry up," Garrett says. "You can wear these markets out quicker than you can a major market. A lot of these markets need 18

months between big shows."

Jones agrees. "These are areas that have been hurt the worst by the economy. They've felt the squeeze the most," he says. "A mid-level act can come in and do well, but you still have to watch your ticket price. You need to keep it \$30 and under."

## UNDER THE RADAR

Against this backdrop, promoters like Garrett are faced with trying to put minor markets on the map with agents while keeping them under the radar of corporate promoters.

"I've sold a lot of tickets in mid-level markets when the [markets] weren't getting a lot of attention," Garrett says. "Then the big guys rediscover them and take a lot of money out of them, so they're not as lucrative anymore. You get acts like Cher, Aerosmith, Tom Petty, John Mellencamp coming through these places, and the next thing you know, they've driven so many shows in that it screws up the money."

Still, Garrett is convinced the

trend is cyclical. "Once they start losing money, the big guys go away," he says. "Then little guys like me can go in and rediscover them. There are four or five major [promoter] players out there, and their primary focus is the majors and the sheds. So who's going to take care of the other 40%-50% of touring opportunities out there while the other guys are focused on the majors? There's money there if you know how to get it."

Attention to detail is always important for agents, and even more so in secondary and tertiary markets. "These markets can't sustain a lot of traffic. You have to be aware of the traffic and the retail or sales story in the marketplace, if there is one," Fermaglich says. "The secret to making it work is great radio in the marketplace to support the shows. And in some markets, particularly in the South, you have to be aware of the football schedules."

Jones and other agents appreciate independent promoters in those markets and would like to see other indies

(Continued on page 31)

# Disney Hall Could Reanimate Classical Scene

BY SUSANNE AULT

LOS ANGELES—Designed by celebrity architect Frank Gehry, the new Walt Disney Concert Hall here could raise the profile of the entire symphony community.

New permanent tenant the L.A. Philharmonic should get the biggest boost from its A-list digs. Already, season tickets for its 2003/2004 premiere year are virtually sold out, according to L.A. Philharmonic executive director Deborah Borda.

Disney Hall, owned by the county

economy during the past few years, corporate donations to the arts have declined. That has hurt the bottom line for a number of orchestras and their venue homes (*Billboard*, Aug. 16).

The Disney Hall "is a wonderful development, not just for the L.A. Philharmonic but for the whole industry," says Jack McAuliffe, VP of the American Symphony Orchestra League, a New York-based nonprofit organization that represents about 1,800 of the country's orchestras.

"It improves the climate for support of the arts. It's very much the right thing happening," McAuliffe says.

Borda, who also acts as GM of Disney Hall, adds that the venue has attracted 30,000 subscribers to its 2003/2004 season packages—which contain four to 10 shows apiece. That is a 150% jump from the 12,000 subscribers who signed on to the L.A. Philharmonic in 1999, when it was still housed at the city's Dorothy Chandler Pavilion.

Partly because of problematic acoustics, "it's no secret that it was not always a sold-out house at Dorothy Chandler," Borda says of the venue, which presented the L.A. Philharmonic until this May. "But [Disney Hall] is creating national and international buzz." The Hollywood Bowl remains the summer home for the symphony.

Because of the huge expense in erecting Disney Hall, some seats there have been priced higher than similar spots at Dorothy Chandler. For example, subscribers are now charged \$120 for each of the best seats, where before they paid \$82 each.

Still, "we've just had tremendous

sales," Borda says, noting that individual \$15 tickets are usually made available for every concert. "There are many price points."

Nevertheless, she admits that Disney Hall must be aggressive in winning audiences for its programming this season and in years to come.

While Disney Hall bears the name of the resource-rich Walt Disney Co., the venue does not have any ties with the entertainment company, Borda explains. The late Lillian Disney,

Walt Disney's widow, donated \$50 million toward the venue's construction in 1987.

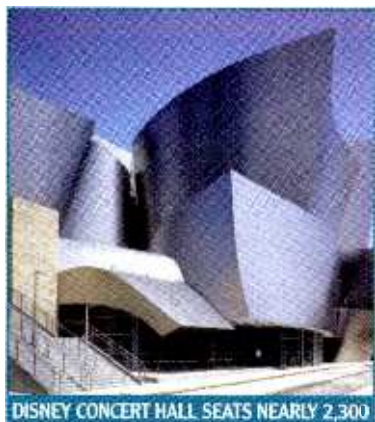
Borda says the L.A. Philharmonic will "have to raise over half of its budget each year [\$63 million for 2003/2004] with strong programming in place. [That is much like other orchestra companies]. Nothing is easy. We aren't taking anything for granted."

That means rolling out a variety of concerts catering to younger audiences as well to the typically older

symphony crowd, she says.

Josh Groban, the 22-year-old pop and classical singer, also stars with the L.A. Philharmonic at the Oct. 25 gala. Alison Krauss + Union Station are set to play Dec. 1.

"It's not your father's philharmonic," Borda says. "There's all sorts of different ways that people can get into the hall." She is actively seeking performances by acts from a number of genres, including classical, jazz and world music.



DISNEY CONCERT HALL SEATS NEARLY 2,300

of Los Angeles, holds 2,265 seats and is the centerpiece of a new, \$274 million site that also features a park and a public garden area.

Orchestra executives anticipate that the shine of the Disney Hall—literally, silver stainless steel wings envelop the facility—will brighten the currently struggling live classical music scene.

Coinciding with the nation's shaky

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LG Electronics LG Electronics, Inc.	The Willem LG music theater, Los Angeles, through 2008	\$700,000-plus	Signed deal as part of \$300 million U.S. brand marketing campaign; using tie to generate PR exposure and demonstrate technology with on-site TVs and other products. Kicked off deal with VIP concert featuring R&B singer Ashanti; touted the concert with ticket giveaways through local radio stations.	Jae Bae, LG InfoComm U.S.A. president; Jeff Hwang, LG InfoComm U.S.A. VP of marketing.
McDonald's McDonald's Corp.	Justin Timberlake tour Five U.S. and 19 Euro- pean cities, October- January	\$4 million	Using sponsorship of McDonald's presents Justin Timberlake Justified World tour and Lovin' It Live to support new global marketing campaign. As part of the deal, Timberlake will perform his new "I'm Lovin' It" song in a medley at each concert and will make appearances at restaurants, festivals and McDonald's-sponsored events. To gain additional reach, the QSR will sponsor Webcasts of the European gigs in Holland, Italy and the U.K.	Larry Light, McDonald's executive VP/global chief marketing officer; Julia Lipari, Jive Records senior VP of special projects/marketing; Mark Steverson, Bald Ego partner; Johnny Wright, Timberlake's manager. Note: Sponsorship fee is part of a larger endorsement deal with Timberlake.
Starburst Masterfoods USA	Michelle Branch tour October-December, 35-plus stops	\$500,000	Leveraging through on-site sampling; sponsorship grew out of a national promotion with Branch earlier this year. Unilever's Thermasilk hair care brand sponsored Branch's summer tour.	Mike Tolkowski, Starburst brand marketing director; Jeff Rabhan, manager; and Constance Schwartz, VP of strategic marketing for the Firm.

Compiled by William Chipps, senior editor, IEG Sponsorship Report  
sponsorship.com

## Touring Helps Sun Shine On 3 Doors

Anyone doubting the direct, quantifiable impact that touring has on record sales need look no further than **3 Doors Down**, whose relentless road work has helped propel album sales while defusing any possibility of a sophomore slump.

The band's second album, "Away From the Sun" on Republic/Universal, has camped out for 49 weeks on The Billboard 200. Its current single, "Here Without You," is No. 1 on the Mainstream Top 40 chart for the second week.

"The record has been out for close to a year, and last week it sold 45,000 copies," says **Ken Fermaglich**, the band's agent at the Agency Group. "They've shipped 2 million records, [they're] heading toward 3 million, and projections are strong the album will continue to sell and improve as we get closer to the holiday season."

"Away From the Sun" has scanned 1.8 million units, according to Nielsen SoundScan.



3 DOORS DOWN: THE ROAD IS GOOD TO THEM

Fermaglich credits touring with helping sustain sales, as the band has been on the road since October of last year.

"When you look at the [Nielsen] SoundScan numbers, you can see some really nice jumps in the markets they're either going through or have already played, even before the current single blew wide open," he says. "The touring definitely fuels album sales, no doubt about it."

It's a concept the band and management believe in. When 3 Doors Down wrapped touring for its four-times-platinum debut, "The Better Life," it took an extended break. But since last October, the band has performed 169 shows, spacing four- to five-week runs with a two-week break here and there.

"They're really good about non-stop touring—relentless," Fermaglich says. The band is also unafraid of venturing off the beaten, major-market path.

He says secondary and tertiary

markets are very strong, from Jackson, Miss., and Pensacola, Fla., to Wichita Falls, Kan.; Erie, Pa.; and Youngstown, Ohio. "They're also strong in the major Midwest markets, like Chicago and Cleveland," Fermaglich says.

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



The band's heartland success "tells us that this is a bread-and-butter, meat-and-potatoes, rock-'n'-roll band," Fermaglich says. "The promoters see what's going on here."

3 Doors Down is a compelling artist-development story for an industry that needs one. "Yes, radio is huge for this band," Fermaglich says. "But we also see touring continuing to build as well. The whole process is continuing to evolve from an artist-development standpoint."

3 Doors Down is co-managed by **Phin Daly** and **Bill McGathy** at In de Goot Entertainment.

**GOOD GIRLS:** The Girls Are Back in Town tour, featuring **Chonda Pierce** and **Sandi Patty**, launched Sept. 18 at the Asheville (N.C.) Civic Center and continues to do strong

business.

Slightly more than two weeks into the tour, Pierce and Patty have performed for more than 4,000 fans in each of several venues, including **Viking Hall** in Bristol, Tenn.; the **Montgomery (Ala.) Civic Center**; **Timmons Arena** in Greenville, S.C.; **Township Auditorium** in Columbia, S.C.; and **Mabee Center** in Tulsa, Okla.

The duo also notched healthy showings at the **Knoxville (Tenn.) Civic Coliseum**; the **Fort Smith (Ark.) Convention Center**; the **Shrine Mosque** in Springfield, Mo.; and **Bethany First Church** in Oklahoma City, which sold out three weeks in advance. The current leg ends in November, and a West Coast leg is being prepped for January/February next year.

**Valerie Summers** at the William Morris Agency in Nashville is booking the tour. **Gary Gentry** at Premier Productions is the primary promoter.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
SHANIA TWAIN, JAMES OTTO	Wachovia Center, Philadelphia Oct. 10	\$1,282,240 \$80/\$45	19,526 sellout	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 5	\$1,252,350 \$175/\$85	15,079 15,625	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Verizon Wireless Amphitheater, Selma, Texas Oct. 4	\$1,064,099 \$127/\$45	15,219 20,000	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Cricket Pavilion, Phoenix Oct. 8	\$1,040,960 \$125/\$49.50	14,487 19,224	Clear Channel Entertainment
FLEETWOOD MAC	MGM Grand Garden, Las Vegas Oct. 18	\$978,190 \$250/\$125/\$85	8,682 10,602	Concerts West, in-house
AEROSMITH & KISS, SALIVA	Shoreline Amphitheatre, Mountain View, Calif. Oct. 10	\$944,651 \$125/\$50	14,012 22,000	Clear Channel Entertainment
FLEETWOOD MAC	Centennial Garden Arena, Bakersfield, Calif. Oct. 15	\$896,335 \$125/\$95/\$35	9,023 sellout	Concerts West, Nederlander Organization
FLEETWOOD MAC	Staples Center, Los Angeles Oct. 13	\$874,029 \$135/\$85/\$49.50	9,520 11,069	Concerts West
CHER, TOMMY DRAKE	MCI Center, Washington, D.C. Oct. 10	\$867,117 \$79.75/\$34.75	12,467 14,345	Clear Channel Entertainment
CHER, TOMMY DRAKE	Savvis Center, St. Louis Oct. 4	\$828,575 \$77.75/\$37.75	12,399 13,936	Clear Channel Entertainment, in-house
SHANIA TWAIN, JAMES OTTO	Van Andel Arena, Grand Rapids, Mich. Oct. 4	\$807,770 \$80/\$45	12,569 sellout	Clear Channel Entertainment
JAMES TAYLOR	Greek Theatre, Los Angeles Oct. 7-8	\$763,595 \$70/\$45	11,442 two sellouts	Nederlander Organization
R.E.M., SPARKLEHORSE	Madison Square Garden, New York Oct. 4	\$759,228 \$70.50/\$40.50	12,842 13,801	Clear Channel Entertainment
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Wachovia Arena, Wilkes-Barre, Pa. Oct. 16	\$733,827 \$86.50/\$51.50	9,258 sellout	Metropolitan Talent Presents
MANÁ	American Airlines Arena, Miami Oct. 16	\$640,991 \$71/\$61/\$41	9,941 11,481	Evenpro / Water Brother Productions, NYK Concerts, Vivalo, Clear Channel Entertainment
RADIOHEAD, SUPERGRASS	Sound Advice Amphitheatre, West Palm Beach, Fla. Oct. 4	\$598,944 \$39/\$33	16,968 19,364	Clear Channel Entertainment
ARROWFEST: JOURNEY, FOREIGNER, YES, CHEAP TRICK, EDDIE MONEY	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 4	\$558,345 \$55/\$25	16,060 16,299	Clear Channel Entertainment, KCBS Radio, Infinity Broadcasting
JAMES TAYLOR	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 10	\$549,140 \$65/\$30	12,090 16,299	Clear Channel Entertainment
POWER 106 P3: SNOOP DOGG, LUDACRIS, WARREN G, XZIBIT, LIL' JON & THE EAST SIDE BOYZ, OBIE TRICE & OTHERS	Hyundai Pavilion at Glen Helen, Devore, Calif. Oct. 4	\$536,790 \$60.50/\$28.50	19,057 20,250	Clear Channel Entertainment, Power 106 Radio
MANÁ	Shoreline Amphitheatre, Mountain View, Calif. Oct. 5	\$511,658 \$66.50/\$33.50	14,937 22,000	Clear Channel Entertainment
R.E.M., PETE YORN	Tweeter Center for the Performing Arts, Mansfield, Mass. Oct. 5	\$385,685 \$65/\$28.50	8,490 19,900	Clear Channel Entertainment
WIDESPREAD PANIC	The Backyard, Austin Oct. 3-5	\$355,650 \$30	12,511 three sellouts	Clear Channel Entertainment, Direct Events
JAMES TAYLOR	Shoreline Amphitheatre, Mountain View, Calif. Oct. 4	\$338,791 \$53.50/\$33.50	9,584 22,000	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	Journal Pavilion, Albuquerque, N.M. Oct. 10	\$287,761 \$59.50/\$25	9,243 12,125	Clear Channel Entertainment
LUCINDA WILLIAMS, THE JAYHAWKS	Beacon Theatre, New York Oct. 2-3	\$278,974 \$68.50/\$38.50	5,824 5,919 two shows	Clear Channel Entertainment
STEELY DAN	Chronicle Pavilion at Concord, Concord, Calif. Oct. 4	\$275,438 \$85.50/\$35.50	6,272 12,500	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	Augusta Civic Center, Augusta, Maine Sept. 21	\$272,935 \$57.50/\$42.50	5,537 6,172	Clear Channel Entertainment, Jack Utsick Presents
RED HOT CHILI PEPPERS, THE FLAMING LIPS, MIKE WATT	Cricket Pavilion, Phoenix Oct. 9	\$271,466 \$44/\$34	7,717 19,629	Clear Channel Entertainment
GOOGOOSH	MCI Center, Washington, D.C. Oct. 4	\$253,801 \$153/\$48	3,252 5,421	Nederlander Organization
STEELY DAN	Sound Advice Amphitheatre, West Palm Beach, Fla. Sept. 17	\$251,723 \$77.50/\$25	6,302 19,238	Clear Channel Entertainment
THE WHITE STRIPES	Hearst Greek Theatre, Berkeley, Calif. Sept. 13	\$250,750 \$33.35	8,700 sellout	Clear Channel Entertainment
MANÁ	TD Waterhouse Centre, Orlando, Fla. Oct. 17	\$244,320 \$56/\$46/\$36	4,870 5,743	Evenpro / Water Brother Productions, NYK Concerts
STRING CHEESE INCIDENT	Fox Theatre, Atlanta Sept. 26-27	\$243,630 \$35/\$27.50	8,253 9,356 two shows	Windstorm Productions, JoMo Entertainment
JEWEL, JOSH KELLEY	Chastain Park Amphitheatre, Atlanta Sept. 20	\$240,798 \$48.50/\$33.50	5,455 6,700	Clear Channel Entertainment
WEND WEENIE ROAST: STAINED, SEVENDUST, TRAPT, SHINEDOWN, DOKKEN, EVE 6, KILL HANNAH & OTHERS	Verizon Wireless Amphitheater, Charlotte, N.C. Oct. 5	\$238,662 \$67.75/\$19.75	11,947 18,903	Clear Channel Entertainment, WEND Radio

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# Smaller Markets

Continued from page 29

come online.

"There is still very much a need for the independent promoter," he says. "And there are people out there popping up that don't necessarily know how to put a show together, but they know there's a need."

Independent promoters fill a void in markets that are under the corporate radar, Jones adds. "The agents need them and the markets need them," he says. "There are only a handful of them left, and we need more. That's why we as agents can't gouge them. We need to give them good deals. And we need to educate our acts that part of our jobs is not only to make them money but to keep adding to the crop and putting more promoters on the table."

According to Fermaglich, "You need a promoter who has the vision." He adds that regional or local independents often fit the bill, but corporate promoters can also be of great assistance. "Bob Roux [Clear Channel Entertainment's Southwest president] in Houston will go into any market in his region."

## THE COUNTRY MODEL

Particularly for country artists, the smaller, more rural markets are often the linchpin for building careers with legs. "Nashville agents, by necessity, do a better job of recognizing this than the East and West Coasts, which I think are missing the boat," Garrett says.

"I look at the Kenny Chesney model. He honed his craft and worked his butt off playing 200 dates a year," Garrett continues. "So when the record stuff caught up, he was ready. He had a core fan base of 5,000 in markets where we were doing dates with him, and those were hardcore Kenny fans."

Garrett admits it can take a lot of extra effort to play outside the major-market circuit.

"It just depends on if management wants to work that hard; if they're only going to play 50-60 dates, they're not going to go into a lot of these places," he says. "This is the perfect scenario for what I would call a mid-level act, the Michelle Branches of the world. She might play a large club in St. Louis, but she could play a 2,500- to 3,500-seat cut-down arena with full production in a market like Sioux City."

It's all about recognizing the value of these markets and realizing that a cookie-cutter routing approach represents opportunities missed, Fermaglich believes.

"We're not talking about a tea bag tour, where you're dipping into 10 or 12 major markets and then you're done," he says. "It's about having a hand willing to work that likes to play in small towns. Creed and 3 Doors Down love going to these places."

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# F'rms Create Novel Marketing Twists

BY GAIL MITCHELL

"Taking it to the streets" is a refrain regularly sung by label marketing executives. But two new ventures—Urban Beauty Collective and the Experience—are adding novel twists to the concept of grassroots marketing.

Launched in July, Urban Beauty Collective ([urbanbeautycollective.com](http://urbanbeautycollective.com)) is



a network of more than 10,000 African-American and Latino beauty salons and barbershops in the top 16 urban markets, including New York, Los Angeles, Chicago, Atlanta and Dallas.

Each month, these establishments are mailed a new edition of UBC-TV, a promotional VHS cassette that presents the latest in music, film, TV and lifestyle brands in the

vein of "Access Hollywood" and "Entertainment Tonight."

The October 2003 installment, for example, featured music videos from Universal Music Group (Donna Summer), DKG Music (Rhian Benson) and Warner Bros. (Robert Randolph Family Band).

It also contained previews of Walter Latham's spotlight on new comedians, "Latham Entertainment Presents" (Paramount Home Video), and Cuba Gooding Jr.'s current movie "Radio" (Revolution/Columbia Pictures), as well as a "Barbershop 2" teaser (MGM). The participating companies pay for the promotional blurbs.

"I was sitting in a salon one day, bored out of my skull," Urban Beauty Collective creator Ava DuVernay recalls.

"I had read all the magazines and talked to everybody in the shop. Then I started thinking, 'I wish I could show movie trailers and get feedback from the women and men in the salon.'"

DuVernay also heads the Hollywood-based DuVernay Agency (DVA), which handles marketing and public relations for films and TV shows.

A year in development, Urban Beauty Collective and its monthly presentations are coordinated in-house by DVA's six staffers.

The idea behind the collective is to cater to what DuVernay calls "the everyday salons, not where Beyoncé gets her hair done—although that's on the list. We wanted to get to the nitty gritty in each market."

Four-month-old UBC-TV already has a sibling, UBC-Radio. Kicking off in November, the CD sampler program will spotlight the latest offerings in R&B, hip-hop and jazz. Among future projects being considered: staging artist meet-and-greets in the network salons.

"The possibilities are endless," says DuVernay, who points out that the program steers clear of violent or misogynistic videos and alcohol advertisements. "The movie 'Barbershop' gave [people who are not of] color an idea of what goes on in these shops: gossip, commerce and discussions about trends and politics.

"UBC reaches a wide cross-section of urban consumers: teenage boys

getting their hair braided, grandmothers with perms, younger women with weaves, blacks and Latinos not limited to age or class. A lot more than with other ethnic groups, the [urban] stylist is a trusted person."

## TARGETING THE ELDERS

Chicago-based Dedry Jones and his Right Track Entertainment, on the other hand, take their cues from the adult end of the music spectrum. Retailer Jones believes labels are missing a major consumer group—older adults.

"I felt there was a need for the marketing of adult artists, because these artists aren't necessarily on labels' radar in terms of spending major promotional dollars," says Jones, who also operates the music lifestyle store the Music Experience. "So I started my marketing company, Right Track."

From that was born the Experience ([rtentertainment.com](http://rtentertainment.com)), an opportunity for consumers to hear new music and meet the artists who create it. Those artists have included Rachelle Ferrell, Will Downing, Al Jarreau and George Duke.

Admission to the Experience is the price of the spotlighted CD. Venues for the 1-year-old event have

ranged from art galleries to a Jaguar/Volvo dealership.

Guests are invited with an e-mail from Jones' marketing and store database; so are members of the radio and TV press. RSVPs are accepted until the venue's capacity is filled.

The artist decides whether they want to perform. In either case, their



CD is played, he or she is interviewed and afterward the guests can have their CDs signed and chat with the artist.

On Oct. 22, Downing returned for a second engagement. This time he was ensconced at Chicago's the Spoken  
*(Continued on page 34)*

# 'Real' Talk From Dave Hollister

Dave Hollister admits he was very vocal about wanting to leave DreamWorks after his 2000 album, "Chicago '85 . . . The Movie." But he's glad to be "back home" following a one-album stint ("Things in the Game Done Changed," 2002) with Motown.

"I said some foul things," the Los Angeles-based Hollister confesses. "But it's like when a kid runs away and comes back. I feel better; I can breathe again."

And sing again. The new album, "Real Talk," bows Nov. 11. The set finds him working with singer/producer Tank, Mike City and Bink, among others.

While his Motown set didn't resonate with fans ("It had legs, but the ball was dropped"), Hollister says "Real Talk" better reflects his signature "thug R&B" sound.

**DOING IT TISWAY:** When Atlantic dissolved its jazz department, bassist/guitarist Wayman Tisdale joined the trend of ex-major-label artists starting their own labels. Tisdale's "21 Days" is being released Nov. 11 through Tisway Records, distributed by Nashville-based Central South. The first single, "Today," was issued in October.

"It was perfect timing," Tisdale says of activating Tisway. "Under major labels you don't always have the freedom you

desire. It was time for me to be an artist and an owner."

Tisdale teamed with family (daughter Danielle, brother Weldon) and friends (Cassandra Robertson, who has sung with Kirk Franklin) on "21 Days." He produced and either wrote or co-wrote all 11 songs.

Tisdale hastens to note, however, that his new album's inspirational tone is more "urban inspirational than gospel. It's music for the soul; musical therapy for troubled times."

With four smooth-jazz CDs and songs for SWV and Philip Bailey on his résumé, the 12-year NBA veteran also operates Tisway Productions.

Artists under that banner include saxophonist/Hidden Beach Recordings artist Mike Phillips and newcomer Keite Young—whom Tisdale intriguingly describes as "a cross between Al Green and D'Angelo"—on Hidden Beach's inspirational imprint, Still Waters.

**ON THE RECORD:** Jermaine Dupri, the artist, enlists Hiram Hicks of the Artist Factory as his manager. Also, 3LW signs with Dupri's So So Def.

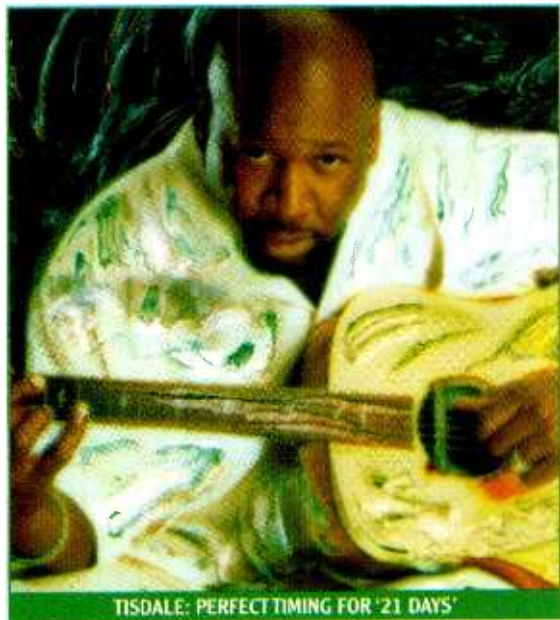
Dawn Robinson, formerly of En

Vogue and Lucy Pearl, establishes Movemakers Entertainment with new husband Dre Allen (aka Andre Young of R&B quartet IV Xample).

The record company is based in Santa Monica, Calif. Allen's group, the Dre Allen Project, plans to release an album in January 2004, followed by Robinson's own solo project. Robinson is also joining the group on its late-October tour of retail outlets. A national concert tour is slated for mid-January.

**BOOK BEAT:** Arista president/CEO Antonio "L.A." Reid, Cash Money principal Bryan "Baby" Williams, rapper Busta Rhymes, singer Howard Hewett and entertainment writers Billy Johnson Jr. and Karu Daniels number among the contributors to the new book "Souls of My Brothers." It is the follow-up to "Souls of My Sisters," written/edited by Dawn Marie Daniels and Candace Sandy. Isaac Hayes provides the foreword for the Plume/Penguin Group book.

**HONOR BOUND:** Music World Entertainment CEO Mathew Knowles will receive a lifetime achievement award during the inaugural 2BAW (To Believe



TISDALE: PERFECT TIMING FOR '21 DAYS'

**Rhythm & Blues**  
By Gail Mitchell  
[gmitchell@billboard.com](mailto:gmitchell@billboard.com)



Always Within) Entertainment Seminar Nov. 1 at New Orleans' Fairmont Hotel . . . January 2004 is the airdate for Minorities in Business magazine's eighth annual Multicultural Prism Awards on Comcast/Radio One's new cable network, TV One. Taped Oct. 17 at L.A.'s Regent Beverly Wilshire, the ceremony honored B2K manager/producer Chris Stokes, EMI Music Publishing senior VP Big Jon Platt and artist Sheila E. with awards for producer of the year, MIB musical achievement and lifetime achievement, respectively.



NOVEMBER 1 2003 **Billboard** **TOP R&B/HIP-HOP ALBUMS**

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

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	JAGGED EDGE	COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1 Hard	1	51	54	48	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98) [H]	I Need You Now	26
2	1	—	LUDACRIS	DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJMGM (18.98 CD)	Chicken*N*Beer	1	52	37	44	DAVID BANNER	SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1
3	2	2	OUTKAST	ARISTA 50133* (12.98 CD)	Speakerboxxx/The Love Below	1	53	NEW	1	GANGSTA BOO	RTE 300 (18.98 CD)	Enquiring Minds 2: The Soap Opera	53
4	4	3	R. KELLY	JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2	54	57	57	MYA	A&M 000734/INTERSCOPE (18.98 CD)	Moodring	2
5	3	1	BAD BOY'S DA BAND	BAD BOY 001118*/UMRG (11.98 CD)	Too Hot For T.V.	1	55	55	47	JAHEIM	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
6	6	4	DMX	RUFF RYDERS/DEF JAM 063369*/DJMGM (12.98/18.98)	Grand Champ	1	56	46	29	E-40	SICK WID' IT/JIVE 41857/ZOMBA (18.98 CD)	Breakin News	4
7	8	6	ANTHONY HAMILTON	SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	6	57	50	38	VICKIE WINANS	VERITY 43214/ZOMBA (11.98/18.98) [H]	Bringing It All Together	38
8	7	7	CHINGY	DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	58	64	51	JAVIER	CAPITOL 39843* (12.98/18.98)	Javier	18
9	NEW	1	WILL DOWNING	GRP 000529/VG (14.98 CD)	Emotions	9	59	59	55	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [H]	Surrender To Love	29
10	5	—	2PAC	DEATH ROW 9530*/KOCH (18.98 CD)	Nu-Mixx Klazzics	5	60	51	54	CASH KOLA	WONDERBOY/MILLENNIUM 8001/KOCH (17.98 CD)	Life In General	51
11	13	12	BEYONCE	COLUMBIA 96386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	61	60	59	BLACK EYED PEAS	A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	23
12	10	11	YOUNGBLOODZ	SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1	62	52	43	CECE WINANS	PURESPPRINGS GOSPEL/INO 90361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21
13	9	10	YING YANG TWINS	COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	4	63	56	56	DO OR DIE	J PRINCE 42029/RAP-A-LOT 4 LIFE (18.98 CD)	Pimpin Ain't Dead	17
14	11	5	OBIE TRICE	SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	3	64	63	52	FABOLOUS	DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
15	12	9	ERYKAH BADU	MOTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	2	65	49	46	TYRONE DAVIS	FUTURE 1005 (10.98/18.98)	Come To Daddy	42
16	16	15	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	66	68	64	JUSTIN TIMBERLAKE	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
17	14	13	ARETHA FRANKLIN	ARISTA 50174 (18.98 CD)	So Damn Happy	11	67	67	50	GINUWINE	EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1
18	15	8	MURPHY LEE	FO REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	5	68	36	42	NAPPY ROOTS	ATLANTIC 83646*/AG (11.98/18.98)	Wooden Leather	9
19	17	19	CALVIN RICHARDSON	HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8	69	66	61	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
20	18	17	T.I.	GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	2	70	72	49	JS	DREAMWORKS 450332/INTERSCOPE (9.98 CD)	Ice Cream	11
21	21	16	MARY J. BLIGE	GEFFEN 000956*/INTERSCOPE (12.98/18.98)	Love & Life	1	71	47	—	BLACK MOON	DUCK DOWN 2005* (17.98 CD)	Total Eclipse	47
22	23	25	DWELE	VIRGIN 80919* (9.98 CD) [H]	Subject	22	72	80	75	JOSS STONE	S CURVE 42234 (9.98 CD) [H]	The Soul Sessions (EP)	72
23	24	21	ASHANTI	MURDER INC./DEF JAM 000143*/DJMGM (12.98/18.98)	Chapter II	1	73	61	53	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	2
24	19	14	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14	74	62	34	VARIOUS ARTISTS	DEF JAM 001196*/DJMGM (15.98 CD)	Def Jam Recordings Presents Music Inspired By Scarface	32
25	NEW	1	MARIAH CAREY	COLUMBIA 87154/SONY MUSIC (18.98 EQ CD)	The Remixes	25	75	96	82	<b>PACESETTER</b> ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
26	22	—	DIRTY	INFINITY/J PRINCE 42030/RAP-A-LOT 4 LIFE (18.98 CD)	Love Us Or Hate Us	22	76	74	77	GARY L. WYATT	HR 9198/WEW (16.98 CD)	I Do Love You	63
27	28	24	R. KELLY	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	77	69	63	JOE BUDDEN	DEF JAM 000505*/DJMGM (10.98/18.98)	Joe Budden	2
28	25	22	KEM	MOTOWN 067516/UMRG (18.98/12.98) [H]	Kemistry	14	78	76	60	FRAYSER BOY	HYPNOTIZE MINDS 3606*/STREET LEVEL (17.98 CD) [H]	Gone On That Bay	23
29	31	26	LUTHER VANDROSS	J 51885/RMG (12.98/18.98)	Dance With My Father	1	79	65	62	VARIOUS ARTISTS	VPI/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	14
30	NEW	1	VARIOUS ARTISTS	RED STAR/DEF JAMAICA 001195*/DJMGM (14.98 CD)	Red Sounds Presents Def Jamaica	30	80	73	58	LSG	ELEKTRA 62851/EEG (18.98 CD)	LSG2	3
31	20	—	RZA	WU-RECORDS 84852/SANCTUARY (18.98 CD)	Birth Of A Prince	20	81	79	66	HEATHER HEADLEY	RCA 89376/RMG (12.98/18.98)	This Is Who I Am	14
32	32	28	50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	82	78	70	DAVID BANNER	SRC/UNIVERSAL 000576/UMRG (12.98 CD)	Mississippi: The Screwed & Chopped Album	50
33	26	20	VARIOUS ARTISTS	STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	83	88	83	INDIA.ARIE	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
34	33	35	BOW WOW	COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	84	71	68	DOTTIE PEOPLES	ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	49
35	29	23	BUBBA SPARXXX	BEAT CLUB 001147*/INTERSCOPE (12.98 CD)	Deliverance	9	85	70	—	KALVIN BISHOP	MILLENNIUM/BRIESIA 13001/MOKAH (18.98 CD)	Do What I Gotta Do	70
36	41	41	MICHAEL McDONALD	MOTOWN 000651/UMRG (18.98 CD)	Motown	31	86	77	67	SOUNDTRACK	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMGM (12.98/18.98)	2 Fast 2 Furious	1
37	27	18	SHEEK LOUCH	D-BLOCK/UNIVERSAL 001042*/UMRG (11.98/18.98)	Walk Witt Me	3	87	53	—	HIEROGLYPHICS	HIRED IMPERIUM 230109* (18.98 CD) [H]	Full Circle	53
38	30	31	SILK	SILK 12147/LIQUID 8 (16.98 CD)	Silktime	30	88	NEW	1	MICHAEL JACKSON	EPIC 85250/SONY MUSIC (18.98 EQ CD)	Greatest Hits: HiStory—Volume 1	45
39	38	40	MONICA	J 20031*/RMG (12.98/18.98)	After The Storm	2	89	89	78	NELLY	FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
40	NEW	1	RAPHAEL SAADIQ	POOKIE 1001 (18.98 CD)	All Hits At The House Of Blues	40	90	NEW	1	DONNA SUMMER	MERCURY/UTV 001009/UMG (16.98 CD)	The Journey: The Very Best Of Donna Summer	65
41	35	30	SOUNDTRACK	BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1	91	95	86	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/DJMGM (12.98 CD)	Diplomatic Immunity	1
42	34	27	JUELZ SANTANA	ROC-A-FELLA/DEF JAM 000142*/DJMGM (12.98/18.98)	From Me To U	3	92	100	—	T. NAIJA	NOK 0537 (15.98 CD)	Rhythm Of Love	58
43	NEW	1	MESHHELL NDEGECELLO	MAVERICK 48547*/WARNER BROS. (18.98 CD)	Comfort Woman	43	93	NEW	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 4216/ZOMBA (11.98/17.98) [H]	Family Affair II: Live At Radio City Music Hall	37
44	42	39	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	94	93	85	LIL' KIM	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
45	39	37	SEAN PAUL	VPI/ATLANTIC 83520*/AG (12.98/18.98)	Dutty Rock	4	95	94	73	SOULJA SLIM	CUT THROAT COMMITTY/IN THE PAINT 5703/KOCH (18.98 CD)	Years Later... A Few Months After	44
46	45	—	RHIAN BENSON	DKG 71007/TP SAIL (12.98 CD) [H]	Gold Coast	45	96	90	72	BONE CRUSHER	BREAK 'EM OFF/SD SO DEF 50595*/ARISTA (18.98 CD)	AttenCHUN!	1
47	40	32	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DREAMWORKS 45009/INTERSCOPE (12.98/18.98)	Body Kiss	1	97	82	—	NAJEE	N-CODED 4248/WARLOCK (18.98 CD)	Embrace	82
48	48	36	BABY BASH	UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	32	98	99	79	TYRESE	J 20041/RMG (12.98/18.98)	I Wanna Go There	2
49	43	33	VARIOUS ARTISTS	CRIMINAL BACKGROUND/ROC-A-FELLA 000971*/DJMGM (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	1	99	87	—	BERNIE WILLIAMS	GRP 000725/VG (18.98 CD) [H]	The Journey Within	72
50	44	45	YAHZARAH	THREE K EYS 22256 (12.98 CD)	Blackstar	44	100	NEW	1	GARY TAYLOR	MORNING CREW 1857 (17.98 CD)	Eclectic Bohemian	100

NOVEMBER 1 2003 **Billboard** **TOP R&B/HIP-HOP CATALOG ALBUMS**

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

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	5	2PAC	AMARU/DEATH ROW 493031*/INTERSCOPE (19.98/24.98)	<b>NUMBER 1</b> 15 Weeks At Number 1 Greatest Hits	252	13	13	BONE THUGS-N-HARMONY	RUTHLESS/EPIC 89443*/SONY MUSIC (10.98 EQ/18.98)	E. 1999 Eternal	293
2	4	SADE	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	398	14	14	THE NOTORIOUS B.I.G.	BAD BOY 273011*/UMRG (19.98/24.98)	Life After Death	301
3	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/DJMGM (12.98/18.98)	Legend	363	15	14	2PAC	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	371
4	3	MICHAEL JACKSON	EPIC 86073/SONY MUSIC (12.98 EQ/18.98)	Thriller	271	16	12	MAKAVALI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	279
5	2	2PAC	DEATH ROW 63008*/KOCH (11.98/25.98)	All Eyez On Me	393	17	—	PRINCE	WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	10
6	9	JAY-Z	FREZE/ROC-A-FELLA 50040*/CAPITOL (10.98/17.98)	Reasonable Doubt	300	18	22	R. KELLY	JIVE 41527/ZOMBA (11.98/17.98)	12 Play	212
7	6	EARTH, WIND & FIRE	LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/18.98)	Greatest Hits	9	19	15	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	119
8	16	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	139	20	—	DR. DRE	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	327
9	10	THE NOTORIOUS B.I.G.	BAD BOY 273000*/UMRG (11.98/18.98)	Ready To Die	414	21	—	NAS	COLUMBIA 57684*/SONY MUSIC (7.98 EQ/11.98)	Illmatic	84
10	8	BARRY WHITE	MERCURY 522456/DJMGM (11.98/18.98)	All Time Greatest Hits	260	22	23	DONNIE MCCLURKIN	VERITY 43150/ZOMBA (11.98/17.98) [H]	Live In London And More...	140
11	17	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/18.98)	[Ghetto Love]	135	23	—	JAGGED EDGE	SO SO DEF/COLUMBIA/SONY MUSIC (12.98 EQ/18.98)	J.E. Heartbreak	81
12	11	LAURYN HILL	RUFFHOUSE/COLUMBIA 68055*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	140	24	18	SADE	EPIC 85185/SONY MUSIC (12.98 EQ/18.98)	Lovers Rock	79
						25	—	R. KELLY	JIVE 41625*/ZOMBA (19.98/24.98)	R.	107

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 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: C Certification for net shipment of 100,000 units (Dor). Δ Certification of 200,000 units (Platino). Δ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

**Marketing**

Continued from page 32

Word Café on behalf of his new GRP/Verve CD, "Emotions."

But Jones emphasizes that the Experience is more than just a meet-and-greet.

"This is a marketing vehicle that utilizes the Internet, television and press to market an artist's current CD," he says. "And in turn, other area retailers participate in sales programs for the designated CD."

Jones says he works with 42 independent retail outlets nationwide, including VIP in Long Beach, Calif., and Vision Quest in Yonkers, N.Y. According to his estimates, each of the previous Experiences has been responsible for sales spikes.

"We gave Will his three largest sales weeks in the Chicago market for his [2002] 'Sensual Journey' album," he notes. "The George Duke event totaled 32% of the week's national sales for his 'Face the Music' album."

Since then Jones has kicked off the Other Experience, which concentrates on developing artists. The first such event in September at Chicago's the District featured inspirational artist Joye B. Moore performing songs from her "Project Butterfly—The Cocoon" CD (Mo-Flow Records/Light-year).

Basing guest artist selections on his retail experience and consumer appetite, Jones is in talks with a variety of acts, including Rachelle Ferrell and Ann Nesby. He's not limited to R&B/jazz. "I'd consider doing rap with someone like Talib Kweli," he says.

Also, he'd like to "do this on TV, like [with] BET. I'm ready to take this outside Chicago."



THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	<b>Walked Outta Heaven</b> JAGGED EDGE (COLUMBIA/SUM)	26	47	25	<b>Jimmy Mathis</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	51	24	6	<b>Anything Goes</b> CUB WATNE WINDER & LEOUX (RED STAR/DEF JAMAICA/OJMG)
2	2	3	<b>Read Your Mind</b> AVANTI (GEFFEN)	27	12	3	<b>Hot &amp; Wet</b> 112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/OJMG)	52	64	13	<b>Tonite, I'm Yours</b> ZANE FEAT. TANK (PRIORITY/CAPITOL)
3	3	3	<b>Calling All Girls</b> ATL (NODONTIME/EPIC/SUM)	28	—	—	<b>Thug Luv</b> LIL' KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)	53	—	—	<b>I Love You</b> ORU HILL (DEF SOUL/OJMG)
4	4	6	<b>The Way You Move</b> OUTKAST FEAT. SLEEPY BROWN (ARISTA)	29	—	—	<b>Salt Shaker</b> YING YANG TWINS (COLLIPARK/TVT)	54	—	—	<b>Juicy/Unbelievable</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	37	—	<b>Stunt 101</b> G-UNIT (G-UNIT/SHADY/INTERSCOPE)	30	—	—	<b>Baby Boy</b> BEYONCE (COLUMBIA)	55	—	—	<b>Get Something</b> LIL WAYNE (CASH MONEY/UNIVERSAL/UMRG)
6	5	15	<b>Thoa Thong</b> R. KELLY (JIVE)	31	42	2	<b>Clap Back/The Crown</b> JA RULE (MURDER INC./DEF JAM/OJMG)	56	—	—	<b>Emotional Rollercoaster</b> VIVIAN GREEN (COLUMBIA/SUM)
7	19	7	<b>Holiday In</b> CHINGY (DISTURBING THA PEACE/CAPITOL)	32	38	14	<b>Na Na Na Na</b> 112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/OJMG)	57	—	—	<b>Throw Up</b> RACKET CITY (447/LANDSPEED)
8	11	13	<b>Damn!</b> YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	33	41	37	<b>Through The Rain</b> MARIAH CAREY (MONARCI/ISLAND/OJMG)	58	—	—	<b>I'm Glad</b> JENNIFER LOPEZ (EPIC)
9	22	14	<b>Officially Missing You</b> TAMIA (ELEKTRA/EEG)	34	43	3	<b>Get It On The Floor</b> DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/OJMG)	59	—	—	<b>Bump, Bump, Bump</b> B2K & P. DIDDY (T.U.G./EPIC/SUM)
10	16	12	<b>Step In The Name Of Love</b> R. KELLY (JIVE)	35	—	—	<b>Love You More</b> GINUWINE (EPIC/SUM)	60	—	—	<b>I Can</b> NAS (JLL WILL/COLUMBIA/SUM)
11	13	19	<b>Superstar/Flying Without Wings</b> RUBEN STUDUARD (J/RMG)	36	—	—	<b>Big Poppa/Warning</b> THE NOTORIOUS B.I.G. (BAD BOY/UMRG)	61	55	4	<b>Immaculate</b> SURVIVALIST (ISLAVE)
12	20	11	<b>Suga Suga</b> BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	37	30	8	<b>Milkshake</b> KELIS (STAR TRAK/ARISTA)	62	—	—	<b>Pump It Up</b> JOE BUDDEN (DEF JAM/OJMG)
13	21	16	<b>Let's Get Down</b> BOY WOV FEAT. BABY (COLUMBIA/SUM)	38	45	7	<b>Rain On Me</b> ASHANTI (MURDER INC./DEF JAM/OJMG)	63	—	—	<b>Comin' From Where I'm From</b> ANTHONY HAMILTON (SO SO DEF/ARISTA)
14	8	9	<b>Stand Up</b> LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/OJMG)	39	36	6	<b>Knock Knock</b> MONICA (J/RMG)	64	63	—	<b>Industry</b> WYCLEF JEAN (YCLEF/J/RMG)
15	23	14	<b>Love At 1st Sight</b> MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	40	44	11	<b>Light Your A** On Fire</b> BUSTA RHYMES (STAR TRAK/ARISTA)	65	—	—	<b>In Da Club</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
16	25	3	<b>Wat Da Hook Gon Be</b> MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	41	39	22	<b>24's</b> T.I. (GRAND HUSTLE/ATLANTIC)	66	49	11	<b>Where The Hood At?</b> DMX (RUFF RYDERS/DEF JAM/OJMG)
17	—	—	<b>This Is How We Do</b> BIG FYMERS (CASH MONEY/UNIVERSAL/UMRG)	42	—	—	<b>Never Leave You - Uh Ooh, Uh Oooh!</b> LUMIDEE (UNIVERSAL/UMRG)	67	—	—	<b>F**k It (I Don't Want You Back)</b> EAMOND (JIVE)
18	33	25	<b>Miss You</b> AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	43	34	3	<b>Lean Low</b> YOUNGBLOODZ FEAT. BACKBONE (SO SO DEF/ARISTA)	68	—	—	<b>Stingy</b> GINUWINE (EPIC/SUM)
19	32	21	<b>Frontin'</b> PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	44	27	4	<b>The Ownerz</b> GANG STARR (VIRGIN)	69	—	—	<b>I Need You Now (Live)</b> SMOKIE NORFUL (EMI GOSPEL)
20	28	4	<b>Party To Damascus</b> WYCLEF JEAN FEAT. MISSY ELLIOTT (YCLEF/J/RMG)	45	60	4	<b>Party &amp; Bullsh*t 2003</b> RAH DIGGA (FLPMODE/J/RMG)	70	—	—	<b>Cop That Sh#!</b> TIMBALAND & MAGOO (BLACKGROUND/UNIVERSAL/UMRG)
21	58	6	<b>Didn't You Know</b> THA' RAYNE (DIVINE MILL/ARISTA)	46	48	12	<b>Danger</b> ERYKAH BADU (MOTOWN/UMRG)	71	—	—	<b>Let Me See U Bounce</b> BIZ MARKIE FEAT. ELEPHANT MAN (TOMMY BOY)
22	35	10	<b>Got Some Teeth</b> OBIE TRICE (SHADY/INTERSCOPE)	47	26	3	<b>Through The Wire</b> KANYYE WEST (ROC-A-FELLA/DEF JAM/OJMG)	72	71	—	<b>My Love Is Like... Wo</b> MYA (A&M/INTERSCOPE)
23	40	10	<b>By The Way</b> JESSE POWELL (MONOPDLY/03/RIVIERA)	48	70	7	<b>So Whassup</b> JONELL FEAT. REDMAN (DEF SOUL/OJMG)	73	57	—	<b>Fortnight</b> MUSIQ (DEF SOUL/OJMG)
24	29	3	<b>Gigolo</b> NICK CANNON FEAT. R. KELLY (NICK/JIVE)	49	—	—	<b>Marathon</b> DILATED PEOPLES (ABB)	74	—	—	<b>Jerry Springer Episode</b> SOUL POSITION (RHYMESAYERS ENTERTAINMENT/FAT BEATS)
25	31	2	<b>Get Low</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	50	65	21	<b>I Don't Wanna Hurt You</b> LATIF (MOTOWN/UMRG)	75	—	—	<b>History</b> JUST-ICE (MEMNOCH/FAT BEATS)

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

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

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop and 56 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

NOVEMBER 1 2003

# Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				<b>NUMBER 1</b>				9 Weeks At Number 1								
1	1	3	11	ALAN JACKSON ▲	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	38	29	17	3	BILLY CURRINGTON	MERCURY 000164/UMGN (9.98 CD) [M]	Billy Currington	17	
2	2	1	3	MARTINA MCBRIDE	RCA 54207/RLG (11.98/18.98)	Martina	1	39	31	28	16	BUDDY JEWELL	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	
3	3	2	3	GARY ALLAN	MCA NASHVILLE 000111/UMGN (11.98/18.98)	See If I Care	2	40	41	41	16	TRACY BYRD	RCA 67073/RLG (11.98/18.98)	The Truth About Men	5	
4	5	5	48	SHANIA TWAIN	MERCURY 176314/UMGN (19.98 CD)	Up!	1	41	40	38	9	JOHN MICHAEL MONTGOMERY	WARNER BROS. 73918/WARN (18.98 CD)	The Very Best Of John Michael Montgomery	11	
5	4	4	50	JOHNNY CASH ●	AMERICAN 063339*/LST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	2	42	38	32	5	PATTY LOVELESS	EPIC 86620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	7	
				<b>HOT SHOT DEBUT</b>					43	24	—	2	ROBERT EARL KEEN	AUDIUM 8191/KDCH (18.98 CD) [M]	Farm Fresh Onions	24
6			1	VARIOUS ARTISTS	SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6	44	44	44	10	SHERIE AUSTIN	BROKEN BOW 75872 (18.98 CD) [M]	Streets Of Heaven	22	
7	9	8	65	TOBY KEITH ▲ <sup>3</sup>	DREAMWORKS 450234/INTERSCOPE (11.98/18.98)	Unleashed	1	45	42	39	65	JOE NICHOLS ●	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9	
8	7	9	51	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	46	45	42	53	RANDY TRAVIS	WORD-CURB 86276/WARNER BROS. (11.98/18.98)	Rise And Shine	8	
9	8	10	4	EMMYLOU HARRIS	INDIESUCH 73905/AG (18.98 CD)	Stumble Into Grace	6	47	47	47	62	JIMMY WAYNE	DREAMWORKS 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	7	
10	10	6	4	VARIOUS ARTISTS	WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2	48	47	47	62	NICKEL CREEK ●	SUGAR HILL 3941 (18.98 CD)	This Side	2	
11	12	12	11	KENNY CHESNEY ▲ <sup>3</sup>	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	49	46	43	27	DARRYL WORLEY ●	DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1	
12	15	13	11	LONESTAR ●	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	50			1	RODNEY ATKINS	CURB 78745 (18.98 CD) [M]	Honesty	50	
13	14	14	11	KEITH URBAN ▲	CAPITOL 329206 (10.98/18.98)	Golden Road	3	51	51	50	37	BLAKE SHELTON	WARNER BROS. 48237/WARN (12.98/18.98)	The Dreamer	2	
14	17	18	14	PAT GREEN	REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	2	52	43	37	4	THE MAVERICKS	SANCTUARY 84612 (18.98 CD)	The Mavericks	32	
15	11	7	3	LYLE LOVETT	CURB 001162*/LST HIGHWAY (18.98 CD)	My Baby Don't Tolerate	7	53	55	54	27	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
				<b>GREATEST GAINER</b>					54	50	52	17	WILLIE NELSON & FRIENDS	LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	4
16	20	—	2	KENNY CHESNEY	BNA 51888/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	16	55	52	48	6	THE CHIEFTAINS	VICTOR 52837/AAL (18.98 CD)	Further Down The Old Plank Road	28	
17	16	15	47	TIM MCGRAW ▲ <sup>2</sup>	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	56	53	53	82	GEORGE STRAIT ●	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	
18	6	—	2	ALABAMA	RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6	57	61	60	29	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
19			1	JOSH TURNER	MCA NASHVILLE 000974 (12.98 CD) [M]	Long Black Train	19	58	54	46	17	DWIGHT YOAKAM	AUDIUM 8176/KDCH (18.98 CD)	Population: Me	8	
20	13	11	3	VARIOUS ARTISTS	CAPITOL 93156 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11	59	56	55	32	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It	16	
21	19	19	9	DIERKS BENTLEY	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4					<b>PACESETTER</b>				
22	21	23	56	ELVIS PRESLEY ▲ <sup>3</sup>	RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	60	67	68	20	LARRY THE CABLE GUY	ARK 21 810076 (18.98 CD)	Lord, I Apologize	53	
23	18	16	46	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	16	61	58	57	61	DIAMOND RIO ●	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	
24	22	20	14	BROOKS & DUNN ●	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	62	60	56	36	GEORGE STRAIT ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	
25	23	22	60	MONTGOMERY GENTRY ●	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	63	49	40	3	MERLE HAGGARD	HAG 0005/COMPENDIA (18.98 CD)	Haggard Like Never Before	40	
26	25	25	15	TRACE ADKINS	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	64	57	51	4	CLINT BLACK	RCA 52551/RLG (18.98 CD)	Ultimate Clint Black	39	
27	28	30	29	CHRIS CAGLE	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	65	63	58	53	FAITH HILL ▲ <sup>2</sup>	WARNER BROS. 48001/WARN (12.98/18.98)	Cry	1	
28	26	24	13	BRAD PAISLEY	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	66	62	64	36	RODNEY CARRINGTON	CAPITOL 38579 (18.98 CD)	Nut Sack	14	
29	36	29	50	ALISON KRAUSS + UNION STATION ▲	ROUNDER 610515 (19.98 CD)	Live	9	67	72	67	14	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526 (18.98 CD)	The Three Pickers	24	
30	27	27	19	GEORGE STRAIT ●	MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	1	68			1	ROBERT EARL KEEN	SUGAR HILL 1090 (16.98 CD)	The Party Never Ends: Songs You Know From The Times You Can't Remember	68	
31	34	31	9	SARA EVANS	RCA 67074/RLG (12.98/18.98)	Restless	3	69	64	59	92	ALAN JACKSON ▲ <sup>4</sup>	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	
32	30	33	7	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	70	59	49	6	JUNE CARTER CASH	DUALTONE 01142 (18.98 CD)	Wildwood Flower	33	
33	37	35	22	JO DEE MESSINA	CURB 78750 (18.98 CD)	Greatest Hits	1	71	71	71	20	DOLLY PARTON	RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20	
34	39	34	11	WYNONNA	CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1	72	66	66	30	SOUNDTRACK	WARNER BROS. 48424/WARN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29	
35	35	36	60	DIXIE CHICKS ▲ <sup>6</sup>	MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1	73	65	62	9	VARIOUS ARTISTS	RCA 67064/RLG (11.98/18.98)	I've Always Been Crazy: A Tribute To Waylon Jennings	19	
36	32	26	6	CLAY WALKER	RCA 67068/RLG (11.98/18.98)	A Few Questions	3	74	70	65	8	RODNEY CROWELL	DMZ/EPIC 89082/SONY MUSIC (12.98 EQ CD) [M]	Fate's Right Hand	29	
37	33	21	6	VARIOUS ARTISTS	MCA NASHVILLE 170297/UMGN (18.98 CD)	Remembering Patsy Cline	8	75	73	69	13	CHRIS LEDOUX	CAPITOL 81580 (10.98/18.98)	Horsepower	24	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> 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 COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	237	13	13	ALAN JACKSON ▲ <sup>5</sup>	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	417
2	2	TIM MCGRAW ▲ <sup>3</sup>	CURB 77978 (12.98/18.98)	Greatest Hits	152	14	18	JOHN DENVER ▲	MADACY 4750 (5.98/9.98)	The Best Of John Denver	270
3	3	MARTINA MCBRIDE ▲ <sup>2</sup>	RCA 67012/RLG (12.98/18.98)	Greatest Hits	109	15	14	WILLIE NELSON	LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	267
4	4	KENNY CHESNEY ▲ <sup>3</sup>	BNA 67976/RLG (12.98/18.98)	Greatest Hits	160	16	15	SOUNDTRACK ▲ <sup>3</sup>	CURB 78703 (11.98/17.98)	Coyote Ugly	167
5	5	SHANIA TWAIN ◆	MERCURY 536603/UMGN (12.98/18.98)	Come On Over	311	17	16	TOBY KEITH ▲ <sup>2</sup>	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	255
6	6	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	176	18	19	TOBY KEITH ▲ <sup>2</sup>	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	112
7	7	JOHNNY CASH ▲	LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	144	19	21	HANK WILLIAMS JR. ▲	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	481
8	8	DIXIE CHICKS ◆	MONUMENT 69676/SONY MUSIC (12.98 EQ/18.98)	Fly	216	20	17	JOHNNY CASH ▲ <sup>3</sup>	LEGACY/COLUMBIA 65955/SONY MUSIC (7.98 EQ/11.98)	Johnny Cash At Folsom Prison	98
9	9	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98)	0 Brother, Where Art Thou?	150	21	22	GARTH BROOKS ◆ <sup>15</sup>	CAPITOL 97424 (19.98/26.98)	Double Live	214
10	10	DIXIE CHICKS ◆	MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	299	22	20	JOHNNY CASH ▲ <sup>3</sup>	LEGACY/COLUMBIA 66017/SONY MUSIC (7.98 EQ/11.98)	Johnny Cash At San Quentin	62
11	11	PATSY CLINE ▲ <sup>9</sup>	DECCA/MCA NASHVILLE 000012/UMGN (6.99/11.98)	12 Greatest Hits	803	23	24	THE JUDDS ●	CURB 77955 (7.98/11.98)	Number One Hits	156
12	12	BROOKS & DUNN ▲ <sup>3</sup>	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	318	24	—	ANNE MURRAY	SBK 31 158/CAPITOL (10.98/16.98)	The Best...So Far	30
						25	25	GEORGE JONES ●	LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	138

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

NOVEMBER 1  
2003

# Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems				PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Nielsen SoundScan				PEAK POSITION	
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist						TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist		
				<b>NUMBER 1</b>				2 Weeks At Number 1					<b>HOT SHOT DEBUT</b>					
1	1	2	19	<b>TOUGH LITTLE BOYS</b> M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)				Gary Allan	1	31	35	42	4	<b>SHE'S NOT JUST A PRETTY FACE</b> R. J. LANGE (R. J. LANGE, S. TWAIN)				Shania Twain
2	2	5	22	<b>WHO WOULDN'T WANNA BE ME</b> K. URBAN (M. POWELL, K. URBAN)				Keith Urban	2	32	32	34	11	<b>I LOVE YOU THIS MUCH</b> C. LINOSEY, J. STROUD (J. WAYNE, C. OUBOIS, D. SAMPSON)				Jimmy Wayne
3	3	4	18	<b>THIS ONE'S FOR THE GIRLS</b> M. MCBRIDE, P. WORLEY (C. LINOSEY, H. LINOSEY, A. MAYO)				Martina McBride	3	33	36	37	6	<b>HOT MAMA</b> S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)				Trace Adkins
4	4	8	7	<b>I LOVE THIS BAR</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICKI)				Toby Keith	4	34	34	30	15	<b>AND THE CROWD GOES WILD</b> C. LINOSEY, M. WILLS (J. STEELE, C. WISEMAN)				Mark Wills
5	6	9	11	<b>I MELT</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)				Rascal Flatts	5	35	37	39	7	<b>PERFECT</b> S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTINI)				Sara Evans
6	9	10	13	<b>WAVE ON WAVE</b> D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)				Pat Green	6	36	38	38	12	<b>EVERY FRIDAY AFTERNOON</b> C. MORGAN, P. O'DONNELL (N. COTY, J. MELTON)				Craig Morgan
7	5	1	21	<b>REAL GOOD MAN</b> B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREK)				Tim McGraw	1	37	41	40	12	<b>RUN, RUN, RUN</b> S. HENDRICKS (P. HOWELL, H. DAVIS, K. KAYLE)				Ryan Tyler
8	8	6	18	<b>IT'S FIVE O'CLOCK SOMEWHERE</b> K. STEGALL (J. BROWN, D. ROLLINS)				Alan Jackson & Jimmy Buffett	1	38	40	44	6	<b>COOL TO BE A FOOL</b> B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)				Joe Nichols
9	7	3	29	<b>WHAT WAS I THINKIN'</b> B. BEAVERS (D. RUITAN, B. BEAVERS, D. BENTLEY)				Dierks Bentley	1	39	42	45	8	<b>HEAVEN HELP ME</b> D. HUFF, WYNNONNA (C. CANNON, J. D. HICKS)				Wynonna
10	11	12	27	<b>WALK A LITTLE STRAIGHTER</b> C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)				Billy Currington	10	40	45	51	3	<b>GOOD LITTLE GIRLS</b> D. HUFF, D. JOHNSON (T. SEALS, B. JONES)				Blue County
11	12	13	13	<b>COWBOYS LIKE US</b> T. BROWN, G. STRAIT (A. SMITH, B. DIPIERO)				George Strait	11	41	44	47	4	<b>TEXAS PLATES</b> D. HUFF (K. COFFEY, B. JAMES)				Kellie Coffey
12	14	14	19	<b>CHICKS DIG IT</b> C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)				Chris Cagle	12	42	43	41	19	<b>IN MY DREAMS</b> R. MALD (R. TREVINO, R. MALD, A. MILLER)				Rick Trevino
13	15	17	15	<b>HELL YEAH</b> B. CHANCEY (J. STEELE, C. WISEMAN)				Montgomery Gentry	13	43	NEW	1	43	<b>SPEND MY TIME</b> C. BLACK (C. BLACK, H. NICHOLAS)				Clint Black
14	16	19	10	<b>I'M GONNA TAKE THAT MOUNTAIN</b> R. MCENTIRE, B. CANNON, N. WILSON, J. SALLEY, M. PEIRCE				Reba McEntire	14	44	47	46	9	<b>I THINK YOU'RE BEAUTIFUL</b> L. MILLER (A. DALLEY, T. MILLER)				Amy Dalley
15	10	7	24	<b>HELP POUR OUT THE RAIN (LACEY'S SONG)</b> C. BLACK (B. JEWELL)				Buddy Jewell	3	45	49	49	5	<b>YOU'RE IN MY HEAD</b> L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)				Brian McComas
16	18	22	12	<b>WALKING IN MEMPHIS</b> D. HUFF (M. CDHNI)				Lonestar	16	46	50	50	5	<b>DAYS OF OUR LIVES</b> M. WRIGHT (J. OTTO, B. TERRY)				James Otto
17	20	21	26	<b>I CAN'T BE YOUR FRIEND</b> J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)				Rushlow	17	47	NEW	1	47	<b>SWEET SOUTHERN COMFORT</b> C. BLACK (R. CLAWSON, B. CRISLER)				Buddy Jewell
18	21	25	7	<b>YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL</b> K. BROOKS, R. DUNN, M. WRIGHT (B. DIPIERO, B. ALLMAN)				Brooks & Dunn	18	48	NEW	1	48	<b>WATCH THE WIND BLOW BY</b> B. GALLIMORE, T. MCGRAW, D. SMITH (A. OSBORNE, D. ALTMAN)				Tim McGraw
19	17	16	29	<b>RED DIRT ROAD</b> K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)				Brooks & Dunn	1	49	52	55	4	<b>YOUNG MAN'S TOWN</b> V. GILL (V. GILL)				Vince Gill
20	23	24	20	<b>HONESTY (WRITE ME A LIST)</b> T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)				Rodney Atkins	20	50	57	—	3	<b>A YEAR AT A TIME</b> L. REYNOLDS (J. DEMARCUS, L. WILSON)				Kevin Denney
21	22	23	21	<b>STREETS OF HEAVEN</b> D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHA)				Sherrie Austin	21	51	51	53	8	<b>SELL A LOT OF BEER</b> T. MCGRAW, B. GALLIMORE (B. ANDERSON, B. WARREN, B. WARREN)				The Warren Brothers
22	24	26	13	<b>DRINKIN' BONE</b> B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)				Tracy Byrd	22	52	39	36	17	<b>TENNESSEE RIVER RUN</b> F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)				Darryl Worley
23	26	29	14	<b>WRINKLES</b> M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)				Diamond Rio	23	53	59	59	3	<b>HANDPRINTS ON THE WALL</b> K. ROGERS, J. GUESS, J. CHEMAY (IN. BLANCHARD, S. PINNES, C. PARISH)				Kenny Rogers
24	28	28	15	<b>I WISH</b> B. GALLIMORE, T. MCGRAW (T. JAMES, E. HILL)				Jo Dee Messina	24	54	53	57	6	<b>I'M IN LOVE WITH YOU</b> B. DEAN, L. WHITE (B. DEAN, C. CANNON)				Billy Dean
25	27	27	17	<b>PLAYBOYS OF THE SOUTHWESTERN WORLD</b> B. BRADDOCK (N. COTY, R. VAN WARMER)				Blake Shelton	25	55	56	56	3	<b>MARTIE, EMILY &amp; NATALIE (THE CONTINUING SAGA OF...)</b> C. T. JUDD (C. T. JUDD)				Cledus T. Judd
26	30	33	11	<b>I WANNA DO IT ALL</b> B. GALLIMORE (T. NICHOLS, R. GILES, G. GODARD)				Terri Clark	26	56	NEW	1	56	<b>PAINT ME A BIRMINGHAM</b> J. STROUD (B. MOORE, G. OUFFY)				Tracy Lawrence
27	29	31	15	<b>I CAN'T TAKE YOU ANYWHERE</b> J. STROUD, T. KEITH (S. EMERICKI, T. KEITH)				Scotty Emerick With Toby Keith	27	57	NEW	1	57	<b>THE FIRST CUT IS THE DEEPEST</b> J. SHANKS, G. FUNDIS (C. STEVENS)				Sheryl Crow
28	46	—	2	<b>THERE GOES MY LIFE</b> B. CANNON, K. CHESNEY (W. MOBLEY, N. THRASHER)				Kenny Chesney	28	58	55	—	2	<b>MY LAST NAME</b> B. BEAVERS (H. ALLEN, D. BENTLEY)				Dierks Bentley
29	33	32	23	<b>LONG BLACK TRAIN</b> M. WRIGHT, F. ROGERS (J. TURNER)				Josh Turner	29	59	NEW	1	59	<b>I NEED A VACATION</b> E. GORDY, JR., J. NIEBANK (R. L. HOWARD, L. SATCHER)				Rebecca Lynn Howard
30	31	35	9	<b>LITTLE MOMENTS</b> F. ROGERS (C. OUBOIS, B. PAISLEY)				Brad Paisley	30	60	48	43	11	<b>I'M ONE OF YOU</b> D. JOHNSON (N. COTY, J. MELTON)				Hank Williams Jr.

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

## NOVEMBER 1 2003 Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	50	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live
2	2	62	NICKEL CREEK	SUGAR HILL 3941	This Side
3	4	14	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers
4	3	6	JUNE CARTER CASH	DUALTONE 01142	Wildwood Flower
5	8	—	RHONDA VINCENT	ROUNDER 610497 [H]	One Step Ahead
6	5	—	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
7	6	—	THE DEL MCCOURT BAND	MCCOURT MUSIC 0001/SUGAR HILL [H]	It's Just The Night
8	7	—	VARIOUS ARTISTS	SMCMG 18940/TIME LIFE	Heaven Bound: The Best Of Bluegrass Gospel
9	9	—	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
10	11	—	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [H]	Live At The Charleston Music Hall
11	12	4	SAM BUSH/DAVID GRISMAN	ACOUSTIC DISC 54	Hold On We're Strummin'
12	10	10	TIM O'BRIEN	HOWDY SKIES 3978/SUGAR HILL	Traveler
13	RE-ENTRY	—	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
14	RE-ENTRY	—	THE APPALACHIAN PICKERS	K-TEL 3063	Old Timey Gospel
15	14	6	NATALIE MACMASTER	ROUNDER 617056	Blueprint

## NOVEMBER 1 2003 Billboard HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			<b>NUMBER 1</b>		
1	1	49	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	12	LONG BLACK TRAIN	MCA NASHVILLE 000976/UMGN	Josh Turner
3	6	14	CAN YOU HEAR ME WHEN I TALK TO YOU?	LYRIC STREET 184075/HOLLYWOOD	Ashley Gearing
4	3	12	WALK A LITTLE STRAIGHTER	MERCURY 000972/UMGN	Billy Currington
5	5	20	HELP POUR OUT THE RAIN (LACEY'S SONG)	COLUMBIA 79885/SONY MUSIC	Buddy Jewell
6	4	22	WHAT WAS I THINKIN'	CAPITOL 77963	Dierks Bentley
7	7	9	HONESTY (WRITE ME A LIST)	CURB 73149	Rodney Atkins
8	8	24	STAY GONE	DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
9	9	17	BROKENHEARTSVILLE	UNIVERSAL SOUTH 000782	Joe Nichols
10	10	18	YOU'RE STILL HERE	WARNER BROS. 15647/WRN	Faith Hill

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

# Programmers Tune In To Dance Radi

BY GARY CEE

Dance music and radio are not the best of buddies. But major markets like New York, Boston and San Francisco have long supported dance-fueled radio programming.

Now, a number of new markets have entered the format, providing more exposure than ever for radio-friendly dance acts.

From pure-dance formats to dance-leaning top 40 stations, programmers are getting the party started with a wide variety of proven styles and intuitive approaches.

Reflecting this trend is *Billboard's* new 25-position Dance Airplay chart, which bowed in the Oct. 25 issue.

"This new chart gives dance music a tremendous infusion of blood and life," says Alex Santa Maria, PD of KNRJ Phoenix. "Because of it, we will likely see more stations playing dance. The chart will open doors for the genre as a whole."

In the past year, the format added stations in Dallas and Toledo, Ohio, to go with existing dance outlets in New York; Boston; Orlando, Fla.; Miami; San Antonio; Long Island, N.Y.; San Francisco; Phoenix; and Los Angeles. What's more, Frank Murray, VP of promotions at Robbins Entertainment, says, "Each one is different."

At the same time, the dance format has suffered some major setbacks, as stations spinning dance music fell silent in Chicago, Denver and Austin.

"Losing some of those markets is

obviously not the best thing for the format," says Chris Shebel, the former PD of WKIE Chicago, which dropped the format when it changed ownership.

Robert Isaac, operations manager of KDLA Los Angeles, hopes that the good times will continue to flourish in the nation's No. 2 market. His playlist boasts a wide array of acts, from Milky and Kylie Minogue to Coldplay.

"We're not exclusively dance," he says of the station, which signed on in late February. "We'll have Sean Paul, No Doubt and some other stuff to break it up. We're a [top 40] rhythmic that plays a lot of dance."

Isaac adds that record-company support is picking up: The releases are being properly promoted and marketed, he says.

## UNUSUAL MARKET

In Toledo, Cornerstone Communications has signed on WXQQ. This has strong implications for Murray: "If a dance station can work in this blue-collar, rock'n'roll town, that will really be saying something."

Of course, not everyone is convinced that a dance format is viable in Toledo, WXQQ PD Brandon says.

But if the reactions on the phones and the comment line—as well as the word on the street—are accurate indicators, "this station is blowing up," Brandon says.

Eventually, WXQQ will play more currents than it does now, Brandon explains. "We're a new station, and it's



SANTA MARIA: 'THE CHART WILL OPEN DOORS'

a relatively new format. There is a lot of music on the station that listeners are hearing for the first time. And I want it to be as familiar as possible."

Although the station's target audience is females 18 to 34, Brandon says its actual audience is much broader. Teens like the station by default, he says, "because it is cool and they can't get this music anywhere else."

There is a bounty of fresh new music on U.S. dance stations, much of it unfamiliar to mainstream radio fans. But the format has also been a launch pad for some of top 40's biggest hits.

To illustrate, Andre Ferro, PD of WXXP/WLIR Long Island, points to the songs "No One's Gonna Change

You" by Reina, "Days Go By" by Dirty Vegas and "Heaven" by DJ Sammy.

WPYM Miami, which signed on New Year's Eve 2001, is pure dance, PD Phil Michaels says. "We're a unique station. We don't have any personalities on the air. It's a music machine, playing the biggest dance records."

Recently, WPYM played dance remixes of Beyoncé's "Crazy in Love" and 50 Cent's "In Da Club."

"If big rhythmic records or pop records make it into the top five and become huge anthems, we get dance remixes and put them on the air."

Skyy, programming/music coordinator at WKTU New York, takes a different approach. For example, he says

the station played the original version of "Crazy in Love."

Also, unlike WPYM, WKTU boasts super-strong air personalities, with morning team Baltazar & Gomba Johnny and Vic Latino in the evening.

## A 'PURE' DANCE STATION?

But many in the tri-state area wonder if WKTU is truly a dance station.

"We talk about this all the time," Skyy offers. "The brand is a dance station because of the amount of dance music we play. But if you compare it to other dance stations around the country, you would think that we are conservative. It's an uptempo, pop, rhythmic station. And it seems to be working out."

Conversely, despite having found a ready audience, pure-dance outlet WKIE Chicago recently switched formats when it changed ownership.

"Ask the club owners in Chicago what business was like when that station was on," Murray says. Now, he says, there are several WKIE tribute sites on the Internet. "That is why somebody will put a dance radio station back in Chicago."

In New York, dance music enthusiasts remain optimistic that a pure-dance station will arrive.

"I'd sure like to see it," Murray says. "It would work in a market this diverse and this large. Many people listen to WKTU not for the pop stuff but because they love the dance stuff. We know it works in Chicago. Why wouldn't it also work in New York?"

# Farewell, Kelly—And Thanks For The Music

Coming back to work after a glorious one-week vacation is never easy. But I went into an immediate state of shock when I heard the news that **Kelly Schweinsberg** died suddenly Oct. 13 at St. Vincent's Hospital in New York (*Billboard Bulletin*, Oct. 15).

While the exact cause is unknown and tests are ongoing, doctors say the probable cause was



SCHWEINSBERG: PASSIONATE ABOUT DANCE

hemolytic uremic syndrome (HUS). A rare complication of a strain of E. coli bacteria, HUS is also the most common cause of kidney failure in children.

At the time of her death, Schweinsberg, 42, headed the marketing and promotion department of **Lou Pearlman's** Trans-Continental Records.

That said, she is perhaps best-known as the GM of BMG Germany-owned Logic Records, which shuttered in May.

Schweinsberg enjoyed crossover success with such Logic acts as **La Bouche**, **Le Click**, **Gloria Gaynor**, **Martha Wash**, **Jam & Spoon**, **LFO** and **Njoi**, among others.

A passionate believer in all things dance, Schweinsberg also brought numerous DJ/producers into the Logic fold, including **Todd Terry**, **Armand van Helden**, **Danny Howells** and **Jason Nevins**.

Prior to Logic, Schweinsberg handled dance-music promotion at RCA, where she worked with, among others, **Black Box**, **Robert Owens** and **Quadrophonia**.

She began her industry journey in the early '80s at Miami-based Pantera Productions and was instrumental in the success of dance/pop trio **Expose**.

Throughout her career—and, unlike so many others—Schweinsberg courted both underground club DJs and mainstream radio outlets. In her world, there was no room for musical discrimination. She kept it real by remaining true to herself.

Recently, Schweinsberg brought Trans-Continental act **Natural** to the *Billboard* offices for a meet-and-greet. While she had achieved much in her life, Schweinsberg told me the one thing she still hoped for was to have a baby. Of course, she leaves behind scores of club kids who will never know the influence and vision she brought to the music that they love.

A funeral was held Oct. 16 in

Ellwood City, Pa. At press time, a memorial service was being planned for New York.

Schweinsberg is survived by her father, **Charles**; two siblings,

Beat  
Box™

By Michael Paoletta

mpaoletta@billboard.com

**Chuck and Kristine**; and a nephew, **Bruce**.

May Kelly be dancing wherever she is, ever-present in one of her original and imaginative fashion statements.

**MADONNA-THON:** DJ/producer and Star 69 label honcho **Peter Rauhofer** has completed remixes of **Madonna's** "Nobody Knows

Me" and "Nothing Fails." He has also retweaked **Madonna** and **Missy Elliott's** "Into the Hollywood Groove" from their Gap TV commercial.

Most recently, the Grammy Award winner restructured the **Britney Spears/Madonna** collaboration "Me Against the Music." The **Redzone**-produced track is the lead single from Spears' forthcoming Jive album, "In the Zone."

**ONO WILL FLY:** Earlier this year, **Yoko Ono** topped the *Billboard* Hot Dance Music/Club Play chart with remixes of "Walking on Thin Ice." With the release of "Will I"/"Fly," the artist continues to invite innovative producers to reconstruct her classic recordings.

The Twisted/Mind Train EP is home to **John Creamer & Stephane K.** remixes of "Will I" and **Rob Rives'** re-rub of "Fly."

Bonus tracks "O'Oh" and "Death of Samantha" are reworked by, respectively, **Nuspirit Helsinki** and **Porcupine Tree**.

NOVEMBER 1 2003  
Billboard® **HOT DANCE SINGLES SALES**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				<b>NUMBER 1</b>	5 Weeks At Number 1
1	1	1	6	<b>RUBBERNECKIN' (PAUL OAKENFOLD REMIX)</b>	Elvis Presley
2	2	2	5	<b>SYMPATHY FOR THE DEVIL (REMIXES)</b>	The Rolling Stones
3	3	3	7	<b>(THERE'S GOTTA BE) MORE TO LIFE</b>	Stacie Orrico
4	4	5	20	<b>STUCK (THUNDERPUSS REMIX)</b>	Stacie Orrico
5	NEW	1	1	<b>STAND (REMIXES)</b>	Jewel
6	8	8	15	<b>HOLLYWOOD (REMIXES)</b>	Madonna
7	6	6	14	<b>OFFICIALLY MISSING YOU (REMIXES)</b>	Tamia
8	5	14	3	<b>THOIA THONG (SILK'S HOUSE REMIX)</b>	R. Kelly
9	11	9	13	<b>I'M GLAD (REMIXES)</b>	Jennifer Lopez
10	9	10	6	<b>PAVEMENT CRACKS (REMIXES)</b>	Annie Lennox
11	7	4	37	<b>THROUGH THE RAIN (HEX HECTOR/MAC QUAYE REMIX)</b>	Mariah Carey
12	NEW	1	1	<b>WAITING FOR YOU (REMIXES)</b>	Seal
13	12	12	4	<b>TIME OF OUR LIVES/CONNECTED</b>	Paul Van Dyk Featuring Vega 4
14	NEW	1	1	<b>BABY BOY (REMIXES)</b>	Beyonce
15	15	16	15	<b>THE DISTRICT SLEEPS ALONE TONIGHT</b>	The Postal Service
16	14	15	9	<b>GET IT TOGETHER (REMIXES)</b>	Seal
17	16	19	3	<b>HYPNOTISED</b>	Paul Oakenfold
18	19	18	30	<b>IF YOU'RE NOT THE ONE (REMIXES)</b>	Daniel Bedingfield
19	23	21	53	<b>DIE ANOTHER DAY (REMIXES)</b>	Madonna
20	13	7	6	<b>ROUND ROUND</b>	Sugababes
21	NEW	1	1	<b>LONG WAY HOME</b>	ATB
22	22	22	22	<b>NOTHING BUT YOU</b>	Paul Van Dyk Featuring Hemstock & Jennings
23	22	25	22	<b>INTUITION (REMIXES)</b>	Jewel
24	RE-ENTRY	14	14	<b>AMERICAN LIFE (REMIXES)</b>	Madonna
25	24	22	9	<b>APPRECIATE ME</b>	Amuka Featuring Sheila Brody

NOVEMBER 1 2003  
Billboard® **HOT DANCE RADIO AIRPLAY**™

Sales data compiled by Nielsen SoundScan

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

NOVEMBER 1 2003  
Billboard® **TOP ELECTRONIC ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
			<b>NUMBER 1</b>	1 Week At Number 1
1	NEW	1	<b>MARIAH CAREY</b>	The Remixes
2	1	3	<b>ENIGMA</b>	Voyageur
3	2	3	<b>THE CHEMICAL BROTHERS</b>	Singles '93 - '03
4	3	2	<b>PAUL VAN DYK</b>	Reflections
5	4	8	<b>LOUIE DEVITO</b>	Louie DeVito Presents: Ultra.Dance 04
6	5	3	<b>PAUL OAKENFOLD</b>	Perfecto Presents... Great Wall
7	6	28	<b>THE POSTAL SERVICE</b>	Give Up
8	7	8	<b>VARIOUS ARTISTS</b>	Verve/Remixed2
9	8	11	<b>BT</b>	Emotional Technology
10	9	5	<b>BOND</b>	Bond: Remixed
11	14	2	<b>VARIOUS ARTISTS</b>	Fired Up!
12	11	16	<b>THE HAPPY BOYS</b>	Trance Party (Volume Three)
13	20	2	<b>PRAFUL</b>	One Day Deep
14	13	4	<b>BAD BOY BILL</b>	Behind The Decks
15	10	4	<b>PEACHES</b>	Fatherfucker
16	NEW	1	<b>STEPHANE POMPOUGNAC</b>	Hotel Costes V.6
17	15	2	<b>MARK FARINA</b>	Air Farina
18	12	4	<b>THE RIDDLER</b>	Dance Mix NYC - Vol. 4
19	16	4	<b>KMFDM</b>	WWIII
20	NEW	1	<b>HYBRID</b>	Morning Sci-Fi
21	21	2	<b>PAUL OAKENFOLD</b>	Perfecto Chills Vol. 1
22	22	27	<b>VARIOUS ARTISTS</b>	30th Anniversary Collection: Ultimate Disco
23	18	17	<b>DELERIUM</b>	Chimera
24	17	2	<b>DANNII MINOGUE</b>	Neon Nights
25	RE-ENTRY	9	<b>DEBORAH COX</b>	Deborah Cox Remixed

● Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 8 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2003. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, 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.

NOVEMBER 1 2003  
Billboard® **HOT DANCE CLUB PLAY**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				<b>NUMBER 1</b>	1 Week At Number 1						
1	3	5	8	<b>LEI LO LAI</b>	The Latin Project	26	21	14	11	<b>SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, &amp; H2 MIXES)</b>	Laura Turner
2	4	8	8	<b>WHAT U DO 2 ME (REMIXES)</b>	Boomkat	27	33	36	4	<b>ROCK WIT U (AWWW BABY) [DANCE REMIXES]</b>	Ashanti
3	5	10	8	<b>CENTER OF THE SUN</b>	Conjure One	28	22	12	11	<b>YOU ARE MY NUMBER ONE (E. KUPPER &amp; MINGE BINGE MIXES)</b>	Smash Mouth
4	2	1	9	<b>SEND YOUR LOVE (REMIXES)</b>	Sting	29	16	13	14	<b>BLINDSIDED (DANCE MIXES)</b>	Lucy Woodward
5	8	11	10	<b>A BETTER WORLD</b>	AgeHa Featuring Jocelyn Brown & Loleatta Holloway	30	39	—	2	<b>MILKSHAKE (X-PRESS 2 &amp; DJ ZINC MIXES)</b>	Kelis
6	6	9	9	<b>SOUL SLOSHING</b>	Venus Hum	31	27	19	9	<b>FREETIME (REMIXES)</b>	Kenna
7	11	17	5	<b>THIS BEAT IS</b>	Superchumbo					<b>POWER PICK</b>	
8	1	2	11	<b>I LOVE I LOVE</b>	Georgie Porgie	32	41	—	2	<b>BABY BOY (REMIXES)</b>	Beyonce
9	12	15	7	<b>FUTURE FUNK</b>	Seth Lawrence	33	36	43	3	<b>JUST ABOUT HAD ENOUGH</b>	Beat Hustlerz Featuring Thea Austin
10	13	16	9	<b>LONG WAY HOME</b>	ATB	34	26	25	13	<b>SINNERMAN (FELIX DA HOUSECAT MIX)</b>	Nina Simone
11	18	26	5	<b>JUST SO YOU KNOW (REMIXES)</b>	Holly Palmer	35	32	31	9	<b>WURKIN'</b>	Housekeeperz Featuring Ceevox
12	20	30	4	<b>FLY AGAIN (SCUMFROG MIXES)</b>	Kristine W	36	40	41	3	<b>LOS TANGUEROS</b>	Bajofondotangoclub
13	15	20	7	<b>BRINGIN' ON THE HEARTBREAK (REMIXES)</b>	Mariah Carey	37	34	28	13	<b>APPRECIATE ME (P. RAUHOFFER &amp; AL B. RICH MIXES)</b>	Amuka Featuring Sheila Brody
14	17	18	7	<b>YOU PROMISED ME (TU ES FOUTU)</b>	In-Grid					<b>HOT SHOT DEBUT</b>	
15	10	4	13	<b>INTO THE SUN</b>	Weekend Players	38	NEW	1	1	<b>BELIEVE</b>	Murk (Oscar G. & Ralph Falcon)
16	19	24	6	<b>THE ONLY THING MISSING (REMIXES)</b>	Aretha Franklin	39	NEW	1	1	<b>WAITING FOR YOU (REMIXES)</b>	Seal
17	7	3	11	<b>GET IT TOGETHER (RAUHOFFER, HAMEL, SUPERCHUMBO, DAVIS MIXES)</b>	Seal	40	45	—	2	<b>I'M WAITING</b>	Aubrey Vs. Johnny Vicious
18	25	37	3	<b>STAND (REMIXES)</b>	Jewel	41	44	44	3	<b>DEEP DARK JUNGLE</b>	Victor Calderone
19	14	7	10	<b>I NEED YOU (REMIXES)</b>	Dave Gahan	42	46	—	2	<b>ROCKET MAN</b>	Daphne Rubin-Vega
20	23	29	6	<b>ANYTHING (GABRIEL &amp; DRESDEN MIXES)</b>	Lili Haydn	43	NEW	1	1	<b>ARE YOU READY FOR LOVE</b>	Elton John
21	9	6	10	<b>SHELTER</b>	Ann Nesby	44	NEW	1	1	<b>THIS IS MY HOUSE</b>	Peter Rauhofer
22	24	27	7	<b>HOT IN HERRE (THE REMIXES)</b>	Tiga	45	42	40	3	<b>INTUITION</b>	Hall & Oates
23	29	35	4	<b>MY LOVE IS ALWAYS</b>	Saffron Hill	46	NEW	1	1	<b>TIME OF OUR LIVES</b>	Paul Van Dyk Featuring Vega 4
24	30	39	3	<b>I FEEL LOVE</b>	Blue Man Group Featuring Venus Hum	47	35	22	15	<b>MY TIME</b>	Dutch Featuring Crystal Waters
25	28	34	5	<b>JALEO (ROGER SANCHEZ REMIX)</b>	Ricky Martin	48	31	23	12	<b>FEEL GOOD TIME (BORIS &amp; BECK REMIXES)</b>	Pink Featuring William Orbit
						49	43	33	14	<b>CRAZY IN LOVE (J. VASQUEZ &amp; M. JOSHUA MIXES)</b>	Beyonce
						50	37	32	12	<b>WE CAN (REMIXES)</b>	LeAnn Rimes

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♫ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Dance Singles Sales chart: ● CD Single available. ● CD Maxi-Single available. ● Vinyl Maxi-Single available. ● Cassette Maxi-Single available. ©2003. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# La Ley Writes Tribute To Lost Fan

When **Beto Cuevas**, frontman of Chilean rock band **La Ley**, heard that a young fan had committed suicide because she was unable to meet his group, he took action the best way he knew how: He wrote a song.

"Más Allá," the current single from La Ley's recent Warner release, "Libertad," is dedicated to the deceased fan. And the band is taking the issue one step further by

"A relative knew the story, but they didn't want to tell me," he says. "It's very strange. You can't feel responsible, but you're the reason that person decided to take her life. And that led me to reflect very deeply on the subject."

Beyond the song itself, Cuevas hopes that La Ley's participation in the PSA campaign will also raise awareness about teen suicide.

People don't know very much about suicide, he says. "They don't know how to read the symptoms. We want to alert people and help them get more information."

The PSAs featuring La Ley are expected to begin airing next month. Teen Line is a peer telephone hotline and outreach program.

La Ley will continue its

Latin American and Spanish concert and promotional tour through the end of the year. In 2004, it plans to record its first English-language album.

**RAPPING THROUGH AMERICA:** Panamanian rapper **El General**, aka **Edgardo Arias Franco**, is



LA LEY: MOVED TO RESPOND TO FAN'S SUICIDE

launching a 20-city U.S. tour that kicks off November in California.

The tour will take El General to major markets like Miami, Atlanta and Chicago, as well as such smaller cities as Portland, Ore. and Tasco, Wash.

"We're going to work all the small markets in the U.S.," manager **Julio César Giraldo** says. "Little towns where you can't even imagine there are so many people. But if you have even 30,000 Latinos, you give a concert and it's packed."

Although El General has not yet secured tour sponsorship, conversations are under way with a furniture maker that plans to launch a line bearing El General's name.

Simultaneously, El General is also expanding the reach of his foundation, Niños Pobres Sin Frontera (Poor Children With No Borders), which provides tuition and schooling for children in Panama.

El General's charitable work earned him the Spirit of Hope Award at this year's Billboard Latin Music Awards. "Because of that award, more artists have become interested in what I do," El General says. "They no longer see me as another artist but as a person."

El General's next major fundraising project is a 2004 calendar that will feature him with some of his favorite female friends.

Hey, it's all for a good cause.

## Argentina Revives Rock Oldies

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Classic rock is new again.

At least that's the case in Argentina, where some labels are reissuing their collections from the '60s, '70s and '80s and finding that there's still a healthy market for oldies.

The first label to tap into the past was Sony Music Argentina. The label released a collection of 56 reissues in June that has proved so successful that 44 more titles are planned for December.

The Sony albums feature faithful reproductions of their original art. And in the interest of verisimilitude, jewel cases are not used.

Titles include the complete catalogs of Soda Stereo, Sumo, Virus and Los Fabulosos Cadillacs.

Instead of bonus tracks, the albums contain mini-record (Continued on page 44)

Latin  
Notas™  
By Leila Cobo  
lcobo@billboard.com



recording a series of bilingual public-service announcements (PSA) for Teen Line and the Cedars-Sinai Medical Center in Los Angeles.

"The song was a consequence of the news we received," says Cuevas, who found out about the fan's suicide almost by accident.

**molotov**

**EL GRAN SILENCIO**

**RABANES**

**AND MORE...**

**MI MALDITA VECINDAD**  
de los hijos de J. P. [signature]

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# NOVEMBER 1 2003 Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POSITION
				<b>NUMBER 1</b>			3 Weeks At Number 1
1	2	4	11	<b>HOY</b> G. ESTEFAN, E. ESTEFAN, JR., S. KRYS (G. MARCO)	Gloria Estefan	Warner Latina	1
2	1	3	7	<b>TE NECESITO</b> L. MIGUEL (J. L. GUERRA)	Luis Miguel	Warner Latina	1
3	3	1	17	<b>ANTES</b> S. KRYS, J. SOMELLAN (O. BERMUDEZ)	Obie Bermudez	EMI LATIN	1
4	4	2	14	<b>UN SIGLO SIN TI</b> R. L. TOLEDO (F. DE VITA)	Chayanne	Sony Discos	1
5	5	7	9	<b>NOMAS POR TU CULPA</b> LOS HURACANES DEL NORTE (S. SERNA DEL RIO)	Los Huracanes Del Norte	Univision	5
6	9	16	5	<b>MIENTES TAN BIEN</b> SIN BANDERA (L. GARCIA)	Sin Bandera	Sony Discos	6
				<b>GREATEST GAINER</b>			
7	12	14	6	<b>QUIERO PERDERME EN TU CUERPO</b> K. SANTANDER, E. JISSA (K. SANTANDER)	David Bisbal	Vale/Universal Latino	7
8	7	6	12	<b>NO ES LO MISMO</b> A. SANZ L. PEREZ (A. SANZ)	Alejandro Sanz	Warner Latina	4
9	6	8	24	<b>FOTOGRAFIA</b> G. SANTAOLALLA, JUANES (JUANES)	Juanes With Nelly Furtado	Surco/Universal Latino	1
10	10	12	15	<b>NO HACE FALTA</b> E. ESTEFAN, JR., R. BARLOW (E. ESTEFAN, JR., R. BARLOW, N. TOVARI)	Cristian	Ariola/BMG Latin	6
11	14	11	8	<b>AVE CAUTIVA</b> J. GUILLÉN (R. GONZALEZ MORA)	Conjunto Primavera	Fonovisa	11
12	11	9	12	<b>ESO DUELE</b> R. MUÑOZ, R. MARTINEZ (L. PAILLA)	Intocable	Sony Discos	5
13	19	43	3	<b>ROSAS</b> N. WALKER (L. OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, A. FUENTES, H. GAROE))	La Oreja De Van Gogh	Sony Discos	13
14	13	13	16	<b>ESTOY A PUNTO</b> BRONCO (D. VILLARREAL)	Bronco: El Gigante De America	Fonovisa	7
15	8	5	10	<b>ASIGNATURA PENDIENTE</b> T. TORRES (R. ARJONA)	Ricky Martin	Sony Discos	5
16	21	45	4	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)	Banda El Recodo	Fonovisa	16
17	26	32	4	<b>LA PAGA</b> G. SANTAOLALLA, JUANES (JUANES)	Juanes	Surco/Universal Latino	17
18	18	15	14	<b>RIE Y LLORA</b> S. GEORGE (S. GEORGE, F. OSORIO)	Celia Cruz	Sony Discos	12
19	22	31	3	<b>QUIEN TE DIJO ESO</b> R. PEREZ (L. FONSI, C. BRANT)	Luis Fonsi	Universal Latino	19
20	17	20	4	<b>CARMELINA</b> D. ALFANNO, A. CASTRO (O. ALFANNO)	Jorge Correa "Tereso"	Alfanno/Universal Latino	17
21	25	44	3	<b>LAGRIMAS DE CRISTAL</b> J. L. TERRAZAS (HARRIS)	Grupo Montez De Durango	DISA	21
22	31	—	2	<b>INOCENTE DE TI</b> G. FARIAS (J. GABRIEL)	Juan Gabriel	Ariola/BMG Latin	22
23	20	21	8	<b>ME CANSE DE MORIR POR TU AMOR</b> L. E. PAYAN, M. SANCHEZ (M. MASS)	Adan Chalino Sanchez	Univision	20
24	16	17	6	<b>CAUSAME LA MUERTE</b> LOS TIGRES DEL NORTE (J. MEZAL)	Los Tigres Del Norte	Fonovisa	16
25	15	10	15	<b>QUITEMONOS LA ROPA</b> R. NIEN, J. REYES (E. ESTEFAN, J. REYES)	Alexandre Pires	Ariola/BMG Latin	3
26	44	—	2	<b>YA NO ME DUELE</b> R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Victoria	Megamusic/Universal Latino	26
27	23	18	19	<b>HOY EMPIEZA MI TRISTEZA</b> J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango	DISA	15
28	24	26	7	<b>UN AMOR PARA LA HISTORIA</b> A. JAEÑ (Y. HENRIQUEZ)	Gilberto Santa Rosa	Sony Discos	24
29	36	38	4	<b>MAS QUE TU AMIGO</b> M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	Fonovisa	29
30	42	—	2	<b>TE LLEVARE AL CIELO</b> F. HERA, A. GONZALEZ (F. HERA)	Mana	Warner Latina	30
31	30	23	7	<b>SOLO POR TI</b> SORAYA (SORAYA)	Soraya	EMI LATIN	22
32	33	33	9	<b>AMOR BESAME</b> A. URIAS, F. GARCIA (A. URIAS)	Adolfo Urias Y Su Lobo Norteno	Platino/Fonovisa	29
33	29	29	16	<b>DEJENME SI ESTOY LLORANDO</b> J. RODRIGUEZ, F. HEHLICH (A. CHRIEL, N. NEI)	Los Angeles De Charly	Fonovisa	26
34	27	28	8	<b>PARA MORIR IGUALES</b> N. SERRANO FLORES, E. MORALES (J. A. JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan	RCA/BMG Latin	27
35	RE-ENTRY			<b>MI LIBERTAD</b> R. SANCHEZ (PAZEAL, E. CARRIZO)	Jerry Rivera	Ariola/BMG Latin	35
36	28	19	11	<b>EN LOS PURITOS HUESOS</b> FCAMACHO (L. VILLIA)	La Arrolladora Banda El Limon	DISA	19
				<b>HOT SHOT DEBUT</b>			
37	NEW			<b>AMOR DE LOS DOS</b> P. RAMIREZ (G. PARRA)	Vicente Fernandez With Alejandro Fernandez	Sony Discos	37
38	49	—	2	<b>AMOR AMOR</b> R. TAVARE (R. TAVARE)	Roselyn Sanchez Featuring Tego Calderon	Treserre/Ariola/BMG Latin	38
39	35	25	20	<b>SE ME OLVIDO TU NOMBRE</b> E. ESTEFAN, JR., A. PENAL (E. ESTEFAN, JR., A. PENAL)	Shalim	Crescent Moon/Sony Discos	2
40	40	34	6	<b>YO LA AMO</b> P. AGUILAR (M. LUNA)	Pepe Aguilar	Univision	34
41	43	24	19	<b>YA NO ES IGUAL</b> FRANKIE J. J. GALVEZ (F. J. BAUTISTA)	Frankie J	Sony Discos	11
42	41	36	21	<b>QUE GANAS</b> K. SANTANDER, D. BETANCOURT (R. MONTANER, D. BETANCOURT, J. E. OCHOA)	Ricardo Montaner	Warner Latina	5
43	34	40	3	<b>CUANDO TU NO ESTAS</b> S. GEORGE (S. GEORGE, M. PERFECTO)	Olga Tanon	Warner Latina	34
44	32	22	16	<b>VIVE LA VIDA</b> R. PEREZ (R. PEREZ, R. LIVI)	Area 305	RPE/Univision	3
45	39	—	2	<b>MI CUCU</b> S. DEGOLLADO, J. G. DEBOLLADO, R. GONZALEZ (S. SIMIEN)	La Onda With Control	EMI LATIN	39
46	37	30	15	<b>TE METISTE EN MI CAMA</b> PALOMO (F. Y. QUEZADA)	Palomo	DISA	23
47	NEW			<b>MI GENTE</b> A. B. QUINTANILLA III (A. B. QUINTANILLA III, A. SIERRA, J. YAMAGUCHI, R. PACHECO, J. PORRE, L. GIRALDO, N. SEROUSSI)	A.B. Quintanilla III & Kumbia Kings Feat. Ozomatli	EMI LATIN	47
48	45	37	11	<b>TE RETO A QUE ME OLVIDES</b> J. PRECIADO (C. RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico	RCA/BMG Latin	30
49	RE-ENTRY			<b>NINA AMADA MIA</b> G. A. SANTIAGO (J. MASSIAS)	Alejandro Fernandez	Sony Discos	17
50	38	27	17	<b>MINUTOS</b> R. ARJONA (R. ARJONA, M. LUNA)	Ricardo Arjona	Sony Discos	5

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 16 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bulk, 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

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>TE NECESITO</b> WARNER LATINA	LUIS MIGUEL	21	23	<b>QUE GANAS</b> WARNER LATINA	RICARDO MONTANER
2	2	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	22	26	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J
3	4	<b>HOY</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	23	28	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ
4	7	<b>MIENTES TAN BIEN</b> SONY DISCOS	SIN BANDERA	24	21	<b>MINUTOS</b> SONY DISCOS	RICARDO ARJONA
5	3	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	25	33	<b>NINA AMADA MIA</b> SONY DISCOS	ALEJANDRO FERNANDEZ
6	5	<b>FOTOGRAFIA</b> SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTAO	26	24	<b>VIVE LA VIDA</b> RPE/UNIVISION	AREA 305
7	6	<b>NO ES LO MISMO</b> WARNER LATINA	ALEJANDRO SANZ	27	32	<b>YA NO ME DUELE</b> MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
8	9	<b>NO HACE FALTA</b> ARIOLA/BMG LATIN	CRISTIAN	28	30	<b>YO LA AMO</b> UNIVISION	PEPE AGUILAR
9	10	<b>QUIERO PERDERME EN TU CUERPO</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	29	—	<b>MIRAME, MIRATE</b> SONY DISCOS	NATALIA LAFOURCADE
10	13	<b>ROSAS</b> SONY DISCOS	LA OREJA DE VAN GOGH	30	27	<b>UNA EMOCION PARA SIEMPRE</b> ARIOLA/BMG LATIN	EROS RAMAZZOTTI
11	8	<b>ASIGNATURA PENDIENTE</b> SONY DISCOS	RICKY MARTIN	31	—	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS
12	17	<b>LA PAGA</b> SURCO/UNIVERSAL LATINO	JUANES	32	34	<b>AMOR AMOR</b> TRESERRE/ARIOLA/BMG LATIN	ROSELYN SANCHEZ FEATURING TEGO CALDERON
13	14	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	33	31	<b>CUANDO TU NO ESTAS</b> WARNER LATINA	OLGA TANON
14	15	<b>QUIEN TE DIJO ESO</b> UNIVERSAL LATINO	LUIS FONSI	34	40	<b>LO SIENTO</b> ARIOLA/BMG LATIN	BELINOA
15	11	<b>CARMELINA</b> ALFANNO/UNIVERSAL LATINO	JORGE CORREA "TERESO"	35	35	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON/SONY DISCOS	SHALIM
16	16	<b>UN AMOR PARA LA HISTORIA</b> SONY DISCOS	GILBERTO SANTA ROSA	36	—	<b>Y TE VOY A OLVIDAR</b> MEGAMUSIC/UNIVERSAL LATINO	MARCO FLORES
17	22	<b>INOCENTE DE TI</b> ARIOLA/BMG LATIN	JUAN GABRIEL	37	—	<b>TRACION</b> SONY DISCOS	INDIA
18	12	<b>QUITEMONOS LA ROPA</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES	38	—	<b>SI NO ME AMAS</b> SONY DISCOS	EONITA NAZARIO
19	25	<b>TE LLEVARE AL CIELO</b> WARNER LATINA	MANA	39	—	<b>LA CADERONA</b> EMI LATIN	CABAS
20	20	<b>SOLO POR TI</b> EMI LATIN	SORAYA	40	36	<b>TE REGALO MI TRISTEZA</b> FONOVISA	LOS TEMERARIOS

# TROPICAL AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>HOY</b> EPIC/SONY DISCOS	GLORIA ESTEFAN	21	25	<b>ENAMORAME</b> J&N	PAPI SANCHEZ
2	2	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	22	10	<b>CUANDO TU NO ESTAS</b> WARNER LATINA	OLGA TANON
3	5	<b>MI LIBERTAD</b> ARIOLA/BMG LATIN	JERRY RIVERA	23	22	<b>MASUCAMBA</b> WHITE LION/BMG LATIN	TEGO CALDERON
4	3	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ	24	13	<b>CUIDALA</b> M.P.	TITO ROJAS
5	6	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	25	26	<b>SON DE CALI</b> UNIVISION	SON DE CALI
6	9	<b>INTENTALO TU</b> J&N	JOE VERAS	26	23	<b>HOY TE VI PASAR</b> DISLOMANIA	KIKO RODRIGUEZ
7	4	<b>SOY MUJER</b> SONY DISCOS	INDIA	27	15	<b>QUITEMONOS LA ROPA</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES
8	7	<b>POLOS OPUESTOS</b> J&N	MONGHY & ALEXANDRA	28	21	<b>HERMANITA</b> PREMIUM LATIN	AVENTURA
9	24	<b>AMOR AMOR</b> TRESERRE/ARIOLA/BMG LATIN	ROSELYN SANCHEZ FEATURING TEGO CALDERON	29	27	<b>YA NO ME DUELE</b> MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
10	11	<b>AY AMOR</b> VI	HECTOR & TITO FEATURING VICTOR MANUELLE	30	—	<b>QUE SE TE OLVIDO</b> M.P.	PEDRO JESUS
11	12	<b>MERIANDO LA COLA</b> J&N	SEXAPPEAL	31	28	<b>PEQUEÑO DETALLE</b> EJR	COSTA BRAVA
12	16	<b>SIN PODERTE HABLAR</b> SONY DISCOS	HUEY DUNBAR	32	—	<b>SOLO POR TI</b> EMI LATIN	SORAYA
13	8	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON/SONY DISCOS	SHALIM	33	29	<b>LA CURA</b> RCA	PENA SUAZO Y SU BANDA GORDA
14	32	<b>QUIERO PERDERME EN TU CUERPO</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	34	—	<b>LOCA CONMIGO</b> UNIVERSAL LATINO	LOS TOROS BAND
15	14	<b>LA ULTIMA VEZ</b> J&N	MAGIC JUAN FEATURING EDDY HERRERA	35	—	<b>ALLA SE QUEUDO</b> M.P.	JOHNNY VENTURA
16	18	<b>POCO HOMBRE</b> SONY DISCOS	VICTOR MANUELLE	36	—	<b>NO ES LO MISMO</b> WARNER LATINA	ALEJANDRO SANZ
17	19	<b>COMO NO</b> ND LITTLE FISH	LA SECTA ALLSTAR	37	30	<b>TRACION</b> SONY DISCOS	INDIA
18	20	<b>VOY A TENER QUE OLVIDARTE</b> SONY DISCOS	ANDY ANDY	38	31	<b>TE NECESITO</b> WARNER LATINA	LUIS MIGUEL
19	17	<b>TU VOLVERAS</b> UNIVERSAL LATINO	KEVIN CEBALLO	39	—	<b>INOCENTE DE TI</b> ARIOLA/BMG LATIN	JUAN GABRIEL
20	—	<b>EL AMOR NO MATA</b> M.P.	JOHNNY VENTURA	40	35	<b>LA CADERONA</b> EMI LATIN	CABAS

# REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>NOMAS POR TU CULPA</b> UNIVISION	LOS HURACANES DEL NORTE	21	22	<b>MI GENTE</b> EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATLI
2	4	<b>AVE CAUTIVA</b> FONOVISA	CONJUNTO PRIMAVERA	22	20	<b>EN REALIDAD</b> DISA	JORGE LUIS CABRERA
3	2	<b>ESO DUELE</b> EMI LATIN	INTOCABLE	23	21	<b>SENTIMENTAL</b> MUSART/BALBOA	JOAN SEBASTIAN
4	3	<b>ESTOY A PUNTO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	24	25	<b>ME QUIERO CASAR</b> EMI LATIN	CONTROL
5	7	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> FONOVISA	BANDA EL RECODO	25	24	<b>MATAME</b> WARNER LATINA	PESAODO
6	10	<b>LAGRIMAS DE CRISTAL</b> DISA	GRUPO MONTEZ DE DURANGO	26	26	<b>COBASON</b> MUSART/BALBOA	CUISILLOS
7	6	<b>ME CANSE DE MORIR PDR TU AMDR</b> UNIVISION	ADAN CHALINO SANCHEZ	27	29	<b>OTRA VEZ</b> SONY DISCOS	VICTOR GARCIA
8	5	<b>CAUSAME LA MUERTE</b> FONOVISA	LOS TIGRES DEL NORTE	28	—	<b>ME VOY A IR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
9	8	<b>HOY EMPIEZA MI TRISTEZA</b> DISA	GRUPO MONTEZ DE DURANGO	29	—	<b>TITERE EN TUS MANOS</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
10	14	<b>AMOR BESAME</b> PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	30	28	<b>DESDE HOY</b> UNIVISION	DUERO
11	9	<b>UNA VEZ MAS</b> FONOVISA	CONJUNTO PRIMAVERA	31	34	<b>CUANTO ME DUELE</b> UNIVERSAL LATINO	PRISIONERO
12	11	<b>PARA MORIR IGUALES</b> RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	32	27	<b>ASI TE QUIERO</b> MUSART/BALBOA	JOAN SEBASTIAN
13	15	<b>ACA ENTRE NOS</b> FONOVISA	BANDA EL RECCDO	33	37	<b>BANDIDO</b> FONOVISA	ANA BARBARA
14	13	<b>DEJENME SI ESTOY LLORANDO</b> FONOVISA	LOS ANGELES DE CHARLY	34	35	<b>NO TE OLVIDARE</b> PLATINO/FONOVISA	PARALELO NORTE
15	12	<b>EN LOS PURITOS HUESOS</b> DISA	LA ARROLLADORA BANDA EL LIMON	35	—	<b>CONTANDO LOS SEGUNDOS</b> FREDDIE	SOLIDO
16	23	<b>AMOR DE LOS DOS</b> SONY DISCOS	VICENTE FERNANDEZ WITH ALEJANDRO FERNANDEZ	36	36	<b>ENAMORADO DE TI</b> PLATINO/FONOVISA	PUNTO Y APARTE
17	17	<b>MI CUCU</b> EMI LATIN	LA ONDA WITH CONTROL	37	—	<b>SOLD LOS TONTOS</b> LA SIERRA	EL CHALINILLO
18	16	<b>TE METISTE EN MI CAMA</b> DISA	PALOMO	3			



Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL				
				<b>NUMBER 1</b>			3 Weeks At Number 1	
1	1	1	3	LUIS MIGUEL	WARNER LATINA 60873 (11.98 CD)		33	1
2	2	2	3	GRUPO MONTEZ DE DURANGO	DISA 724088 (11.98 CD)			2
3	3	3	74	JUANES	SURCO 017532/UNIVERSAL LATINO (11.98 CD) [M]			1
				<b>HOT SHOT DEBUT</b>				
4	NEW	1	1	VICENTE Y ALEJANDRO FERNANDEZ	SONY DISCOS 91088 (17.98 EQ CD) [M]			4
5	4	6	8	CHAYANNE	SONY DISCOS 70627 (11.98 EQ CD)			1
6	5	5	7	ALEJANDRO SANZ	WARNER LATINA 60516 (11.98 CD) [M]			2
7	NEW	1	1	LOS RIELEROS DEL NORTE	FONOVISA 350875/UG (11.98 CD) [M]			7
8	6	10	9	INTOCABLE	EMI LATIN 90524 (11.98 CD)			1
9	13	13	19	AKWID	UNIVISION 310155/UG (11.98 CD) [M]			7
10	8	11	11	LOS BUKIS	FONOVISA 350895/UG (11.98 CD) [M]			3
11	10	8	12	CELIA CRUZ	UNIVERSAL LATINO 000756 (11.98 CD)			2
12	11	12	9	CONJUNTO PRIMAVERA	FONOVISA 350875/UG (11.98 CD) [M]			3
13	12	29	34	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	EMI LATIN 40514 (11.98 CD)			4
14	14	14	16	LOS TIGRES DEL NORTE	FONOVISA 350871/UG (11.98 CD)			1
15	9	9	13	CELIA CRUZ	SONY DISCOS 70620 (11.98 EQ CD)			1
16	7	7	6	SOUNDTRACK	MILAN 36038 (11.98 CD)			3
17	16	15	43	CELIA CRUZ	SONY DISCOS 87607 (11.98 EQ CD)			2
18	18	18	61	MANA	WARNER LATINA 48566 (10.98/18.98)			
19	17	17	4	GRUPO EXTERMINADOR	FONOVISA 350895/UG (11.98 CD) [M]			13
20	15	4	3	CRISTIAN	ARIOLA 55195/BMG LATIN (11.98 CD) [M]			4
				<b>PACESETTER</b>				
21	36	27	3	EL CHICHICUILOTE	LIDERES 950542 (11.98 CD)			21
22	24	20	50	PANCHO BARRAZA	MUSART 2713/BALBOA (11.98 CD) [M]			12
				<b>GREATEST GAINER</b>				
23	41	—	2	LOS ORIGINALES DE SAN JUAN	EMI LATIN 91728 (21.98 CD/DVD)			23
24	20	37	3	FITO OLIVARES	UNIVISION 310174/UG (11.98 CD)			20
25	30	59	5	JAE-P	UNIVISION 310168/UG (11.98 CD)			25
26	21	19	18	LOS CADETES DE LINARES	UNIVISION 310127/UG (11.98 CD) [M]			5
27	19	26	24	MARCO ANTONIO SOLIS	FONOVISA 350840/UG (11.98 CD)			1
28	22	24	9	LOS ACOSTA	DISA 726952 (11.98 CD/DVD) [M]			13
29	27	21	23	DAVID BISBAL	VALE 066090/UNIVERSAL LATINO (11.98 CD) [M]			17
30	31	36	4	BRONCO	ARIOLA 53874/BMG LATIN (11.98 CD)			30
31	29	34	4	OZOMATLI	CONCORD PICAÑTE 2210/CONCORD (11.98 CD)			14
32	25	23	13	BRONCO: EL GIGANTE DE AMERICA	FONOVISA 350927/UG (11.98 CD)			1
33	28	25	18	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	DISA 727044 (11.98 CD) [M]			7
34	35	31	11	LIMITE	UNIVERSAL LATINO 000964 (11.98 CD) [M]			9
35	23	16	11	POLO URIAS Y SU MAQUINA NORTENA	FONOVISA 350948/UG (11.98 CD) [M]			16
36	26	22	26	JOAN SEBASTIAN	MUSART 12887/BALBOA (11.98/13.98)			14
37	32	35	9	CONTROL	EMI LATIN 90878 (11.98 CD) [M]			9
38	38	28	22	RICKY MARTIN	SONY DISCOS 70439 (11.98 EQ CD)			1
39	33	—	45	VICENTE FERNANDEZ	SONY DISCOS 84282 (11.98 EQ/15.98) [M]			2
40	39	33	13	PEPE AGUILAR	MUSART 12891/BALBOA (12.98 CD)			30
41	37	32	6	SAMURAY	OISA 724087 (11.98 CD)			29
42	34	30	8	LOS ORIGINALES DE SAN JUAN	UNIVISION 310169/UG (11.98 CD)			18
43	44	54	30	ALEXANDRE PIRES	ARIOLA 50832/BMG LATIN (11.98 CD) [M]			12
44	44	19	19	DON OMAR	VI 450887 (11.98 CD) [M]			2
45	46	78	78	CHAYANNE	SONY DISCOS 84667 (11.98 EQ/16.98) [M]			1
46	46	23	23	LOS PLAYER'S	MUSART 2741/BALBOA (12.98 CD)			26
47	45	42	13	GRUPO BRYNDIS/LIBERACION	DISA 724078 (11.98 CD)			17
48	52	50	50	SHAKIRA	SONY DISCOS 87811 (11.98 EQ CD)			1

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL				
49	42	41	17	LOS HURACANES DEL NORTE	UNIVISION 310122/UG (11.98 CD) [M]			4
50	47	49	36	INTOCABLE	EMI LATIN 80818 (11.98 CD)			3
51	50	—	2	LOS TUCANES DE TIJUANA	SONY DISCOS 70392 (11.98 EQ CD)			50
52	51	—	11	OBIE BERMUDEZ	EMI LATIN 94547 (11.98 CD)			29
53	56	57	23	GRUPO MONTEZ DE DURANGO	OISA 724042 (7.98/13.98)			43
54	53	46	40	ANTONIO AGUILAR	MUSART 12708/BALBOA (11.98/12.98)			38
55	55	43	30	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP (11.98 CD)			4
56	48	48	19	BANDA EL RECODO	FONOVISA 350813/UG (11.98 CD) [M]			5
57	57	—	2	FRANKIE J	SONY DISCOS 70484 (11.98 EQ CD)			57
58	62	64	17	LA OREJA DE VAN GOGH	SONY DISCOS 70451 (11.98 EQ CD)			42
59	60	45	25	CUISILLOS	MUSART 2709/BALBOA (11.98 CD)			16
60	49	39	8	LUPILLO RIVERA	SONY DISCOS 70601 (11.98 EQ CD) [M]			13
61	59	55	18	GRUPO BRYNDIS	DISA 726995 (11.98 CD/DVD) [M]			4
62	NEW	1	1	ANA BARBARA	FONOVISA 350845/UG (11.98 CD)			62
63	61	56	19	PALOMO/CONJUNTO PRIMAVERA	DISA 727043 (11.98 CD) [M]			12
64	70	61	47	RICARDO ARJONA	SONY DISCOS 84564 (11.98 EQ CD) [M]			3
65	RE-ENTRY	54	54	SELENA	EMI LATIN 42096 (11.98 CD)			4
66	71	53	30	CONJUNTO PRIMAVERA	FONOVISA 350786/UG (11.98 CD) [M]			4
67	68	58	19	GILBERTO SANTA ROSA	SONY DISCOS 70371 (11.98 EQ CD)			40
68	RE-ENTRY	8	8	LUNYTUNES & NORIEGA	VI 409429 (11.98 CD) [M]			11
69	RE-ENTRY	11	11	SORAYA	EMI LATIN 81120 (11.98 CD)			25
70	NEW	1	1	JAVIER SOLIS	SONY DISCOS 87639 (11.98 EQ CD)			70
71	75	—	2	JOSE ALFREDO JIMENEZ	SONY DISCOS 87645 (11.98 EQ CD)			71
72	69	—	14	LOS ORIGINALES DE SAN JUAN	EMI LATIN 84836 (11.98 CD) [M]			3
73	67	—	2	CONJUNTO ATARDECER	UNIVERSAL LATINO 043202 (11.98 CD)			67
74	72	—	4	GRUPO BRYNDIS	DISA 729023 (7.98 CD)			72
75	65	69	32	VARIOUS ARTISTS	FONOVISA 350791/UG (11.98 CD)			27

LATIN POP ALBUMS		TROPICAL ALBUMS		REGIONAL MEXICAN ALBUMS	
1	LUIS MIGUEL 33 (WARNER LATINA)	1	CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	1	GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
2	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2	CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	2	VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
3	CHAYANNE SINCERO (SONY DISCOS)	3	CELIA CRUZ HITS MIX (SONY DISCOS)	3	LOS RIELEROS DEL NORTE ABRIENDO CAMINOS (FONOVISA/UG)
4	ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	4	LUNYTUNES & NORIEGA MAS FLOW (VI)	4	INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	5	OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	5	AKWID PROYECTO AKWID (UNIVISION/UG)
6	SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)	6	CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	6	LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
7	MANA REVOLUCION DE AMOR (WARNER LATINA)	7	VARIOUS ARTISTS CONSPIRACION II: LA SEQUELA (PINA/UNIVERSAL LATINO)	7	CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
8	CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	8	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	8	LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
9	DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	9	HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	9	GRUPO EXTERMINADOR NUESTRA HISTORIA (FONOVISA/UG)
10	OZOMATLI COMING UP (EP) (CONCORD PICAÑTE/CONCORD)	10	COMPAY SEGUNDO GRACIAS COMPAY: THE DEFINITIVE COLLECTION (WARNER LATINA)	10	EL CHICHICUILOTE YO SOY LA BANDA (LIDERES)
11	RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	11	MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	11	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
12	ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	12	IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AGI)	12	LOS ORIGINALES DE SAN JUAN LA HISTORIA (EMI LATIN)
13	DON OMAR THE LAST DON (VI)	13	MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	13	FITO OLIVARES 30 EXITOS INOLVIDABLES (UNIVISION/UG)
14	CHAYANNE GRANDES EXITOS (SONY DISCOS)	14	INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	14	JAE-P NI DE AQUI NI DE ALLA (UNIVISION/UG)
15	SHAKIRA GRANDES EXITOS (SONY DISCOS)	15	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	15	LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
16	OBIE BERMUDEZ CONFESIONES (EMI LATIN)	16	VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	16	MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
17	FRANKIE J FRANKIE J (SONY DISCOS)	17	SALVADOR CON PODER (WORD-CURB/WARNER BROS.)	17	LOS ACOSTA EN VIVO VOL. 1 (DISA)
18	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	18	ELVIS CRESPO GREATEST HITS (SONY DISCOS)	18	BRONCO LA RECONQUISTA (ARIOLA/BMG LATIN)
19	RICARDO ARJONA SANTO PECADO (SONY DISCOS)	19	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	19	BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVISA/UG)
20	SELENA ONES (EMI LATIN)	20	FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATINO)	20	LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)

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

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## Argentine Rock

Continued from page 41

sleeves, posters and other features. The reissue of Luis Alberto Spinetta's 1972 album "Pescado 2," for example, includes the original 32-page booklet that came with it. To date, 60,000 copies have been sold, according to numbers from the local chapter of the International Federation of the Phonographic Industry.

"We discovered three new opportunities with the chosen format: the historical rescue of great albums, lower costs that enable a lower price and special packaging, which helps in our fight with piracy," says Jorge Ferradas, GM of Sony Music Sur. "Our clients received the collection with enthusiasm."

Sony hopes to sell 100,000 units by year's end and plans to export the titles, Ferradas says.

One month after Sony Music's project hit retail, independent label Pop Art began reintroducing singles to the Argentine market. To date, the imprint has released 45 Argentine rock reissues at \$2 apiece.

Repertoire includes classics by such popular acts as Charly Garcia, Divi-

dos and Illya Kuryaki, as well as new songs, remixes and live takes by Babasonicos and Rata Blanca.

"Our bet is to make music fans buy these low-price singles on impulse," says Gonzalo Mora, director of new projects at Pop Art.

To this end, the label has placed special displays next to every cashier in Carrefour supermarkets, as well as

in traditional record stores and hip clothing stores in Palermo, the fashionable district of Buenos Aires.

"We have already licensed songs from the catalogs of Universal Music and Sony Music, with DBN and EMI already in the works," Mora says.

Pop Art's first mid-year collection had 30 titles, and the label has shipped 18 more.

A third label, Universal, had planned to reissue 25 titles in May but now says it will do so in early 2004. Universal's catalog features artists from the '80s, including those who

originally recorded for Argentine indie labels SG, DG and Interdisc.

### WAVE OF NOSTALGIA

This resurgence occurred because a new generation of record executives has recently reached top positions in the local industry, Mora says.

"We all have fond memories of the '80s and of the rich history of Argentine rock," he says. "It's a rich cultural movement that was not fully appreciated by older people."

That appreciation comes in cycles, and Argentina has experienced periodic revivals of classic rock.

Five years ago, FM Mega became the No. 1 radio station

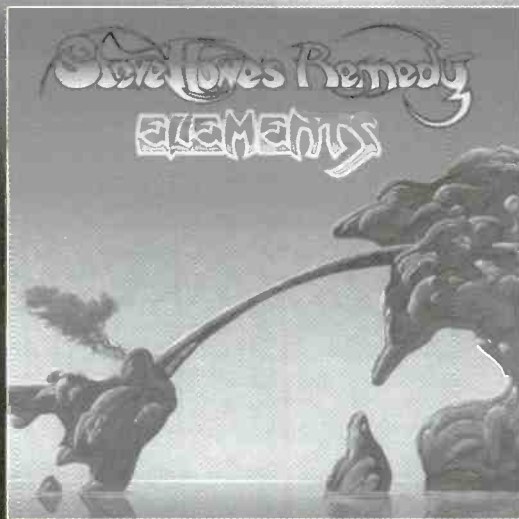
in Argentina after debuting with a format of classic Argentine rock dating back to the '60s. It still holds the top spot today.

"This is not a revival," Ferradas says. "This is sheer gratitude toward genuine talent, with maybe a small amount of nostalgia."



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# Spotlight

## Fans New And Old Say 'Yes'

*35th Anniversary Finds Band With Fresh, Rejuvenated Outlook*

BY CRAIG ROSEN

There it was—the famed Yes logo designed by Roger Dean decades ago—scrawled across the chest of Sarah Jessica Parker on “Sex and the City.”

That Parker’s character, sex columnist/fashionista Carrie Bradshaw, would sport a Yes T-shirt in 2003 is certainly telling, and she’s not alone. Latin music sensation Shakira also recently donned a Yes T in a Pepsi ad.

The naysayers might suggest that the phenomenon is just part of the trend of vintage rock T-shirts

as a fashion statement. But then again, they’d be missing what’s been brewing for seven years now.

Simply put, Yes is back.

Need proof? Consider this: When Warner Strategic Marketing U.K. released “The Ultimate Yes—35th Anniversary Collection” in the U.K. in July, the two-CD set bowed at No. 10 on the U.K. chart.

Now, Yes has its sights set on America for 2004. The February release by Rhino Records of “The Ultimate Yes—35th Anniversary Collection” will coincide with the planned broadcast of “YesSpeak,” Classic Pictures’ career-spanning documentary of the

band. An arena tour will follow in April.

Although Yes has yet to mount its full-scale assault on the U.S., some of today’s most successful modern rock acts acknowledge the band’s influence.

“So few groups celebrate musical freedom in the way Yes does,” Red Hot Chili Peppers guitarist John Frusciante says. “The depth of their music is still as shocking to me today as it was to me as a little kid.”

“One gets the impression that the format of a record seemed limitless to them at the time of ‘Close to the Edge’ or ‘Tales From Topographic Oceans.’

*(Continued on page 55)*



PROGRESSIVE ROCK PIONEERS: FROM LEFT, CHRIS SQUIRE, STEVE HOWE, JON ANDERSON, RICK WAKEMAN AND ALAN WHITE

# "We Took Musical Chances": A Yes Q&A

BY CRAIG ROSEN

"It's the most positive word in the English language," Yes drummer Alan White says of his band's moniker.

But Yes is really so much more.

It's a virtual classic-rock institution that has not only survived for 35 years but has managed to thrive for the better part of three decades. While members have come and gone as musical styles changed, Yes has carried on, reaching heights that none of its members could have predicted when the band formed in 1968 in Birmingham, England.

As Yes prepares to return to U.S. arenas on the heels of the release of "The Ultimate Yes—35th Anniversary Collection," *Billboard* caught up with all five members of the group's classic and current lineup before they converged on a Los Angeles studio to record material for a bonus disc to be included with the American version of the retrospective. A new studio album is planned for next summer.

Conducted on separate occasions while band members were on three different continents—singer Jon Anderson at his home studio in San Luis Obispo, Calif.; guitarist Steve Howe relaxing in Devon, England; and keyboardist Rick Wakeman, bassist Chris Squire and drummer Alan White on a tour stop in Perth, Australia—the men of Yes reflected on their highs and lows during the group's 35-year career and glimpsed into the future.

**In your wildest dreams, did you ever think Yes would celebrate its 35th anniversary?**

**Jon Anderson:** Two or three years was the maximum in those days [when we started], or two or three minutes, depending on what the day went like. When we started, we really wanted to be as good as a band called Family. They were doing the clubs. That's all we wanted—to get as big as that, and probably do some university gigs.

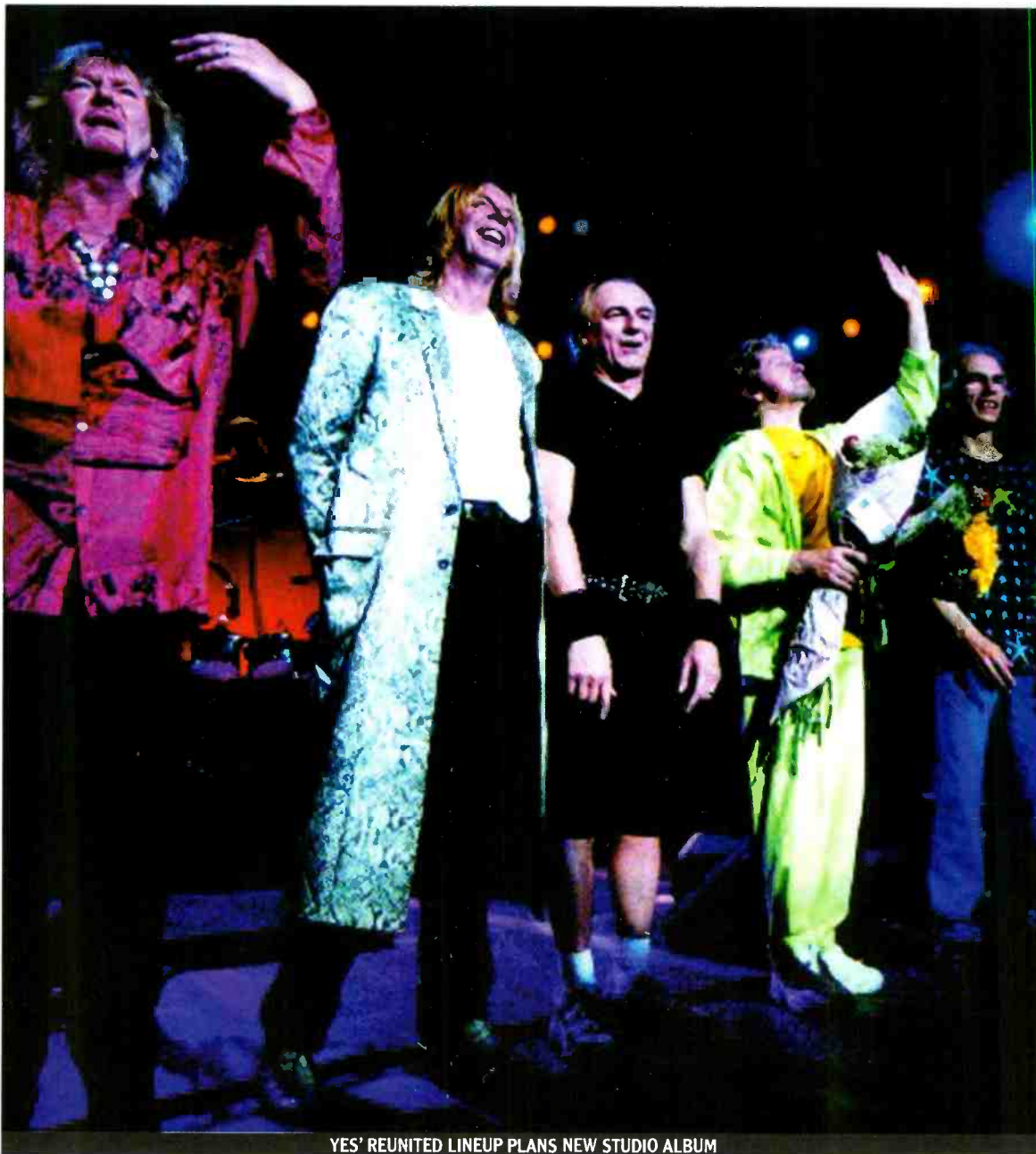
You never think you're going to have success. It just comes upon you, and that's when you count your blessings, because a lot of people don't get that success.

**Steve Howe:** The '70s were quite an achievement. When that [decade] finished and I formed Asia with [former King Crimson singer/bassist] John Wetton, I really felt that was then, and now I was going to keep doing different things. But by the time I had [exited] Asia and GTR [with former Genesis guitarist/vocalist] Steve Hackett, I started to realize that the Yes music of the '70s was great.

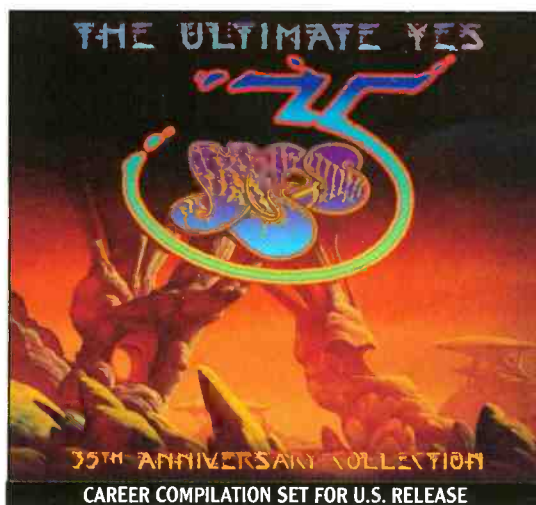
**Chris Squire:** I was 15 when the Beatles came to light around '63. That's kind of what got me interested in the whole profession. At that time, a long career in my eyes was like the Beatles, '63 to '69—six years. I thought, "Wow! Wouldn't it be great to be in a band that had a six-year career?"

I never ever thought at some point [that we could be] together 35 years, because there was no blueprint for that. I don't think anyone had ever done that. Maybe with a big band, but never in rock'n'roll.

**Rick Wakeman:** In my various ins and outs, I've been around for about a third of the life of Yes. In the '80s, many of the classic bands dismantled themselves or took incredi-



YES' REUNITED LINEUP PLANS NEW STUDIO ALBUM



bly long sabbaticals. Yes always continued to work in one form or another, even through the real tough times.

**Alan White:** I wasn't there for the inception, but I joined at a very early time [when] the band was only 3 years old. In joining, I gave the band three months to test our styles out and whether I would enjoy playing with the band and them with me. And here we are about 31 years later.

**How has the 35th anniversary tour gone so far?**

**Anderson:** It's been really good. The band is very self-critical about performance. We love to perform well. We have a legion of fans that love to hear the music that they've listened to all their lives. Our music has been the background to their lives, and they bring their children [to the shows].

**Howe:** Last year, it was kind of new having Rick back. Everyone was getting the feel of it and understanding the lay of the land. But this year, once we did Europe, there was a true feeling of camaraderie. We're flowing, and it's more than just an undercurrent.

There's always been this underlying competition about expertise and rising to the moment, but in Europe we mixed that with a genuine casual and relaxed approach, and we're happy with the lineup. [He laughs.] Hey, what did I just say? Yes being happy with the lineup? [He laughs again.] This is the lineup with the most tried and tested experience from the '70s—not only making records, but also touring. This is a lineup of longevity.

**Squire:** I think the band is probably playing better than ever now.

**Wakeman:** And we've learned how to live with each other, too, which is really nice. We've learned when and how to give each other space. We know we're great together as a unit of five and that there are areas where we can work together in pairs or as [a group of] three. We've got it down really well, which is why the band is so healthy onstage.

**What do you think about "The Ultimate Yes" package?**

**Anderson:** It's a good package for somebody that doesn't know Yes that much and is interested in finding out a brief history of the universe of Yes, because there are 20 albums or so. You could spend days listening to them. This is a good, concise project.

**Howe:** Obviously, there are cornerstones of popularity for the band, and we tended to look mostly in that field. We looked at the music that was kind of always surfacing or resurfacing back into our lives in one way or another. That included a sprinkling of music that is far less familiar to me—[music in] the '80s—but that's when some people got into Yes, and I can respect that.

The whole thing had to show what [original keyboardist] Peter Banks and [original guitarist] Tony Kaye were doing in the early days. There's a long story, and it's not been the same lineup. Through all those lineups there has been a lot of different textual approaches and different styles of music. So hopefully it encompasses that.

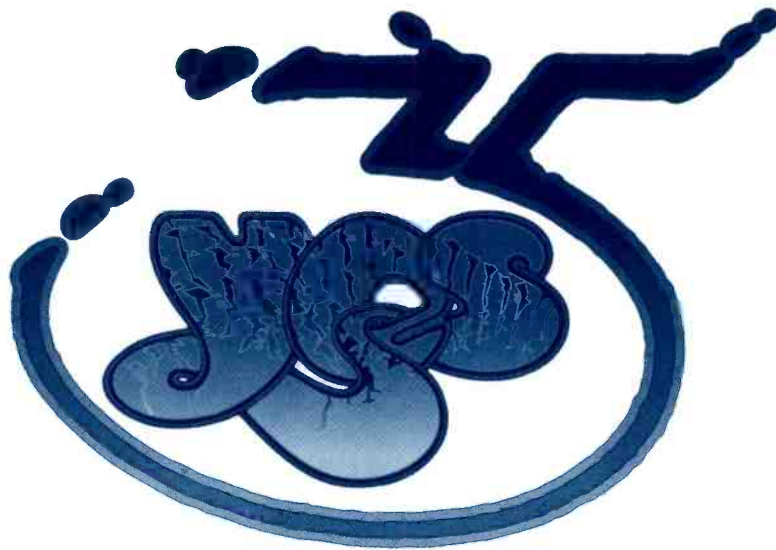
**Wakeman:** [The meeting about this project] was one of the shortest band meetings we've ever had. It was incredibly short, because we all went, "This looks pretty good." Of course, you could tinker with it for ages, but we think Warner did a good job. Most of the sales so far have been to younger generations. This is a great short cut to [understanding] the history of Yes in one fell swoop.

**What brought this classic Yes lineup back together?**

**Anderson:** We've basically been together for the last seven  
*(Continued on page 49)*

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# Fans Respond To Global Concert Run

BY RAY WADDELL

While progressive rock kings Yes have toured fairly regularly through their 35 years together, as the band's manager and agents have found recently, the lineup is the thing.

Fans have said "yes" in a big way to the current—and most popular—lineup of Jon Anderson, Chris Squire, Alan White, Steve Howe and Rick Wakeman.

This lineup recently completed an international tour and will begin a U.S. concert swing in late April.

This is the same roster responsible for most of Yes' classic albums. Many fans feel it is also the most dynamic configuration onstage, one that will propel the band into the future.

It is an assemblage that has taken Yes manager Allen Kovac, CEO of 10th Street Entertainment, seven years to bring to fruition. And fans have responded with their wallets.

"When I first started managing Yes there was Chris Squire, Jon Anderson and Alan White," Kovac recalls. "Then Steve Howe joined the band two years later, and now Rick Wakeman has joined. As we got closer to what was the less-diluted Yes brand, ticket sales started going up steadily, year after year."

The result is a musical force to be reckoned with. "When you put these kind of musicians onstage behind a voice like Jon's, you have a very difficult act to follow. Audiences understand this," Kovac says. "When you have these musicians onstage playing songs 11 to 20 minutes long, the dynamic of the performance is incredibly strong."

## SYNERGISTIC PROMOTION

While this lineup of musicians produces incredible synergy onstage, promotional synergy propelled the band to its best touring success in years in 2003. This year, Yes has played to 95% to 100% capacity in Europe, and it notched a string of sellouts in the Pacific Rim before wrapping Sept. 15 in Hawaii, according to Kovac.

A worldwide 35th-anniversary campaign that began in Europe in July and continues throughout the globe well into 2004 has done the trick.

Record-company TV advertising of a "Best Of" collection that combines the band's Atco and Atlantic catalog, along with promoters advertising specific dates and promotion of a TV documentary, has proved extremely successful, Kovac says.

The effort has worked for the tour and the album; Yes played to large arena crowds in Europe, and the record debuted in the top 10 in the U.K., where it was test-released before a planned worldwide January 2004 sendoff.

"Tickets went up at the same time the label was advertising the greatest-hits compilation, and shows were promoted as 35th-anniversary concerts," Kovac says. "I've done this several times before with a lot of artists, and when you can showcase their body of work with the kind of advertising you can combine between the promoter, TV show and the record company, you can get the message out in a more robust way than the traditional on-sale."

This takes a united effort, Kovac stresses. "The trick is to do the heavy lifting with a six- to nine-month setup to make sure everything is in synch worldwide," he says. "It only works when you can put it together and everyone is willing to go market-to-market around the world with a brand. Yes had not played Australia in 20 years, and now they're back there selling out shows using this exact same concept."

## THE ROUTE

Yes began its 2003 tour in late May, playing some 45 dates through July in mid-sized arenas and theaters.

"They don't have the 18,000-seaters over there like here in the U.S.," Kovac notes. "Most arenas are in the 7,500- to 10,000-seat range."

In Europe, Yes played "everywhere—Budapest, Prague, the U.K., Germany, Scandinavia, Spain," Kovac says. "Yes is a worldwide currency. Part of our strategy was to take this Yes talent, lineup and logo and connect it all over the world, beginning last year in the U.S."

The tour has been "exceptional," Kovac says. "They're doing



WITH ITS REUNITED LINEUP, YES HAS PLAYED TO NEAR-SELLOUT CROWDS IN INTERNATIONAL MARKETS

business everywhere. In some places we had to scale up or add another show. We did two Hammersmiths in London, and in Birmingham [England] we scaled from 5,000 seats to 7,000 seats. Their numbers are way up this year."

Keith Naisbitt, Los Angeles-based agent at International Creative Management, oversees routing and booking for Yes' international dates.

"They've done fabulously," he says. "They continue to grow, amazingly, worldwide. We've gone back to markets they haven't played in a very long time, or ever."

Naisbitt agrees that the lineup is the magic bullet. "The band seems to be going from strength to strength," he says. "This is such a strong lineup for Yes and Yes fans. Musically, if you look at the top 10 guitarists in the world, Steve has to be one of them. The same with Chris on bass and Rick on keyboards. This is a dream band for people."

Naisbitt also points out that Yes fans now span generations. "We see a lot of kids 20 to 22 years old with Yes T-shirts on, particularly at the European festivals," he says.

This past summer, Yes played such European festivals as Glastonbury, Montreaux and the Sweden Rock Fest. For promoters in international markets, Kovac used "the usual cast of characters, the best promoters in each market."

A similar strategy will be utilized in North America next year, with such promoters as Clear Channel Entertainment, House of Blues Concerts and Concerts West on board.

"We're going to use the right promoter in each market," Kovac says. "At Madison Square Garden in New York we'll go with Jim Glancy at Clear Channel, for example. In Los Angeles, House of Blues."

Artists Group International (AGI) books Yes in North Amer-

ica, and a route is currently being assembled. "I think the North American tour next year will be great," says Dennis Arfa, president of AGI. "The buyers throughout North America seem to be very excited."

Kovac is hoping for a similar synergy in the States next year. "We'll start the marketing in the States in January for the tickets and the television show," he says. "The tour will run from late April through June in North America."

Yes will play arenas in the band's strongest North American markets. "This band has an opportunity, and they're taking it," Kovac says. "They're bringing this world-class talent back to arenas, which is something that should have been done a long time ago."

Naisbitt says Yes will follow up the North American tour with more European festivals in 2004, followed by a return to Southeast Asia. "We'd also like to get the guys back down to South America. It's been a while."

Count on Yes to keep the shows fresh. "Part of building this brand has been they've not toured the same way since I've managed them," Kovac notes. "They've done everything from touring with an orchestra to taking their top songs and extending them into longer arrangements. Now, with the 35th-anniversary tour, they're doing a much longer show than anyone has seen from them before, chronicling the band's entire career. They understand how to give their audience something different each time they go out."

Naisbitt adds, "They're a great bunch of guys. They have a fantastic vibe, they know what they want. They're very adventurous, they love going to new and exciting places. They're very conscious about the sound, how the show looks and the performance. Yes is one of the most professional bands I've ever worked with."



KOVAC: TOUR HAS BEEN "EXCEPTIONAL."

## Q&A

Continued from page 46

years. Rick came in for a year [in 1995] but then had a difficult time deciding if he wanted to tour or work in England. He does stand-up comedy, a cooking show and he tours, just himself and his son. At the time, he decided to spend more time in England and be more family-oriented. But then last year, he started asking how we were doing.

We're such a brotherhood, we were very eager to let him come back into the band. He has such great talent, and he has a great musical balance with Steve. When we play, it's like a well-oiled Bentley. It drives well and goes pretty fast sometimes.

**It's interesting that you say it's like a family, because the band's history has been rather soap opera-like, with all the personnel changes. What were the low points?**

**Anderson:** We've all had our moments. It's always been a question of, "Are you into where we're going? If you're not,

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*"Many times, Yes has been pure 'Spinal Tap'."*

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you should leave." We didn't all come from the same town, so we didn't feel like we were bound together with an umbilical cord. When one or two of the musicians weren't interested in rehearsing hard enough, there was no question. You're either in or you're not.

**Squire:** You tend to forget the low points. We've had times of disagreement when I guess the overall feeling of what was going on wasn't clear to everyone at the time. Fortunately, we've escaped having any real tragedies. We've gotten away fairly lightly in terms of low points.

**Wakeman:** The low points to me were certainly around the "Topographic Oceans" era. I couldn't get into the direction the music was going, and Yes is always a give-and-take. Having to make the decision to leave, that was a low point. If you can't get into the music, you have to ethically say, "Hold on, I can't help the band here, it's time to move on."

But there were some great moments on that tour, which ended up [inspiring] "This Is Spinal Tap." We had this huge Roger Dean stage set with all these wonderful pods. Alan played in this giant pod, which [was supposed to] open up when the show started. He actually did one complete show when it wouldn't open. We couldn't get him out. There were people with crowbars and everything. Many, many times, Yes has been pure "Spinal Tap."

**What do you consider the highlights of the band's career?**

**Anderson:** There are about three or four. The time when we initially became famous in England, and we played with Cream at their final concert at Albert Hall. That was like a dream. We set up our equipment onstage and played our set, and then these three guys came on and blew everyone away. They were unbelievable.

Also when we did "Close to the Edge." The scope of doing a piece of music like that and having an audience that would listen to it was a great feeling.

Another highlight was when we had a resurgence in the early '80s with "90125"; that was a very big leap into being famous for 10 minutes. We had a No. 1. We were treated like rock stars. A week into that tour, I went with this young filmmaker, Steve Soderbergh [who filmed that tour], to see "Spinal Tap." I went in and saw my whole world in front of me. It blew my mind. I never laughed as much in my life. I could never take myself seriously again.

Another great time was the Union tour in the beginning of the '90s. That was great for one reason and one reason alone: We performed some of the Yes music as a nine-piece ensemble. There were one or two gigs that we played when everything clicked. I don't think it's ever been quite as surreal or spiritual.

Now we come to these days where there's such enjoyment being onstage. In some ways we still have a lot to prove. We still want to hit the big time.

**Howe:** "Close to the Edge" was the invention of the 20-

*(Continued on page 57)*




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# Yes Is Still On A Roll In U.K.

BY PAUL SEXTON

LONDON—Any rock career spanning 35 years is certain to experience peaks and troughs. But 2003 will go down as a memorably upbeat time in the epic saga of Yes.

As the year comes to a close, the band is riding a new wave of interest from some of its traditional market strongholds around the world, with the promise of more to come in 2004.



"IN A WORD: YES" ARRIVED FROM RHINO AND WMI IN JULY 2002

Helping the effort is a highly successful new compilation, a set of catalog reissues and a tour documentary for international TV and a sell-through DVD.

While the band plans a new studio album for next year and is currently unsigned for that project, the venerable rock powerhouse has nevertheless returned to international sales charts in recent weeks with its highest commercial profile in more than a decade. That is thanks to "The Ultimate Yes—35th Anniversary Collection" from Warner Strategic Marketing (WSM) U.K. The elegantly packaged, 21-track double-CD arrived July 28 in the U.K., boosted by a TV ad campaign.

At the time of the collection's release, Yes' track record on the U.K. album charts was enviable but hardly current. But "The Ultimate Yes" sold almost 19,000 copies in its first week of release to debut on the U.K. chart at No. 10. It is the band's first top 10 album since "Union," on Arista, in 1991.

In the first seven weeks of its release, "The Ultimate Yes" shipped some 80,000 units in the U.K., progressing swiftly to WSM's target figure of 100,000, according to Jacob Harregaard, international marketing director for Warner Strategic Marketing International.

"The core fan group that we are targeting sits well with this campaign," he says. "It's a package that contains all their best-known songs, so it's a great chance to get it all on one album."

A closer analysis of Yes' track record in this country, where the band formed in 1968, underlines the strength of that fan base. But it took the act time to find its following.

The debut album, "Yes," released here in November 1969, did not chart in the U.K. It was something of a formative effort, containing covers of the Beatles' "Every Little Thing" and the Byrds' "I See You."

By the time of its sophomore album, "Time and a Word," in summer 1970, Yes' profile had increased considerably, and guitarist Steve Howe had joined the ranks. The result was a No. 46 ranking for the set on the U.K. album chart.

But it was with "The Yes Album" eight months later in spring 1971 that the group became commercial and creative frontrunners, hitting No. 7 in a 29-week chart span that remains its best performance.

In a remarkably consistent run, eight more British top 10 albums would follow during the next nine years, emphasizing that Yes was perfectly able to withstand the supposed onslaught of the punk revolution that hoped to

kill off such groups.

Indeed, even as the Sex Pistols rode the singles chart in summer 1977 with "Pretty Vacant," Yes ascended to No. 1 with "Going for the One."

The U.K. impact of the "90125" album, which gave the band such spectacular U.S. success in 1983—achieving triple-platinum certification and more than one year on The Billboard 200—was somewhat muted. That was largely because its flagship single and U.S. chart-topper "Owner of a Lonely Heart" did not repeat its achievements at home. The single peaked at a mere No. 28. (Yes' only British top 10 hit single remains "Wondrous Stories," a No. 7 success in 1977.)

Despite its relatively low profile in Britain, "90125" stands at the top of the list of Yes' international best-selling albums, according to Harregaard. "Close to the Edge" is No. 2 on that index, followed by "The Yes Album," "Yes" and "Fragile."

The band's tenure on the Eagle label in the late '90s and early part of this decade generated steady sales. "We were delighted having them," Eagle artist liaison and repertoire manager Mike Howell says. He adds that such titles as "The Ladder" (1999) and "Magnification" (2001) continue to do good business. Eagle has sub-licensing deals for the albums with JVC in Japan and Warner Music in Australia and through its blanket distribution deals elsewhere.

"What we've seen is a very steady, loyal fan base everywhere for them," Howell says. "There's no [territory] where that's particularly better than anywhere else. It's an absolutely solid, loyal fan base," he adds.

WMI has found the same with its five-disc boxed set "In A Word: Yes," released in conjunction with Rhino in July 2002, featuring six previously unreleased tracks. Howell believes that the latter-day reappraisal of the group reflects greater acceptance of the progressive rock genre.

"It's lost some of the stigma," he says. "Pink Floyd is another great example of a band spoken of in revered terms now;

10 years ago they were being castigated as dinosaurs."

Yes continued its "Full Circle" tour during September in Japan, Australia, Singapore and Hawaii, and Harregaard says that the international release of "The Ultimate Yes" is being coordinated with live appearances, which will continue as the band returns to the road in 2004.

"We're now focusing on those markets where Yes has just been touring," he says. "In Australia, where the album is also being backed by TV advertising, it was released on Sept. 5 and in Japan Sept. 10.

"Then the strategy for the rest of Europe is to emulate the U.K. success [in conjunction with] arena dates in 2004. We're actively working with European promoters to cross-promote the album with tour dates."

Although only the U.K. dates next summer had been confirmed at press time, other markets WMI is targeting for such activity next year, Harregaard says, are Denmark, Finland, France, the Netherlands, Portugal, Spain, Switzerland, Sweden and Italy. Yes' four U.K. arena dates June 16-20 will be in London, Birmingham and Manchester, England, and Glasgow, Scotland.

Harregaard also enthuses about the promotional potential of a newly produced documentary called "YesSpeak," made by Classic Pictures Entertainment and described by the WMI executive as "a fantastic piece of work and a great tool. We're working with promoters to get it on TV internationally."

The three-hour, double-DVD package, filmed during the European dates on the "Full Circle" tour, will also be released commercially in Europe in November and in North America in 2004.

Further bolstering the WMI effort will be no fewer than 11 catalog reissues, with bonus tracks, ranging chronologically from "Yes" to "90125" and all remastered, expanded and repackaged.

Harregaard adds, "With their style of music, they have really been able to build almost a myth around the band."

## Yes: Tracking The Hits

For 35 years, Yes has been a consistent presence on the *Billboard* charts. The inventive act has racked up 15 top 40 albums on The Billboard 200—with seven of those reaching the top 10. The group's highest-charting set is "Close to the Edge," which hit No. 3 in 1972. While Yes isn't known for its hit pop singles, that album spawned The Billboard Hot 100 entry "And You and I (Part I)," which reached No. 42.

The group would not return to the Hot

100 until 1983, when it earned its one and only top 10 pop single—"Owner of a Lonely Heart." The No. 1 Hot 100 hit was lifted from the "90215" album, which went to No. 5 on The Billboard 200—and places it third overall on Yes' tally of its highest-charting albums.

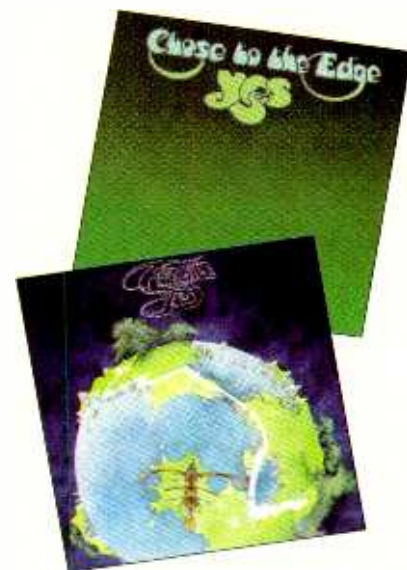
Ever adventurous, earlier this year the group released "Yes Remixes," a compilation of retooled versions of older songs. The Rhino album peaked at No. 23 on the Top Electronic Albums chart.

Titles on this chart are ordered by peak position on The Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or top 40, depending on where the title peaked.

### The Billboard 200 Albums

Rank	Title	Peak Position	Debut Date	Label
1.	"Close to the Edge"	No. 3	Oct. 7, 1972	Atlantic
2.	"Fragile"	No. 4	Jan. 22, 1972	Atlantic
3.	"90125"	No. 5	Dec. 3, 1983	Atlantic
4.	"Relayer"	No. 5	Dec. 28, 1974	Atlantic
5.	"Tales From Topographic Oceans"	No. 6	Feb. 2, 1974	Atlantic
6.	"Going for the One"	No. 8	July 30, 1977	Atlantic
7.	"Tormato"	No. 10	Oct. 14, 1978	Atlantic
8.	"YesSongs"	No. 12	May 26, 1973	Atlantic
9.	"Big Generator"	No. 15	Oct. 17, 1987	Atco
10.	"Union"	No. 15	May 18, 1991	Arista

Compiled by Keith Caulfield





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family, friends and fans for  
allowing the past 35 years to be possible.  
It's been a wonderful journey together.*

*Alan, Chris, Jon, Rick and Steve*

## Fans Say 'Yes'

Continued from page 45

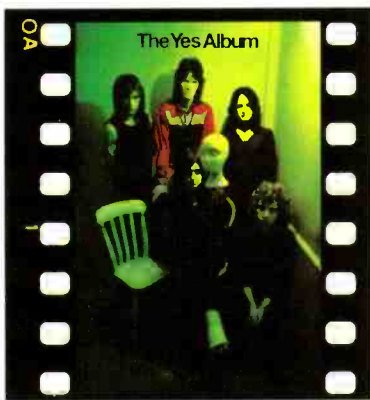
They were putting feelings on records that no one had come close to. No one has since either," he continues. "Those records are huge. I think 'Close to the Edge' is one of the top five greatest-sounding records of all time."

Yes singer Jon Anderson, who turned 60 this month, summed up his renewed enthusiasm for the band.

"It feels like I'm just starting," he says. "There are so many things I want to do. And the band feels the same way; we're just hitting our stride again."

Or as David McLees, senior VP of A&R for Warner Strategic Marketing (WSM) and Rhino Entertainment, puts it, "They're sort of getting a second look. A lot of people who grew up with them aren't afraid to say 'They're cool' now. It's like the geeks have taken over the industry."

Indeed, Yes' "I've Seen All Good People: Your Move" was heard in and featured on the soundtrack of Cameron Crowe's Academy Award-winning 2000 film "Almost Famous." The band—which the teenaged Crowe once interviewed backstage at the San



Diego Sports Arena—served as an inspiration for several scenes in the film. Crowe, in turn, penned the introduction to the "In a Word: Yes" boxed-set booklet.

In the current hit movie "School of Rock," when Jack Black's rock'n'roll teacher assigns homework to his class of rockers-in-training, he gives the keyboardist a "Fragile" CD and advises him to study the keyboard solo in "Roundabout."

Yes is a band with one of the most storied careers in rock. Members have come and gone; musical boundaries have been stretched, reshaped and refashioned. The band has gone from upstarts to arena-rock superstars to public enemy No. 1 of the then-emerging punk movement.



After being written off, it resurfaced with a surprise hit in the '80s. After more personal changes and splits—and a period when two different Yes bands existed simultaneously—nearly all its original members reunited in the early '90s.

While that colossal collaboration was short-lived, it paved the way for the reintroduction of the band's classic lineup a few years later, which was cemented by the return of keyboard wizard Rick Wakeman.

### YES REBRANDED

Manager Allen Kovac of 10th Street Entertainment, who has engineered similar revivals for groups ranging from the Bee Gees to Blondie, was drawn to Yes seven years ago.

"I had two separate meetings, one with Jon Anderson and another with [bassist] Chris Squire and [drummer] Alan White," he recalls. "Basically, what interested me was that it was a band that had in the late '60s helped bring the British rock scene along; Zeppelin followed them. They were part of [the] premier talent of new bands after the Stones, the Beatles and the Who that helped create the network of concert promoters and really got FM radio happening in the '60s and '70s."

"It was an exciting rebranding project for me," Kovac con-  
(Continued on page 56)

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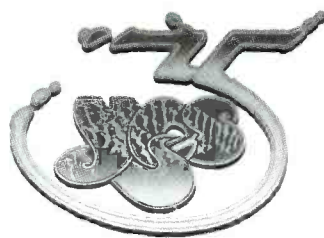
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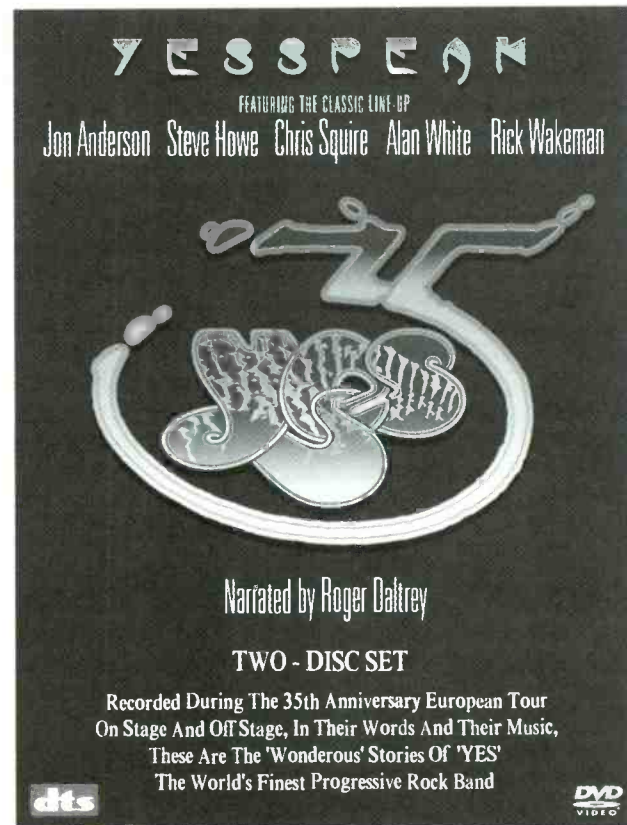
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## Fans Say 'Yes'

*Continued from page 55*

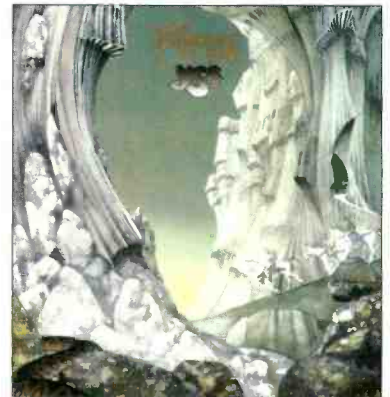
tinues. "I thought, 'If we could get the band back together, their body of work and musicianship would allow for them to get back into arenas around the world,' which is precisely where we've gotten seven years later."

But the revitalization of Yes did not happen overnight.

"Open Your Eyes," the first full studio album since the return of guitarist Steve Howe, was not well-received when it was released in 1997 on Kovac's now-defunct Beyond Records label. "House of Yes: Live From House of Blues," released in 2000, and "Magnification," issued in 2001, were also greeted with lukewarm receptions.

But the tide began to turn when WSM began to mine the band's rich catalog. As Kovac puts it, the reissue campaign served as a setup for the larger goal of moving Yes back into the arena circuit.

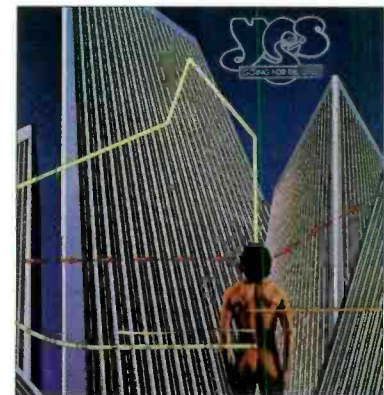
Part of the success of the reissues and Yes' resurgence can be attributed to the Internet. Kovac notes that the band has a rabid and Web-savvy fan base that has created a virtual network of fans who spread the word. McLees says that the Rhino reissues have sold "very well" even though "retail is hurting all the way around right now."



McLees, a longtime Yes fan, was anxious to give its catalog the attention he believed it deserved.

"I always dreamed about getting my hands on this catalog," he says. "It's the 13- or 14-year-old boy in me that never went away."

The reissue campaign began in earnest in the summer of 2002 with the release of "In a Word: Yes (1969-)," a five-CD boxed set spanning the band's career. "Yes Years," a four-CD set, may have seemed adequate when it was released in 1991, but more than a decade later, McLees felt the band needed a new box.



"It didn't cover the band's last 10 years, and it was a 12-by-12 box," he says. "We were having great success with the 6-by-12 format and thought the market could sustain a five-CD boxed set. Also, they were still an active touring entity, which led us to believe there were opportunities to sell catalog."

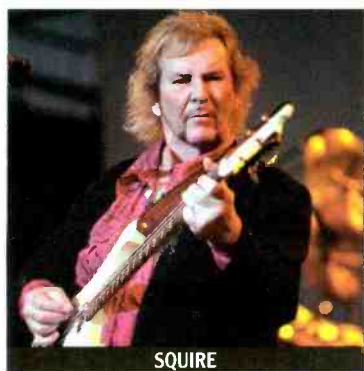
While Rhino planned to reissue the band's entire Atlantic/Atco catalog, which has moved under the Elektra umbrella, McLees and the band's handlers believed it would be best to start with the new box.

"That makes the biggest press statement. They had a summer tour planned, and we wanted it to go out with that announcement and that we were doing everything in a big way, instead of going piecemeal."

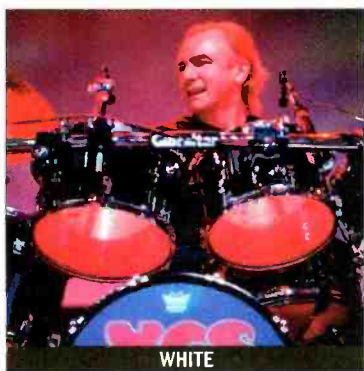
According to Nielsen SoundScan data, "In a Word: Yes" has sold 14,000 copies since its release.

The boxed set and an American theater tour by the classic Yes lineup, featuring the return—once again—of Wakeman, were followed by the release of remastered and expanded versions of the band's 1969 self-titled debut, 1970's "Time and a Word," 1971's "The Yes Album" and 1972's "Fragile" in January. (The label also released the latter title on DVD-Audio in late 2002.)

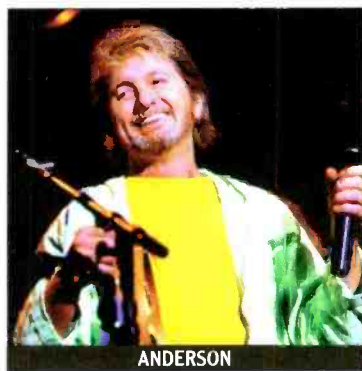
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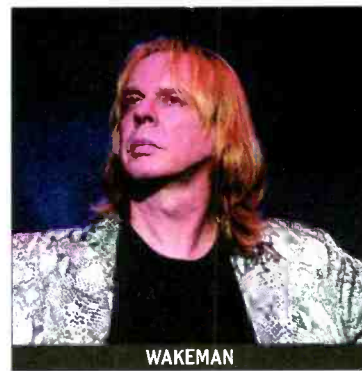
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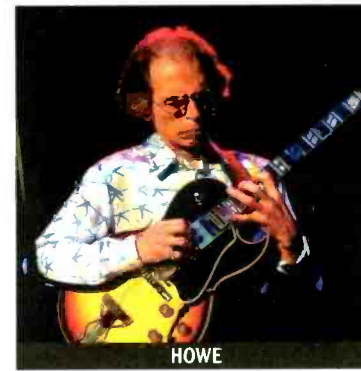
WHITE



ANDERSON



WAKEMAN



HOWE

# Q&A

Continued from page 49

minute Yes [song], and it stands [the test of time] because of that. We were challenging the idea that we could play 18-plus minutes at a time. Jon and I were so excited to have this sort of symphonic approach to our music. We did "Roundabout," which was quite a long song, and then we sat around with these smirks on our faces as the songs started to expand. I started playing Jon some ideas, and we realized we were going to invent something really big.

The next time we hit it was when Rick returned and we did "Going for the One," which for me is a really exuberant, fresh, crystalline sort of record. We were still in this wonderful pre-digital time when there was marvelous warmth. Listening to that guitar at the beginning of "Turn of the Century," I was feeling every moment of it.

**Wakeman:** The highlights to me were certainly the "Fragile"/"Close to the Edge" years—'71, '72 and early '73—because I thought the balance in the music business was perfect.

Bands were left alone to create music. Nobody told us what to play, how to play, how to record. We were the musicians, the scientists in the lab.

Around us there was the management; their job was to take the finished [product] to the record company, and the record company's job was to present it to the media. Radio stations at that time had DJs who had a certain amount of freedom to play what they liked, they would play tracks of any length and played them to the general public who voiced their verdict. Sadly, very quickly after that, it changed.

The most important time apart from that for the band was in the mid-'80s. I'm truly convinced that if "90125" had not happened, there [would have been a] question mark as to whether Yes could have continued. I think the arrival of Trevor Horn on production was a crucial element in presenting the band in a different light.

People ask me if there are any Yes albums that I would have liked to have played on, and I always say "90125." I feel I could have contributed to that album.

**White:** Getting an award for doing the most sold-out shows at Madison Square Garden and playing at JFK Stadium in Philadelphia with so many people, it was like a beehive.

Another highlight is this current tour, coming back to Australia to play to these people who haven't seen us in 31 years.

**It seems as though Yes is cool again. Sarah Jessica Parker and Shakira have been spotted wearing Yes T-shirts, and modern rock bands are citing the band as an influence. What do you make of that?**

**Squire:** Maybe eventually we'll become the Rolling Stones. [He laughs.] I guess we must have known someone in the wardrobe department [for "Sex and the City"]. Maybe [Parker is] a fan. I was actually watching that episode because my wife loves that show. I was astonished when I saw that. Maybe we've been around long enough that people are going, "Wow, they must be cool, because they're still here."

**Wakeman:** There are logical reasons for some of it. There are so many new young bands out at the moment; I won't say they are prog-rock bands, but [they are] certainly taking elements of prog rock and using them in their music. Bands such as Muse, Air, [Super] Furry Animals and, even though they don't call themselves a prog-rock band, Radiohead took the best elements of prog rock and used them. And certainly

(Continued on page 59)

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## Fans Say 'Yes'

Continued from page 56

The initial flight of reissues was followed in August by the rerelease of 1972's "Close to the Edge," 1974's "Tales From Topographic Oceans" and "Relayer" and 1977's "Going for the One."

Like the previous series of reissues, these, too, were loaded with rare bonus tracks.

"One of the pleasures of working with the band is that they have a lot of bonus material, and they were very trusting to allow us to use studio run-throughs and rehearsals," McLees says. "Because of the incredible musicianship in the band, a lot of their rehearsals are arguably as good as the records."

The Yes reissue campaign will continue with remastered and expanded versions of 1978's "Tormato," 1980's "Drama," 1983's "90125" and 1987's "Big Generator" in January 2004. Rhino is also working on a new four-CD boxed set of live recordings due in summer 2004. McLees and the band have been sifting through about 80 to 90 CDs of material while putting the project together.

### THE ART OF YES

With the reissues of "Fragile" and "Close to the Edge," Rhino released Digipaks with slip cases in an homage to the elaborate cover art of the original vinyl LP releases. That is appreciated by Roger Dean, who designed the band's most famous logos, painted several of its album covers and conceived some of Yes' more elaborate set designs.

"Working with the band has been great for me professionally," says Dean, whose work is also enjoying a bit of a renaissance. "I like the band. I like the music, and I'm amazed how well they play now. They get better and better. With 35 years of practice, they should get better, right?"

Dean, who had his artwork displayed at the Grand Gallery

in New York this summer, also staged an exhibition in Sydney to coincide with the band's first visit to Australia in 30 years. In addition, he designed a 35th-anniversary logo for the band that will grace the album, posters, tickets and other merchandise.

The renewed interest in Yes is not limited to nostalgia. The band's music has been remixed by the Verge, the pseudonym of Howe's son Virgil, on "Yes Remixes," which Rhino released in July.

The band also recently recorded some new music, including some acoustic interpretations of Yes classics, for a bonus disc to be included with the U.S. release of "The Ultimate Yes."

### 'YESSPEAK'

There will be a DVD release of "YesSpeak," which will run three hours. Director Robert Garofalo says the project differs from the run-of-the-mill rockumentary.

"It's the band telling their story in their own words," he says. "There's no narrator."

Instead of dwelling on the past, the documentary offers a brief glimpse into the band's history before following the group's 2003 European tour, warts and all. Garofalo, who has helmed titles on Procol Harum, Wakeman as a solo artist and Emerson, Lake & Palmer, says Yes offered some unique challenges.

"The other projects were mainly live concerts," he says. "This one is taking it one step further. The actual program is the behind-the-scenes of the live concert. You do get quite a lot of the music, but you also get insight into the band."

"I went to great pains to make sure this film is an equal contribution from five different members, as opposed to an outlook on Yes. It gives insight into each one's feelings, how they get along, differences in the past and how they jell together as one unit. It's how the band works, because they are five completely different personalities," he continues.

While Yes' music is often serious, Garofalo notes that the band, particularly Wakeman, has a good sense of humor. In

fact, the act claims credit as the inspiration for some scenes in the classic mockumentary "This Is Spinal Tap."

That humor is presented in "YesSpeak," Garofalo says. Wakeman is captured enjoying a cup of tea during one of Chris Squire's bass solos. There is also footage about "Mr. Gibson," Howe's most precious guitar.

"He won't let it out of his sight," Garofalo explains. "I came upon it by chance. I was in the production office, and the tour manager was in the production office booking a ticket for Steve Howe and 'Mr. Gibson,' Steve's guitar. This guitar has flown the Concorde in its own seat."

Aside from the DVD release, Garofalo says special theatrical screenings of the film are being planned in the U.K. and the U.S.

The broadcast of the documentary and subsequent advertising will help generate a buzz for "The Ultimate Yes" package when it is released in the U.S., Kovac believes.

"The idea is to show Yes' body of work through the documentary on television and promote it through print, radio, television, ticket sales and the greatest-hits record," he explains. "We're working with Warner International and Warner Strategic in the U.S. to accomplish that on a global basis and do an arena tour worldwide." Broadcast dates and an outlet are still being set.

That the classic Yes lineup is back together adds to the excitement of its live show. Kovac adds.

"I was talking to an A&R guy from Sony who was at [the U.K.'s] Glastonbury [Festival]," Kovac says. "He was out in the middle of the field while some alternative band was playing on one stage, and then all of a sudden there was this magnet moving a mass of humans across to another stage."

"When he went over the hill and saw it was Yes, he couldn't believe how the musicianship and the sound just moved that many people, that they were having that much fun as a band and that there was that kind of talent onstage," he says. "It blew him away."



Michael Tait 1977

Thank you Jon, Chris,  
Steve, Alan and Rick for  
35 years of opportunity,  
inspiration and friendship.

In 1968, I was working at the "Speakeasy" in London. A friend asked me to drive a band, that he had just signed, to a gig in the north of England. Upon hearing them play that night, I found what I wanted to do for the rest of my life. The next fifteen years on the road with YES was an incredible experience. The fact that YES music is awe-inspiring goes without saying, but it was their drive to produce "mind blowing" stage shows that allowed me to do what I do! Thank you YES for taking me with you, I owe you everything.

-Michael Tait



## Q&A

Continued from page 57

bands like Incubus.

They've created a lot of awareness by saying in articles that they were influenced by bands like Yes and people like myself, Steve and Chris. That tells a whole new generation, who maybe haven't raided their parents' record collections, "Hey, check this out."

### To what do you attribute the band's longevity?

**Squire:** I think it's the fact that we took chances that weren't always popular. For example, "Tales From Topographic Oceans" didn't exactly ignite everyone's interest. There are a lot of diehards that love that album, but it was a very risky project to do.

At the time, I wasn't totally convinced it was the right thing to do after we had success with "Roundabout," "Fragile" and "Close to the Edge." I thought maybe we should have gone back [in the same] direction with that album, but we didn't. The fact of the matter is that we took a hit from that. But maybe in the long term, maybe because that happened, we didn't get too big and therefore managed to keep some semblance of the peaks and valleys of the whole roller coaster ride we've been on. We've managed to stay on the tracks.

**Wakeman:** The band doesn't follow trends. Yes has always been Yes music-driven, as [opposed to] fashion-driven or what outside people think it should be. Yes is an amazingly funny band in relation to the the fact that the periods of time that I've not been in it are probably the periods of time that I've felt closest to the band in a lot of respects.

Yes is a band, but the truth is, you can't leave. It's like Elizabeth Taylor and Richard Burton with me. Before anyone asks, I'm Richard Burton.

### How long do you see Yes continuing?

**Squire:** I don't know. When we were in Germany the other month, I saw a poster for the Beach Boys' 40th anniversary, and I thought, "Well, I guess it's possible." [He laughs.] At the moment, we're looking forward to making some new music together next year. We're going to do a brand-new studio album, so we'll see where that takes us.

**White:** I'm looking at the way we're playing onstage right now; everyone is very happy with what's going on. We have a sense of camaraderie here. Physically speaking, especially from my point of view as a drummer, I'm ready to keep going. I just can't wait until the next gig.

**Wakeman:** The area that concerns me is health. At the moment, everybody is healthy; we've all got our own hips. But Jon had a bad accident last year. He fell off a ladder and broke his back, and it took six months for him to recover. That was an eye-opener to everyone: Music may be immortal, but people aren't.

We're all in our mid- to late 50s. We can only keep going along at the pace we're going along while we have our health. We all look after ourselves in the best possible way, probably more so than we've ever done.

The continuation of Yes won't ever [come] down to the music—it will [come] down to what the future holds for us health-wise. We have to pace ourselves and how we do things. We'll always look ahead.

I don't think there's any question in anybody's mind that the band has come home to the lineup that the majority of fans really like and we really like. I must admit it wasn't until I went out on that American tour last year that I was genuinely moved to tears at times. I never realized what this particular lineup meant to this many people.

We have been the curators of Yes music for the last 35 years, and will be—whatever is to come. As curators we have sort of a responsibility, and that will carry us through to the end, whatever that end might be.

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## ALBUMS

Edited by Michael Paoletta

### POP

#### ▶ TRAVIS

**12 Memories**  
PRODUCERS: Travis, Tchad Blake, Steve Orchard  
Epic 90672  
RELEASE DATE: Oct. 14

A perfect medium between high-concept Radiohead and pop-centric Coldplay, Travis—that other melancholic Brit band—has not yet neared the mainstream U.S. success of its counterparts. Interestingly, Travis' third full-length studio release, "12 Memories," is the group's saddest and angriest to date. While much of the album may be too dreary to win over new fans, certain tracks do shine. "Peace the Fuck Out," backed by driving guitar work and such straightforward lyrics as "You have a brain/So use it," is one of the most effective anti-war efforts to arrive in months. Travis perhaps overloads on the overused "love can be hell" theme, but the touching "How Many Hearts" would get anyone mapping over a current relationship. Carried over from the "Moonlight Mile" film soundtrack, "Love Will Come Through" is one of the album's few upbeat songs yet nevertheless succeeds in being heartbreakingly beautiful as well.—**SA**

#### ★ BETH GIBBONS & RUSTIN MAN

**Out of Season**  
PRODUCERS: Beth Gibbons, Paul Webb  
Sanctuary 84648  
RELEASE DATE: Oct. 7

Two of rock's most gifted impressionists, Portishead vocalist Beth Gibbons and former Talk Talk member Paul Webb (aka Rustin Man) join forces on this suitably ethereal collection. Released in the U.K. last year, the album veers away from Portishead's trip-hop sound and into the more organic, expansive terrain pioneered by Webb's old band. Shades of late singer/songwriter Nick Drake (who receives explicit homage on "Drake") hang over the proceedings. Gibbons is in excellent vocal form: Her tremulous, emotion-wracked singing lends credence to such aching, string-laden originals as "Tom the Model" and the Billie Holiday-styled "Romance." The U.S. edition of the album includes a bonus cover of the Velvet Underground's "Candy Says." A superb excursion that will go down especially well in the wee small hours of the soul.—**CM**

#### LOVE

**The Forever Changes Concert**

PRODUCER: Gene Kraut

Snapper Music 869

RELEASE DATE: Oct. 7

Love's 1967 album, "Forever Changes," has long been considered one of the crowning achievements of psychedelic rock, if not rock itself. But the band's original lineup splintered after its release, and Love mastermind Arthur Lee never reached such heights again. Cut to 35 years later, and Lee—58 and

## ESSENTIAL REVIEWS



#### ROD STEWART

**As Time Goes By . . . The Great American Songbook Vol. II**  
PRODUCERS: various  
J 82876-55710

RELEASE DATE: Oct. 21

Last year, Rod Stewart stepped back in time with "It Had to Be You . . . The Great American Songbook." The collection of pop standards debuted at No. 4 on The Billboard 200. Sure, the artist's take on revered chestnuts is an acquired taste. But it is a flavor that has been enjoyed by millions around the world. For an encore, Stewart delivers this second volume, which finds him mining such treasures as "Don't Get Around Much Anymore," "Smile" and "Someone to Watch Over Me." Produced by Richard Perry, Phil Ramone and others, the collection works in some places (a delicious duet with Cher, "Bewitched, Bothered & Bewildered," and "Till There Was You") and falters in others ("I Only Have Eyes for You," "I'm in the Mood for Love"). For the title track, Stewart teams with Queen Latifah, and like the Cher partnership, it works remarkably well.—**MP**

#### THE STROKES

**Room on Fire**  
PRODUCER: Gordon Raphael  
RCA 55497

RELEASE DATE: Oct. 28

Acclaimed New York rockers the Strokes' sophomore album finds them exploring familiar sonic territory but with a more intense dedication to songcraft and meticulous production. The lean, sinewy "Room on Fire" delves further into the group's fascination with classic urban rock, as evidenced by "What Ever Happened?" and "Reptilia." But the band also branches out stylistic-



ally on the ska-influenced "Automatic Stop" and the soulful crooner "Under Control," the Strokes' first real attempt at a ballad. Other highlights include the radio-ready "Between Love and Hate" and the indie-pop pastiche "The End Has No End." A worthy successor to the band's heavily hyped debut "Is This It," "Room on Fire" goes one step further in establishing the quintet as a burgeoning career act instead of a flavor of the month.—**TC**

a year removed from a lengthy prison stay—decided to resurrect Love and perform his magnum opus on a U.S. and U.K. tour. Backed by Los Angeles quartet Baby Lemonade (the new Love) and augmented by horn and string sections, Lee turns in an impressive performance on this disc, recorded in January in London. His voice is remarkably intact, and the songs are strong as ever. Four bonus tracks remind that "Forever Changes" is not the only thing of value in Love's catalog, but it is certainly the jewel, and this live disc does it justice.—**TC**

### R&B/HIP-HOP

#### ★ MESHELL NDEGECELLO

**Comfort Woman**  
PRODUCERS: Allen Dariest Cato, Meshell Ndegeocello

Maverick 48547

RELEASE DATE: Oct. 14

By refusing to adhere to any one musical style, Meshell Ndegeocello has become one of the most misunderstood artists of her generation. While "Comfort Woman" is not as experimental as the artist's last set, "Cookie: The Anthropological Mixtape," it does beau-

tifully intertwine elements of rock, soul, jazz and dub. Some songs—the dreamy "Andromeda & the Milky Way" and the three different takes of "Love Song"—fondly recall the sensual side of Ndegeocello's debut album, "Plantation Lullabies." The lyrically smart and aware, Sly & Robbie-inflected "Fellowship" finds Ndegeocello paying homage to the Bob Marley & the Wailers classic "Get Up, Stand Up." Other choice cuts include "Liliquoi Moon" and "Come Smoke My Herb." Comfort from a woman, indeed.—**MP**

#### VARIOUS ARTISTS

**Red Star Sounds Presents Def Jamaica**

PRODUCERS: various

Def Jam B0001195

RELEASE DATE: Oct. 14

Rap and dancehall reggae are fruits from the same musical tree, so it only makes sense that Heineken's Red Star Sounds teamed with Tuff Gong and Def Jam to bring together the two genres for its third compilation. Lead single "Anything Goes," featuring CNN, Wayne Wonder and Lexxus, showcases the perfect balance of rap and dancehall. Wonder's melodic voice provides the right contrast to the gruff vocals of CNN and Lexxus. Ghostface Killah and Elephant



#### MARIAH CAREY

**The Remixes**  
PRODUCERS: various  
Columbia C2K 87154

RELEASE DATE: Oct. 14

Mariah Carey's legion of hardcore fans—of which there are still plenty—will wholly embrace this two-disc collection, which arrives on her former label. Disc one is home to nine dance-floor anthems, including Robert Clivilles & David Cole's gospel-dripping re-rub of "Anytime You Need a Friend" and the duo's disco-etched take on "Emotions." DJ/producer David Morales, Carey's longtime collaborator, is well-represented; his additional production work on "Dreamlover" remains fresh and alive—10 years after it topped the *Billboard* Hot Dance Music/Club Play chart. Those in search of the artist's R&B/hip-hop jams need look no further than disc two. Her collaborations with O.D.B. ("Fantasy"), Joe & Nas ("Thank God I Found You") and Da Brat & Missy Elliott ("Heartbreaker"), among others, are all here. The disc closes with the sublime, sexed-up and swoon-worthy Carey/Busta Rhymes pairing, "I Know What You Want."—**MP**

Man connect on the sexually charged, Tony Kelly-produced "Girls Callin'." The set also has its fair share of misfires. "Straight Off the Top"—featuring Juelz Santana, Jim Jones, Wayne Marshall and Vybz Cartel—is contrived and lacks chemistry. "Red Star Sounds Presents Def Jamaica" proves that genre-blending is a delicate science.—**RH**

### DANCE/ELECTRONIC

#### ★ BENT

**The Everlasting Blink**

PRODUCERS: Simon Mills, Nail Tolliday,

Stephen Hague

Guidance Recordings GDR614

RELEASE DATE: Sept. 30

U.K. duo Bent received considerable international attention in the dance/electronic world for its 2000 debut album, "Programmed to Love." Unlike that album, which Bent-mates Simon Mills and Nail Tolliday "programmed" for peak-time club listening, "The Everlasting Blink" is a decidedly more downtempo affair. That said, "Beautiful Otherness," the one track co-produced by Stephen Hague, is lush and uptempo—and features the sublime vocals of the Beloved's Jon Marsh. Likewise, a

track like "An Ordinary Day" spotlights warm electronic tones and languid minor key vocals. But it is songs like "King Wisp" and "Magic Love"—which reference, respectively, Mozart and Captain & Tennille—that truly make the case for wider exposure for this talented duo.—**TP**

#### MURK

**Murk**  
PRODUCERS: Oscar G., Ralph Falcon  
Tommy Boy 1572

RELEASE DATE: Oct. 7

Murk is Miami-based DJ/producers Oscar G. and Ralph Falcon. Through the years, they have recorded under a variety of aliases, including Liberty City, Funky Green Dogs and Murk. This year alone, the men of Murk have topped the *Billboard* Hot Dance Music/Club Play chart four times with a cover of Liberty City's "Some Lovin'" (featuring Kristine W.), "Rise Up," "Dark Beat" and "Alright." For "Murk," G. and Falcon serve up their signature mix of rugged underground beats, tribal percussion and mantra-like lyrical hooks. Providing the vocals are longtime Murk collaborators Tamara Wallace and "Oba" Frank Lords, among others. While there are a few tasty jams here (most notably "Believe" and "Afro-Cuba"), too often the sounds are derivative of past G. and Falcon glories. This duo is capable of more than that, right?—**MP**

#### MARK FARINA

**Air Farina**  
PRODUCERS: Mark Farina, Kaskade, Lance Desardi

Om OM-141

RELEASE DATE: Oct. 7

DJ/producer Mark Farina is widely known for his hip-hop-skewed Mushroom Jazz compilation series and such house music collections as "San Francisco Sessions." For his debut artist album, Farina has created original tracks of varying tempos. Unfortunately, all too often, similar-sounding house beats meander along—as if waiting for something to happen ("Betcha Do," "Leaving SF," "Talk to Me" and "Gamma So"). That said, a few aural treats do make their presence known: the slo-mo "Dream Machine" (featuring Sean Hayes), the Latin-inflected "Fusbol" and late-'80s-fueled "We Gotta Get." Such tracks resonate with the same excitement as one of Farina's live DJ sets, which revel in a wide range of sonic emotions.—**MP**

### COUNTRY

#### ★ JOSH TURNER

**Long Black Train**  
PRODUCERS: Mark Wright, Frank Rogers  
MCA 0000974

RELEASE DATE: Oct. 14

An earnest South Carolinian with a resonant baritone expressive beyond his years, Josh Turner emerges on MCA with a solid collection of songs, many of them self-penned. One of those is the flawlessly produced title cut that begins the record, a timeless cautionary tale with a gospel flavor that gives Turner instant credibility. "In My Dreams" and the easy-rollin' "Jacksonville" are well-rendered ballads, and

(Continued on next page)

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

(Continued from preceding page)

a reverb-drenched reworking of Jim Croce's "You Don't Mess Around With Jim" is an inspired choice. Turner also fares well when he cranks up the tempo, as on the twangy "What It Ain't" and the shuffling "Good Woman Bad." Bobby Braddock's "The Difference Between a Woman and a Man" closes the album with grace and style, the coda for a fine debut.—**RW**

## VARIOUS ARTISTS

**Remembering Patsy Cline**  
**PRODUCERS:** Bruce Hinton, Mark Wright  
**MCA Nashville 088 170 297**  
**RELEASE DATE:** Sept. 9

Anyone daring to challenge Patsy Cline has their work cut out for them, as this well-intentioned but uneven tribute set proves. Natalie Cole, for instance, takes the jazz-ballad route on the classic "I Fall to Pieces" yet falls far short of Cline's patented teariness. Diana Krall fares much better on "Crazy," which lends itself more to her pop-jazz style. k.d. lang, of course, can handle anything and has the prerequisite personality to put over "Leavin' on Your Mind," while Lee Ann Womack sounds thin next to Cline's robustness. Pleasant surprises include Patty Griffin ("Faded Love") and Michelle Branch ("Strange"); Martina McBride's a cappella "Sweet Dreams of You," however, is woefully washed out by Take 6's overdone harmonies.—**JB**

## JAZZ

### ► WILL DOWNING

**Emotions**  
**PRODUCERS:** various  
**Verve/GRP 02498 01099**  
**RELEASE DATE:** Oct. 14

Like a comfortable chair, it is easy to settle down into Will Downing's get-away-from-it-all smooth-jazz grooves. His delicious, smooth-as-butter baritone still retains its rich textures on this follow-up to his 2002 Verve/GRP debut, "Sensual Journey." More personal than his last outing, "Emotions" finds Downing tapping further into his R&B influences. His subtle vocal command and distinctive phrasing combine for creative readings on Aretha Franklin's "Daydreaming" and the Eddie Holman classic "Hey There Lonely Girl." But Downing's co-penned father/daughter ballad, "Beautiful to Me," is the real capper here. Having made his debut in 1988, Downing has yet to become a household name among U.S. audiences. This may very well change with "Emotions."—**GM**

## CHRISTIAN

### ► MARK SCHULTZ

**Stories & Songs**  
**PRODUCER:** Brown Bannister  
**Word/Curb/Warner Bros. WD2A-886270**  
**RELEASE DATE:** Oct. 14

With such career-shaping hits as "He's My Son" and "Remember Me," Schultz has firmly established himself as one of Christian music's most potent singer/songwriters. He continues to impress with this third album of vibrant uptempos and contemplative ballads. Though not blessed with a particularly deep, powerful set of pipes, Schultz is nonetheless an engaging vocalist who knows how to draw listeners into a

song. His greatest strength lies in his songwriting; witness the driving "Running Just to Catch Myself," the affecting "Letters From War" and "Time That Is Left," a tale of encouragement. Schultz is a writer of tremendous depth and feeling, never preachy and always poignant. This is a landmark collection from one of the most talented acts to emerge in the Christian market in years.—**DEP**

## VITAL REISSUES

**GLENN GOULD**  
**... And Serenity**  
**COMPILATION PRODUCER:** Louise da la Fuente

**ORIGINAL PRODUCERS:** various  
**Sony Classical/Legacy SK 90538**  
**RELEASE DATE:** Sept. 30

Sony's key classical catalog hit of last year wasn't produced by Sony Classical but rather Sony Legacy, the division responsible for state-of-the-art reissues of Robert Johnson, Miles Davis, Billie Holiday and other hallowed names from the Columbia vaults. Another of those great names is Glenn Gould, and Legacy's beautifully remastered three-CD set, "A State of Wonder"—which paired the pianist's two iconic studio recordings of Bach's "Goldberg Variations" with an interview disc—gave him the sort of star treatment usually reserved for pop artists. "... And Serenity" completes the phrase of the previous title with a single-disc compilation of poetic pieces ranging from Bach and Brahms to Scriabin and Sibelius. It's too bad that room wasn't found for Gould's favorite composer, Orlando Gibbons, but otherwise, this anthology does justice to another side of Gould's timeless artistry. Let's hope Legacy has full access to Sony's classical archive.—**BB**

## DVD

### INXS

**Live Baby Live**  
**Sanctuary 88350**  
**RELEASE DATE:** Oct. 7

The concert film "Live Baby Live" captures INXS at the peak of its power. Shot in 1991 in front of 72,000 fans at Wembley Stadium, the band was on top of the world, riding the international success of its previous two albums ("X" and "Kick") and a string of hit singles. The group considers this one of the most memorable moments in its career—and it clearly shows. The concert was vividly shot with 16 35mm cameras and covers 21 of INXS' biggest hits. Bonus features include a 37-minute documentary with new band interviews, as well as an amusing screen-specific audio commentary from the group. It makes perfect sense to stock this, as it is the only INXS DVD available in the U.S.—**KC**

## Billboard.com

Also reviewed online this week:

- Obie Trice, "Cheers" (Shady/Interscope)
- Laika, "Wherever I Am, I Am What's Missing" (Too Pure)
- Clearlake, "Cedars" (Domino)

# SINGLES

Edited by Chuck Taylor

## POP

### ► EVANESCENCE My Immortal (3:34)

**PRODUCER:** Dave Fortman  
**WRITERS:** B. Moody, A. Lee  
**PUBLISHERS:** Zombies Ate My Publishing/Dwight Frye, BMI  
**Wind-up 13063 (CD track)**

Evanescence scored one of the biggest and best global hits of the year with "Bring Me to Life" and followed it with the like-minded "Going Under." Radio decided to hold on to the former instead of moving ahead, prompting label Wind-up to switch gears for the hastily released third single. Not a bad decision, given the new direction of "My Immortal," a moving, piano-driven masterpiece that showcases a daring, soft side of the goth-metal band. Lyrically, the song paints a vivid portrait of heartbreak, made all the more pointed by the pleading, pensive vocals of lead singer Amy Lee: "These wounds won't seem to heal/I've tried so hard to tell myself that you're gone/And though you're still with me/I've been alone all along." It's impossible to listen without reacting on an emotional level. Two versions are available to radio: with or without strings. Breathtaking, potent stuff.—**CT**

### ★ NODESHA Get It While It's Hot (3:50)

**PRODUCERS:** Jimmy Jam, Terry Lewis  
**WRITERS:** J. Harris III, T. Lewis, A. Richbourg, T. Tolbert, B. Edwards, N. Rogers  
**PUBLISHERS:** various  
**Arista 56384 (CD promo)**

If U.S. consumers had any idea how many hits are slipping through the fingers of corporate radio, mutiny would ensue. But it's particularly disheartening when an American artist takes off in Europe and Japan, while U.S. programmers focus on a single sound, making top 40 radio an inaccurate representation of today's artistic output. Nodessa's second single, produced and written by Jimmy Jam and Terry Lewis, is a cool, sleek midnight party jam that offers the best sexy groove-and-sway since Justin Timberlake's "Rock Your Body." "Get It While It's Hot" is plenty R&B-based (complete with a sample of Chic's "I Want Your Love"). In addition, the Jam & Lewis stamp is reminiscent enough of Janet Jackson to give this song built-in familiarity. The talented Nodessa has a hit on her hands. Whether Americans are given the chance to discover that for themselves remains to be seen.—**CT**

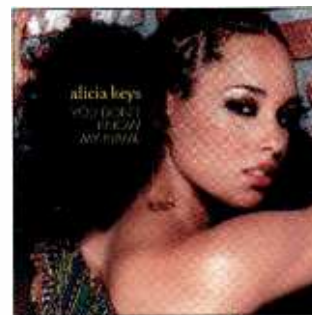
## COUNTRY

### ► TIM MCGRAW Watch the Wind Blow By (4:27)

**PRODUCERS:** Byron Gallimore, Tim McGraw, Darran Smith  
**WRITERS:** A. Osborne, D. Altman  
**PUBLISHERS:** Universal-Songs of PolyGram International/Slowborne Music/Hope-N-Cal Music, BMI  
**Curb Records 1819 (CD promo)**

Tim McGraw follows his chart-topping single "Real Good Man" with this breezy little record marked by a subtle, sweet steel guitar and a slow, gently loping beat. Penned by Anders Osborne and Dylan Altman, the lyric celebrates the sublime joy of kicking back with someone you love, abandoning any agenda and just enjoying the beauty of

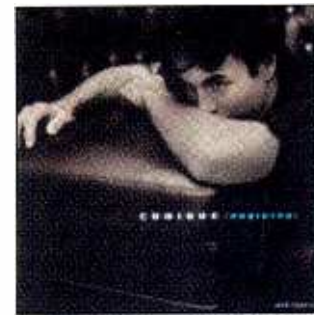
# ESSENTIAL REVIEWS



### ALICIA KEYS You Don't Know My Name (4:27)

**PRODUCERS:** Alicia Keys, Kanye West  
**WRITERS:** A. Keys, K. West, H. Lilly, J.R. Bailey, M. Kent, K. Williams  
**PUBLISHERS:** various  
**J Records 56599 (CD promo)**

Following the multi-platinum success of "Songs in A Minor," expectations are high for Alicia Keys' second set. If this single is any indication of what's to come, fans will be thrilled. Keys takes a retro vibe with "You Don't Know My Name." With creamy harmonizing on background vocals and cascading piano riffs, the Keys- and Kanye West-produced midtempo track is reminiscent of '60s-era ballads, thanks to a sample of the Main Ingredient's "Let Me Prove My Love to You." While Keys' dialogue during the bridge is a little forced, the girl-next-door lyric and sweet sentiment more than compensate. Mainstream and adult R&B radio stations will undoubtedly jump on this one, based on Keys' solid track record—and they won't be sorry. This is the single to put Keys back atop the charts this holiday season. Her forthcoming set, "The Diary of Alicia Keys," is due in December.—**RH**



### ENRIQUE IGLESIAS Addicted (4:13)

**PRODUCER:** Mark Taylor  
**WRITERS:** E. Iglesias, P. Barry, M. Taylor  
**PUBLISHERS:** Enrique Iglesias/EMI April, ASCAP; Metrophonic, PRS  
**The Firm/Interscope 11046 (CD promo)**

Only a handful of male solo artists during the past decade have managed to consistently hold mainstream radio's favor. The clear leader of the pack is Enrique Iglesias, with his ability to smoothly transition from uptempo fare like "Escape" and "Bailamos" to his signature line of pleading, passionate ballads, à la "Hero" and "Be With You." He revisits the latter style for the first single from his next English-language project, "Addicted," written with hitmaking team Paul Barry and Mark Taylor, offers a familiar sleek and romantic lyrical and instrumental package, as the sensual singer confesses obsessive adoration for his woman. The song doesn't stray far from past slow-burners that have lit the way for Iglesias' chart success, though interesting textures at the song's bridge individualize it a bit. This love tome is a no-brainer for AC and top 40 radio.—**CT**

a windy day. McGraw immerses himself in the mood of the song, serving up a smooth, effortless vocal befitting a superstar performer obviously enjoying the top of his game. Country programmers will likely make this an instant addition to their playlists.—**DEP**

## ROCK

### ► DEFAULT (Taking My) Life Away (4:10)

**PRODUCER:** Rick Parashar  
**WRITER:** Default  
**PUBLISHERS:** Maybe This Productions/Spunk Me Productions/Lethal Weapon/Corruption/EMI Blackwood, BMI  
**TVT 6001-2P (CD promo)**

Three years ago, Nickelback frontman Chad Kroeger produced demos for fellow Canadian band Default. Since then, both bands have helped push mainstream rock onto top 40. "Wasting My Time" led Default's debut album, 2001's "The Fall-out," to platinum certification. The first single from forthcoming sophomore release "Elocation" leaves the band's last hit in the dust. "(Taking My) Life Away" is a midtempo neo-grunge song with a powerful chorus that should dominate radio for the rest of the year. While the semi-acoustic verse/crashing guitar chorus dynamic isn't anything new, the track is perfect for radio and should build on the success that Default fostered with its previous album. While the group's last hit took some time to develop at rock before hitting top 40, the new

single should peak at rock long before top 40 is done with it.—**BT**

## NEW & NOTEWORTHY

### ★ TARRALYN RAMSEY Up Against the Odds (3:28)

**PRODUCER:** Cory Rooney  
**WRITERS:** K. Love, L. Dawson, C. Rooney  
**PUBLISHERS:** Songs of Universal, ASCAP; Cori-Tiffani/Sony ATV, BMI  
**Casablanca 21082 (CD promo)**

Tommy Mottola's rejuvenation of Casablanca Records has already launched the career of MVP. Now he introduces the winner of VH1's cheesy "Born to Diva," which he co-produced. But make no mistake—this is a man who takes talent seriously, and debut single "Up Against the Odds" from Tarralyn Ramsey offers the same enviable brand of balladry that made a star of a certain other talent he developed, Mariah Carey. This lady grew up on gospel in Atlanta, and you can almost see her waving her hands to heaven as she tears this gorgeous song into rainbow-hued tatters. Her idol is Whitney Houston, and there are definite similarities in the best possible way. Still, placing this song at radio may be a challenge—perhaps adult R&B is her best bet. Every single soul that hears this song (helmed by show judge and über-producer Cory Rooney) will want to know and hear more; she could squash most of today's R&B/pop superstars with one decorated fingernail. Glory be!—**CT**

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



ROSSO



PARRY



SKINNER



GURLITZ

**NEW MEDIA:** Wayne Rosso is named CEO of Optisoft S.L. in Virginia Beach, Va. He was president of Grokster.

**MUSIC VIDEO:** Heather Parry is promoted to VP of MTV News and Films in Los Angeles. She was Los Angeles bureau chief of news and development.

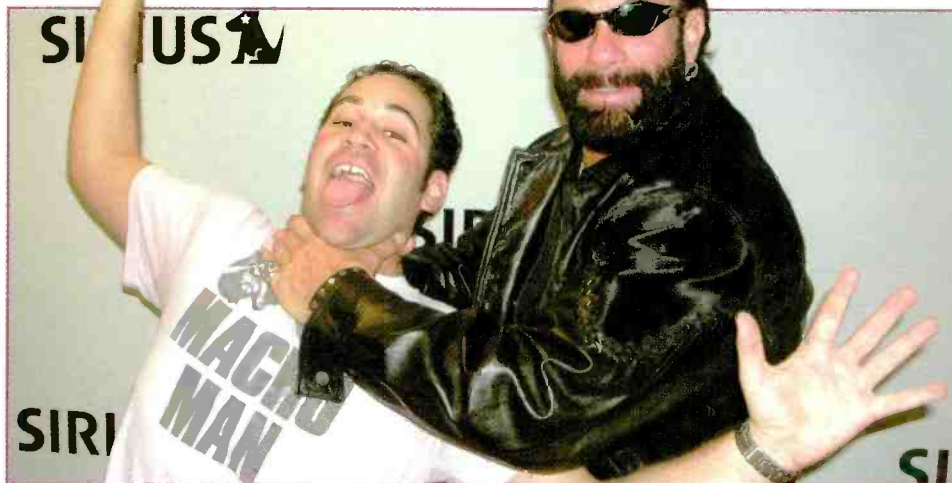
**RECORD COMPANIES:** Randy Skinner is named VP of video production for Virgin Records in Los Angeles. She was senior VP of video production for Warner Bros. Records.

**HOME VIDEO:** Dan Gurlitz is

named VP of video for Koch Entertainment Distribution and GM of Koch Vision and Koch Lorber Films in Port Washington, N.Y. He was VP/GM of home video for Wellspring Media.

**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.

**MARKETING:** Nina Collins is promoted to VP of sales for BMG Strategic Marketing Group in New York. She was director of BMG special products.



## Macho Mania

Wrestler-turned-recording-artist "Macho Man" Randy Savage visited the Sirius studios in New York to promote his new disc, "Be a Man" (Big3 Records). Pictured being throttled by Savage is Sirius DJ "Good Time" Marcus.

## Pick The Rock Stars

While on its greatest-hits tour, R.E.M. visited the Liacouras Center at Temple University in Philadelphia. Gathered backstage for a game of "let's pick the rock stars" are Pat Montgomery of Global Spectrum, the company that manages the arena; guitarist Peter Buck; bassist/vocalist Mike Mills; Global's Neil Sulkes; singer Michael Stipe; and Global's Scott Walcoff.



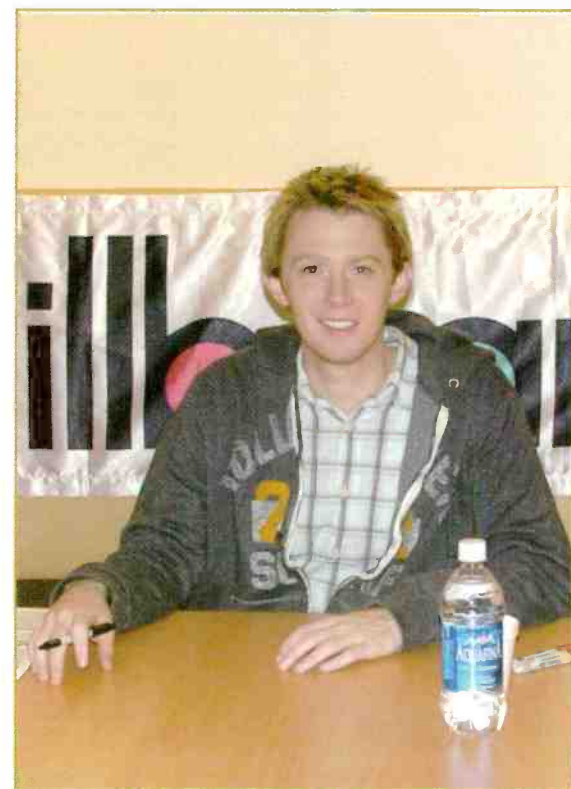
## Now, Hear This ... STARSAILOR

Artists to Watch



Capitol Records does not plan a U.S. release of "Silence Is Easy," the sophomore outing from Brit-rock act Starsailor, until Jan. 24, 2004. But the disc is already making waves in the band's home country. Previewed by the title track—one of two cuts produced by Phil Spector—the CD debuted at No. 2 on the U.K. albums chart. Among the 10-track set's highlights are the title song and the lead cut, "Music Was Saved." Frontman James Walsh seems to send a message to critics in the song. Of working with Spector, he says, "His enthusiasm surprised us, because we'd heard all the stories about him being a dictator. Working with him for the first few weeks was absolutely magical, because we were still in awe of him. When we heard 'Silence Is Easy,' we just thought it was magic. It was a huge ego boost."

WES ORSHOSKI



## Saying Hello

"American Idol" second-season runner-up Clay Aiken stopped by *Billboard's* New York office to chat about his debut disc, "Measure of a Man" (RCA), and meet staffers. (Photo: Mary Ann Kim)



## Meeting Of The Minds

Ken Abdo, chairman of the American Bar Assn.'s Entertainment Law Forum, greeted *Billboard* senior editor Samantha Chang and editorial assistant Sarah Han at the ABA's entertainment law conference Oct. 10-11 in New York. Pictured, from left, are entertainment lawyer David Given, Abdo, entertainment lawyer Elena M. Paul, Han and Chang.

# Distribution

A BILLBOARD SPECIAL REPORT

## Strategic Survival

### Indies Keep Sharp Eye On Market

BY CHRIS MORRIS

With the music industry battered on a variety of fronts in 2003, independent music distributors are cautiously taking care of business.



ALLEN: ATTUNED TO TRENDS

The indie sector has remained consistently healthy as the business crisis has deepened in recent years, maintaining an overall U.S. market share of between 16% and 17%.

But indie distributors polled by *Billboard* all admit that in a shrinking retail landscape, they and their labels must constantly be mindful of strategies for survival.

"We are making adjustments that are attuned to what's happening in the marketplace," says Andy Allen, president of New York-based Alternative Distribution Alliance.

"Are our salespeople in the right places? Are we covering the territories properly?" Allen asks. "Several of our customers are now doing centralized buying, as opposed to buying at the store level. How has that changed the way that we approach things? How do we maintain and expand the

exposures on our artists in the remaining retail space?"

Ongoing massive consolidation at retail may be the greatest challenge the indies face at the moment, and many companies are looking more carefully at maximizing their sales efforts beyond the major accounts.

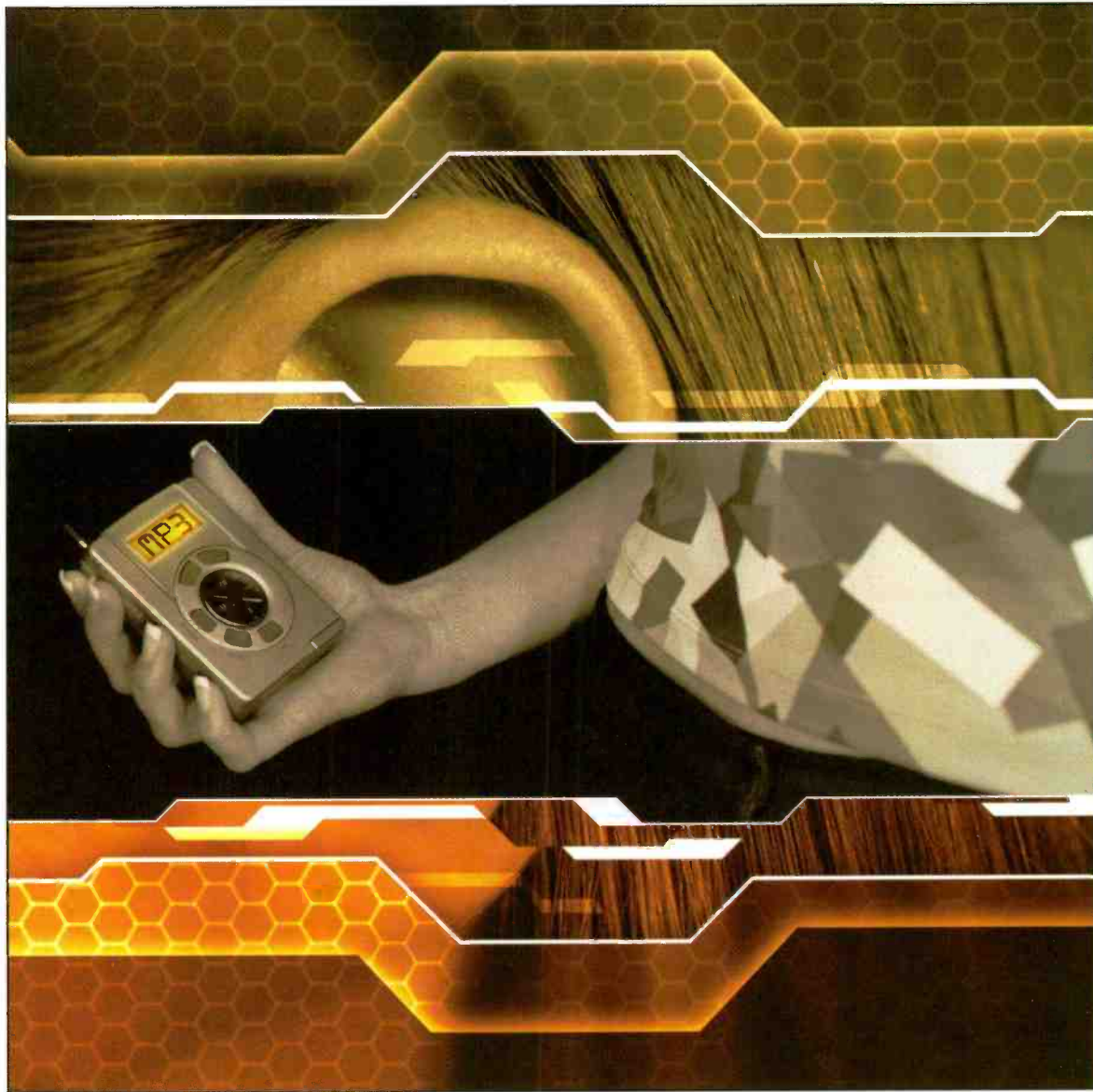
"The focus over the last year has been to sign on as many independent retailers as possible," says Bill McNally, VP of Burnside Distribution in Portland, Ore. "That's obviously where it all begins and happens and breaks out of. We're dealing a lot more with the coalitions that we have, but that's been ongoing."

Michael Rosenberg, president of Koch Entertainment Distribution in Port Washington, N.Y., says, "We're trying to reach as many accounts as possible. That's always been part of what we do. We are very focused on the main accounts, like everybody else, but we're also focused on trying to find other places to sell music and video outside of the usual."

For Koch, this approach has led to sales in a variety of alternative  
*(Continued on page 66)*



ROSENBERG: EMBRACES ALTERNATIVE OUTLETS



## How Big Can It Get?

### Digital Distribution May Exceed \$1.5B By 2008

BY BRIAN GARRITY

NEW YORK—A new breed of distribution company is emerging in the rearview mirror of traditional distributors, as sales of downloadable singles and music subscriptions grow in popularity.

In the past, content for a brick-and-mortar music store would come in the form of CDs and might arrive from such a place as one-stop Alliance Entertainment Corp. (AEC) or rackjobber Handleman Co.

But with the new model, music comes in the form of digital tracks, and the distributor is likely to be an online company, such as MusicNet or Liquid Audio.

Just how big the business opportunity is in this digital space—and whether traditional distribution will ultimately play a key role in it—remains to be seen.

#### EXPECTED TO GROW

The entire market for digital music in the U.S. is expected to be less than \$80 million in 2003, according

to the latest projections from Jupiter Research. But that figure is expected to grow to more than \$1.5 billion during the next five years.

"This is really the most significant news in the industry since the advent of the CD," Universal Music Group chairman/CEO Doug Morris says. "For 100 years, the record business has been a packaged-goods business—selling little round things in stores. Now, it's going to sell things electronically."

Anticipating the opportunity, a host of entertainment and commerce brands, as well as broadband service providers, are looking to offer consumers digital-music services in the coming months.

Among the companies that are considering launching digital-music offerings with assistance from third parties are MTV Networks, amazon.com, Comcast and Cox Communication.

They are turning to third parties to provide content and back-end support.

*(Continued on page 68)*

## To Remain Vital, Majors Get Makeovers

BY ED CHRISTMAN

After undergoing the most tumultuous year in more than a decade, major distribution companies are poised for even more makeovers.

But because the past 12 months have witnessed the revamping of four of the five major distribution arms and top management changes in three of the five, distribution execs admit they aren't sure which way to turn next.

"There are so many things in play at the same time that now is the time to do a lot of listening, get a lot of feedback and be prepared to make changes to adapt to the needs of the marketplace," says Ron Werre, senior VP of sales and catalog marketing at EMI Music Marketing (EMM).

Werre is not alone. Many major-label distribution executives say they are poised to follow whichever direction the marketplace dictates, even though most of them recently aligned their companies to where they previously thought they should be.

### COMPANY RESTRUCTURING

At WEA Corp., president John

Esposito says of remaking the company, "We didn't reshuffle the deck; we blew it apart." But while he is proud of those changes, he is ready to challenge the company once again and start from scratch to see what policies it needs to service the market.

His comments come little more than a year after WEA Corp. began the painful journey of creating a new corporate culture.

In July 2002, Jim Caparro, former PolyGram Group Distribution president and Island Music Group chairman, joined WEA Inc. as CEO, replacing Dave Mount. In February, Caparro, along with Esposito, began re-forming the company by moving its headquarters from California to New York, bringing in a mostly new management team and restructuring the company's operations.

Similarly, at the end of August 2002, Phil Quartararo, formerly the president of Virgin Records and Warner Bros. Records, joined EMI Recorded Music North America as executive VP, replacing Richard Cottrell, to oversee what was then known as EMI Music Distribution.

In addition to renaming the company, he redesigned it in March, changing EMM's focus to driving sales to the consumer instead of distributing records to retail, and tapped a new senior management team to help him.

In the same month the new EMM unveiled, Sony Music U.S. began dismantling its sales and distribu-

tion effort by closing offices and repositioning jobs.

In June, it was Universal Music & Video Distribution's (UMVD) turn. The company changed from the industry's traditional branch structure to a system divided by channels of trade: servicing the mass merchants/big-box retailers, national music specialty chains and local

independents/regional music chains. And then last week, it began cutting costs by closing offices and letting about a dozen staffers go.

UMVD lowered front-line boxlot costs to \$9.09 and \$10.10 from \$12.02 on superstar artist product, put in place a \$12.98 top-tier list price and eliminated cooperative advertising dollars and all discounts in a move that has roiled the industry.

While applauding the company for trying to change the model and revitalize business, many merchants nonetheless complain that the move leaves them without the ability to make a profit on Universal music product and hope that the other majors do not follow in UMVD's exact footsteps. And, undoubtedly, the UMVD move has all the record labels, other distributors and retailers wondering which way to turn next.

Although the other major distributors are taking a wait-and-see attitude, the head of one distribution company says that the UMVD move certainly "has helped provoke a re-examination of things here." Privately, distribution heads say they fear that the UMVD plan could put too much of a financial burden

(Continued on page 70)

*While applauding Universal for trying to change the model and revitalize business, many merchants complain the move leaves them without the ability to make a profit on Universal product.*

tion effort by collapsing four label sales teams into one and changing senior management at Sony Music Distribution (SMD). By the summer, Tom Donnarumma was leading the label sales effort as executive VP of sales for Sony Music U.S., and Bill Frohlich was heading SMD as executive VP of distribution. The distribution company was revamped

independents/regional music chains.

And then last week, it began cutting costs by closing offices and letting about a dozen staffers go.

After all that change, one would think that the major distributors would spend a moment taking stock. But in September, UMVD dropped a bombshell with its plan to reinvent the industry business model.

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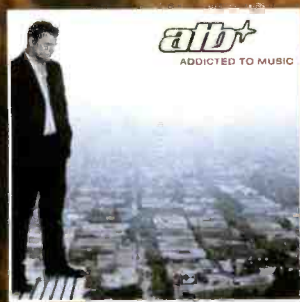
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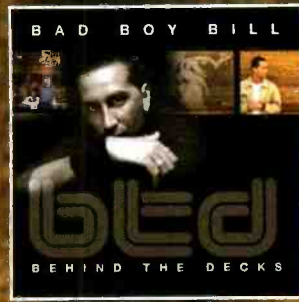
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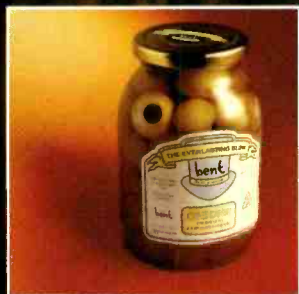
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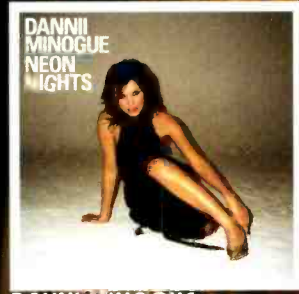
**LACUNA COIL**  
Comalies



**LYRICS BORN**  
Later That Day



**MATHEMATICS**  
Love, Hell, Or Right



**DANNI MINOGUE**  
Neon Nights



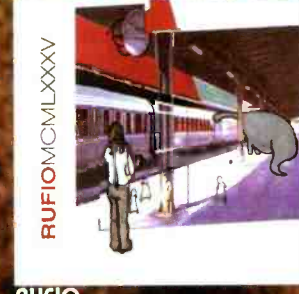
**MORBID ANGEL**  
Heretic



**NON-PROPHETS**  
Hope



**PLASTIKMAN**  
Closer



**RUFIO**  
1985



**SLEEPY JACKSON**  
Lovers



**SOUTH**  
With The Tides



**SWOLLEN MEMBERS**  
Heavy



**THIEVERY CORPORATION**  
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**VARIOUS ARTISTS**  
Ultra Dance 04

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DISTRIBUTION

## Survival

Continued from page 63

retail environments.

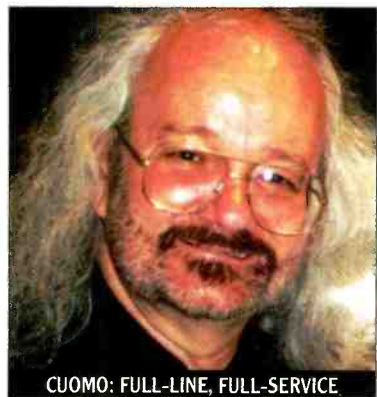
"We've gotten product into women's clothing stores that don't otherwise carry music or video," Rosenberg says. "We've gotten product into Linens 'N Things; we've gotten product into museum gift shops. We've had some great success with mail-order catalogs. For certain titles, it can end up being a pretty nice chunk of business. There's revenue to be had outside of the usual suspects, and it's necessary to go find them."

Jim Cuomo, president of Ryko Distribution in New York, says, "Our goal is to get more and better and wider penetration at street-level stores. At a time when everybody else is focusing on the top 10 accounts to generate everything, we're looking at the secondaries and down into the mom-and-pops and the indies, especially."

Exactly what is being sold—whether product lines or genres—has become more critical than ever.

Distributors agree that selling DVDs, currently the most explosive new format on the market, is crucial (*Billboard*, May 3).

"Any distributor who's not moving to become a full-line, full-service audio and video distributor is making a big mistake," Cuomo says. "We're encouraging the labels to get a video component into everything they're doing."



CUOMO: FULL-LINE, FULL-SERVICE

### FACING THE MUSIC

Distributors are taking widely divergent approaches to the types of labels and the types of music they are carrying.

Though most indie distributors have radically pared their label offerings in recent years, some are still evaluating their wares and cutting back.

"We've eliminated a lot of labels," says Erik Grotte, COO of Bayside Entertainment Distribution in West

Sacramento, Calif. "Over half of our label roster is gone. All the little teeny ones that you spend all the time on, we're not doing anymore, because it takes the same amount of time to do a release for them that it does for [33rd Street Records artist Peter] Frampton or whomever. They are not going to drive people into the stores."

Conversely, some companies are picking up exactly those kinds of small, often artist-run projects.

Burnside's McNally says, "Probably the best thing we're doing is taking chances on things that are one-offs, which I think a lot of other distributors aren't doing. [Blissed Out Records'] Bird York is a good example, or [Bojak Records'] Jude Johnstone [from] last year is a good example. These people will approach other distributors and say, 'I have a single release, and I want you to put it out,' and they get the cold shoulder. We're taking them on, and it's working, quite frankly."

The ups and downs of various genres have led distributors to reconsider their label lists.

"We're selling a lot less urban product," Grotte says. "Obviously, when two of your biggest urban retailers, Warehouse and Musicland, have faltered significantly in the last two years, there's less to

sell there.

"With gangsta rap, that kind of rap, you can't do the units you used to be able to do," Grotte adds. "We were quite aggressive, and we would be if there was something out there, but the retailers aren't taking in 7,500 [units] of something—they're



PRITCHITT: A CLOSE EYE ON LABELS

taking in 1,000. That's changed significantly. All the retailers take in less initially, and you've got to work the record a lot longer."

Koch's Rosenberg notes, "We're more aggressively going after certain labels in certain areas than we did in the past. We did add Tim Hinsley to our team, who is our VP of business development. He's played a key role in developing the indie-rock side for us, which we feel

is still a growth area for the industry, and certainly can be for us."

He continues, "We're looking more to pick up labels that are developing, rather than looking exclusively at a label's track record. With the way the business is changing, just because a label has been successful doesn't mean they might necessarily continue to be successful, because things are changing too quickly."

### AN EYE ON SPENDING

Distributors are working carefully with their labels to avoid the profligate outlay of money on their projects.

Ken Antonelli, president of RED Distribution in New York, says, "We're trying to say to the labels, 'Don't spend your money on trying to get a particular number on a national spread, because, at the end of the day, you'll have unsold product out there that'll come back, while at the same time people are re-ordering.' At some point, you've got to understand that that's the way the model is today, and you've got to adjust your business model accordingly."

Steve Pritchitt, senior VP/GM at Navarre Entertainment Media in New Hope, Minn., says, "We're

(Continued on page 71)

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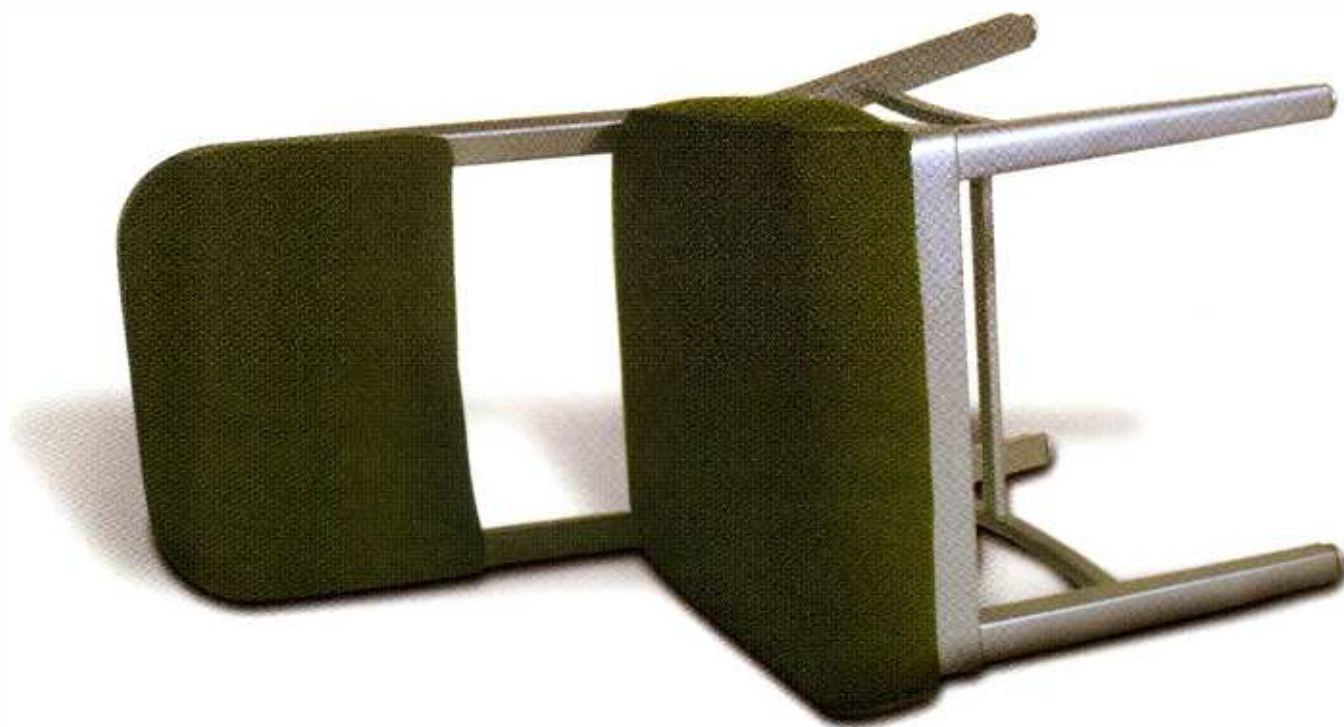
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## Digital

Continued from page 63

Meanwhile, traditional distributors and rackjobbers—sensing a potential future transformation of their business on the horizon and a new source of revenue—are now expressing interest in acquiring digital distribution assets.

In the latest example, Anderson Merchandisers picked up the assets of Liquid Audio for \$3.2 million earlier this year.

At this point, Liquid Audio is the market leader, servicing download stores for FYE, Tower Records, Best Buy, Circuit City and BET, as well as a host of indie stores, including Compact Disc World and Twist & Shout.

"This acquisition provides the perfect promotional vehicle for our physical distribution business," said Charlie Anderson, CEO of Amarillo, Texas-based Anderson Merchandisers, at the time of the deal.

Anderson—rackjobber to Wal-Mart and others—wasn't alone in seeing the value in adding a digital distribution component to its suite of offerings.

Last year, AEC made a run at Liquid Audio that ultimately failed

because of opposition from Liquid shareholders.

Former AEC president/CEO Eric Weisman told *Billboard* at the time that digital distribution capabilities "will become increasingly important as time moves on."

AEC is said to be on the hunt for other digital distribution assets in the wake of the failed Liquid deal.

Meanwhile, AEC and its parent company, Yucaipa Cos., has dabbled in everything from burn-on-demand kiosks (RedDotNet) to e-commerce fulfillment (thestore24, checkout.com).

### TRANSFORMING MARKETPLACE

Distribution companies are looking to transform themselves into commerce-solutions providers for the home-entertainment marketplace.

That means helping traditional retailers, as well as newcomers to the marketplace, deal with the management of digital product.

But selling anything online, let alone virtual goods, has proved a challenge to traditional distributors thus far. They have been experimenting with digital distribution and e-commerce concepts for years, with mixed results.

At the beginning of the year,

Handleman Co.—rackjobber to Kmart and Wal-Mart—bailed out of the e-commerce outsourcing business, citing the slow growth of online CD sales.

The company was offering third parties a white-label storefront for music through its Handleman Online division, with a slate of services that included site hosting, sound clips, artist/album information and fulfillment.

million units, according to Nielsen SoundScan.

As a result, an increasing number of retailers—viewing e-commerce as too expensive—have been ceding management, hosting and fulfillment duties for their online music stores to third parties.

Much of the business that has been made available has been snapped up by AEC and Web retail giant amazon.com, which offers its

client at this point: AOL.

AOL currently offers its members a subscription service but plans to launch an à la carte download store later this year.

Other companies, like RealNetworks and Roxio, are making their music services available to third parties on a more co-branded basis.

For instance, Real's Rhapsody subscription service is distributed through Best Buy, Lycos, Cablevision Systems' Optimum Online, Charter Communications, Down Beat, Gateway, JamBase, RCN Corp., Time Warner Cable's Road Runner high-speed Internet service provider, Sony's Musicclub, Sprint and Verizon Online.

Roxio's Pressplay (soon to be re-branded Napster) is distributed through Yahoo and MSN.

Such competition creates a challenging environment for traditional distributors without digital distribution assets, notes Phil Leigh, a digital-media analyst. And the jury is out on what kind of role traditional distribution companies will play in the digital distribution business.

Leigh adds, "The only major [players] that may well be irreparably damaged [by the rise of digital distribution] are the terrestrial retailers and distributors."

## *Selling anything online, let alone virtual goods, has proved a challenge to traditional distributors thus far.*

Handleman executives acknowledged that the e-commerce business "hasn't materialized the way we thought it would" and that the "economies of scale aren't there."

### A NICHE BUSINESS?

Despite years of promise about the opportunity in selling music online, it largely remains a niche business.

Last year, nontraditional retail sales—which also encompass entities like direct order through TV—accounted for a fraction of the overall album business, at 22.7

established interface and shopping features on a co-branded basis.

During the past two years, Amazon has taken over managing the e-commerce operations of such businesses as CDnow, Virgin Entertainment Group and Borders Books & Music.

Now, a host of companies with wholesale agreements with the major labels are peddling digital-music services to third parties.

MusicNet—which, aside from Liquid Audio, is the digital world's other pure business-to-business music distributor—only has one

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### Majors

Continued from page 64

on some of the accounts—particularly one-stops, rackjobbers and independent stores—and worry that the marketplace might soon have fewer companies selling music or that those still selling music will carry less of it.

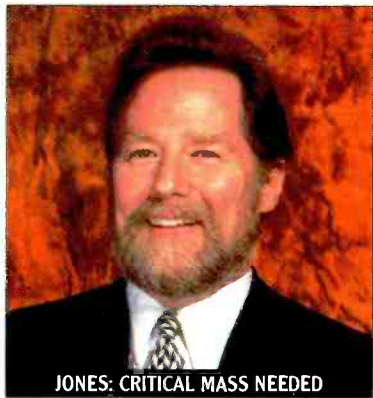
Other aspects of the UMVD move appear to intrigue competitors, particularly since it has allowed UMVD to make staff reductions.

Nevertheless, competing distribution executives point out that since there are no longer cooperative advertising dollars in the Jump-Start plan, the paperwork involved in verifying the co-op ads is reduced because only non-participating Universal-distributed labels like DreamWorks and Hollywood Records need that service. That could mean cuts in the credit department of distribution, where that type of work is conducted, according to those sources.

Also, it could mean a reduction of the label sales staff, because most of its job consists of negotiating advertising with accounts, or a reallocation of staff responsibilities to drive sell-through.

UMVD is not the only major cutting back on office real estate. In its move, Sony cut back three offices for a total of four, and WEA shut six offices (down to four).

In March 2002, EMM went from 10 offices to five, while BMG still maintains offices.



JONES: CRITICAL MASS NEEDED

"I am still a believer that if you have a critical mass of people, with 20 or 30 in a marketplace that work for distribution or the labels, having an office is a worthwhile thing," BMG Distribution president Pete Jones says. "It pays back the investment for a business that travels on communication."

Indeed, other sources say that some of the companies that closed offices in key markets now have

regrets regarding the move.

#### MAKEOVER MOVES

At UMVD, in addition to building staff around the different retail segments, the restructuring centralized power at UMVD headquarters and away from the field. UMVD president Jim Urie acknowledges this, saying, "It used to be the branch managers were kings; now the team leaders [of each retail channel] are king." Also, he says the move allows UMVD to have someone with a VP rank deal directly with each of the big accounts.

BMG Distribution was the sole major that did not have a makeover of its distribution arm, although Jones notes that the company has been consistently fine-tuning in reaction to marketplace changes.

One of the reasons the company didn't have to undergo a radical makeover is because it pioneered the use of the team system to service accounts in the music industry during the mid-'90s.

"We believe in the team system, and the accounts are big fans of it," Jones says. "In addition to people walking into the door where the account is, we have people support the account in every market where we have staff." That way,

BMG makes sure that the execution of items negotiated at a company's headquarters is taking place in the field at the same time that the BMG staff is trying to take advantage of local opportunities for each account.

Similarly, in the SMD restructuring, one focus was to get more staff on the streets and in stores and give employees the power to make things happen, Frohlich said when the company announced the change.

"We increased our marketing people by 20%, and they are doing different things now," he said. "If there is a problem in a store, they can get on the phone and fix it before they leave."

In assessing the various restructurings, one senior industry executive notes that Sony is now a much more vertical company, with the labels controlling the sales direction and the distribution company much less involved in making decisions. On the other hand, that executive notes, the distribution company has decentralized to empower people in the fields to make the day-to-day decisions.

At WEA, some say that after its restructuring, the field staff still needs some fine-tuning. But aside from that, the senior industry executive applauds the restructuring,

saying, "WEA is probably the best distribution team out there at this point, in terms of interacting with their labels and retailers and looking for opportunities and trying to react to the business."

But he is quick to add that UMVD has a very solid team with a strong field force. Still, merchants and UMVD competitors say the company has a tendency to occasionally rely a little too heavily on its market-share clout.

EMM has very quietly turned into a pretty good company, offering well-thought-out promotions for their artists, the executive says.

While distributors say that store visits are up, retailers are not so sure.

"[As far as] I can tell, everybody cut back on that," says Scott "Perk" Perkins, VP of retail operations at Music City Record Distributors in Nashville. "If I polled my stores right now, they will say they are hearing from the labels less, not seeing them as much and getting less promos, although there are some exceptions."

Duncan Browne, senior VP/GM at Brighton, Mass.-based Newbury Comics, disagrees. "The distributors have made changes to address functional and financial issues they had, but without a deterioration in service to stores," he says.

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# Survival

Continued from page 66

keeping a close eye on what's happening with the label business and doing everything that we can to maximize their investment and not make silly mistakes. The days of buying orders with [price-and-position] dollars have been over for a long time. We haven't done that for a while. If the record doesn't justify a 3,000-unit order in exchange for a \$5,000 program, we don't do it, whereas that might have happened in the past."

Grotte adds, "When you sit down and explain to a label that it costs them \$4 [per unit] just to get it in the door, they say, 'Why would I do that?' And we say, 'Correct. Why would you?' That's one thing that labels are starting to learn. They're getting the financial end of it. It all comes down to, what are you spending per unit to get it out the door and sell it?"

The alternative to spending money on programs, most say, is carefully setting up each release and working each title longer.

ADA's Allen says, "Better setup has always been the answer to having better or more productive use of the space at retail. If we make a mistake in setup, it's very difficult to recover now. If you haven't set a record up properly, have all the ducks in a row to make sure that there's demand for the release so that people can find the release when there's demand, it's very difficult to go back and do it later."

Ryko's Cuomo says, "We've asked them to make sure that the setup is there. There can be no, 'Oops! We didn't do this. We didn't do that.' The execution has to be there. The expectations have to be reasonable. They've got to be able to make these projects work, even at the most conservative numbers."

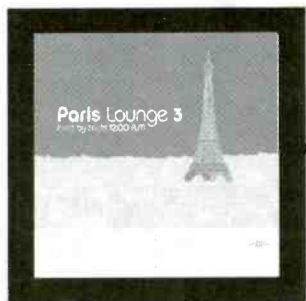
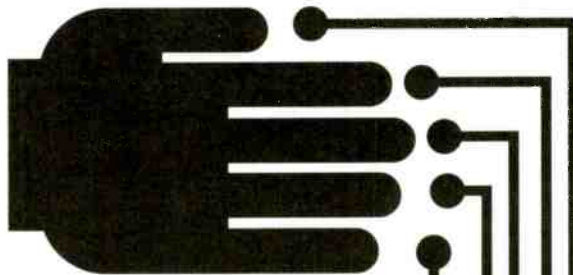
He adds, "That 90-day, 'release-and-forget' mentality, when they move on to the next book—that can't happen here, and it can't happen during this climate. It's got to be 'setup, execution and follow-through.'"

Antonelli—whose firm has broken such long-term projects as Train, Slipknot, Cold Chamber and Kittie, among others—also believes that a long view on a project is essential these days.

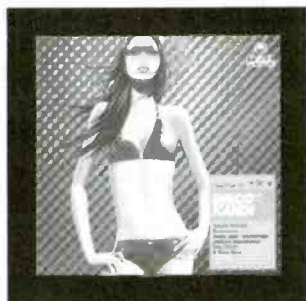
"If you have the ability, like we do, to offer all the enhancements so that you can maintain that focus over a longer period of time, that makes all the difference," Antonelli says. "Since you don't always have mainstream airplay or video play in the beginning, it doesn't come until the word-of-mouth starts to spread. And it takes a lot longer for word-of-mouth to spread these days than you think. You have to have the tools and the ability to manage it over that longer haul. That's the secret."

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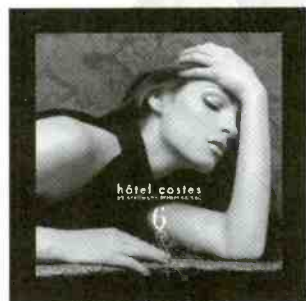
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Pschent - Wagram Music  
SFP Records - Chall'O Music  
Cam Records - Trust The DJ  
Outrospective Records**



Cat# 308755



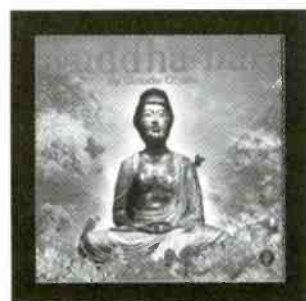
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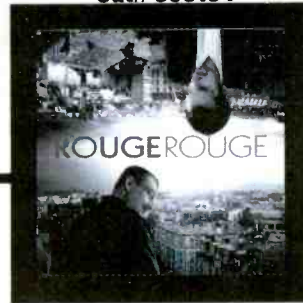
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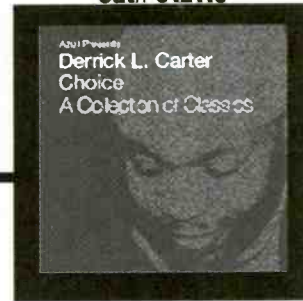
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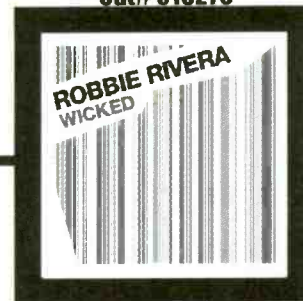
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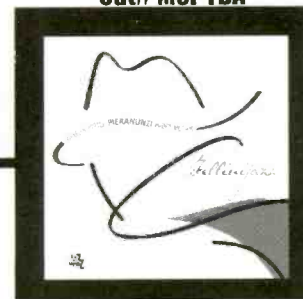
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## SACD, DVD-A Get AES Push

BY CHRISTOPHER WALSH

NEW YORK—Participants and events at the 115th Audio Engineering Society Convention, held Oct. 10-13 at the Javits Convention Center here, demonstrated that surround sound continues to gain adherents and exposure among audio professionals and consumers alike.

While proponents of the Super Audio CD (SACD) announced a Sony Electronics/Rolling Stone magazine joint promotion Oct. 9 (*Billboard*, Oct. 18) at New York mastering studio Sterling Sound, backers of the competing DVD-Audio format heralded the arrival of the 2004 Acura TL Series, which includes a DVD-Audio system designed by producer/engineer Elliot Scheiner, in conjunction with Panasonic Automotive Systems Co. of America, as a standard feature.

Members of the DVD-Audio Council, a group of labels, manufacturers and technology companies including Panasonic, Warner Music Group, Dolby Laboratories and the 5.1 Entertainment Group, introduced label executives including Silverline Records president Jeff Dean and Ted Cohen, senior VP of digital development and distribution at EMI Recorded Music. Both asserted their support for the format while announcing upcoming releases.

The event, at Tavern on the Green, also featured two Acura TL sedans, in which attendees listened to DVD-Audio samplers. As Scheiner noted in his remarks, multichannel imaging, as well as clarity and definition, were critically important in the implementation of DVD-Audio playback in a vehicle.

"It was very important to me that it play back properly," Scheiner said of the Acura/ELS Premium Sur-



PRODUCERS ELLIOT SCHEINER, PHIL RAMONE AND GEORGE MASSENBURG AT THE CONFAB

round Sound System. "As far as I'm concerned, this is the best audio system that has ever been installed in a vehicle."

Labels including AIX, Silverline

and DTS Entertainment distributed DVD-Audio samplers featuring stereo and 5.1-channel mixes of such acts as Aaron Neville, Frank Zappa, SheDaisy, Paul Smith Trio

and the Fixx.

On the convention's exhibit floor, more evidence of surround sound's mainstream adoption was evident.

John Storyk of the Walters-Storyk Design Group, an architectural design and acoustic consulting firm, observed "continued, serious attention to 5.1" in studio design. "People are realizing, 'We ought to get all of the 5.1 speakers installed once and for all, because we're really going to get some business.'"

Storyk also estimates that 15%-20% of his current business involves residential installations, including high-end home theater design.

Solid State Logic, which introduced its XLogic 5.1 compressor (Studio Monitor, *Billboard*, Oct. 11), also announced the compressor's first sale, to Media Hyperium Studios in Torrance, Calif. The facility specializes in rereleases for SACD.

## AES Platinum Panel Bemoans File-Sharing Impact

In addition to its function as a showroom for new products from hundreds of hardware and software manufacturers, the Audio Engineering Society Convention

enables audio professionals to share experiences and opinions.

At the recent 115th AES confab, a number of top professionals did just that. More than ever before,

they are expressing growing frustration regarding the impact of illegal file sharing and CD burning on the quality of the work they are able to provide and the recording and mixing studios in which they work.

As a producer and president of A&M Records, **Ron Fair** is uniquely positioned to observe the effects of a consolidating music industry on professional recording.

"I'm under so much pressure to reduce the costs of records," says Fair, who moderated the "Platinum Producers" panel Oct. 11 at the AES Convention. "The first thing they want me to do is spend less time on them, which is the hardest thing, because that affects the

quality and the result.

"The solution is to go into facilities or lesser situations where I can spend the same amount of time but at half the price," Fair adds.

"That is what's going to kill large-overhead, multi-room facilities. There are fixed costs—they can't reduce them."

Noting the Universal Music Group's recent announcement to trim 800 jobs (*Billboard*, Oct. 25), Fair laments the public's apathy and ignorance.

"It affects everything in the entire food chain," Fair said to AES attendees, "from the artists we sign to the artists we market and the records we make, to the video shoots, the limo drivers. The entire food chain is in flux because of the unprecedented move toward our music—that we make—being available for free."

Falling recording budgets mean records made in diverse environments by recordists of varying skills. This, in turn, acutely affects the job of the mix engineer. If ever there was a time *not* to cut budgets, engineer/producer **Jack Joseph Puig** says, this is it.

"For this particular chapter of what the entertainment business is going through at large," says Puig, a panelist at the Platinum

Producers and Platinum Engineers panels, "mixing is not the place to skimp. That is because of the material being generated from so many different types of envi-

ronments, different types of talents in those environments and different types of equipment in those environments.

"Sometimes, materials come to you in condition that is excellent, or maybe can be construed as cool, different, lo-fi, whatever; and sometimes it comes to you broken," Puig continues. "Therefore, the mixing room—which has a proper set of speakers in a proper acoustic environment with proper gear—allows you to make the evaluation, before you go up against the big boys, that you're competitive."

Recording studios and the professionals that work in them are being victimized by the disconnect between a love of music and the willingness to pay for it. The situation is not improving.

Fair warns, "All the studios are under siege."

NOVEMBER 1 2003 <i>Billboard</i> PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (OCTOBER 25, 2003)			
CATEGORY	HOT 100	R&B	COUNTRY
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)	TOUGH LITTLE BOYS Gary Allan/ M. Wright, G. Allan (MCA Nashville)
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	SOUND KITCHEN (Nashville, TN) Greg Droman
CONSOLE(S)/ DAW(S)	SSL 9000 J, Pro Tools ProControl	SSL 9000 J, Pro Tools ProControl	API Legacy Plus
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools	Pro Tools	Otari Radar II
RECORDING MEDIA	Pro Tools	Pro Tools	Otari Radar II
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	PARAGON (Nashville, TN) Greg Droman
CONSOLE(S)/ DAW(S)	SSL 9000 K	SSL 9000 K	SSL XL 9000 K Series
MIXDOWN RECORDER(S)/MEDIA	Studer A820	Studer A820	Ampex ATR 102 (modified 1")
MIX DOWN MEDIA	EMTEC 900	EMTEC 900	Quantegy GP9
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	MASTERMIX (Nashville, TN) Hank Williams
CD/CASSETTE MANUFACTURER	SONY	SONY	UMVD

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FAIR: STUDIOS ARE 'UNDER SIEGE'

**Studio Monitor**  
By Christopher Walsh  
cwalsh@billboard.com





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FROM LEFT, ERIC CLAPTON, RINGO STARR AND DHANI HARRISON PERFORM DURING 'CONCERT FOR GEORGE'

## John, George Remembered On Pair Of DVD Tributes

BY JILL KIPNIS and NIGEL WILLIAMSON

Two Beatles-oriented DVD projects that are being released Nov. 18 pay tribute to the departed members of the Fab Four.

George Harrison and John Lennon are remembered in, respectively, "Concert for George" (Warner Strategic Marketing [WSM]) and "Lennon Legend" (Capitol).

More than 40 years after releasing their first album, the Beatles remain one of the hottest draws at retail. The DVDs are also expected to be top holiday items.

The two-disc "Concert for George" (\$29.99) features a tribute performance honoring the late George Harrison, which took place Nov. 29, 2002, at London's Royal Albert Hall.

The concert lineup includes former Beatles Paul McCartney and Ringo Starr, Eric Clapton, Tom Petty, Billy Preston and Jeff Lynne.

A two-disc "Concert for George" soundtrack featuring all of the performances will also arrive Nov. 18 for \$24.98.

The concert is presented in film form under the

direction of David Leland ("Band of Brothers," "Wish You Were Here"). A theatrical version and an uncut version are included, as are such extra features as former interviews and behind-the-scenes footage.

"Concert for George," which is playing in theaters in select U.S. and U.K. markets for a limited time, was originally conceived as both a concert and film, Leland says.

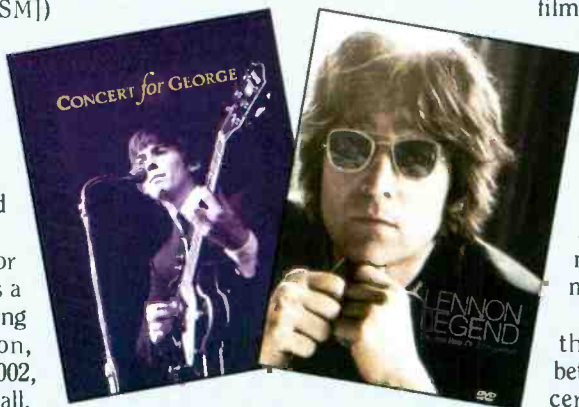
"There were different views about how it should be shot," he says. "A lot of people were thinking of it like a traditional rock concert with big screens. I didn't want that. The Albert Hall stage is huge, so I wanted to make the stage space feel more intimate."

Leland originally wanted the film to be evenly split between documentary and concert footage. But during the editing process, Leland realized

the music "spoke for itself, and the whole event was about George's songs. So we limited the interviews, and it became 90% music. That keeps in touch with the spirit of the evening."

Clapton, who was the project's musical director, was

(Continued on page 74)



## Amoeba Feeds 'Music Addicts'

Within Two Years, Store Is A Thriving Enterprise

BY CHRIS MORRIS

LOS ANGELES—From the moment it opened its doors in November 2001, there was little doubt that Amoeba Music would be a major force in the L.A. retail market.

Hundreds of customers swarmed the store on opening day, hunting for bargains among the store's 150,000 new CDs, 350,000 used CDs and 200,000 used LPs (*Billboard*, Dec. 15, 2001).

The 28,000-square-foot Hollywood location has since become what co-owner Karen Pearson calls "a gathering place" for music addicts.

Amoeba's presence in L.A. has given its independent competitors a few sharp licks—especially in the realm of used merchandise.

"They've affected everybody in town," says Wayne Johnson, co-owner of the 20-year-old indie store Rockaway Records. "Everybody had to feel the pinch. They're taking a big piece of the pie."

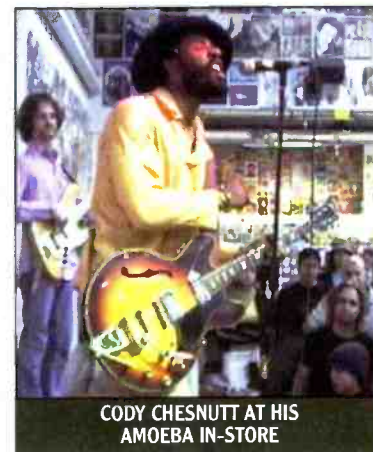
Amoeba—which also operates large stores in San Francisco and Berkeley, Calif.—is close to reaching its sales goals, Pearson says.

Pearson says the L.A. store is approaching its projected gross of \$15 million for the year.

The store has also seen a 20%-25% increase over last year—an anomaly in today's harsh retail

environment. However, sales at Amoeba's other stores fell in 2002: San Francisco slid 8%-10%, while Berkeley's business dipped 10%-15%.

(Continued on page 75)



CODY CHESNUTT AT HIS AMOEBIA IN-STORE

## UMG's eBay Bid

Online Store Will Have Auctions, Straight Sales

BY BRIAN GARRITY

NEW YORK—Universal Music Group has struck a deal with eBay to create the Universal Music Store, a Web-based marketplace that will sell music, memorabilia, tickets and special offers involving Universal acts.

Universal may also sell wholesale through eBay to small retailers and individual eBay "entrepreneurs."

UMG will use the store as a promotional platform to generate fan interest in new albums from its artists. It also hopes the venture will become an alternative revenue stream.

"One of the things that is clear in today's world is we need a much better way to reach directly to our consumers," Universal Music Enterprises president Bruce Resnikoff says. "We are really looking for an efficient, cost-effective and creative way to do that."

Most of the memorabilia that will be up for auction will be from UMG acts with new or recently released albums, including Bon Jovi and Jay-Z.

UMG is offering signed guitars and handwritten lyrics by Bon Jovi, front-row tickets to Jay-Z's upcoming concert at New York's Madison Square Garden and a personal drum lesson with Nickelback drummer Ryan Vekedal.

The store will also offer new music and a variety of hard-to-find music items, including catalog vinyl records, autographed boxed sets, 12-inch singles and rare import releases.

Some items will be available for consumers to purchase at a fixed price; others will be auction pieces.

UMG is the first major record label to establish a formal agree-

(Continued on page 75)

# Cube Farm Will Help NAIL Fill Its Own Pipeline

The Northwest Alliance of Independent Labels is set to bow an in-house rock imprint called Cube Farm.

NAIL, which is owned by Portland, Ore.-based Allegro Corp., has long specialized in the distribution of left-of-center rock, but the new endeavor marks its first attempt to fill its own pipeline.

Cube Farm debuts Nov. 4 with the rerelease of two albums by San Clemente, Calif., stoner-rock behemoth **Fu Manchu**: "No One Rides for Free" and "Daredevil."

NAIL president **Alicia J. Rose**, who heads A&R for Cube Farm, says the imprint's first releases are the product of "a combination licensing/co-release" deal with Los Angeles-based Bong Load Custom Records.

Bong Load, operated by producers **Rob Schnapf** and **Tom Rothrock**, made a splash during the '90s with its release of **Beck's** breakthrough single, "Loser." But the label has largely been dormant in recent years.

"As a label, Bong Load is probably not going to exist per se, so they'll co-release with us," Rose says.

Cube Farm hopes to release six to 10 albums per year. "I'm looking for classic stoner-rock sorts of bands," Rose says. "I want to find bands that will do well on a national level."

The acts she's targeting include "bands that have been chewed up and spit out [by the majors]."

**MORE NAILS:** In addition to gearing up its own operation, NAIL has picked up several new labels that will

issue their first product through the distributor in November.

Northampton, Mass.-based avant-jazz imprint **Eremite Records** arrives with a six-album offering that includes titles by **Sun Ra** veteran **Marshall Allen**, saxophonist **Peter Brötzmann** and bassist **William Parker**.

Canadian Records, NAIL will also distribute **Cloud Recordings**, an imprint featuring material cut by offshoots of the creative Athens, Ga., alt-pop unit **Neutral Milk Hotel**.

**CRUISE CONTROL:** Putumayo World Music, the New York-based label specializing in compilations from around the globe, has struck a unique deal with Club Med.

Club Med announced in September that Putumayo's CDs will be featured and sold in listening stations in most boutiques at Club Med villages in North America. Putumayo's music will also be played throughout Club Med villages. The company has created a promotional sampler CD showcasing

music from countries where such villages are located.

Putumayo will also mount a week-long "world playground adventure" for children at four North American Club Med locations. These involve the exploration of international music and multi-cultural activities, including

sing-alongs, arts and crafts and instrument-making.

Putumayo founder **Dan Storper** says, "We continue to try and find exposure for the music we do. For people to be able to hear Putumayo's music throughout North America and for kids to be exposed to the music is a great thing in terms of promotion and exposure."

**HANDMADE GOES RETAIL:** Rhino Handmade, Rhino Records' collector-oriented, limited-edition imprint, is being distributed to retail stores for the first time by Alternative Distribution Alliance.

The label, which has issued rare and unreleased material from the Warner Music Group catalog in editions of 2,000-10,000 copies, had previously made its wares available only through its Web site at rhinohandmade.com. The Handmade packages go out of print once pressings are sold out.

ADA's initial Handmade offerings, which will hit the streets Nov. 4, include collections by **Captain Beefheart**, **Loudon Wainwright III**, **Tiny Tim**, **Cher**, **Tim Buckley**, **the Fugs** and **Fanny**.



ROSE: SEEKS CLASSIC STONER-ROCK BANDS

The  
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By Chris Morris  
cmorris@billboard.com



Additionally, NAIL will now handle the cutting-edge electronic label **Aesthetics** (recently relocated from Chicago to Portland); New York-based **Double Agent**, which specializes in Brit-pop by acts like **the Telescopes** and **My Favorite**; and the U.K. electronic/rock label **Hood**. Through its deal with **Secretly**

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## Tributes

Continued from page 73

instrumental in assembling the musicians, who spent three weeks rehearsing for the concert.

"All I wanted to do was really share our love for George and his music," he says.

The film includes memorable performances of Lynne singing "Inner Light" and "Give Me Love," Petty performing "Taxman" and the Traveling Wilburys' "Handle With Care," Starr singing "Photograph" (which he co-wrote with Harrison) and Clapton's emotional rendering of "While My Guitar Gently Weeps." McCartney joins the band for the latter track and "For You Blue."

Sitar player Anoushka Shankar and a 16-piece orchestra of Indian musicians perform a piece titled "Arpan," which means "offering." Ravi Shankar—Anoushka's father and Harrison's mentor—composed the piece in Harrison's honor.

There is also some comic relief, which is provided by the Monty Python Flying Circus team putting on some of Harrison's favorite sketches.

The theatrical release of "Concert for George" in early October officially kicked off WSM's promotional campaign for the DVD and CD, VP of consumer marketing Jimmy Edwards says.

WSM will spearhead an Internet and direct-response TV campaign closer to street date, along with

working on a national radio special. Outdoor advertising will be featured at the Ed Sullivan Theatre and Shea Stadium in New York and the Hollywood Bowl in Los Angeles.

WSM is trying to secure a deal with a major airline to air a 20-minute program about the concert, and the in-theater Movie Tunes service for feature films will soon include a selected "Concert for George" track.

Proceeds from the film and DVD will go to the Material World Charitable Foundation. Harrison founded the organization in 1973 to encourage artistic expression and the exploration of alternative philosophies.

### RARE FOOTAGE

"Lennon Legend" will give Beatles fans an inside look into the life and art of John Lennon.

The DVD, which shares the title of a previously released greatest-hits CD, contains newsreel and private footage, 15 new music videos, new animations of Lennon's drawings and a photo gallery of previously unseen images.

Lennon's widow, Yoko Ono, is the project's executive producer. She says that while putting "Lennon Legend" together was time-consuming, she is delighted with the results.

"It was very hard to make the DVD, because it reminded me so much of my life with John, and there were times when I wondered if I could go through with it," Ono says.

"It was a very emotional experience, but the film was made with love for John and hope for peace in the world," she adds.



# JumpStart Gets Started; One-Stops Leap First

Seven weeks after Universal Music Group announced its controversial JumpStart program, it's still one of the most closely watched initiatives from a major in the past decade.

UMG launched its JumpStart advertising campaign in USA Today Oct. 18, with a full-page spread out-

**JumpSTART**

ing its new low prices.

So far, and as expected, there has yet to be a significant change on in-store pricing of UMG titles. That's because most of the "big boys" already mark hit titles at \$9.99, and that price seems to be holding steady.

Also, as Universal Music & Video Distribution did not provide the traditional-type price protection when devaluing product, most retailers do not expect low pricing to be reflected across the board on UMG titles until Jan. 1, when the company's catalog titles begin carrying the "new low price" sticker.

While \$9.99 may be the going

price so far on hit titles, you can be sure that most traditional music accounts are watching each other very closely to see how the JumpStart pricing plays out on new releases in the marketplace as we head into the holiday selling season.

Looking ahead, it will be very interesting to see how Black Friday advertising unfolds this year.

Of course, UMG's competition is closely monitoring how this plays out.

I'm willing to bet there is a lot of duplication of effort in the marketplace as five distribution companies each track pricing on new UMG releases. They are also checking for compliance, which involves the amount of in-store positioning and media advertising allotted to UMVD titles.

With everyone waiting to see which way pricing will go, there might be a clue in the one-stop/indie store sector.

Initially, most one-stop executives were willing to pass through the JumpStart pricing for new releases and were hoping to gradually introduce UMG catalog titles at the lower \$9.09 price as they

worked through inventory.

Indeed, Super D e-mailed its customers Sept. 10, announcing that it would update its inventory each night, posting new titles at the lower price as it sold out old stock at the higher prices.

"As we worked through our FIFO [first-in first-out] layers, we

title-strong UMVD catalog as part of the JumpStart program almost immediately, beginning Sept. 29.

Then, Galaxy Music Distributors jumped on board Oct. 1, and it soon became a slippery slope.

Another one-stop executive says, "Initially, most one-stops took a shot at trying to make this a logical business model as best as one can under the circumstances.

"From the time UMVD first announced the program on Sept. 3, we took three weeks to assess what to do, and we thought we came up with a good strategy.

"And then the marketplace said that game plan is out the window. Now, there is no transition, and it's borderline insanity," the executive adds.

"When they announced it, there was havoc in the marketplace," AEC president **Alan Tuchman** says. "There were so many unknowns about how the marketplace would react that if we didn't react swiftly, we could jeopardize our independent account base." AEC's response enabled indie accounts to be "on equal footing" if

the chains went with a lower price structure on catalog, he says.

The one-stops that could afford to drop prices immediately appear to be those that were either light on UMVD product in the first place or did larger-than-usual returns, despite UMVD asking accounts to try to sell through old product.

For example, VP/COO **Mike Wise** at Music City Record Distributors says his company did the math and decided it was in its best interest to do a return.

"We didn't think the market was going to allow us to buy low and sell high until Jan. 1," Wise says.

"We gave our accounts a couple of weeks to give them price protection, and then after we flipped the switch, they are getting the lower price and reduced credit on returns," he says.

Meanwhile, independent merchants—the kings of just-in-time replenishment—are the beneficiaries of the turmoil in the one-stop sector, as they have a head start on JumpStart selling UMG catalog at a lower price than their chain brethren, who usually make catalog buys with a considerably longer time span in mind.

**Retail Track**

By Ed Christman

echristman@billboard.com



planned to make more catalog titles available, beginning with the first set of titles on Oct. 6," says **Bruce Ogilvie**, co-owner of the Irvine, Calif.-based Super D.

But Alliance Entertainment Corp., the largest one-stop shop in the industry, decided to, well, jump-start JumpStart. It treated the entire 6,500-

## Amoeba

Continued from page 73

"We have to be realistic," Pearson says. "We're not insulated from any of this."

Amoeba has still made a mark in L.A. with a retailing style best described as "exclamatory."

Pearson attributes the store's unique position as "doing something completely different, at least on this scale and size. There are a lot of other retailers, the chain stores [who] don't have the trading-post aspects. They

don't have a lot of the energy and the buzz that you find in this store."

Amoeba has seen heavy traffic this year, with close to 150 live in-store appearances by such artists as Cody Chesnutt. The most heavily attended in-store acts have each lured more than 1,000 attendees.

"That's a huge commitment, as far as what we do," Pearson says. "We totally believe in it, so that does make a difference."

In an era of diminishing label support, Amoeba has also been the beneficiary of label co-op advertising and probably has the highest profile of any L.A. store in local alternative papers.

## eBay

Continued from page 73

ment with eBay, which claims more than 75 million registered users. The label will have its own dedicated page on the eBay site.

UMG is also tapping into a new distribution channel. The company will be selling closeout and catalog product for wholesale in lot sizes of 40 to 60 pieces per lot.

"That's new distribution for Universal. They may not want to sell everything in singles themselves, so they can tap into all these individual resellers," says Mike Aufrict. VP/GM of eBay's entertainment category.

At the National Assn. of Recording Merchandisers conference in March, eBay actively promoted the wholesale concept to labels.

Aufrict says that selling through eBay is a way for labels to respond to retail trends, which has seen music sales migrating from specialty stores to mass merchants with tighter shelf space.

"A Wal-Mart or a Target only devotes so much shelf space to music. So labels like Universal are looking for ways to get the catalog back out in front of people," Aufrict says.

eBay says it has the kind of reach that Universal and others seek. There are more than 1.3 million listings of music, movies, videogames and entertainment memorabilia on the site each day.

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# Horror DVDs Enjoy Frightfully Good Sales

BY BRYAN REESMAN

Horror movies may skirt mainstream tastes, but the genre is re-emerging, thanks to the DVD boom and a surge in box-office receipts.

Excellent restorations, new bonus materials and lost scenes resurfacing on DVD are a boon to retailers and collectors of cult and classic horror.

"It's a year-round business for us, and it spikes between mid-October and Halloween," says Robert Cummins, senior buyer of movies for Best Buy.

While horror discs do not keep pace with other genres, the titles generally perform better than they do at the box office. "With new-to-DVD titles, we get a share of that," he says.

There are moves to make the most of the genre, which is frequently marginalized. These efforts, most notably by indies, mirror what the Criterion Collection has done for art-house films.

Horror releases are arriving with superlative packaging and extras, from collector's booklets and slipcases to in-depth documentaries. These include "Re-Animator: Millennium Edition," "Dead & Buried," "The Howling: Special Edition" and the "Evil Dead: Book of the Dead" (which is encased in latex).

Fans want the movies to look and sound their absolute best, says Vini Bancalari, president of Elite Entertainment. "That's the No. 1 concern."

Studios and indies reach the devoted

horror audience through numerous channels: genre magazines like *Rue Morgue* and *Fangoria*, in-store signing sessions and promotions in mainstream retail stores.

## TOUGH DECISIONS

Chains sometimes have a tough time deciding which indie titles to buy. "But we'll push the envelope in this category," Cummins says. Fans devour certain titles like hungry zombies. "Italian horror from the 1970s has sold very well for us."

Synapse Films president Don May Jr. says, "We have our core set of fans that pretty much buys everything we put out. We can gauge how many pieces of a smaller title that we might sell."

Wes Craven's "Scream" movies are a cornerstone of the genre's resurgence, while "Freddy Vs. Jason" repackaged two aging franchises for a new generation.

Upon its release, "Freddy Vs. Jason" bumped sales of the "Nightmare on Elm Street" boxed set up 100%, according to New Line Home Video.

The DVD trend has also enabled smaller, quirkier titles like "The Wizard of Gore," "Shock Waves," "Terror of Frankenstein" and "Howling V: The Rebirth" to resurface. The works of such cult directors as Dario Argento, Lucio Fulci, Coffin Joe, Herschell Gor-

don Lewis and Larry Cohen have been repackaged and serialized. And new Asian horror flicks like "Ringu" (which was the basis for the hit movie "The Ring") and "The Eye" are also making an impact.

Halloween is a retail and rental high point for horror. This season, retailers can craft



their own promotions around discounted MGM items.

MGM and Warner Bros. released numerous budget titles in August, as did Fox Home Entertainment in September, to set the seasonal mood. Best Buy is displaying certain titles prominently for Halloween, while Blockbuster has a wall display of popular rental titles ranging from "Evil Dead 2" to "The Exorcist."

But how do companies sustain interest throughout the year?

"We're doing boxed sets galore, because it's genius," says Mike Vraney,

owner of Something Weird.

"A movie that does 2,500 copies on street date might sell another 1,000 copies in the following year," Vraney explains. "You take three movies, slap cardboard around it and it ships 3,500 [more] copies."

It's big business for studios, too. Fall boxed releases include Warner Bros.'s "Lon Chaney Collection," Elite's "Aussie Horror Collection," Universal's "Chucky Collection" and Fox's repriced "Omen" trilogy.

## THE DOUBLE FEATURE

Another popular format is the double feature, frequently released by MGM, Elite, Something Weird, Anchor Bay and Artisan. These package straight-to-video titles like "Waxwork/Waxwork II: Lost in Time."

Double features are great sellers, according to Amy Zwagerman, director of library marketing for MGM Home Entertainment.

"We stick pretty closely to doing it with our Midnite Movies [series] and our horror stuff, because they are such great cult films and usually have something in common that allow us to do that," Zwagerman says.

Is the market for cult and classic horror growing?

William Lustig, owner of Blue Underground, observes, "It's a significant yet limited audience. Younger peo-

ple watch a Blue Underground DVD because they're appreciating and seeking out more and more of the classic horror films, and older people are watching it because it becomes a touchstone of their youth."

These rereleases have made it possible for a new audience not only to see a film but to become aware of it, says Craven, whose cult classic "The Hills Have Eyes" received special-edition treatment from Anchor Bay.

Craven says, "I've talked to a lot of kids [for whom] 'Hills Have Eyes' is almost so far beyond their lifetime that they don't even know about it."

The home-video boom of the early '80s brought into people's homes obscure horror titles that would have languished in the vaults, creating a market for straight-to-video, low-budget horror.

The tradition continues with companies like New Line, Artisan, Fox, Dimension and Lion's Gate. Two of Blockbuster's biggest horror rentals this year—"Miner's Massacre" and "Snake Island"—are from its subsidiary, DEJ Productions.

Bancalari says the DVD renaissance will open doors for horror filmmakers. Elite often receives high-quality submissions from low-budget moviemakers, he adds. "There's a lot of untapped talent out there."

Indeed, such digital video productions as "28 Days Later," "Cradle of Fear" and "Stacy" represent a new avenue for underground horror.

# Hollywood Video, Netflix Show Q3 Gains

The video-rental and DVD-hardware markets continued to flex their muscles in the third quarter.

Both Hollywood Video and online company Netflix posted third-quarter gains, while DVD-player sales were projected to climb this Christmas.

Hollywood Video reports third-quarter revenue of \$402 million, up \$33 million from last year. The company cites increases in same-store revenue and the opening of new stores for the improved performance. Hollywood added 21 new locations in the third quarter and opened 94 new Game Crazy departments.

Netflix reports third-quarter net profit of \$3.3 million, compared with a loss of \$2.9 million last year. In addition, Netflix says its subscriber base has skyrocketed to 1.3 million in the latest quarter, up 74% from one year ago and 13% from second-quarter 2003.

DVD hardware sales are looking good for the fourth quarter, thanks to a healthy rental market.

According to the Consumer Elec-

tronic Assn.'s 10th Annual Holiday Purchase Patterns survey, 31% of consumers are likely to purchase a DVD player this holiday season. The survey also reports that consumers would most like to receive DVD players as gifts this Christmas.

to replace 10 outgoing films.

The data transmission process, which Dotcast has patented and calls the dNTSC system, uses the broadcast spectrum of TV stations owned by ABC and National Data-cast's network of PBS stations.

"We're not like the Internet, where you connect with servers somewhere," says Leo Hoarty, founder of Dotcast. "Inside the MovieBeam box is a hard drive. There is no waiting for a download. We can transmit 25 gigabytes a day to it."

Hoarty says datacasting is not a replacement for broadband technology but a more economical and potentially more innovative alternative. "Getting fiber to a minivan won't work," he says. "We think this may offer a lot of benefits beyond watching films. Listening to large libraries of music or audiobooks or having newspapers read to you while you drive could be future choices available with datacasting."

**BRING ON THE ANGELS:** Using his experience as a music video and commercial director, McG has created a sassy and colorful theatrical version of "Charlie's Angels."

He has added several notable

extra features on the DVD release of that film's sequel, "Charlie's Angels: Full Throttle" (Oct. 21, Columbia TriStar Home Entertainment).

"Charlie's Angels: Full Throttle," available in a rated or unrated ver-



sion for \$27.94, includes a new take on audio commentaries. McG used a "telestrator" while talking, which enabled him to write on a frame, like a sports commentator.

"I thought this would be a fun way to provide visual coordination with what I was talking about," McG says. "I felt like John Madden."

Additionally, McG wanted to provide adult fans with some sexier

behind-the-scenes footage on the unrated DVD.

"I'm always considering the DVD from day one of prepping the picture," he says. "As a purist, I am a fan of traditional theatrical releases. In this application, there is extra stuff to be seen."

The unrated version, for example, includes a featurette on Robin Antin's dance troupe, the Pussycat Dolls, as well as a closer look at the fight scenes and motocross scene.

It also features all of the extras on the theatrical DVD version, which include a writer's commentary, featurettes on the production design, costumes and cars and DVD-ROM links to special games and shorts.

**THIS AND THAT:** VOD service Movie-link has inked a deal with Intramovies to provide Italian films to its customers. The first 25 titles will be available in November. . . . Big Idea Productions will hold an auction Oct. 28 for the company's assets. . . . Industry veteran Warren Lieberfarb received the Décoration des Arts et des Lettres honor from France's minister of culture and communication, Jean-Jacques Aillagon, at this year's TV trade confab MIPCOM.

**Picture This**  
By Jill Kipnis  
jkipnis@billboard.com



**INSIDE A NEW TECHNOLOGY:** The launch of the Walt Disney Co.'s MovieBeam video-on-demand (VOD) system (*Billboard*, Oct. 18) also introduces Dotcast's datacasting technology to consumers.

Customers who own MovieBeam receivers—which are manufactured by Samsung Electronics—have access to 100 movies per week. A digital wireless signal transmits 10 new films each week

# NOVEMBER 1 2003 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b> <b>THE LION KING (PLATINUM EDITION)</b> BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
2	NEW		<b>THE ITALIAN JOB (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
3	NEW		<b>THE ITALIAN JOB (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 56904	Mark Wahlberg Charlize Theron	PG-13	29.98
4	1	2	<b>SCARFACE (WIDESCREEN) SPECIAL EDITION</b> UNIVERSAL STUDIOS HOME VIDEO 23157	Al Pacino Michelle Pfeiffer	R	26.98
5	3	2	<b>2 FAST 2 FURIOUS (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23520	Paul Walker Tyrese	PG-13	26.98
6	2	2	<b>2 FAST 2 FURIOUS (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22975	Paul Walker Tyrese	PG-13	26.98
7	NEW		<b>HOLLYWOOD HOMICIDE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00927	Harrison Ford Josh Hartnett	PG-13	27.98
8	4	2	<b>SCARFACE (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23822	Al Pacino Michelle Pfeiffer	R	26.98
9	5	3	<b>DADDY DAY CARE (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	27.98
10	13	5	<b>SLEEPING BEAUTY</b> BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
11	8	3	<b>HOLES (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 31662	Shia LaBeouf Khelo Thomas	PG-13	29.98
12	12	2	<b>BARBIE OF SWAN LAKE</b> ARTISAN HOME ENTERTAINMENT 14476	Animated	NR	19.98
13	NEW		<b>THE IN-LAWS (WIDESCREEN)</b> WARNER HOME VIDEO 24667	Michael Douglas Albert Brooks	PG-13	27.98
14	11	3	<b>HOLES (PAN &amp; SCAN)</b> BUENA VISTA HOME ENTERTAINMENT 31925	Shia LaBeouf Khelo Thomas	PG-13	29.98
15	6	1	<b>DREAMCATCHER (WIDESCREEN)</b> WARNER HOME VIDEO 24664	Morgan Freeman Donny Wahlberg	NR	27.98
16	NEW		<b>DOWN WITH LOVE (WIDESCREEN)</b> 20TH CENTURY FOX 09106	Renee Zellweger Ewan McGregor	PG-13	27.98
17	NEW		<b>THE LION KING (GIFT SET)</b> BUENA VISTA HOME ENTERTAINMENT 31889	Animated	G	49.98
18	NEW		<b>THE IN-LAWS (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24688	Michael Douglas Albert Brooks	PG-13	27.98
19	NEW		<b>LATHAM ENTERTAINMENT - ALL NEW COMEDY (2003)</b> PARAMOUNT HOME ENTERTAINMENT 79314	Various Artists	R	29.98
20	NEW		<b>WILLARD</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06419	Crispin Glover	PG-13	27.98
21	10	2	<b>BEND IT LIKE BECKHAM (WIDESCREEN)</b> 20TH CENTURY FOX 08426	Parminder Nagra	PG-13	27.98
22	19	7	<b>THE LORD OF THE RINGS: THE TWO TOWERS (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98
23	15	4	<b>ANGER MANAGEMENT (PAN &amp; SCAN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01490	Adam Sandler Jack Nicholson	PG-13	27.98
24	21	7	<b>THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355	Elijah Wood Ian McKellen	PG-13	29.98
25	7	2	<b>DREAMCATCHER (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24663	Morgan Freeman Donny Wahlberg	R	27.98
26	NEW		<b>THE ORIGINAL LATIN KINGS OF COMEDY</b> PARAMOUNT HOME ENTERTAINMENT 79004	Various Artists	R	29.98
27	20	4	<b>ANGER MANAGEMENT (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13	27.98
28	22	7	<b>STITCH! THE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 29411	Animated	NR	29.98
29	14	2	<b>BEND IT LIKE BECKHAM (PAN &amp; SCAN)</b> 20TH CENTURY FOX 08435	Parminder Nagra	PG-13	27.98
30	NEW		<b>DOWN WITH LOVE (PAN &amp; SCAN)</b> 20TH CENTURY FOX 09696	Renee Zellweger Ewan McGregor	PG-13	27.98
31	26	8	<b>CHICAGO (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
32	25	7	<b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98
33	18	2	<b>FARGO (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 04333	Frances McDormand William H. Macy	R	24.98
34	NEW		<b>SANFORD AND SON: THE THIRD SEASON</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01390	Redd Foxx Demond Wilson	NR	29.98
35	29	4	<b>IDENTITY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00539	John Cusack Ray Liotta	R	27.98
36	32	5	<b>BULLETPROOF MONK</b> MGM HOME ENTERTAINMENT 04909	Chow Yun-Fat Sean William Scott	PG-13	26.98
37	23	4	<b>BIONICLE: MASK OF LIGHT</b> BUENA VISTA HOME ENTERTAINMENT 29065	Animated	NR	29.98
38	16	2	<b>BOAT TRIP (UNRATED)</b> ARTISAN HOME ENTERTAINMENT 14280	Cuba Gooding, Jr.	NR	26.98
39	NEW		<b>STAR TREK: DEEP SPACE NINE - THE COMPLETE FIFTH SEASON</b> PARAMOUNT HOME ENTERTAINMENT 58964	Avery Brooks Nana Visitor	NR	129.98
40	30	5	<b>FAMILY GUY - VOLUME 2</b> 20TH CENTURY FOX 07939	Animated	NR	49.98

# NOVEMBER 1 2003 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b> <b>THE LION KING (PLATINUM EDITION)</b> BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
2	2	2	<b>BARBIE OF SWAN LAKE</b> ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
3	3	2	<b>2 FAST 2 FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	2003	PG-13	22.98
4	1	3	<b>HOLES</b> BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	2003	PG-13	22.98
5	5	2	<b>SCOOBY-DOO AND THE MONSTER OF MEXICO</b> WARNER HOME VIDEO 01933	Animated	2003	NR	14.98
6	NEW		<b>THE ITALIAN JOB</b> PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	2003	PG-13	22.98
7	4	5	<b>SLEEPING BEAUTY</b> BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
8	8	7	<b>STITCH! THE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 27428	Animated	2003	NR	22.98
9	6	2	<b>BEND IT LIKE BECKHAM</b> 20TH CENTURY FOX 08416	Parminder Nagra	2003	PG-13	19.98
10	7	4	<b>BIONICLE: MASK OF LIGHT</b> BUENA VISTA HOME ENTERTAINMENT 29064	Animated	2003	NR	19.98
11	9	7	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 62634	Elijah Wood Ian McKellen	2002	PG-13	22.98
12	10	2	<b>DREAMCATCHER</b> WARNER HOME VIDEO 23721	Morgan Freeman Donny Wahlberg	2003	R	19.98
13	16	14	<b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.98
14	NEW		<b>DORA THE EXPLORER - MEET DIEGO!</b> PARAMOUNT HOME ENTERTAINMENT 79103	Animated	2003	NR	12.98
15	11	9	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
16	NEW		<b>THE IN-LAWS</b> WARNER HOME VIDEO 23786	Michael Douglas Albert Brooks	2003	PG-13	22.98
17	12	8	<b>CHICAGO</b> BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	2002	PG-13	24.98
18	21	14	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.98
19	NEW		<b>RUGRATS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876863	Animated	2002	NR	12.98
20	14	5	<b>TITANIC (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 54916	Leonardo DiCaprio Kate Winslet	1997	PG-13	12.98
21	13	2	<b>SCARFACE</b> UNIVERSAL STUDIOS HOME VIDEO 62197	Al Pacino Michelle Pfeiffer	1983	R	22.98
22	19	8	<b>WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE</b> WARNER HOME VIDEO 02155	Animated	2003	NR	14.98
23	17	10	<b>BRINGING DOWN THE HOUSE</b> BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	2003	PG-13	24.98
24	22	7	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	12.98
25	NEW		<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98

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

# NOVEMBER 1 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			<b>NUMBER 1</b> <b>THE ITALIAN JOB</b> PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13
2	1	2	<b>2 FAST 2 FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 22975	Paul Walker Tyrese	PG-13
3	2	3	<b>DADDY DAY CARE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG
4	NEW		<b>HOLLYWOOD HOMICIDE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00927	Harrison Ford Josh Hartnett	PG-13
5	4	2	<b>DREAMCATCHER</b> WARNER HOME VIDEO 24663	Morgan Freeman Donny Wahlberg	R
6	3	4	<b>ANGER MANAGEMENT</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10037	Adam Sandler Jack Nicholson	PG-13
7	NEW		<b>THE IN-LAWS</b> WARNER HOME VIDEO 24667	Michael Douglas Albert Brooks	PG-13
8	5	2	<b>BOAT TRIP</b> ARTISAN HOME ENTERTAINMENT 13363	Cuba Gooding, Jr.	R
9	6	3	<b>HOLES</b> BUENA VISTA HOME ENTERTAINMENT 31662	Shia LaBeouf Khelo Thomas	PG-13
10	NEW		<b>DOWN WITH LOVE</b> 20TH CENTURY FOX 09106	Renee Zellweger Ewan McGregor	PG-13

# NOVEMBER 1 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			<b>NUMBER 1</b> <b>THE ITALIAN JOB</b> PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	PG-13
2	3	3	<b>DADDY DAY CARE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
3	2	2	<b>DREAMCATCHER</b> WARNER HOME VIDEO 23721	Morgan Freeman Donny Wahlberg	R
4	1	2	<b>2 FAST 2 FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	PG-13
5	4	4	<b>ANGER MANAGEMENT</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10034	Adam Sandler Jack Nicholson	PG-13
6	NEW		<b>HOLLYWOOD HOMICIDE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00925	Harrison Ford Josh Hartnett	PG-13
7	NEW		<b>THE IN-LAWS</b> WARNER HOME VIDEO 23786	Michael Douglas Albert Brooks	PG-13
8	5	3	<b>HOLES</b> BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	PG-13
9	NEW		<b>DOWN WITH LOVE</b> 20TH CENTURY FOX 09104	Renee Zellweger Ewan McGregor	PG-13
10	6	2	<b>BOAT TRIP</b> ARTISAN HOME ENTERTAINMENT 13361	Cuba Gooding, Jr.	R

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

## Foundation Spreads Word On Johnny Mercer

BY JIM BESSMAN

NEW YORK—Some 27 years after Johnny Mercer's death, the entertainment community continues to accentuate the songwriter's legacy.

Mercer's memory will be much in evidence Nov. 17 during the inaugural Johnny Mercer Foundation Award Gala at Manhattan's Four Seasons Restaurant.



WHITING: HONORING MENTOR

The evening aims to raise awareness of the foundation, created in 1982 to introduce young people to the songs of Mercer and his great American popular songwriter contemporaries.

The exclusive, black-tie event honors the lyricist team of Marilyn and Alan Bergman, who will be saluted by Tony Danza, Betty Buckley, Tom Wopat, Cy Coleman, Rupert Holmes

and Mary Rodgers. Other participants include honorary chairperson Kathie Lee Gifford and co-chairs Tony Bennett; Sen. Barbara Boxer, D-Calif.; Judy Collins; Ashford & Simpson; and Stephen Sondheim.

According to foundation president Margaret Whiting, the Bergmans were chosen as the foundation's first honorees because "40 years ago we all knew each other, and Johnny Mercer became Alan's mentor." Of course, Mercer, who helped establish the National Academy of Popular Music/Songwriters' Hall of Fame, was Whiting's mentor as well.

"He and Harold Arlen came over one day and played 'That Old Black Magic' for me, and it was one of the first records I made," says Whiting, who was 7 when Mercer came to Hollywood to write songs like "Hooray for Hollywood" and "Too Marvelous for Words" with her father, Richard Whiting.

Chosen by Mercer's late widow and the foundation's founder, Ginger, to continue its goals, Whiting sees the upcoming first gala as a means of "announcing to the public some of the good things we've done."

Here she points to the current tour of "St. Louis Woman, A Blues Ballet," which the foundation produced, with the Dance Theatre of Harlem, from the 1946 Mercer-Arlen musical "St. Louis Woman."

"It was never a big hit, but it had Pearl Bailey and the Nicholas Brothers, and it was the best score they ever did," Whiting says, citing its introduction of the classic "Come Rain or Come Shine."

She also singles out the foundation's alliance with the Sundance Film Institute, which commenced last summer. It brings 30 students to Sundance for an intensive seminar program.

"The Power of American Popular Song" centers on the interpretation of great American popular songs, featuring input from the likes of Whiting, Buckley and the Bergmans.

But the foundation's most ambitious undertaking is its "Accentuate the Positive—A New Generation Celebrates the Great American Songbook" program. Named after the Arlen-Mer-

cer standard, the program celebrates American popular song by providing schools with educational materials like "LyricNotes" student activity guides.

The first "LyricNotes" naturally concerns Mercer's career, explaining the significance of his songs while also discussing the mechanics of songwriting.

According to theatrical writer/director Jack Wrangler, who is Whiting's husband and a Mercer Foundation board member, copies of "LyricNotes" are being used in schools in New York, Long Island and Atlanta. There are plans to expand the program nationwide.

"We want to include the whole spectrum of American popular songs—going all the way to Billy Joel—to teach kids that these songs belong to them," Wrangler says. "that they're not just their grandparents' songs."

Wrangler notes another important component of the foundation's educational outreach. Music professionals will visit the schools and assist in production of a music video of an American pop standard.

He says that the aim is to "show that these songs are just as sexy as current pop songs."

## Bonet Promotes Collaboration

An incurable channel surfer hopelessly disgruntled with regular broadcast and cable-TV fare, I invariably end up watching public and leased-access channels.

So it was that I recently chanced upon the last five minutes of Manhattan Neighborhood Network (MNN) pub-access Channel 56's Sunday-night "Duets With Deni Bonet."

The year-old, half-hour program, which is streamed nationally over mnn.org, stars singer/songwriter **Deni Bonet**, formerly a longtime violin accompanist on "Mountain Stage." But she also plays guitar, accordion, mandolin and viola on "Duets," which has so far featured the likes of **Jill Sobule**, **Mary Lee Cortes**, **John Wesley Harding** and **Robyn Hitchcock**, with whom she appeared in **Jonathan Demme's** 1998 Hitchcock documentary, "Storefront Hitchcock."

beautiful thing about cable access is it gives people the opportunity to get airplay—not just myself but people who I think are great artists but don't get the chance to get out there."

Bonet stresses that her show is not just "weird for weird's sake," like some other public-access programs (including, perhaps, the S&M entry that followed her recent Friday midnight slot). Rather, "Duets" involves lively performances of three of the guest's songs, one of Bonet's and a cover tune.

"Part of the beauty of it is trying to find cover tunes that two people would *not* do," Bonet says, citing one episode where she and anti-folk star **Lach** teamed on the **Who's** "The Kids Are Alright."

But the greatest appeal is the intimacy of "players you usually don't see just playing by themselves in such an informal setting"—namely, Bonet's West Village apartment.

"We like to say it's a cross between 'Sessions at West 54th Street' and

'Wayne's World,'" says Bonet's manager and "Duets" executive producer, Paul Bevan.

"Besides the songs, Deni and her guests chat about songwriting, shoes—everything under the sun," Bevan says. "It gives real insight into what it's like to be a musician."

Extending the concept of home-studio audio recording, "Duets With Deni Bonet" is also evidence "that you can make a TV show in your living room," Bevan says. The show is filmed with mini-digital video cameras and edited on computer.

Most significant, of course, is that the show affords "exposure to people who can't get on national TV," Bevan adds—Bonet included.

"Even with all the stuff she's done in the past, she can't get on Letter-

man or Conan," Bevan says, adding that he's "about to shop" the show. PBS and Bravo have already expressed interest, he says.

"But our basic thing is to encourage collaboration between musicians," he notes. "As the industry contracts, there's more of a tendency to feel it's 'every man for himself,' when collaboration moves music forward."

**BMI'S FELLOWSHIP:** The BMI Foundation has set up the 16th annual Pete Carpenter Fellowship for aspiring film composers under the age of 35.

The fellowship winner will get to work intensively for four to five weeks with BMI composer **Mike Post**, **Pete Carpenter's** partner and the writer of themes for such TV series as "NYPD Blue," "Hill Street Blues" and "Law and Order."

There will also be an opportunity to meet other distinguished theatrical, film and TV composers.

The BMI Foundation and Carpen-



BONET: 'DUETS' SHOW PROVIDES AIRPLAY

Last Girl on Earth Publishing (ASCAP) writer Bonet is a classically trained adult alternative rocker who played violin this summer in **Cyndi Lauper's** band. She heads her own touring group and sells her 2001 indie CD "Bigger Is Always Better" through her site, denibonet.com.

"I've done a lot in my own right, but in our business, to get any kind of television time, you have to have a major-label deal," she says. "The

Words & Music™  
By Jim Bessman  
jbessman@billboard.com



ter's family, colleagues and friends established the fellowship to honor the late co-composer of such TV themes and scores as "The A-Team," "Magnum P.I.," "The Rockford Files" and "Hardcastle and McCormick."

Applications for the 2004 Pete Carpenter Fellowship are available at [bmifoundation.org](http://bmifoundation.org), via e-mail at [carpenterfellowship@bmifoundation.org](mailto:carpenterfellowship@bmifoundation.org) or by writing to Linda Livingston, BMI Foundation, 8730 Sunset Blvd., 3rd Floor West, Los Angeles, Calif. 90069. The deadline for entries is Jan. 15, 2004.

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Sarah McLachlan is an in-demand voice for Hollywood filmmakers

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RED HOT CHILI PEPPERS: PERFORMED AT BIG DAY OUT ON THE GREEN IN GLASGOW

## Scottish Concert Scene Is Alive And Kicking

BY OLAF FURNISS

EDINBURGH, Scotland—As Scotland gears up for the MTV Europe Music Awards, some concert promoters predict that 2003 will close as a record year for the live-music business.

The MTV Europe Music Awards take place Nov. 6 in Edinburgh. As a lead-in to the event, the show's broadcaster has organized a string of U.K. concerts featuring major acts, under the banner The Road to Edinburgh.

Warner Music band the Flaming Lips and Virgin act the Chemical Brothers will perform at a free live show in the city's Princes Street Gardens at the event.

The arrival of the annual MTV show in Edinburgh is the latest in a series of high-profile music happenings that have taken place in Scotland this year.

"It's been our busiest summer ever," says Glasgow-based

Geoff Ellis, CEO of DF Concerts, a leading Scottish promoter. He predicts that DF's total revenue this year will be £20 million (\$33.5 million)—a 70% rise on last year.

The success follows a summer of high-profile, DF-promoted outdoor concerts in Scotland by such international superstars as Eminem, Robbie Williams, Bon Jovi and Red Hot Chili Peppers.

The company also promoted the 10th annual T in the Park multi-artist outdoor festival, held in July in Kinross, central Scotland. This year's two-day event attracted 55,000 paying customers each day. R.E.M. and Coldplay headlined.

Ellis is particularly proud of an open-air show in August that featured Red Hot Chili Peppers, Queens of the Stone Age, Foo Fighters and Electric Six. Promoted as Big Day out on the Green, the event in a Glasgow park sold all 45,000 tickets. "The demand was so high we could have

(Continued on page 82)

## Warner Makes Oz Downloads Deal

BY CHRISTIE ELIEZER

MELBOURNE—Warner Music Australia has become the first major label Down Under to offer repertoire for downloading.

The company has struck a deal with Australia's largest Internet service provider, BigPond, which claims a subscriber base of 1.5 million. The ISP is owned by Australian telecommunications giant Telstra, in which the Australian government holds a majority stake.

Downloads are expected to be made available from BigPondMusic at [bigpond.com/music](http://bigpond.com/music), which already hosts a streaming service at [thebase-ment.com.au](http://thebase-ment.com.au).

### NEW DIGITAL MODELS

Negotiations with Telstra began in January, according to Warner Music

Australia chairman Shaun James.

"At a time when the new digital models continue to emerge, we believe this partnership solves many of the digital issues we face," he says.

An initial offer of 80,000 Warner tracks is expected when BigPondMusic launches Dec. 1.

Downloads are part of Telstra's strategy to boost its broadband customer base to 1 million by 2005 from the current total of 360,000.

James suggests that Warner is now placed to "see the benefits of being the first through the door and being a startup partner with

Telstra for their service."

Warner Australia is negotiating with six other companies that plan to launch download sites within the next 12 months. They include retailers, mobile-phone manufacturers (Continued on page 83)



JAMES: PURSUED DIGITAL SERVICES AS REVENUE STREAMS

## Cahoon Returns

Ex-Tower Japan Boss Forms Hotwire

BY STEVE McCLURE

TOKYO—Keith Cahoon, the former president/CEO of Tower Records Japan, has re-emerged on the music scene here.

Cahoon had headed the retailer since December 1984 but left July 30 (*Billboard*, July 19). At the time, Cahoon told *Billboard* that he planned to remain in the music business, in areas closer to its creative and cultural aspects.

His new Tokyo-based venture, Hotwire, is a music publishing/promotion group that will specialize in "independent, under-appreciated, non-mainstream music."

"I've always wanted to be in music publishing," Cahoon says. "It's an interesting part of the business—and

hopefully a profitable part."

On the publishing front, Hotwire has already inked representation or sub-

publishing deals with British dance-oriented company Ninja Tune, Brian Eno's Opal catalog, Seattle band Maktub and San Francisco-based jazz vocalist Kitty Margolis.

"A lot of people seemed to think that I would start a record label [after leaving Tower]," Cahoon says. "But I think that for record labels to work—especially small ones—you have to be specialized

somehow, and I'm interested in a pretty wide range of music."

For Japanese projects, Cahoon plans to work with indie-oriented and international bands. He says that Hotwire will concentrate on music (Continued on page 82)



CAHOON: MOVES INTO MUSIC PUBLISHING



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 10/21/03		(OFFICIAL UK CHARTS CO.) 10/18/03		(MEDIA CONTROL) 10/21/03		(SNEP/IFOP/TITE-LIVE) 10/22/03	
<b>SINGLES</b>							
1	NEW	1	NEW	1	1	1	1
2	6	2	NEW	2	2	2	2
3	3	3	1	3	NEW	3	3
4	7	4	3	4	4	4	4
5	NEW	5	NEW	5	7	5	10
6	4	6	NEW	6	5	6	8
7	1	7	NEW	7	8	7	7
8	NEW	8	NEW	8	6	8	9
9	2	9	5	9	9	9	6
10	NEW	10	4	10	NEW	10	5
<b>HOT MOVER SINGLES</b>							
12	NEW	13	NEW	12	NEW	17	29
13	NEW	15	NEW	14	NEW	20	27
18	NEW	17	NEW	15	28	28	NEW
21	NEW	19	NEW	17	25	34	40
22	NEW	30	NEW	18	NEW	46	43
<b>ALBUMS</b>							
1	NEW	1	1	1	1	1	NEW
2	1	2	NEW	2	2	2	1
3	2	3	NEW	3	3	3	NEW
4	3	4	3	4	4	4	2
5	4	5	2	5	6	5	11
6	6	6	5	6	5	6	NEW
7	NEW	7	NEW	7	NEW	7	4
8	5	8	6	8	7	8	6
9	10	9	8	9	NEW	9	3
10	8	10	4	10	NEW	10	5

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 11/01/03		(AFYVE) 10/21/03		(ARIA) 10/14/03		(FIMI) 10/16/03	
<b>SINGLES</b>							
1	1	1	1	1	NEW	1	1
2	7	2	NEW	2	1	2	3
3	3	3	5	3	2	3	2
4	2	4	3	4	4	4	6
5	4	5	4	5	7	5	4
6	5	6	7	6	3	6	9
7	6	7	2	7	6	7	7
8	9	8	6	8	9	8	5
9	8	9	8	9	13	9	NEW
10	NEW	10	12	10	8	10	8
<b>HOT MOVER SINGLES</b>							
13	19	11	15	19	NEW	12	NEW
15	20	12	NEW	20	24	13	16
18	28	18	NEW	21	NEW	16	NEW
26	NEW			22	NEW	20	30
28	RE			24	29	25	NEW
<b>ALBUMS</b>							
1	NEW	1	2	1	2	1	6
2	NEW	2	1	2	1	2	1
3	1	3	3	3	NEW	3	4
4	2	4	4	4	3	4	2
5	3	5	6	5	5	5	7
6	4	6	9	6	4	6	5
7	6	7	5	7	7	7	3
8	10	8	7	8	14	8	NEW
9	7	9	16	9	6	9	8
10	NEW	10	10	10	8	10	9

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

# ABBA Star Plans Comeback

Former ABBA star **Agnetha Fältskog** is set to release her first album since 1987. The record will reportedly feature English-language material and may include new recordings of songs by such artists as **Connie Francis** and **Brenda Lee**, who inspired

world-music albums of the year. **Oi-Va-Voi** is based in London but gained its inspiration from travels in East Europe and Russia. "We were also very inspired by both **the Klezmatics** in New York and what musicians like **Nitin Sawhney** and **Talvin Singh**

achieved in the so-called 'Asian underground' scene," the band's violinist, **Sophie Soloman**, says. Whether "the Jewish underground" will grow into a similarly significant movement remains to be seen. But a growing number of other acts are

## Global Pulse™

**Nigel Williamson, Editor**  
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Fältskog early in her life. Fältskog and **Anders Neglin** will oversee production, according to **Staffan Lindé**, who manages business affairs for Agnetha Fältskog Produktion. Neglin provided the transcriptions from ABBA's master tapes for the score of "Mamma Mia!" Fältskog returned to the recording studio three years ago to "test her voice" on demos with the idea of recording her first album since the **Peter Cetera**-produced "I Stand Alone." But the project suffered a major blow when ABBA engineer **Michael B. Tretow** had a stroke. A label deal has not yet been confirmed, but Fältskog's production company has licensed her past solo recordings to Warner Music Sweden. The album may hit stores in early 2004, Lindé says. Fältskog's female ABBA co-star, **Frida Lyngstad**, released a Swedish-language comeback album in 1996, which went straight to No. 1 on the Swedish charts.

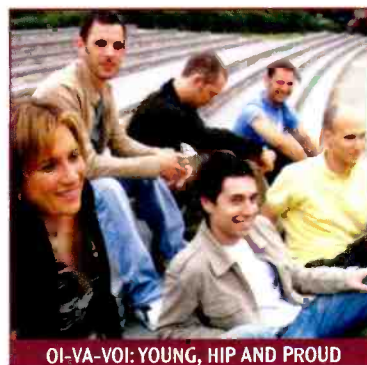
doing vibrant new things with Jewish music, including **She'coyah**, **Los Desterrados**, **Lloica**, **Solomon** and **SoCalled**.

NIGEL WILLIAMSON

**LESS THAN ZERO:** The cold lands of northern Europe have been a hotbed for hardcore rock in the past couple of years. The latest act to ascend the list is Iceland's **Minus**. Proclaimed as "the most important noise band to emerge in years" by Kerrang!, the brand leader among heavy-metal magazines, the five-piece group has released three albums in Iceland since forming in 1998. The band's first European release—a six-track mini-album called "European Union" shared with Swiss rock band **Favez**—will be issued Nov. 3 on indie label Captains of Industry. The release will be followed by a repackaged version of the band's third full-length, "Hall-dor Laxness," next year. The act performed Oct. 18 at the annual Iceland Airwaves Festival before embarking on European tour dates.

STEVE ADAMS

**THE BEAT OF THE DIASPORA:** The music of the Jewish Diaspora has been given a new twist by **Oi-Va-Voi**.



OI-VA-VOI: YOUNG, HIP AND PROUD

Young, hip and proud of its Jewish heritage, the band's debut album, "Laughter Through Tears," takes old klezmer tunes and ancient Sephardic melodies and boldly mixes them with elements of dub, hip-hop, garage and drum'n'bass. Released on the trend-setting Outcaste label, the disc has already been hailed as one of the

**FLIGHT FANTASTIC:** "Folk songs of the industrial age" is **Robert Wyatt's** definition of pop music. It's also a fair description of his first album in six years, "Cuckooland" (Hannibal/Rykko). The self-deprecating former **Soft Machine** drummer says his idiosyncratic but moving tenor voice resembles a "vino's mutter" these days. But it works to superb effect on a collection of politically motivated and jazz-tinged songs, mainly co-written with his longtime partner, **Alfreda Benge**. Collaborators joining the much-loved, wheelchair-confined veteran on "Cuckooland" include trombonist **Annie Whitehead**, Israeli sax player **Gilad Atzmon**, **Paul Weller**, **Phil Manzanera**, **Pink Floyd** guitarist **Dave Gilmour** and **Brian Eno**. "I find it hard to come up with more than about one song a year," Wyatt admits in explaining the long gap between his records.

CHRISTOPHER BARRETT

# Billboard®

## EUROCHART

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

THIS WEEK	LAST WEEK	10/22/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE POLYDOR
2	2	WHITE FLAG	DIDO CHEEKY/ARISTA
3	NEW	HOLE IN THE HEAD	SUGARBABES ISLAND
4	17	P.I.M.P.	50 CENT INTERSCOPE
5	3	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA/BARCLAY
6	4	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA ARS
7	5	HEY OH	TRAGEDIE UP MUSIC
8	6	LA BAMBA	STAR ACADEMY 3 MERCURY
9	8	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA
10	7	BABY BOY	BEYONCÉ FT. SEAN PAUL COLUMBIA

THIS WEEK	LAST WEEK	TITLE	ARTIST
11	NEW	TURN ME ON	KEVIN LYTTLE ATLANTIC/WEA
15	NEW	ROCKIN' ON HEAVEN'S DOOR	JEANETTE POLYDOR
18	28	DJ	DIAM'S HOSTILE/VIRGIN
19	NEW	MAYBE	EMMA BUNTON 19/UNIVERSAL/POLYDOR
20	NEW	BAD DAY	R.E.M. WEA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	2	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL
3	3	STING	SACRED LOVE A&M
4	NEW	TRAVIS	12 MEMORIES INDEPENDIENTE/EPIC
5	4	SEAL	IV WARNER BROS.
6	5	EVANESCENCE	FALLEN WIND-UP/EPIC
7	7	ELVIS PRESLEY	2ND TO NONE RCA
8	NEW	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M
9	8	NICKELBACK	THE LONG ROAD ROADRUNNER
10	NEW	CELINE DION	UNE FILLE ET 4 TYPES COLUMBIA

## THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 10/18/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ANYPLACE, ANYTIME, ANYWHERE	NENA & KYM WILDE WARNER BROS.
2	2	TRAFFIC	DJ TIESTO BLACK HOLE RECORDS
3	3	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
4	4	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA ARS
5	5	TEENAGE SUPERSTAR	KIM-LIAN STRENGTHOLT

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FRANS BAUER	'N DRS GELUK SONY MUSIC MEDIA
2	2	DIDO	LIFE FOR RENT BMG
3	3	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL
4	4	STING	SACRED LOVE A&M
5	5	K3	OYA LELE RCA

## SWEDEN

THIS WEEK	LAST WEEK	(GLF) 10/17/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	AICHA	OUTLANDISH ARIOLA
2	4	WHITE FLAG	DIDO BMG
3	2	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
4	3	WHEN WE WERE WINNING	BRODER DANIEL DOLÖRES
5	6	OM DU STANNAR HOS MIG	NINA & KIM BONNIER

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	VARIOUS ARTISTS	LILLA MELODIFESTIVALEN 2003 CAPITOL
2	1	DIDO	LIFE FOR RENT BMG
3	2	BO KASPER'S ORKESTER	VILKA TRÖR VI ATT VI AR COLUMBIA
4	3	PER GESSLE	MAZARIN CAPITOL
5	6	LASSE STEFANZ	DET HAR AR BARA BÖRJAN FRITUNA

## SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 10/19/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
2	2	WHITE FLAG	DIDO BMG
3	4	WRAPPED	GLORIA ESTEFAN EPIC
4	12	P.I.M.P.	50 CENT INTERSCOPE
5	5	BREATHE	BLU CANTRELL & SEAN PAUL ARISTA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DIDO	LIFE FOR RENT BMG
2	2	ROBBIE WILLIAMS	LIVE AT KNEBWORTH EMI
3	3	GLORIA ESTEFAN	UNWRAPPED EPIC
4	4	STING	SACRED LOVE A&M
5	5	NICKELBACK	THE LONG ROAD MUSIKVERTRIEB

## IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 10/16/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
2	NEW	HOLE IN THE HEAD	SUGARBABES ISLAND
3	2	WHITE FLAG	DIDO CHEEKY/ARISTA
4	NEW	P.I.M.P.	50 CENT INTERSCOPE
5	5	I BELIEVE IN A THING CALLED LOVE	THE DARKNESS MUST DESTROY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	3	THE DARKNESS	PERMISSION TO LAND MUST DESTROY
3	2	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
4	NEW	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M
5	6	DAVID BOWIE	BEST OF BOWIE EMI

## AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN/FPI/AUSTRIA TOP 40) 10/20/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M
2	3	ALLES UND MEHR	STARMANIA NG UNIVERSAL
3	1	WHITE FLAG	DIDO BMG
4	4	MARIA (I LIKE IT LOUD)	SCOOTER VS. MARC ACARDIPANE EDEL
5	5	NEVER LEAVE YOU—UH OOH, UH OOOH!	LUMIDEE MCA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL
2	2	DIDO	LIFE FOR RENT BMG
3	3	DIE ARZTE	GERAUSCH HOT ACTION
4	4	KASTELRUTHER SPATZEN	HERZENSSACHE KOCH
5	5	ELVIS PRESLEY	2ND TO NONE RCA

## BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PRD/MUVI) 10/19/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LA BAMBA	STAR ACADEMY 3 MERCURY
2	2	LAISSE PARLER LES GENS	JOCELYNE LABYLLE & JACOB DESVARIEUX WEA
3	5	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA ARS
4	3	WHITE FLAG	DIDO BMG
5	7	TOUT L'OR DES HOMMES	CELINE DION COLUMBIA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	JACQUES BREL	INFINIMENT BEST OF BARCLAY
2	7	CELINE DION	UNE FILLE ET 4 TYPES COLUMBIA
3	1	DIDO	LIFE FOR RENT BMG
4	3	JACQUES BREL	JACQUES BREL INTEGRALE BARCLAY
5	11	STAR ACADEMY 3	LES ANNEES 60 MERCURY

## ARGENTINA

THIS WEEK	LAST WEEK	(CAPIFI) 10/14/03
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LUIS MIGUEL	33 WARNER BROS.
2	2	ALEJANDRO SANZ	NO ES LO MISMO WEA
3	3	LOS NOCHEROS	ESTADO NATURAL EMI
4	4	CHAYANNE	SINCERO SONY
5	5	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
6	6	EVANESCENCE	FALLEN EPIC
7	7	PABLO TAMAGNINI	PABLO TAMAGNINI UNIVERSAL
8	18	VARIOUS ARTISTS	COSTUMBRES ARGENTINAS TOCCA DISCOS
9	9	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY
10	10	FERNANDO	PARA MI GENTE WARNER BROS.

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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
<b>DIDO</b> Life for Rent (B)	6		1	1	2	4	10	2	4	2
<b>ELVIS PRESLEY</b> 2nd to None (B)	7		10			5		6		
<b>STING</b> Sacred Love (U)	8			5	7	6			7	4
<b>ROBBIE WILLIAMS</b> Live at Knebworth (E)			5	2				4	6	3

# Canadian Music Firms Put Moves On Hollywood

BY LARRY LeBLANC

TORONTO—Canadian independents are seeking greater involvement in U.S. film and TV scores.

To this end, the Canadian Independent Record Production Assn. (CIRPA) is organizing a three-day trade mission Nov. 16-18 to Los Angeles to raise filmmaker awareness of indie Canadian music.

"I'm hoping this will be one of a series," says Donna Murphy, Toronto-based CIRPA policy and government relations representative. "If it is successful, there's so much more we can do."

The trade mission is funded through Canadian federal and provincial government sources. It will give a delegation of 12 to 14 as-yet-unchosen Canadian label representatives, publishers or managers the opportunity to liaise with Hollywood's film-music community.

CIRPA's involvement includes coordinating an opening-night party, providing funding for accommodation and organizing a session for participants to pitch their wares to 10 film/TV music supervisors or production representatives. CIRPA will also coordinate one-on-one meetings between

interested parties.

"There's a lot of interest from our members," Murphy says. "The first morning of the announcement [of the initiative], I had 11 applications."

The primary aim of the mission is to increase opportunities for Canadians to write or perform music for U.S.-based film and TV productions.

"There are just as many reasons for [U.S.-based] supervisors to buy a Canadian song as to buy an American song," says Jennifer Price, consul and trade commissioner at the Canadian Consulate in Los Angeles. The consulate is one of the bodies supporting the trade mission.

Some film people look for Canadian music because it often defies formula, Price says. There are also those who have been doing business with Canadians and would like to do more, she adds.

Toronto-based music supervisor Michael Perlmutter of booking agency S.L. Feldman & Associates says film and TV provide significant alternative revenue streams and exposure for new acts.

Every band should get its CD to every music supervisor in North America, he says. "If a producer or director likes an act's music, they might ask for more."



To date, Canada's principal Hollywood player has been Nettwerk Productions, a label/publishing/management firm that has its headquarters in Vancouver.

Operating from Nettwerk's Los Angeles office, head of soundtracks Maria Alonte McCoy campaigns for film and TV tie-ins with Nettwerk's roster with assistance from the company's London and Vancouver offices. The label's Canadian acts include Sarah McLachlan, Swollen Members, Be Good Tanyas, O Susanna and Delerium.

The Nettwerk Management roster includes Avril Lavigne, Barenaked Ladies, Chantal Kreviazuk and non-Canadians Dido, Sixpence None the Richer and Coldplay.

Acts that have already benefited from Nettwerk's strategy include Delerium (with song placement in "Tomb Raider"), Barenaked Ladies ("The Grinch"), Sum 41 ("American Pie"), Lavigne ("Sweet Home Alabama") and Coldplay ("Six Feet Under").

"I like to look at projects really early on or right when music supervisors are freaking out that they need music," McCoy says. "Having big-name artists like Sarah, Avril, Dido and Barenaked Ladies, music supervisors call me early."

## 'SURFACING' ON SOUNDTRACKS

Following the North American breakthrough of McLachlan's "Surfacing" album in 1997, McCoy immediately began fielding requests from U.S. music supervisors for tracks by the singer/songwriter.

McLachlan's music has since appeared on a string of soundtracks, most notably "City of Angels" (Warner Sunset) in 1998—which, boosted by her hit "Angel," reached No. 1 on The Billboard 200 (*Billboard*, June 13, 1998). For "Toy Story 2" on Walt Disney Records (1999), she performed Randy Newman's Academy Award-nominated song "When She Loved Me."

The in-house film/TV music de-

partment of S.L. Feldman & Associates is another major player in North America. The company has access to the clientele of affiliated firm Macklam/Feldman Management, including Diana Krall, Joni Mitchell and Norah Jones.

"Music supervisors come to us," says Janet York, S.L. Feldman's Vancouver-based director of film music.

Since 1988, York's department has overseen music for more than 1,000 domestic or international film and TV projects. That has included supervising the music of the North American version of U.K. TV drama "Queer as Folk," developed by Showtime/Warner Bros./ Temple Street, for four years.

Perlmutter adds, "We have placed 200 songs in 'Queer as Folk' and 400 or 500 songs in TV and films throughout the [past] year. The American shows we work on all shoot in Canada. There are a lot of opportunities."

Music supervisor Chris Robinson at Toronto-based music supervision company Ron Proulx International agrees. "Even Canadian-based A&R and publishers are finally clocking on that they have to do this. We are typically not looking at Hollywood budgets here in Toronto. Labels have to be more flexible to that fact."

## Mergers

Continued from page 9

the competition authorities on both sides of the Atlantic, EMI is believed to have an edge. But sources at EMI say that the real issue is not who is first, but the content of the deals.

A source from a competitor suspects that Sony and BMG will only have time to work out a Memorandum of Understanding, not a proper merger deal. The source says that the European Commission could clear both proposals on the grounds that Universal Music, with

its 25.9% global market share, is currently in a dominant position and that three companies of equal size would be more beneficial to the music market than the current domination by one player.

The European Commission refuses to predict the potential outcome of a merger that has yet to be officially proposed. But EU insiders admit that there is more openness to the idea that consolidation might be worth considering.

The question facing the commission is whether any deal between majors will effectively create a dominant position in the market or even a collective dominance.

Based on the latest figures available

from the International Federation of the Phonographic Industry, a combined EMI-Warner would have 23.9% of the global market. Sony-BMG would reach 25.2%, but both would still be behind Universal.

In October 2000, EMI and Warner withdrew a planned merger proposal after failing to tackle the commission's competition worries that a merger would have led to an oligopoly of four firms controlling some 80% of the market. But there is a sense now that a market where none of the players has more than a 25%-30% share could be acceptable.

One of the factors leading this reasoning is last year's decision by

the EU's courts overturning three commission rulings blocking mergers. In all cases, they chastened the commission's competition directorate general, criticizing officials for opposing the mergers without solid economic reasoning on the issue of collective dominance.

"The court rulings heightened the burden of proof for the commission," one EU official said. "It is not enough just to suggest there will be a collective dominance of a market. Nor is it enough for the commission to complain that the market is not transparent enough. The commission will be more cautious now."

That the majors are even considering mergers is also seen as significant.

"If they are trying again, it obviously means they think they have a good chance this time around," another insider says.

In recent public comments, EU Competition Commissioner Mario Monti insisted that there is always a way through with planned mergers, so long as the parties involved are prepared to make the concessions he demands.

*Emmanuel Legrand and Gordon Masson in London, Leo Cendrowicz in Brussels, Steve McClure in Tokyo and Wolfgang Spahr in Hamburg contributed to this report.*

## Scottish Scene

Continued from page 79

sold 70,000," Ellis says.

Ellis estimates that his company sold some 500,000 tickets between June and August. He adds that many of the shows sold out in hours and that demand for tickets often far exceeded supply.

Booking agents say that in recent years, such events as T in the Park have helped establish Scotland as a

live destination.

Emma Banks is managing director of London-based Helter Skelter, which represents Red Hot Chili Peppers, Williams and Queens of the Stone Age.

"When I think of the U.K.—and if I am looking at bands who want to play the minimum of shows but get maximum coverage—we nearly always play a Scottish date," she says.

### CREATING A BUZZ

While large outdoor events have been generating the bulk of ticket sales, agents have also been attracted to Scotland by events hosted in smaller venues.

These include Tryptich, three days of small- to medium-scale concerts in Glasgow and Edinburgh promoted by Glasgow-based Regular Music; Celtic Connections, a roots-oriented series of shows held in February, which this year sold more than 100,000 tickets; and the DF-promoted T on the Fringe.

The latter event takes place in Edinburgh next August and coincides with the city's arts festival.

This year, a mixture of international and local acts—such as Manu Chao, the Rapture, Evan Dando, Ice T and the Polyphonic Spree—helped boost ticket sales to 25,000. That's a 20% increase from 2002.

"Acts like playing Edinburgh [dur-

ing the festival], because it's not like doing just another show," says Manu Chao's U.K. agent, Paul Wilson of London-based GAA. The booking agency's other clients include R.E.M., Feeder and Tracy Chapman.

Wilson says the considerable media presence covering the events at the Edinburgh Festival helps generate buzz for his acts.

Ellis may launch a 25,000-capacity live event in Scotland in spring 2004.

But DF plans to move beyond the concert scene. Along with U.K. radio group GWR, it has a stake in a consortium that is trying to win a license to launch the first alternative/rock radio station in Glasgow.

## Cahoon

Continued from page 79

that has not been released in Japan and on music that has been released but not well-supported there.

Cahoon concedes that there is a need for additional marketing in Japan, pointing out that when records get released, the promotion budget is very much geared to the initial shipment.

"[But] sometimes records don't break in other countries for three or four or six months, or a year," he says. "And when those records start to pick up some steam, record companies here are [often] reluctant to spend more money on them."



# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



**Veteran blues guitarist/singer B.B. King** is one of two honorees who will receive the 2004 Polar Music Prize May 24 in Stockholm. Avant-garde Hungarian composer Gyorgy Ligeti is the other honoree. King Carl XVI Gustaf of Sweden will present the awards, along with 1 million kronor (\$130,000) each. The awards are made on behalf of the Stig Anderson Music Award Foundation of the Royal Swedish Academy of Music in Stockholm. Winners are selected by a jury of academy members. In a new development,

members of the public will be able to buy tickets for the event. Late publisher/lyricist Stig Anderson was the manager of ABBA. He set up the Polar Music Prize in 1989, when he donated an undisclosed sum of money to the academy. The 2004 awards will be presented for the first time at Stockholm's Konserthusen venue, where the annual Nobel Prize ceremony is held. **JEFFREY DE HART**

**BMG U.K. & Ireland** has extended its business-to-business service for music retailers into the wireless world. The new extension, Extratext, will operate during weekday office hours and will complement the BMG Sales Web site that retailers currently use. Retailers who use Extratext will, for the first time, be able to receive up-to-the-minute information on their cell phones, including details of new BMG releases, pricing, changes to catalogs and bar-code numbers. The service will also enable retailers to communicate with BMG's sales division in real time. **JULIANA KORANTENG**

**French independents M10 and Mélodie** have agreed to share distribution, logistical, information technology and accounting resources. The deal is not a formal merger, and both labels will maintain their own identities, according to M10 CEO Jean Grandchamp. He cites market conditions for the alliance. "It's very important for independents to support each other. It allows them to have a stronger sales force," he says. M10 had sales in 2002 of 7 million euros (\$8.1 million), while Mélodie reported sales of 4 million euros (\$4.7 million). M10 is a distributor/label specializing in metal and electronic music. Mélodie is a world-music label. **JAMES MARTIN**

**The first edition of relocated German trade fair Popkomm** will be held Sept. 29-Oct. 1, 2004, in Berlin. The move from Popkomm's usual August time frame will enable labels to showcase releases closer to the crucial Christmas trading period, event organizers say. This will be the first Popkomm to take place in Berlin. The event has been held in Cologne for the past 16 years. Details of changes in the event's format will be announced shortly. Insiders say a stronger emphasis on panels is expected. **WOLFGANG SPAHR**

## Downloads

Continued from page 79

and Internet services.

James says that "offering music DVDs for download will be the next phase, as broadband penetration grows."

BigPond managing director Justin Milne says tracks will be available in the Microsoft-developed WMA format, and billing will be through standard Telstra Internet service bills.

"BigPond broadband customers will also be rewarded with discounts," Milne adds.

The two parties are still negotiating track pricing, but insiders suggest \$1.99 Australian (\$1.38) per single track is likely, with albums priced at less than the total cost of their individual tracks.

"Record companies have become highly aware how price-conscious online buyers are," says

Rob Appel, CEO of online music retailer ChaosMusic.

The Australian industry has yet to decide on standard digital royalty rates. The Australian Record Industry Assn. (ARIA) wants it to be a percentage of the download price, while the Australasian Mechanical Copyright Owners Society (AMCOS) is arguing that it should be 12% of gross income made by a site.

But an interim agreement between ARIA and AMCOS that is already in place permits transactions to go ahead.

Since being named Warner chairman in 1999, James has aggressively pursued digital services as revenue streams.

One of his most successful initiatives was Song Shop, set up in November 2001 to assist advertising agencies and film/TV companies in sourcing music for productions and campaigns.

The initiative was subsequently adopted by Warner affiliates through Asia and Europe.

# V2 Adds Spain Operation

*New Affiliate Positioned To Be More Than A Label*

BY HOWELL LLEWELLYN

MADRID—The Oct. 1 launch of V2 in Spain saw the final piece of the Virgin Group-owned record label's European jigsaw fall into place.

Spain had been the only major European market where V2 did not have a stand-alone operation. It is Europe's fifth-largest recorded-music market, according to the International Federation of the Phonographic Industry.

The Spanish company, which is a joint venture of London-based V2 and a group of local investors, trades as V2 Music Entertainment.

Managing director Lydia Fernández heads the group. She previously held a similar post at Virgin Records Spain.

### NEW COLLABORATIONS

Fernández says the company's name reflects its positioning. "V2 Music Entertainment will not just be a record label," she says.

V2 is exploring new avenues of entertainment, which will probably involve collaborations with non-music concerns, Fernández adds. "Music will be the [company's] core, but I am open to any creative idea."

Fernández left Virgin Spain in March, when the label was fully absorbed into EMI Spain. She had been with the company for 10 years.

When she joined in 1993, Virgin had no local roster, six staffers and



FERNÁNDEZ: HEADS V2 IN SPAIN

claimed a 2% market share.

"My high point was in 1997," Fernández recalls. "I had a staff of 52, a 7.5% market share and 45 artists signed to Virgin and its three imprints, Yerbabuena, Chewaka and Drac."

Fernández says the Virgin role gave her "freedom, respect and knowledge." But she was unhappy at her prospects after EMI Spain absorbed the label.

"I would have lost my identity," Fernández says. "Why go to a multinational and lose that? I suffered a lot before reaching that conclusion, but when I reached it, it was a big relief."

After finalizing a business plan, Fernández gathered her investors together and approached V2. She drew up a five-year plan, "during which time I expect to establish V2's international roster in Spain and build a local roster as a long-term commitment with credible artists."

With the V2 deal, Fernández acquired the central Madrid offices from

which Virgin Spain had previously operated and moved in at the head of a five-strong team of full-timers.

The V2 team shows strong continuity from Fernández's Virgin days. Former Virgin Spain financial director Carlos Rodríguez takes the same role at V2, and Fernández's former personal assistant, Patricia Munn, is A&R director.

Another former Virgin staffer, Andrea Portela, is head of promotion, while Juana Borsani, formerly of Universal Spain, is international product manager.

Madrid-based Everlasting, which previously distributed V2's product in Spain with Zomba, will handle distribution.

Munn says three or four acts will be signed to the local roster by the end of the fiscal year in March 2004. Currently, eight artists are being evaluated, she says.

"But we want to run this thing in a different way—not just to sign an artist for one single and album but to pamper them over a year or two and develop them," Munn says.

At Virgin, Cuban-born Fernández signed several artists from her homeland. Most notable was guitarist/vocalist Eliades Ochoa, a featured singer on the 1997 World Circuit/Nonesuch album "Buena Vista Social Club."

Fernández insists the local roster of V2 will not have any geographical or genre bias. "I want to approach wider genres, not just an indie sound."

## Japanese Industry Gathers To Mourn Pop Critic Fukuda

BY STEVE McCURE

TOKYO—Several hundred members of the Japanese music industry gathered Oct. 12 at a Tokyo hotel to pay tribute to the late Ichiro Fukuda, widely regarded as the dean of Japanese pop music critics.

Fukuda died of cancer Sept. 4 at Tokyo's Saiseikai Hospital. He was 79.

Tokyo-born Fukuda first made his name as a jazz critic in the mid-1950s but soon began to write about Western pop music. In so doing, he played a major role in popularizing non-Japanese music in newspapers, magazines, radio and TV.

Speaking at the tribute ceremony, Universal Music K.K. president/CEO Kei Ishizaka said Fukuda's contributions to Japanese business went beyond educating his countrymen about Western music.

Fukuda "taught us many things about the music business: culture,



FUKUDA: TAUGHT MUCH ABOUT THE BUSINESS

human relations and manners," Ishizaka said. He recalled how Fukuda had instructed him to tip waiters and taxi drivers when the duo traveled together in the U.S. (Tipping is not a common practice in Japan.)

Fukuda's career paralleled the development of the foreign-music market in Japan, and several of the biggest names in the Japanese music industry spoke of his enormous influence.

"Your age didn't matter. You were always interested in new artists and new music," said Mamoru Murakami, president of Japanese music publisher Nichion. Addressing a photo of Fukuda that dominated the flower-bedecked stage, he added: "You were always full of energy."

Messages of condolence from Jon Bon Jovi and Elton John were also read at the ceremony. John's said: "You're a superstar in heaven."

Singer/songwriter Tatsuro Yamashita provided the emotional high point of the 90-minute ceremony with a performance of "Smoke Gets in Your Eyes."

The event also saw 18 past and present members of teen group Morning Musume perform their 1999 hit song "Love Machine."

Morning Musume is a female group overseen by producer Tsunku. The latter paid his own tribute, saying Fukuda had given him much useful advice.

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# MILEPOSTS

## BIRTHS

Girl, Rebecca, to **Ivy** and **Robert Greenwood**, Sept. 9 in Valencia, Calif. Father is national account manager for WEA Corp.

Girl, Ella Akemi, to **Patty** and **Glenn Fukushima**, Sept. 23 in Torrance, Calif. Father is director of media relations for Atlantic Records.

Girl, Lenie Rose, to **Michelle** and **Curtis Urbina**, Oct. 10 in New York. Father is president of Pacific Time Entertainment.

Girl, Lily Marie, to **Eileen** and **Steve Bartels**, Oct. 14 in Greenwich, Conn. Father is executive VP of promotion for Arista Records.

Girl, Julia Rose, to **Leslie** and **Steve Stone**, Oct. 20 in Pittsburgh. Father is a radio voiceover talent

and owner of Stone Creative Productions.

## MARRIAGES

**Hanna Bolte** to **John Pantle**, Oct. 18 in Oahu, Hawaii. Bride is senior director of media relations and new-media relations for BMI. Groom is an agent with the Agency Group.

## DEATHS

**Kelly Schweinsberg**, 42, of complications from what doctors have tentatively identified as a rare strain of E. coli bacteria, Oct. 13 in New York. Schweinsberg headed the marketing and promotion department of Lou Pearlman's TransContinental Records at the time of her death. She was best-known as the longtime GM for former dance label Logic Records. She is survived by her father, two siblings and a nephew (see *Beatbox*, page 39).

# Elliott Smith Takes Own Life

## Singer/Songwriter, 34, Had Been Plagued By Depression

BY WES ORSHOSKI

Friends and peers of the late Elliott Smith say the final year of the artist's life was an emotional rollercoaster that found him destined for disaster one minute and high-spirited and filled with excitement for his musical future the next.

After repeated, intense bouts of chronic depression and drug and alcohol addiction, that ride came to an end Oct. 21. That was when the acclaimed 34-year-old singer/songwriter stabbed himself in the heart with a steak knife at his girlfriend's apartment in the Echo Park area of Los Angeles, according to a source.

The news was particularly shocking for several in his inner circle who felt that Smith's life was beginning to turn around.

Luke Wood, his A&R rep at DreamWorks Records, says that during the past six months, Smith had seemed confident and focused on finishing what was to become his sixth solo album. "I'm shocked, because I really felt that he was excited about this record and looking forward to finishing it," he says.

Jon Spencer Blues Explosion drummer Russell Simins, with whom Smith had occasionally collaborated, observes, "He seemed to be doing really well lately, that's why it's really sad. We all had a hope that he was in a good way, or at least heading toward that."



ELLIOTT SMITH

where the singer was involved in a fight with police.

"It was sad," Coyne says. "You just sort of saw a guy who had lost control of himself. He was needy, he was grumpy, he was everything you wouldn't want in a person. It's not like when you think of Keith Richards being pleasantly blissed out in the corner."

Through three albums on the Kill Rock Stars label and two for Dream-

Works, Smith sold some 700,000 albums in the U.S. Along the way, he earned rave reviews and registered a deep influence on countless acts, including Bright Eyes and Dashboard Confessional.

His life and career were changed dramatically in 1997, when several of his songs were included in the film "Good Will Hunting," which led to an Academy Award nomination for the song "Miss Misery."

Dark and introspective, Smith's work touched on troubled relationships, loneliness and addiction.

"There's an undercurrent of fuckin' real sadness in a lot of his music that just fuckin' crushes me," the Flaming Lips' Steven Drozd says. "And that's just really the way he was."

Wood adds that to Smith, life was "a very beautiful and brutal place, and his songs were that ground in between."

Smith leaves behind dozens of tracks. Simins and Drozd recorded with him recently, and numerous tracks were mixed for the album that he had been working on for the past year, reportedly titled "From a Basement on the Hill."

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## Johnson

Continued from page 12

After Robert Johnson's death, Carrie Harris Thompson, his half-sister, said she was his sole living heir and took possession of his photographs and other belongings.

In 1974, she signed a contract with LaVere and assigned to him all of her purported rights to copyrights in Johnson's works and photographs.

Under U.S. law, an individual or company assigned copyrights can act in the same manner as an "author" of a work.

Under the contract, LaVere was to pay Thompson 50% of all royalties

collected by him as a result of his efforts "to capitalize off of Johnson," according to the court, through his publishing company, Delta Haze.

Annye C. Anderson, Thompson's half-sister—who is not related to Robert Johnson—and Robert M. Harris, Thompson's grandson, then laid claim to the royalties. Anderson and Harris claimed they were bequeathed Thompson's royalties when she died in 1983.

## QUESTION OF BIOLOGY

In the Oct. 16 opinion, the Mississippi State Supreme Court agreed with the lower circuit court when it held that the contractual obligation to pay the Johnson estate royalties earned from licensing of the photographs carried over to Claud Johnson when he

was declared Johnson's lawful heir.

"Since Claud was previously adjudicated to be Johnson's biological son and his lawful heir to the detriment of Anderson and Harris," Justice Chuck Easley wrote. "Anderson and Harris are barred by the doctrine of res judicata from now relitigating the 1974 contract between Thompson and LaVere and the ownership of the photographs of Johnson and his music."

Sony Music sided with LaVere and his Delta Haze Publishing in the case.

Eleven 78 rpm records were issued during Johnson's lifetime, and one was released posthumously.

The 1990 boxed set contained 41 masters and alternative takes. The double set has sold 800,000 copies to date and is 200,000 copies away from a double-platinum certification.

## LaBelle

Continued from page 10

—from designing to manufacturing to pricing—make Dream Designs an attractive option for celebrities who start their own clothing lines.

LaBelle's contract with Dream Designs is for a term of about three years. Her Philadelphia-based manager, Damascene Pierre, was a key player in landing the deal.

"Patti was involved in the creative process from the beginning," adds Arthur Brown, design director for Dream Designs. "We went through her closets, asked her what fabrics and colors she likes. A lot of the designs we came up with were based on things

Patti would wear on the red carpet."

According to HSN, the network's core audience is 80% female and mostly baby boomers. The core viewers have an average salary of \$60,000 per year.

With this demographic in mind, Saltzman says that prices for Patti LaBelle clothing were kept in a mid-tier range, with items selling for about \$30 to \$200 each.

The collection will include ensembles and separates. There will be many suede and leather items, as well as knit tops, a sequined tuxedo and a faux fur cape.

The sizes for Patti LaBelle clothing will range from six to 24. In keeping with HSN policy, the price for a clothing item remains the same regardless of size.

The bulk of marketing for the collection will be done on HSN through

LaBelle's appearances and on-air HSN promos. LaBelle recently filmed her first HSN promo for the clothing line.

The singer is expected to make appearances on HSN about five days per year; the next collection in her fashion line is due in March 2004.

LaBelle notes that working on the clothing line has not interfered with her music career. Now signed to Def Jam Classics (her longtime label, MCA Records, folded earlier this year), LaBelle is working on her next studio album, due in February 2004, with such producers as Jimmy Jam, Terry Lewis and Wyclef Jean.

"This is my other calling," LaBelle states of her new career as a fashion mogul. "You must be able to stand by your product, and I do. I'm proud of these clothes, and I can't wait for people to start enjoying them."

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1 ASHANTI, RAIN ON ME 2 LUDACRIS, STAND UP 3 CHINGY, HOLIDAY IN 4 BEYONCE, BABY BOY 5 OUTKAST, THE WAY YOU MOVE 6 NICKELBACK, SMOOTHE SONG 7 BIG TYMERS, THIS IS HOW WE DO 8 BOW WOW, MY BABY 9 MONICA, KNOCK KNOCK 10 MARQUES HUSTON, CLUBBIN 11 LIL JON & THE EAST SIDE BOYZ, GET LOW 12 DAVID BANNER, CADILLAC ON ZZ'S 13 R. KELLY, THOIA THING 14 PHARRELL, FRONTIN 15 PITCH BLACK, IT'S ALL REAL 16 LUDACRIS, STAND UP 17 JAGGED EDGE, WALKED OUTTA HEAVEN 18 ELEPHANT MAN, PON DE RIVER 19 DMX, WHERE THE HOOD AT 20 YOUNG GUNZ, CAN'T STOP WON'T STOP 21 R. KELLY, STEP IN THE NAME OF LOVE 22 G-UNIT, STUNT 101 23 JOE, MORE & MORE 24 YOUNGBLOODZ, OAMN 25 NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 26 P. DIDDY, LENNY KRAVI, SHOW ME YOUR SOUL 27 JAY-Z, I GOT THAT BOWTIE 28 JAY-Z, I GOT THAT BOWTIE 29 YOUNG GUNZ, CAN'T STOP WON'T STOP 30 BAD BOYS DA BAND, BAD BOY THIS, BAD BOY THAT 31 YAHZARAH, WISHING 32 OUTKAST, HEY YA 33 MURPHY LEE, WAT DA HOOK GON BE 34 B2K, WHAT A GIRL WANTS 35 SEAN PAUL, I'M STILL IN LOVE WITH YOU 36 FAM LAY, ROCK N' ROLL 37 OBIE TRICE, GOT SOME TEETH 38 FLOETRY, GETTING LATE 39 SHEEK LOUGH, MIGHTY D-BLOCK (2 GUNS UP) 40 RAH DIGGA, PARTY & BULLSH*T 2003	1 GARY ALLAN, TOUGH LITTLE BOYS 2 MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS 3 TOBY KEITH, I LOVE THIS BAR 4 RASCAL FLATTS, I MELT 5 KEITH URBAN, WHO WOULDN'T WANNA BE ME 6 NICKELBACK, SMOOTHE SONG 7 WILLIE NELSON & NORAH JONES, WURLITZER PRIZE (LIVE) 8 PAT GREEN, WAVE ON WAVE 9 ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE 10 REBA MCBENTIRE, I'M GONNA TAKE THAT MOUNTAIN 11 JUNE CARTER CASH, KEEP ON THE SUNNY SIDE 12 DIERKS BENTLEY, WHAT WAS I THINKIN' 13 MARTY STUART/MERLE HAGGARD, FARMER'S BLUES 14 TIM MCGRAW, REAL GOOD MAN 15 TRACE ADKINS, HOT MAMA 16 CHRIS CAGLE, CHECKS DIG IT 17 MONTGOMERY GENTRY, HELL YEAH 18 ROBIN ELLA & THE CC STRING BAND, MAN OVER 19 BILLY CURRINGTON, WALK A LITTLE STRAIGHTER 20 SARA EVANS, PERFECT 21 RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU 22 LONESTAR, WALKING IN MEMPHIS 23 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS 24 CROSS CANADIAN RAGWEE, CONSTANTLY 25 PATTY LOVELESS, LOVIN' ALL NIGHT 26 RECKLESS KELLY, NOBODY'S GIRL 27 TOBY KEITH, I GOT THAT BOWTIE 28 TRAVIS TRITT, LONESOME, ON RY AND MEAN 29 RICK TREVINO, IN MY DREAMS 30 JOHN MELLENCAMP, TEARDROPS WILL FALL 31 KID ROCK, PICTURE 32 SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE 33 DARRYL WORLEY, TENNESSEE RIVER RUN 34 JOSH TURNER, LONG BLACK TRAIN 35 BROOKS & DUNN, RED DIRT ROAD 36 JIMMY WAYNE, I LOVE YOU THIS MUCH 37 TOBY KEITH, I GOT THAT BOWTIE 38 MINDY SMITH, IOLENE 39 GEORGE STRAIT, SHE LL LEAVE YOU WITH A SMILE 40 MARK WILLS, AND THE CROWD GOES WILD	1 G-UNIT, STUNT 101 2 LUDACRIS, STAND UP 3 BEYONCE, BABY BOY 4 OUTKAST, HEY YA 5 PINK, TROUBLE 6 HILARY DUFF, SO YESTERDAY 7 LINKIN PARK, NUMB 8 YOUNGBLOODZ, OAMN 9 THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 10 JOHN MAYER, BIGGER THAN MY BODY 11 FEFF DOBSON, TAKE ME AWAY 12 ASHANTI, RAIN ON ME 13 HOWIE DAY, PERFECT TIME OF DAY 14 P.O.D., WILL YOU 15 MICHELLE BRANCH, BREATHE 16 OUTKAST, THE WAY YOU MOVE 17 SIMPLE PLAN, PERFECT 18 ELEPHANT MAN, PON DE RIVER 19 CHINGY, HOLIDAY IN 20 YOUNG GUNZ, CAN'T STOP WON'T STOP 21 FOUNTAINS OF WAYNE, STACY'S MOM 22 THURSDAY, SIGNALS OVER THE AIR 23 STACIE ORRICO, THERE'S GOTTA BE MORE TO LIFE 24 P. DIDDY, LENNY KRAVI, SHOW ME YOUR SOUL 25 BUBBA SPARKXX, DELIVERANCE 26 BAD BOYS DA BAND, BAD BOY THIS, BAD BOY THAT 27 CHRISTINA AGUILERA, THE VOICE WITHIN 28 ROBERT RANDOLPH & THE, I NEED MORE LOVE 29 STORY OF THE YEAR, UNTIL THE DAY I DIE 30 MYA, FALLEN 31 JUSTIN TIMBERLAKE, I'M LOVIN' IT 32 OBIE TRICE, GOT SOME TEETH 33 R. KELLY, STEP IN THE NAME OF LOVE 34 LIL JON & THE EAST SIDE BOYZ, GET LOW 35 T.I., 24/7 36 3 DOORS DOWN, HERE WITHOUT YOU 37 KELLY CLARKSON, LOW 38 DASHBOARD CONFSSIONAL, HANDS DOWN 39 MURPHY LEE, WAT DA HOOK GON BE 40 LIZ PHAIR, WHY CAN'T I	1 3 DOORS DOWN, HERE WITHOUT YOU 2 FOUNTAINS OF WAYNE, STACY'S MOM 3 JOHN MAYER, BIGGER THAN MY BODY 4 MARDON 5, HARDER TO BREATHE 5 PINK, TROUBLE 6 BEYONCE, BABY BOY 7 OUTKAST, HEY YA 8 DARKNESS, I BELIEVE IN A THING CALLED LOVE 9 LIZ PHAIR, WHY CAN'T I 10 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 11 NICKELBACK, SMOEDAY 12 MATCHBOX TWENTY, BRIGHT LIGHTS 13 SCHOOL OF ROCK, SCHOOL OF ROCK 14 HOWIE DAY, PERFECT TIME OF DAY 15 DAVE MATTHEWS, GRAVE DIGGER 16 SEAL, WAITING FOR YOU 17 JEWEL, STAND 18 DIDD, WHITE FLAG 19 LIZ PHAIR, WHY CAN'T I 20 R.E.M., BAD DAY 21 SANTANA, WHY DON'T YOU & I 22 STING, SEND YOUR LOVE 23 COLDFLAY, GOD PUT A SMILE UPON YOUR FACE 24 MYA, MY LOVE IS LIKE... WO 25 JASON MRAZ, THE REMEDY IF I WON'T WORRY 26 BAD BOYS DA BAND, BAD BOY THIS, BAD BOY THAT 27 DIXIE CHICKS, TOP OF THE WORLD 28 EVANESCENCE, BRING ME TO LIFE 29 LIVE, HEAVEN 30 NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 31 DAMIEN RICE, VOLCANO 32 MANDY MOORE, HAVE A LITTLE FAITH IN ME 33 BLACK EYED PEAS, WHERE IS THE LOVE? 34 NICKEL CREEK, SMOOTHE SONG 35 ROBERT RANDOLPH & THE, I NEED MORE LOVE 36 JIMMY EAT WORLD, THE MIDDLE 37 GAVIN DEGRAAF, FOLLOW THROUGH 38 PUDDLE OF MUDD, BLURRY 39 UNCLE KRACKER, MEMPHIS SOUL SONG 40 NO DOUBT, HEY BABY KELLY CLARKSON, MISS INDEPENDENT
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>
MONICA, KNOCK KNOCK PITCH BLACK, IT'S ALL REAL SEAN PAUL, I'M STILL IN LOVE WITH YOU FAM LAY, ROCK N' ROLL	ROBIN ELLA & THE CC STRING BAND, MAN OVER JOSH TURNER, LONG BLACK TRAIN BRIAN MCCOMAS, YOU'RE IN MY HEAD	G-UNIT, STUNT 101 HOWIE DAY, PERFECT TIME OF DAY P.O.D., WILL YOU MICHELLE BRANCH, BREATHE	THE DARKNESS, I BELIEVE IN A THING CALLED LOVE

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1 EVANESCENCE, GOING UNDER 2 A PERFECT CIRCLE, IWEAK AND POWERLESS 3 DASHBOARD CONFSSIONAL, HANDS DOWN 4 FUEL, FALLS ON ME 5 NICKELBACK, SMOEDAY 6 LINKIN PARK, FAINT 7 WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 8 THURSDAY, SIGNALS OVER THE AIR 9 THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU 10 ATARIS, THE BOYS OF SUMMER 11 YELLOWCARD, WAY AWAY 12 RANCIID, FALL BACK DOWN 13 STAINED, SO FAR AWAY 14 SWITCHFOOT, MEANT TO LIVE 15 3 DOORS DOWN, HERE WITHOUT YOU 16 GODSMACK, SERENITY 17 AUDIOSLAVE, SHOW ME HOW TO LIVE 18 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE 19 BRAND NEW, THE GREATEST THINGS THAT NO ONE EVER KNOWS 20 ALL-AMERICAN REJECTS, TIME STANDS STILL 21 CHEVELLE, CLOSURE 22 FOUNTAINS OF WAYNE, STACY'S MOM 23 R.E.M., BAD DAY 24 311, CREATURES (PERA WHLE) 25 SIMPLE PLAN, PERFECT 26 BILLY TALENT, TRY HONESTY 27 KINGS OF LEON, MOLLY S CHAMBERS 28 SIMPLE PLAN, ADDICTED 29 JET, ARE YOU GOING TO BE MY GIRL 30 TAKING BACK SUNDAY, YOU'RE SO LAST SUMMER	1 GARY ALLAN, TOUGH LITTLE BOYS 2 KEITH URBAN, WHO WOULDN'T WANNA BE ME 3 PAT GREEN, WAVE ON WAVE 4 TOBY KEITH, I LOVE THIS BAR 5 DIERKS BENTLEY, WHAT WAS I THINKIN' 6 PATTY LOVELESS, LOVIN' ALL NIGHT 7 TIM MCGRAW, REAL GOOD MAN 8 MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS 9 BILLY CURRINGTON, WALK A LITTLE STRAIGHTER 10 CHRIS CAGLE, CHECKS DIG IT 11 JIMMY WAYNE, I LOVE YOU THIS MUCH 12 SARA EVANS, PERFECT 13 SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE 14 MONTGOMERY GENTRY, HELL YEAH 15 REBA MCBENTIRE, I'M GONNA TAKE THAT MOUNTAIN 16 MARK WILLS, AND THE CROWD GOES WILD 17 JOSH TURNER, LONG BLACK TRAIN 18 MARTY STUART/MERLE HAGGARD, FARMER'S BLUES 19 SHANIA TWAIN, FOREVER AND FOR ALWAYS 20 SHERRIE AUSTIN, STREETS OF HEAVEN 21 ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE 22 RICK TREVINO, IN MY DREAMS 23 CROSS CANADIAN RAGWEE, CONSTANTLY 24 CRAIG MORGAN, EVERY FRIDAY AFTERNOON 25 RODNEY ATKINS, HONESTY 26 BROOKS & DUNN, RED DIRT ROAD 27 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 28 BILLY RAY CYRUS, BACK TO MEMPHIS 29 BILLY DEAN, I'M IN LOVE WITH YOU 30 JOHNNY CASH, HURT	1 BEYONCE, BABY BOY 2 LINKIN PARK, NUMB 3 OUTKAST, THE WAY YOU MOVE 4 LUDACRIS, STAND UP 5 JET, ARE YOU GOING TO BE MY GIRL 6 YOUNGBLOODZ, OAMN 7 WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 8 CHINGY, HOLIDAY IN 9 PETER DINKLAGE, CRYSTAL VILLAGE 10 ELEPHANT MAN, PON DE RIVER 11 HOWIE DAY, PERFECT TIME OF DAY 12 JOHN MAYER, BIGGER THAN MY BODY 13 KANYE WEST, THROUGH THE WIRE 14 R. KELLY, STEP IN THE NAME OF LOVE 15 G-UNIT, STUNT 101 16 T.I., 24/7 17 EMINEM, LOSE YOURSELF 18 DAVID BANNER, CADILLAC ON ZZ'S 19 A PERFECT CIRCLE, IWEAK AND POWERLESS 20 YELLOWCARD, WAY AWAY 21 FEFF DOBSON, TAKE ME AWAY 22 YOUNG GUNZ, CAN'T STOP WON'T STOP 23 SEAN PAUL, I'M STILL IN LOVE WITH YOU 24 YOUNG GUNZ, CAN'T STOP WON'T STOP 25 RODNEY ATKINS, HONESTY 26 DISTILLERS, DRAIN THE BLOOD 27 THURSDAY, SIGNALS OVER THE AIR 28 BUBBA SPARKXX, DELIVERANCE 29 S.T.U.N., ANNUNCIATION OF THE GENERATIONS 30 NICKELBACK, SMOEDAY	1 BLACK EYED PEAS, WHERE IS THE LOVE? 2 FINGER ELEVEN, ONE THING 3 BILLY TALENT, TRY HONESTY 4 BEYONCE, BABY BOY 5 LUDACRIS, STAND UP 6 PINK, TROUBLE 7 HILARY DUFF, SO YESTERDAY 8 FEFF DOBSON, TAKE ME AWAY 9 NICKELBACK, SMOEDAY 10 OUTKAST, THE WAY YOU MOVE 11 LINKIN PARK, NUMB 12 50 CENT, P.I.M.P. 13 OBIE TRICE, GOT SOME TEETH 14 GOOD CHARLOTTE, GIRLS & BOYS 15 EVANESCENCE, GOING UNDER 16 WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 17 P. DIDDY, LENNY KRAVI, SHOW ME YOUR SOUL 18 HAWKESLEY WORKMAN, ANGER AS BEAUTY 19 FOUNTAINS OF WAYNE, STACY'S MOM 20 BUSTA RHYMES, LIGHT YOUR ASS ON FIRE 21 G-UNIT, STUNT 101 22 SWOLLEN MEMBERS, WATCH THIS 23 NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 24 OUTKAST, HEY YA 25 P.O.D., WILL YOU 26 RANCIID, FALL BACK DOWN 27 ATARIS, THE BOYS OF SUMMER 28 JUSTIN TIMBERLAKE, I'M LOVIN' IT 29 EMINEM, MY NAME IS
<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>	<b>NEW ONS</b>
R.E.M., BAD DAY TAKING BACK SUNDAY, YOU'RE SO LAST SUMMER FINGER ELEVEN, ONE THING JANE'S ADDICTION, TRUE NATURE G-UNIT, STUNT 101 SEETHER, GASOLINE REVIS, SEVEN	REBA MCBENTIRE, I'M GONNA TAKE THAT MOUNTAIN JOSH TURNER, LONG BLACK TRAIN RODNEY ATKINS, HONESTY (WRITE ME A LIST)	G-UNIT, STUNT 101 SEAN PAUL, I'M STILL IN LOVE WITH YOU THE DISTILLERS, DRAIN THE BLOOD STROKES, 125 P.O.D., WILL YOU BILLY TALENT, TRY HONESTY	P.O.D., WILL YOU 3 DOORS DOWN, HERE WITHOUT YOU ALEXISONFIRE, COUNTERPARTS AND NUMBER THREE

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1 OUTKAST, HEY YA 2 BABY BASH, SUGA SUGA 3 HILARY DUFF, SO YESTERDAY 4 LINKIN PARK, NUMB 5 MONICA, KNOCK KNOCK 6 SEAN PAUL, I'M STILL IN LOVE WITH YOU 7 BOW WOW, MY BABY 8 MYA, FALLEN 9 BLACK EYED PEAS, SHUT UP 10 MICHELLE BRANCH, BREATHE 11 MANDY MOORE, HAVE A LITTLE FAITH IN ME 12 ASHANTI, RAIN ON ME 13 DIDD, WHITE FLAG 14 BEYONCE, BABY BOY 15 JEWEL, STAND	1 EVANESCENCE, GOING UNDER 2 LIMP BIZKIT, EAT YOU ALIVE 3 G-UNIT, STUNT 101 4 COLDFLAY, GOD PUT A SMILE UPON YOUR FACE 5 DIDD, WHITE FLAG 6 SIMPLE PLAN, ADDICTED 7 AVRIL LAVIGNE, LOSING GRIP 8 NICK CARTER, I GOT YOU 9 LINKIN PARK, NUMB 10 ELAN, MIDNIGHT 11 ALEJANDRO SANZ, NO ES LO MISMO 12 CHRISTINA AGUILERA, CAN'T HOLD US DOWN 13 BEYONCE FEATURING JAY-Z, CRAZY IN LOVE 14 LA LEY, MAS ALLA 15 METALLICA, FRANTIC 16 SEAN PAUL, GET BUSY 17 CNTRL, MACHETE. BIEN BIEN 18 BLACK EYED PEAS, WHERE IS THE LOVE? 19 CARTEL DE SANTA, TODAS MUEREN POR MI 20 RADIOHEAD, GO TO SLEEP	1 LUDACRIS, STAND UP 2 ASHANTI, RAIN ON ME 3 BUSTA RHYMES, LIGHT YOUR ASS ON FIRE 4 BEYONCE, BABY BOY 5 BAD BOYS DA BAND, BAD BOY THIS, BAD BOY THAT 6 CNN, WAYNE WUNDER & LEXXUS, ANYTHING GOES 7 R. KELLY, THOIA THING 8 OUTKAST, THE WAY YOU MOVE 9 CHINGY, HOLIDAY IN 10 RAH DIGGA, PARTY & BULLSH*T 2003 11 OUTKAST, HEY YA 12 PHARRELL FEATURING JAY-Z, FRONTIN 13 G-UNIT, STUNT 101 14 P. DIDDY, LENNY KRAVI, SHOW ME YOUR SOUL 15 WILLIAMS & LOON, SHOW ME YOUR SOUL 16 BOW WOW, MY BABY	1 BLACK EYED PEAS, WHERE IS THE LOVE? 2 DIDD, WHITE FLAG 3 JEANETTE, ROCKIN ON HEAVEN'S FLOOR 4 NO ANGELS, FEELGOOD LIES 5 EKO FRESH, ICH BIN JUNG UND BRAUCHE DAS GELD 6 LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH!! 7 50 CENT, P.I.M.P. 8 ROBBIE WILLIAMS, SEXED UP 9 KYLIE MINOGUE, SLOW 10 SARAH CONNOR, MUSIC IS THE KEY

# Music Choice Steps Up TV Gigs

Music Choice may be best-known for its audio-music channels on digital cable and satellite TV, but the Horsham, Pa.-based company is also making strides with its televised concerts.

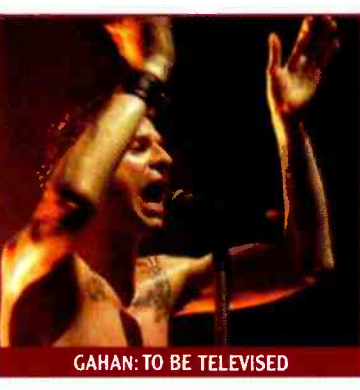
Choice says it reaches 33 million U.S. households. Including DirecTV's U.S. households, Music Choice claims a total audience of 44 million.

By offering Music Choice concerts for no additional charge, the company is making more high-profile deals for these concerts, many of which are exclusive telecasts to Music Choice and its satellite TV partner, DirecTV.

Concerts by Neil Young and Meat Loaf were among the Music Choice exclusive concerts that have aired this year.

From Oct. 27 through Nov. 9, Music Choice's cable affiliates will televise a concert from Depeche Mode frontman Dave Gahan. The concert, which was taped July 4 in France, will air in November on DirecTV, which has a partnership deal to televise Music Choice concerts to DirecTV subscribers.

Concerts by Neil Young and Meat Loaf were among the Music Choice exclusive concerts that have aired this year. ny distinguishes itself from pay-per-view concerts, says Christina Tancredi, senior VP of marketing, advertising and sponsorship sales.



GAHAN: TO BE TELEVISED

The televised run for Train's most recent Music Choice concert ends Oct. 27. Bowie's show will air in November, while Switchfoot's concert is set to air in January.

Music Choice also recently struck a deal with Columbia Records to air a series of concerts from five of the record label's artists. Train, David Bowie and Switchfoot are the confirmed acts in the series.

Music Choice also recently struck a deal with Columbia Records to air a series of concerts from five of the record label's artists. Train, David Bowie and Switchfoot are the confirmed acts in the series.

Stacie Orrico is an artist who has benefited from this strategy. "When we first started airing concerts in 1999, we used to contract out the production to different production houses. It was a challenge, because what worked for one artist wouldn't work for another," Orrico says.

To improve efficiency and make the concerts more tailor-made for the artists, Music Choice handed the responsibility of production over to the artists' record labels.

"Columbia Records has done well over a dozen concert events with Music Choice, and the shows have [made] a significant impact on [record] sales," Columbia senior VP of video promotion and television Gary Fisher says. "Music Choice has been an invaluable marketing tool."

The show will also include songs from the album "American Idol: The Great Holiday Classics," which RCA Records released Oct. 14 . . . Culver City, Calif.-based production company Anonymous Content has signed director Paul Fedor. He was previously represented by Notorious Pictures.

Music Choice's version of a concert usually has a total running time of 60 minutes (including commercial breaks), while DirecTV's version is 90 minutes, commercial-free and uncut. The concerts are provided free to digital-cable subscribers whose cable companies carry Music Choice. Music

L.A.-based Clever Films has named Yamani Watkins head of sales. Watkins was previously a director's rep at the Mine.

**Tuned In:**  
**The Tube**  
By Carla Hay  
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## Clay's Debut Measures Up

The measure of **Clay Aiken's** debut album "Measure of a Man" is considerable: At 613,000 copies, this is the second-largest opening week for an act's first album in Nielsen SoundScan history. With one of the biggest sales weeks we've seen this year, it goes without saying that the "American Idol" finalist starts at No. 1 on The Billboard 200.



Aiken's bow is the third-largest opener of 2003, behind **50 Cent's** "Get Rich or Die Tryin'" (872,000 copies) and **Linkin Park's** "Metemora" (810,000).

Overall, "Measure" is the year's fifth-largest sales week. Aside from the two above-mentioned tallies, 50 Cent's "Get Rich" moved 822,000 in its second week,

and **Norah Jones'** "Come Away With Me" notched 621,000 after her Grammy Awards sweep.

Since 1991, when The Billboard 200 began using SoundScan data, **Snoop Dogg** has been the only first-time artist to reach a larger first week. He opened at 803,000 copies in 1993 when "Doggystyle" arrived—back in the day when he went by the moniker **Snoop Doggy Dogg**. Aiken bumps from second place

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



another man who has changed names, **Puff Daddy** (now **P. Diddy**). "No Way Out" by **Puff Daddy & the Family**, his first album as a recording artist, began with 561,000 in 1997.

As is the case with almost every album under the sun, the New York metro area is Aiken's largest sales market. But in this case, the market that is typically the second-largest contributor, Los Angeles, takes a back seat to Aiken's hometown, as the Raleigh-Durham, N.C., cluster gobbles up 37,000 copies. The NYC market sold 38,000 copies, while the L.A. area ranked third in Aiken's posse, with 28,500.

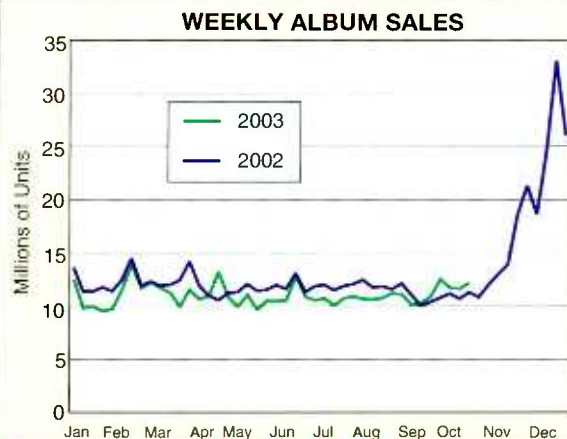
As the numerous e-mails that I and other *Billboard* staffers have received these past few months prove, Aiken's eager and devoted following offers a sharp reminder that the word "fan" comes from the word "fanatic." To wit, I heard an eyewitness account of devotees buying eight or 10 copies at once during a Virgin Megastore midnight sale in Burbank, Calif., and RCA Music Group received many reports of multiple purchases, sometimes as gifts, but often to ensure that both mother and daughter would have their own copies.

Beyond Aiken's own popularity, his first-week splash offers the latest testimony that, I'm sure to the chagrin of music critics, the "American Idol" franchise—which returns to Fox in January—is a force to be reckoned with.

**STAYING POWER:** Sometimes stubbornness can be a virtue. A case in point is the recent **OutKast** album, which has proved (Continued on page 90)

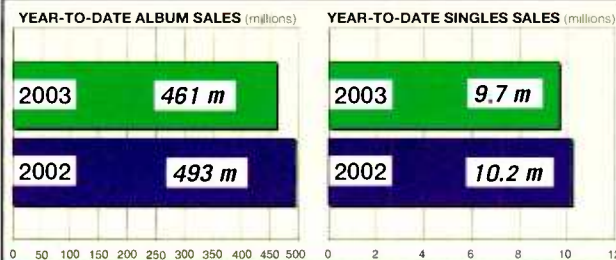
## Market Watch

A Weekly National Music Sales Report



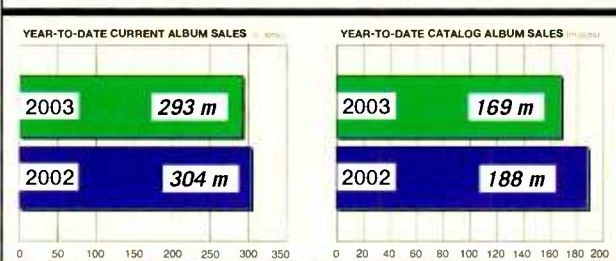
ALBUM SALES			
This Week	12,138,000	This Week 2002	11,234,000
Last Week	11,580,000	Change	↗ 8.0%
Change	↗ 4.8%		

SINGLES SALES			
This Week	177,000	This Week 2002	176,000
Last Week	185,000	Change	↘ 0.6%
Change	↘ 4.3%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	503,114,000	470,839,000	(↘ 6.4%)
Albums	492,915,000	461,179,000	(↘ 6.4%)
Singles	10,199,000	9,660,000	(↘ 5.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	467,404,000	445,485,000	(↘ 4.7%)
Cassette	24,257,000	14,277,000	(↘ 41.1%)
Other	1,254,000	1,417,000	(↘ 13.0%)



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2002	2003	Change
Current	304,418,000	292,584,000	(↘ 3.9%)
Catalog	188,497,000	168,595,000	(↘ 10.6%)
Deep Catalog	131,507,000	119,659,000	(↘ 9.0%)

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 10/19/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

## Oldies Are Still Goodies

**Dave Stewart** and **Barbara Gaskin** once sang, "The '60s never die." It's a lyric that rings true on The Billboard 200, where **Barbra Streisand**, **Simon & Garfunkel** and **Tom Jones** have new entries this issue.

Streisand's "The Movie Album" (Columbia) opens at No. 5, making it her first top 10 album of the 21st century and her highest-ranking title since "Higher Ground" spent a week at No. 1 in November 1997. With an album-chart span stretching back 40 years and seven months, Streisand has had 27 albums reach the top 10. Of those, 17 have made the top five. Streisand had nine top 10 albums in the '60s, seven in the '70s, six in the '80s and four in the '90s.

The excitement of a reunion tour propels "The Essential Simon & Garfunkel" (Legacy/Columbia) to a No. 27 debut. As a duo, Simon & Garfunkel have not appeared on the chart since 1982, when "The Concert in Central Park" peaked at No. 6.

Simon was on The Billboard 200 as recently as December 2002 with "The Paul Simon Collection: On My Way, Don't Know Where I'm Goin'." The "Essential" CD marks his highest ranking since "You're the One" peaked at No. 19 in October 2000. For Garfunkel, "Essential" represents his highest posting since "Watermark" went to No. 19 in 1978. His last title to chart before "Essential" was "Lefty" in the spring of 1988. (Simon's other partner also has an album debuting this issue. His wife, **Edie Brickell**, is new at No. 188 with "Volcano" [Universal].)

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



Despite hitting it big in Europe in 2000 with "Sex Bomb," Jones has been away from the *Billboard* album chart since 1981, when "Darlin'" peaked at No. 179. "Reloaded: Greatest Hits" (Decca/UTV) is new at No. 171 and is Jones' highest-charting set since "Say You'll Stay Until Tomorrow" went to No. 76 in 1977.

**PACK BACK:** Three artists who graced the *Billboard* album chart in the '50s also have a new entry this issue. **Frank Sinatra**, **Dean Martin** & **Sammy Davis Jr.**, the singing members of the Rat Pack, debut at No. 38 with "Live and Swingin': The Ultimate Rat Pack Collection" (Reprise). Three Rat Pack albums charted in 2002, but none made the top half of The Billboard 200.

**CLAY IT FORWARD:** At the opposite end of the spectrum from the artists who began their careers in decades gone by, the man sitting on top of The Billboard 200 is experiencing his first week on the tally under his own name. **Clay Aiken's** "Measure of a Man" (RCA) is the first album by a debuting male artist to reach pole position this year. The only other artists to have No. 1 albums in 2003 with their first releases are **Norah Jones** and Aiken's fellow "American Idol" finalist, **Kelly Clarkson**.

**CRY UNCLE:** With 22 weeks on top, "Drift Away" (Lava) by **Uncle Kracker Featuring Dobie Gray** is the longest-reigning No. 1 song in the history of the Adult Contemporary chart. Kracker and Gray take the title from the previous champ, **Celine Dion**, who occupied the summit for 21 weeks in 2002 with "A New Day Has Come."

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				<b>NUMBER 1/HOT SHOT DEBUT</b>		1 Week At Number 1									
1				<b>CLAY AIKEN</b>	RCA 54638/RMG (118.98 CD)	Measure Of A Man	1	50	50	44	24	<b>SOUNDTRACK</b>	WALT DISNEY 860080 (118.98 CD)	The Lizzie McGuire Movie	6
2	1		2	<b>LUDACRIS</b>	DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJ/JMG (118.98 CD)	Chicken*N*Beer	1	51	55	48	48	<b>MATCHBOX TWENTY</b>	MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
3	<b>NEW</b>		1	<b>JAGGED EDGE</b>	COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3	52	39	33	5	<b>YING YANG TWINS</b>	COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11
4	2	1	4	<b>OUTKAST</b>	ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	53	34		2	<b>VARIOUS ARTISTS</b>	ROADRUNNER 618327/DJ/JMG (18.98 CD)	MTV2 Headbangers Ball	34
5	<b>NEW</b>		1	<b>BARBRA STREISAND</b>	COLUMBIA 89018/SONY MUSIC (18.98 EQ CD)	The Movie Album	5	54	61	51	22	<b>STAIN'D</b>	FLIP/ELEKTRA 62882/EEG (18.98 CD)	14 Shades Of Grey	1
6	4	4	3	<b>DIDO</b>	ARISTA 50137 (18.98 CD)	Life For Rent	4	55	48	35	14	<b>SOUNDTRACK</b>	BAD BOY 000718*/UMRG (11.98/18.98)	Bad Boys II	1
7	3		2	<b>ELVIS PRESLEY</b>	BMG STRATEGIC MARKETING/RCA 55895*/RMG (19.98 CD)	Elvis: 2nd To None	3	56	58	56	17	<b>BLACK EYED PEAS</b>	A&M 000899/INTERSCOPE (18.98 CD)	Elephunk	26
8	6	3	3	<b>STING</b>	A&M 001141/INTERSCOPE (16.98 CD)	Sacred Love	3	57	47	30	8	<b>MARY J. BLIGE</b>	GEFFEN 000956*/INTERSCOPE (12.98/18.98)	Love & Life	1
9	9	12	8	<b>HILARY DUFF</b>	BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	58	60	50	55	<b>GOOD CHARLOTTE</b>	DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
10	5	5	4	<b>DAVE MATTHEWS</b>	RCA 55167/RMG (18.98 CD)	Some Devil	2	59	78	68	82	<b>MERCYME</b>	INO 86133/CURB (16.98 CD) [M]	Almost There	37
11	8	8	4	<b>R. KELLY</b>	JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4	60	57	53	51	<b>CHRISTINA AGUILERA</b>	RCA 68037*/RMG (12.98/18.98)	Stripped	2
12	10	9	4	<b>NICKELBACK</b>	ROADRUNNER 618400/DJ/JMG (18.98 CD)	The Long Road	6	61	42	17	3	<b>GARY ALLAN</b>	MCA NASHVILLE 000111/UMGN (11.98/18.98)	See If I Care	17
13	12	11	6	<b>JOHN MAYER</b>	AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	62	66	59	48	<b>AUDIOSLAVE</b>	INTERSCOPE/EPIC 86568*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
14	11	6	4	<b>LIMP BIZKIT</b>	FLIP 001235*/INTERSCOPE (18.98 CD)	Results May Vary	3	63	65	52	49	<b>SEAN PAUL</b>	VPI/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
15	18	16	14	<b>CHINGY</b>	DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	64	63	57	46	<b>SHANIA TWAIN</b>	MERCURY 170314/UMGN (19.98 CD)	Up!	1
16	19	15	17	<b>BEYONCE</b>	COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	65	51		2	<b>VARIOUS ARTISTS</b>	PROVIDENT/WORD EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51
17	<b>NEW</b>		1	<b>JONNY LANG</b>	A&M 001145/INTERSCOPE (14.98 CD)	Long Time Coming	17	66	53	38	40	<b>JOHNNY CASH</b>	AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	22
18	21	22	49	<b>3 DOORS DOWN</b>	REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8	67	66	59	48	<b>VARIOUS ARTISTS</b>	SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	67
19	16	13	5	<b>DMX</b>	RUFF RYDERS/DEF JAM 063369*/DJ/JMG (12.98/19.98)	Grand Champ	1	68	62	49	13	<b>VARIOUS ARTISTS</b>	UNIVERSAL/EMI/ZOMBA/SONY MUSIC 000556/UMG (18.98 CD)	Now 13	2
20	17	10	4	<b>OBIE TRICE</b>	SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	5	69	67	55	19	<b>LUTHER VANDROSS</b>	J 51885/RMG (12.98/18.98)	Dance With My Father	1
21	7	2	3	<b>BAD BOY'S DA BAND</b>	BAD BOY 001118*/UMRG (18.98 CD)	Too Hot For T.V.	2	70	41	31	6	<b>SOUNDTRACK</b>	MUSIC WORLD/COLUMBIA 30286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	19
22	23	21	31	<b>EVANESCENCE</b>	WIND-UP 13063 (18.98 CD)	Fallen	3	71	69	61	29	<b>THE WHITE STRIPES</b>	THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
23	24	14	3	<b>BETTE MIDLER</b>	COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14	72	63	57	46	<b>VARIOUS ARTISTS</b>	RCA 55424*/RMG (18.98 CD)	American Idol: The Great Holiday Classics	72
24	13		2	<b>VARIOUS ARTISTS</b>	BMG STRATEGIC MARKETING/WARNER MUSIC GROUP 55777/RMG (18.98 CD)	Totally Hits 2003	13	73	59	45	3	<b>BUBBA SPARXXX</b>	BEAT CLUB 001147/INTERSCOPE (12.98 CD)	Deliverance	10
25	22	19	10	<b>ALAN JACKSON</b>	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	74	51			<b>PACESETTER</b>			
26	<b>NEW</b>		1	<b>MARIAH CAREY</b>	COLUMBIA 87154/SONY MUSIC (18.98 EQ CD)	The Remixes	26	75	74	75	39	<b>JESSICA SIMPSON</b>	COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10
27	<b>NEW</b>		1	<b>SIMON &amp; GARFUNKEL</b>	LEGACY/COLUMBIA 90716/SONY MUSIC (25.98 CD)	The Essential Simon & Garfunkel	27	76	71	90	10	<b>SOUNDTRACK</b>	WALT DISNEY 860126 (7.98 CD)	The Cheetah Girls (EP)	71
28	27	26	51	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	77	77	64	65	<b>TOBY KEITH</b>	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
29	32	34	30	<b>LINKIN PARK</b>	WARNER BROS. 48186* (18.98 CD)	Meteora	1	78	74	75	39	<b>TRAPT</b>	WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
30	15		2	<b>2PAC</b>	DEATH ROW 9530*/KDCB (18.98 CD)	Nu-Mixx Klazzics	15	79	70	67	23	<b>MAROONS</b>	OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	47
31	29	27	86	<b>NORAH JONES</b>	BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	80	68	40	4	<b>FUEL</b>	EPIC 86392/SONY MUSIC (18.98 CD)	Natural Selection	15
32	26	20	4	<b>MURPHY LEE</b>	FD*REEL/UNIVERSAL 001132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	8	81	81	76	46	<b>SIMPLE PLAN</b>	LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
33	25	7	3	<b>MARTINA MCBRIDE</b>	RCA (NASHVILLE) 54207/RLG (11.98/18.98)	Martina	7	82	72	66	51	<b>RASCAL FLATTS</b>	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
34	33	28	37	<b>50 CENT</b>	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	83	76	72	9	<b>BOW WOW</b>	COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3
35	35	29	60	<b>COLDPLAY</b>	CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	84	54	41	9	<b>VARIOUS ARTISTS</b>	STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1
36	31	25	6	<b>SEAL</b>	WARNER BROS. 47947 (18.98 CD)	Seal IV	3	85	86	78	50	<b>JUSTIN TIMBERLAKE</b>	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
37	28	18	5	<b>A PERFECT CIRCLE</b>	VIRGIN 88181* (18.98 CD)	Thirteenth Step	2	86	83	84	4	<b>BABY BASH</b>	UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	48
38	<b>NEW</b>		1	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR</b>	REPRISE 73922/WARNER BROS. (25.98 CD/DVD)	Live And Swingin': The Ultimate Rat Pack Collection	38	87	93	79	5	<b>THURSDAY</b>	VICTORY/ISLAND 000239*/DJ/JMG (15.98 CD)	War All The Time	7
39	45	46	13	<b>MICHAEL MCDONALD</b>	MOTOWN 000651/UMRG (18.98 CD)	Motown	39	88	82	74	29	<b>CHER</b>	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4
40	<b>NEW</b>		1	<b>MUSHROOMHEAD</b>	FILTHY HANDS/UNIVERSAL 001036/UMRG (14.98 CD)	XIII	40	89	105	117	3	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMAPHONE 1031 (18.98 CD)	Halloween	88
41	<b>NEW</b>		1	<b>TRAVIS</b>	INDEPENDIENTE/EPIC 90672/SONY MUSIC (12.98 EQ CD)	12 Memories	41	90	56	39	5	<b>ARETHA FRANKLIN</b>	ARISTA 50174 (18.98 CD)	So Damn Happy	33
42	14		2	<b>SEVENDUST</b>	TVT 5993 (17.98 CD)	Seasons	14	91	75	73	4	<b>EMMYLOU HARRIS</b>	NONESUCH 79005/AG (18.98 CD)	Stumble Into Grace	58
43	37	23	4	<b>ROB ZOMBIE</b>	GEFFEN 001041/UMG (18.98 CD/DVD)	Past, Present & Future	11	92	80	58	4	<b>VARIOUS ARTISTS</b>	WARNER BROS. (NASHVILLE)/BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	37
44	36	32	8	<b>YOUNGBLOODZ</b>	SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	5	93	92	86	27	<b>WILL DOWNING</b>	GRP 000529/VG (14.98 CD)	Emotions	92
				<b>GREATEST GAINER</b>				94	73	65	9	<b>KELLY CLARKSON</b>	RCA 88159/RMG (18.98 CD)	Thankful	1
45	115		2	<b>SOUNDTRACK</b>	A BAND APART/MAVERICK 48570/WARNER BROS. (18.98 CD)	Kill Bill Vol. 1	45	95	94	73	65	<b>T.I.</b>	GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
46	30	24	5	<b>ERYKAH BADU</b>	MOTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	3	96	139	120	52	<b>ROD STEWART</b>	J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
47	40	36	16	<b>ASHANTI</b>	MURDER INC./DEF JAM 000143*/DJ/JMG (12.98/18.98)	Chapter II	1	97	91	81	10	<b>KIDZ BOP KIDS</b>	RAZOR & TIE 89074 (11.98/18.98)	Kidz Bop 4	14
48	20		2	<b>STATIC-X</b>	WARNER BROS. 48427 (18.98 CD)	Shadow Zone	20	98	85	71	11	<b>THE DISTILLERS</b>	HELLCAT/SIRE 48420/WARNER BROS. (14.98 CD)	Coral Fang	97
49	43	42	4	<b>ANTHONY HAMILTON</b>	SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33	99	98	93	35	<b>JOHN MAYER</b>	AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares	8
												<b>R. KELLY</b>	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	89	43	3	<b>LUIS MIGUEL</b>	33	43	151	126	132	21	<b>SOUNDTRACK</b>	2 Fast 2 Furious	5
101	103	106	17	<b>MICHELLE BRANCH</b>	Hotel Paper	2	152	104	37	3	<b>ILL NINO</b>	Confession	37
102	95	166	3	<b>SOUNDTRACK</b>	School Of Rock	95	153	110	70	4	<b>PANTERA</b>	The Best Of Pantera: Far Beyond The Great Southern Cowboys' Vulgar Hits	38
103	87	77	10	<b>DASHBOARD CONFESSIONAL</b>	A Mark, A Mission, A Brand, A Scar	2	154	142	161	51	<b>ELVIS PRESLEY</b>	Elvis: 30 #1 Hits	1
104	94	87	78	<b>KENNY CHESNEY</b>	No Shoes, No Shirt, No Problems	1	155	84	—	2	<b>BELLE AND SEBASTIAN</b>	Dear Catastrophe Waitress	84
105	113	95	20	<b>LONESTAR</b>	From There To Here: Greatest Hits	7	156	131	102	6	<b>JOHNNY CASH</b>	The Essential Johnny Cash	102
106	49	—	2	<b>RZA</b>	Birth Of A Prince	49	157	108	173	7	<b>DWELE</b>	Subject	108
107	109	97	54	<b>KEITH URBAN</b>	Golden Road	11	158	148	122	19	<b>THE BEACH BOYS</b>	The Very Best Of The Beach Boys: Sounds Of Summer	16
108	121	110	14	<b>PAT GREEN</b>	Wave On Wave	10	159	RE-ENTRY	24		<b>MICHAEL JACKSON</b>	Greatest Hits: HIStory—Volume 1	85
109	38	—	2	<b>MICHAEL W. SMITH</b>	The Second Decade: 1993-2003	38	160	NEW	1		<b>VARIOUS ARTISTS</b>	Red Sounds Presents Def Jamaica	160
110	88	63	3	<b>LYLE LOVETT</b>	My Baby Don't Tolerate	63	161	161	138	72	<b>AVRIL LAVIGNE</b>	Let Go	2
111	96	69	8	<b>WARREN ZEVON</b>	The Wind	12	162	162	145	18	<b>MONICA</b>	After The Storm	1
112	137	—	2	<b>KENNY CHESNEY</b>	All I Want For Christmas Is A Real Good Tan	112	163	149	116	30	<b>METALLICA</b>	St. Anger	1
113	111	108	20	<b>TRAIN</b>	My Private Nation	6	164	133	62	40	<b>VARIOUS ARTISTS</b>	Worship Together: I Could Sing Of Your Love Forever	39
114	RE-ENTRY	8		<b>VARIOUS ARTISTS</b>	Worship Together: Be Glorified	103	165	184	165	18	<b>BRAND NEW</b>	Deja Entendu	63
115	117	100	47	<b>TIM MCGRAW</b>	Tim McGraw And The Dancehall Doctors	2	166	168	140	24	<b>JACK JOHNSON</b>	On And On	3
116	90	47	3	<b>BONNIE RAITT</b>	The Best Of Bonnie Raitt On Capitol 1989-2003	47	167	147	169	4	<b>JOSS STONE</b>	The Soul Sessions (EP)	147
117	120	114	30	<b>STACIE ORRICO</b>	Stacie Orrico	59	168	156	139	100	<b>KID ROCK</b>	Cocky	3
118	64	—	2	<b>ALABAMA</b>	The American Farewell Tour	64	169	RE-ENTRY	3		<b>STORY OF THE YEAR</b>	Page Avenue	104
119	119	105	40	<b>SOUNDTRACK</b>	Chicago	2	170	158	134	14	<b>BROOKS &amp; DUNN</b>	Red Dirt Road	4
120	79	—	2	<b>JET</b>	Get Born	79	171	NEW	1		<b>TOM JONES</b>	Reloaded: Greatest Hits	171
121	46	—	2	<b>HOWIE DAY</b>	Stop All The World Now	46	172	RE-ENTRY	12		<b>THRICE</b>	The Artist In The Ambulance	16
122	130	119	13	<b>MYA</b>	Moodring	3	173	136	144	17	<b>SMILE EMPTY SOUL</b>	Smile Empty Soul	94
123	140	136	7	<b>FOUNTAINS OF WAYNE</b>	Welcome Interstate Managers	123	174	129	—	2	<b>DAVE KOZ</b>	Saxophonic	129
124	112	91	12	<b>SOUNDTRACK</b>	Freaky Friday	19	175	141	96	4	<b>RUFUS WAINWRIGHT</b>	Want One	60
125	143	146	13	<b>YELLOWCARD</b>	Ocean Avenue	99	176	163	149	37	<b>THE ALL-AMERICAN REJECTS</b>	The All-American Rejects	25
126	114	92	8	<b>SOUNDTRACK</b>	Martin Scorsese Presents The Best Of The Blues	92	177	154	125	20	<b>JEWEL</b>	0304	2
127	116	103	31	<b>JASON MRAZ</b>	Waiting For My Rocket To Come	55	178	174	151	19	<b>JUANES</b>	Un Dia Normal	110
128	134	121	28	<b>GODSMACK</b>	Faceless	1	179	173	153	27	<b>JIMMY BUFFETT</b>	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
129	102	54	4	<b>GLORIA ESTEFAN</b>	Unwrapped	39	180	100	60	5	<b>SHEEK LOUCH</b>	Walk Witt Me	9
130	NEW	1		<b>JOSH TURNER</b>	Long Black Train	130	181	152	128	32	<b>AFI</b>	Sing The Sorrow	5
131	144	143	30	<b>SWITCHFOOT</b>	The Beautiful Letdown	85	182	NEW	1		<b>RAPHAEL SAADIQ</b>	All Hits At The House Of Blues	182
132	101	104	6	<b>CALVIN RICHARDSON</b>	2:35 PM	65	183	170	158	50	<b>MONTGOMERY GENTRY</b>	My Town	26
133	118	85	6	<b>CECE WINANS</b>	Throne Room	32	184	194	—	2	<b>THREE DAYS GRACE</b>	Three Days Grace	184
134	124	98	10	<b>LYNYRD SKYNYRD</b>	Thyrty: 30th Anniversary Collection (Limited Edition)	16	185	179	164	15	<b>TRACE ADKINS</b>	Greatest Hits Collection, Volume I	9
135	106	82	5	<b>STEVE MILLER BAND</b>	Young Hearts: Complete Greatest Hits	37	186	169	141	19	<b>RADIOHEAD</b>	Hail To The Thief	3
136	52	—	2	<b>COHEED AND CAMBRIA</b>	In Keeping Secrets Of Silent Earth: 3	52	187	97	—	2	<b>DEATH CAB FOR CUTIE</b>	Transatlanticism	97
137	146	126	74	<b>EMINEM</b>	The Eminem Show	1	188	NEW	1		<b>EDIE BRICKELL</b>	Volcano	188
138	151	124	52	<b>SANTANA</b>	Shaman	1	189	193	189	22	<b>CHRIS CAGLE</b>	Chris Cagle	15
139	125	94	3	<b>ENIGMA</b>	Voyageur	94	190	138	113	8	<b>NAPPY ROOTS</b>	Wooden Leather	12
140	44	—	2	<b>PRIMUS</b>	Animals Sould Not Try To Act Like People	44	191	177	156	30	<b>CELINE DION</b>	One Heart	2
141	128	88	3	<b>GRUPO MONTEZ DE DURANGO</b>	De Durango A Chicago	88	192	185	133	4	<b>MEAT LOAF</b>	Couldn't Have Said It Better	85
142	122	109	33	<b>THE ATARIS</b>	So Long, Astoria	24	193	181	162	13	<b>BRAD PAISLEY</b>	Mud On The Tires	8
143	164	111	3	<b>DONNA SUMMER</b>	The Journey: The Very Best Of Donna Summer	111	194	RE-ENTRY	15		<b>SOUNDTRACK</b>	The Matrix Reloaded: The Album	5
144	123	115	12	<b>YO-YO MA</b>	Obrigado Brazil	58	195	RE-ENTRY	48		<b>FOO FIGHTERS</b>	One By One	3
145	132	101	33	<b>FABOLOUS</b>	Street Dreams	3	196	186	168	67	<b>NELLY</b>	Nellyville	1
146	159	137	14	<b>JOSH GROBAN</b>	Josh Groban	8	197	199	176	17	<b>LIZ PHAIR</b>	Liz Phair	27
147	99	80	3	<b>VARIOUS ARTISTS</b>	CMT Presents: Most Wanted, Volume 1	80	198	176	160	6	<b>VARIOUS ARTISTS</b>	Radio Disney James Vol. 6	105
148	135	112	9	<b>DIERKS BENTLEY</b>	Dierks Bentley	26	199	190	163	40	<b>UNCLE KRACKER</b>	No Stranger To Shame	43
149	145	131	31	<b>KEM</b>	Kemistry	90	200	RE-ENTRY	43		<b>ALISON KRAUSS + UNION STATION</b>	Live	36
150	NEW	1		<b>MESHALL NDEGECELLO</b>	Comfort Woman	150							

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

NOVEMBER 1 2003 Billboard <sup>®</sup> 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	NEW	CLAY AIKEN RCA 54638/RMG	1 Week At Number 1 <b>Measure Of A Man</b>
2	NEW	BARBRA STREISAND COLUMBIA 89018/SONY MUSIC	<b>The Movie Album</b>
3	2	BETTE MIDLER COLUMBIA 90350/SONY MUSIC	<b>Bette Midler Sings The Rosemary Clooney Songbook</b>
4	3	DIDO ARISTA 50137	<b>Life For Rent</b>
5	1	STING A&M 001141/INTERSCOPE	<b>Sacred Love</b>
6	NEW	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR REPRISE 73022/WARNER BROS	<b>Live And Swingin': The Ultimate Rat Pack Collection</b>
7	11	SENSES FAIL DRIVE-THRU 000155/MCA [M]	<b>From The Depths Of Dreams (EP)</b>
8	12	THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]	<b>The Room's Too Cold</b>
9	7	OUTKAST ARISTA 50133*	<b>Speakerboxx/The Love Below</b>
10	6	DAVE MATTHEWS RCA 55167/RMG	<b>Some Devil</b>
11	9	JOHN MAYER A/WARE/COLUMBIA 86185*/SONY MUSIC	<b>Heavier Things</b>
12	NEW	MATT NATHANSON ACROBAT/CHERRY 001140/UMRG [M]	<b>Beneath These Fireworks</b>
13	NEW	MUDVAYNE EPIC 90711/SONY MUSIC	<b>Live: Bootleg</b>
14	NEW	JONNY LANG A&M 001145/INTERSCOPE	<b>Long Time Coming</b>
15	17	EMMYLOU HARRIS NONESUCH 79805/AG	<b>Stumble Into Grace</b>
16	NEW	THE STROKES RCA 55497*/RMG	<b>Room On Fire</b>
17	14	SEAL WARNER BROS 47947	<b>Seal IV</b>
18	5	ELVIS PRESLEY BMG STRATEGIC MARKETING/RCA 55895*/RMG	<b>Elvis: 2nd To None</b>
19	16	MICHAEL MCDONALD MOTO/TOWN 000651/UMRG	<b>Motown</b>
20	NEW	ORIGINAL BROADWAY CAST RECORDING VICTOR 55923/AAL	<b>Avenue Q: The Musical</b>
21	NEW	SOUNDTRACK A BAND APART/MAVERICK 48570/WARNER BROS	<b>Kill Bill Vol. 1</b>
22	22	LYLE LOVETT CURB 001162*/LOST HIGHWAY	<b>My Baby Don't Tolerate</b>
23	25	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	<b>For All Of This (EP)</b>
24	18	WARREN ZEVON ARTEMIS 31156	<b>The Wind</b>
25	NEW	MARIAH CAREY COLUMBIA 87154/SONY MUSIC	<b>The Remixes</b>

NOVEMBER 1 2003 Billboard <sup>®</sup> TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	9	KILL BILL VOL. 1	A BAND APART/MAVERICK 48411/WARNER BROS
2	3	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
3	2	BAD BOYS II ▲	BAD BOY 000716*/UMRG
4	1	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90288/SONY MUSIC
5	5	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
6	6	SCHOOL OF ROCK	ATLANTIC 83694/AG
7	10	CHICAGO ▲ <sup>2</sup>	EPIC 87018/SONY MUSIC
8	7	FREAKY FRIDAY	HDLLYWOOD 162404
9	8	MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES	UTV 000704/UME
10	11	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IQJMG
11	4	THE LION KING ◆ <sup>3</sup>	WALT DISNEY 860124*
12	NEW	THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BROS
13	12	HOLES	WALT DISNEY 860092
14	14	LOST IN TRANSLATION	EMPEROR NORTON 7068*
15	15	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
16	16	O BROTHER, WHERE ART THOU? ▲ <sup>1</sup>	LOST HIGHWAY/MERCURY 170069/IQJMG
17	13	UNDERWORLD	LAKESHORE 33781
18	20	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
19	18	8 MILE ▲ <sup>4</sup>	SHADY 493508*/INTERSCOPE
20	19	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY
21	22	AMERICAN JUNIORS: KIDS IN AMERICA	19/JIVE 55973/ZDMBA
22	25	COYOTE UGLY ▲ <sup>3</sup>	CURB 78703
23	17	ONCE UPON A TIME IN MEXICO	MILAN 36038
24	24	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS
25	21	CHARMED	PRIVATE MUSIC 52130/AAL

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △\* Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 30	Jimmy Buffett 179	Fountains Of Wayne 123	Dave Koz 174	Monica 162	Sean Paul 63	Rod Stewart 95	Just Because I'm A Woman: Songs Of Dolly Parton 67
3 Doors Down 18	Chris Cagle 189	Aretha Franklin 89	Alison Krauss + Union Station 200	Montgomery Gentry 183	Sevendust 42	Sting 8	MTV2 Headbangers Ball 53
50 Cent 34	Mariah Carey 26	Fuel 79	Jonny Lang 17	Jason Mraz 127	Sheek Louch 180	Joss Stone 167	The Neptunes Present... Clones 83
Trace Adkins 185	Johnny Cash 66, 156	Godsmack 128	Avril Lavigne 161	Mushroomhead 40	Simon & Garfunkel 27	Story Of The Year 169	Barbra Streisand 5
AFI 181	Cher 87	Good Charlotte 58	Lil Jon & The East Side Boyz 28	Mya 122	Simple Plan 80	Barbra Streisand 143	Switchfoot 131
Christina Aguilera 60	Kenny Chesney 104, 112	Pat Green 108	Limp Bizkit 14	Nappy Roots 190	Jessica Simpson 74	Donna Summer 143	Three Days Grace 184
Clay Aiken 1	Chingy 15	Pat Green 108	Linkin Park 29	McShel Ndegeocello 150	Frank Sinatra, Dean Martin & Sammy Davis Jr 38	Switchfoot 131	Thrice 172
Alabama 118	Kelly Clarkson 93	Josh Groban 146	Lonestar 105	Nelly 196	Smile Empty Soul 173	Thrice 172	Thursday 86
The All-American Rejects 176	Coheed And Cambria 136	Grupo Montez De Durango 141	Lyle Lovett 110	Nickelback 12	Michael W. Smith 109	Thursday 86	TI 94
Gary Allan 61	Coldplay 35	Anthony Hamilton 49	Ludacris 2	Stacie Orrico 117	Michael W. Smith 109	TI 94	Justin Timberlake 84
Ashanti 47	Dashboard Confessional 103	Emmylou Harris 90	Lynrd Skynrd 134	OutKast 4	Michael W. Smith 109	Justin Timberlake 84	Train 113
The Ataris 142	Howie Day 121	Ill Nino 152	Yo-Yo Ma 144	Brad Paisley 193	Michael W. Smith 109	Train 113	Trapt 77
Audioslave 62	Death Cab For Cutie 187	Alan Jackson 25	Mannheim Steamroller 88	Pantera 153	Michael W. Smith 109	Trapt 77	Travis 41
Baby Bash 85	Dido 6	Michael Jackson 159	Maroon 5 78	A Perfect Circle 37	Michael W. Smith 109	Travis 41	Obie Trice 20
Bad Boy's Da Band 21	Celine Dion 191	Jagged Edge 3	matchbox twenty 51	Liz Phair 197	Michael W. Smith 109	Obie Trice 20	Josh Turner 130
Erykah Badu 46	The Distillers 97	Jet 120	Maroon 5 78	Elvis Presley 7, 154	Michael W. Smith 109	Josh Turner 130	Shania Twain 64
The Beach Boys 158	DMX 19	Jewel 177	matchbox twenty 51	Primus 140	Michael W. Smith 109	Shania Twain 64	Uncle Kracker 199
Belle And Sebastian 155	Will Downing 92	Jack Johnson 166	John Mayer 13, 98	Radiohead 186	Michael W. Smith 109	Uncle Kracker 199	Keith Urban 107
Dierks Bentley 148	Hilary Duff 9	Norah Jones 31	Martina McBride 33	Bonnie Raitt 116	Michael W. Smith 109	Keith Urban 107	Luther Vandross 69
BeYonce 16	Dwele 157	Tom Jones 171	Michael McDonald 39	Rascal Flatts 81	Michael W. Smith 109	Luther Vandross 69	VARIOUS ARTISTS
Black Eyed Peas 56	Eminem 137	Juanes 178	Tim McGraw 115	Calvin Richardson 132	Michael W. Smith 109	VARIOUS ARTISTS	American Idol: The Great Holiday Classics 72
Mary J Blige 57	Enigma 139	Toby Keith 76	Meat Loaf 192	RZA 106	Michael W. Smith 109	American Idol: The Great Holiday Classics 72	CMT Presents: Most Wanted, Volume 1 147
Bow Wow 82	Gloria Estefan 129	R. Kelly 11, 99	MercyMe 59	Raphael Saadiq 182	Michael W. Smith 109	CMT Presents: Most Wanted, Volume 1 147	
Michelle Branch 101	Evanescence 22	Kem 149	Metallica 163	Santana 138	Michael W. Smith 109		
Brand New 165	Fabulous 145	Kid Rock 168	Bette Midler 23	Seal 36	Michael W. Smith 109		
Eddie Brackel 188	Foo Fighters 195	Kidz Bop Kids 96	Steve Miller Band 135		Michael W. Smith 109		
Brooks & Dunn 170					Michael W. Smith 109		

# Over The Counter

Continued from page 87

to be a stubborn kind of seller, the kind that could hang in The Billboard 200's top 10 through the holiday season.

After starting with 510,000, "Speakerboxx/The Love Below" had a 54% decline, a typical second-week drop following a huge start. For example, Ludacris, last week's chart champ, sees a 55% slide (No. 2, 194,000), and Clay Aiken might fall by as much as 60% in his sophomore week.

OutKast's drop in week three slowed to 20%, and the erosion from prior-week sales is only 10% this issue (No. 4, 168,000). The album has sold 1.1 million copies in

a mere four weeks.

Meanwhile, does it surprise you that the longest-staying album in the top 10 belongs to teen star Hilary Duff? She has logged eight weeks on The Billboard 200 (No. 9), all but one of them in the top 10.

No other album in the current top 10 has registered more than four chart weeks.

**GROWN-UPS:** New chart king Clay Aiken draws a big chunk of the 30-plus crowd, but his fast start is not the only adult-leaning album that stands out this week.

Barbra Streisand starts at No. 5 with 162,000, the biggest week for any of her albums since "Higher Ground" peaked at 465,000 copies in 1997. First week for "The Movie Album" is 11% more than the 1999 start of "A Love Like Ours."

Four other Streisand sets, including two compilations, have bowed since then. Of those, the biggest week belonged to the 2001

holiday outing "Christmas Memories," which moved 136,000 in its fattest week.



Also key for the graying consumer: Simon & Garfunkel, whose latest anthology coincides with a reunion tour (No. 27); a CD/DVD combo from Frank Sinatra, Dean Martin & Sammy Davis Jr. (No. 38 and No. 1 on Top Music Videos); and Will Downing (No. 92 and No. 2 on Top Contemporary Jazz).

Downing's 14,000-unit start comes within a few hundred of matching his biggest Nielsen SoundScan week, set by "Sensual Journey," which peaked at No. 90.

Michael McDonald's "Motown" rallies its sixth consecutive growth week since the album became the soundtrack of a TV ad for MCI, a spot that ran frequently during the baseball playoffs (45-39, up 17%).

And Andrea Bocelli's "Sacred Arias," reintroduced as a special edition with an 18-track DVD as its centerpiece, captures No. 1 on Top Classical Albums and No. 18 on Top Music Video. The original CD-only version, released in 1999, led the classical list for 39 weeks. He will be doing an eight-city U.S. tour to support this release.

**STANDARD PROCEDURE:** Another adult fave, Rod Stewart, is on track to be next week's Hot Shot Debut. "As Time Goes By... The Great American Songbook Volume

II," his sequel to the standards album he released last year, is on track to start with 150,000-160,000 copies, according to retailers' first-day numbers.

The kick seen this issue by Stewart's first standards set hints at the new album's potential, as it rises 139-95 with a 41.5% gain over prior-week sales.

According to Nielsen SoundScan, his "It Had to Be You... The Great American Songbook" has sold 1.8 million copies to date, including 115,000 in its first week, his biggest SoundScan frame yet.

Stewart made a release-week visit to "The Oprah Winfrey Show" Oct. 22.

Another recent Winfrey guest, the woman who gained notoriety for wondering on her MTV reality series if a certain brand of tuna is chicken, wins Pacesetter honors (127-74, up 73%). Jessica Simpson was also on "Larry King Live" during the tracking week.



NOVEMBER 1 2003  
**Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
Sales data compiled by Nielsen SoundScan						
				<b>NUMBER 1</b> 5 Weeks At Number 1		
1	2	1	31	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 89739/SONY MUSIC (1.98 EQ/11.98)	16 Biggest Hits
2	3	3	158	TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits
3	7	7	15	THE BEATLES	APPLE 29325/CAPTOL (12.98/18.98)	1
4	10	13	188	AC/DC	LEGACY/EPIC 80207/SONY MUSIC (1.98 EQ CD)	Back In Black
5	5	4	109	MARTINA MCBRIDE	RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits
6	8	5	122	COLDPLAY	NETW/WEA 30162/CAPTOL (11.98/17.98) [M]	Parachutes
7	4	2	58	PINK FLOYD	CAPTOL 46001* (10.98/18.98)	Dark Side Of The Moon
8	9	8	147	BOB SEGER & THE SILVER BULLET BAND	CAPTOL 30334 (10.98/15.98)	Greatest Hits
9	6	6	127	BOB MARLEY & THE WAILERS	TUFF GONG/ISLAND 54894/IDJMG (12.98/18.98)	Legend
10	1	25	91	SOUNDTRACK	WALT DISNEY 860124* (11.98 EQ CD)	The Lion King
11	12	23	187	JOURNEY	COLUMBIA 44453/SONY MUSIC (11.98 EQ/17.98)	Journey's Greatest Hits
12	14	11	102	CELINE DION	550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
13	13	15	158	LINKIN PARK	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
14	11	9	107	METALLICA	ELEKTRA 61137/EEG (11.98/17.98)	Metallica
15	16	20	104	DIDO	ARISTA 19025* (12.98/18.98) [M]	No Angel
16	15	12	106	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits
				<b>GREATEST GAINER</b>		
17	29	30	100	SADE	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
18	19	10	132	BRUCE SPRINGSTEEN	COLUMBIA 67060/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits
19	17	17	119	SHANIA TWAIN	MERCURY 536003/UMGN (12.98/18.98)	Come On Over
20	18	14	88	BARRY WHITE	MERCURY 522459/IDJMG (11.98/18.98)	All Time Greatest Hits
21	20	18	108	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
22	32	36	6	EARTH, WIND & FIRE	LEGACY/COLUMBIA 65779/SONY MUSIC (11.98 EQ/17.98)	Greatest Hits
23	22	19	81	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
24	21	16	101	RASCAL FLATTS	LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
25	25	26	32	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
26	24	24	105	ABBA	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
27	23	22	107	QUEEN	HOLLYWOOD 161255 (11.98/17.98)	Greatest Hits
28	27	27	7	SIMON & GARFUNKEL	LEGACY/COLUMBIA 65022/SONY MUSIC (1.98 EQ CD)	The Best Of Simon & Garfunkel
29	34	32	105	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
30	33	—	1	THE WHITE STRIPES	THIRD MAN 27124*/V2 (11.98 EQ CD) [M]	White Blood Cells
31	—	—	1	SANTANA	LEGACY/COLUMBIA 65561/SONY MUSIC (11.98 EQ/17.98)	The Best Of Santana
32	30	29	111	MADONNA	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
33	28	28	64	ORIGINAL BROADWAY CAST RECORDING	DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
34	26	21	6	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits
35	44	—	1	DIXIE CHICKS	MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly
36	—	—	1	STAINED	FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle
37	39	43	163	ENYA	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
38	48	—	1	FRANK SINATRA	REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise - The Very Good Years
39	—	—	1	EAGLES	ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
40	42	39	110	GOOD CHARLOTTE	DAYLIGHT/EPIC 85845/SONY MUSIC (13.98 EQ CD) [M]	Good Charlotte
41	37	31	89	JACK JOHNSON	ENJOY/UNIVERSAL 860994*/UMRG (1.98 CD) [M]	Brushfire Fairytales
42	38	35	137	GUNS N' ROSES	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
43	35	33	156	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
44	36	34	140	KID ROCK	TOP DOLBY/LAVA 8319*/AG (12.98/18.98) [M]	Devil Without A Cause
45	31	40	144	TENACIOUS D	EPIC 86234*/SONY MUSIC (1.98 EQ CD)	Tenacious D
46	46	—	1	3 DOORS DOWN	REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98) [M]	The Better Life
47	41	45	147	SOUNDTRACK	LOST HIGHWAY/MERCURY 170669/IDJMG (12.98/19.98)	O Brother, Where Art Thou?
48	40	37	97	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 62240*/SONY MUSIC (12.98 EQ/18.98)	Toxicity
49	47	48	82	NICKELBACK	ROADRUNNER 618455/IDJMG (12.98/18.98)	Silver Side Up
50	—	—	1	MICHAEL JACKSON	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller

NOVEMBER 1 2003  
**Billboard** **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
Sales data compiled by Nielsen SoundScan						
				<b>NUMBER 1</b> 1 Week At Number 1		
1	4	2	19	FOUNTAINS OF WAYNE	WELCOME INTERSTATE MANAGERS S-CURVE 90875 (18.98 CD)	Welcome Interstate Managers
				<b>HOT SHOT DEBUT</b>		
2	—	—	1	JOSH TURNER	MCA NASHVILLE 000974 (12.98 CD)	Long Black Train
3	2	6	25	DWELE	VIRGIN 80919* (9.98 CD)	Subject
4	5	5	5	JOSS STONE	S-CURVE 42234 (9.98 CD)	The Soul Sessions (EP)
				<b>GREATEST GAINER</b>		
5	15	15	3	STORY OF THE YEAR	MAVERICK 48438/WARNER BROS. (12.98 CD)	Page Avenue
6	3	—	2	DAVE KOZ	CAPITOL 34226 (18.98 CD)	Saxophonic
7	10	3	74	JUANES	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
8	12	14	18	THREE DAYS GRACE	JIVE 53479/ZOMBA (12.98 CD)	Three Days Grace
9	11	8	19	DAMIEN RICE	DRM/VECTOR 48507/WARNER BROS. (18.98 CD)	O
10	—	—	1	VICENTE Y ALEJANDRO FERNANDEZ	SONY DISCOS 91088 (17.98 EQ CD)	En Vivo: Juntos Por Ultima Vez
11	7	—	2	HIEROGLYPHICS	HIERO IMPERIUM 230109* (18.98 CD)	Full Circle
12	24	22	17	HOT HOT HEAT	SUB POP 70599* (12.98 CD)	Make Up The Breakdown
13	17	11	19	JOSH KELLEY	HOLLYWOOD 162377 (9.98 CD)	For The Ride Home
14	1	—	2	THE EARLY NOISCOPE	DRIVE THRU/GEFFEN 001480/INTERSCOPE (15.98 CD)	The Room's Too Cold
15	20	17	13	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
16	27	26	9	KINGS OF LEON	RCA 92394/RMG (12.98 CD)	Youth & Young Manhood
17	14	9	9	CASTING CROWNS	BEACH STREET 10733/REUNION (18.98 CD)	Casting Crowns
18	13	1	1	BILLY CURRINGTON	MERCURY 000164/UMGN (9.98 CD)	Billy Currington
19	18	10	8	ZOEGIRL	SPARROW 80666 (18.98 CD)	Different Kind Of Free
20	8	—	1	BERNIE WILLIAMS	GRP 060725/VG (18.98 CD)	The Journey Within
21	—	—	1	PATTY GRIFFIN	ATO 21515 (18.98 CD/DVD)	A Kiss In Time
22	19	21	13	GAVIN DEGRAW	J 20058/RMG (11.98 CD)	Chariot
23	22	—	2	RHIAN BENSON	OKG 71007/TOP SAIL (12.98 CD)	Gold Coast
24	29	34	5	BILLY TALENT	ATLANTIC 83614/AG (12.98 CD)	Billy Talent
25	16	—	2	CASSANDRA WILSON	BLUE NOTE 81860 (18.98 CD)	Glamoured
26	23	12	7	ALEJANDRO SANZ	WARNER LATINA 60516 (18.98 CD)	No Es Lo Mismo
27	—	—	1	KILL HANNAH	ATLANTIC 83664/AG (12.98 CD)	For Never & Ever
28	—	—	1	MARK SCHULTZ	WORD CURB 86270/WARNER BROS. (18.98 CD)	Stories & Songs
29	—	—	1	THE DARKNESS	ATLANTIC 60817/AG (12.98 CD)	Permission To Land
30	25	7	3	BIG DADDY WEAVER	FERVENT 30040 (18.98 CD)	Fields Of Grace
31	9	—	2	ROBERT EARL KEEN	AUDIUM 8191/KOCH (18.98 CD)	Farm Fresh Onions
32	32	29	10	SHERRIE AUSTIN	BROKEN BOW 75872 (18.98 CD)	Streets Of Heaven
33	26	18	4	MY MORNING JACKET	ATO/RCA 52979/RMG (12.98 CD)	It Still Moves
34	21	—	2	PAUL VAN DYK	MUTE 9229* (17.98 CD)	Reflections
35	40	44	11	ROBERT RANDOLPH & THE FAMILY BAND	DARE 48472/WARNER BROS. (18.98 CD)	Unclassified
36	31	30	3	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC (18.98 EQ CD)	A Thousand Kisses Deep
37	—	—	1	LOS RIELEROS DEL NORTE	FONOVISA 350879/UG (13.98 CD)	Abriendo Caminos
38	38	31	17	AKWID	HEADLINERS/UNIVISION 310155/UG (14.98 CD)	Proyecto Akwid
39	30	27	11	LOS BUKIS	FONOVISA 350895/UG (14.98 CD)	25 Joyas Musicales
40	6	—	2	GOV'T MULE	ATO 21517 (27.98 CD/DVD)	The Deepest End
41	37	32	7	THE STARTING LINE	DRIVE THRU 060063/MCA (12.98 CD)	Say It Like You Mean It
42	35	28	9	CONJUNTO PRIMAVERA	FONOVISA 350975/UG (14.98 CD)	Decide Tu
43	33	23	5	SHELBY LYNNE	CAPTOL 90508 (18.98 CD)	Identity Crisis
44	—	—	1	MATT NATHANSON	ACROBAT/CHERRY 001140/UMRG (12.98 CD)	Beneath These Fireworks
45	48	39	14	JEREMY CAMP	BEC 40456 (16.98 CD)	Stay
46	41	38	24	SENSES FAIL	DRIVE THRU 000155/MCA (8.98 CD)	From The Depths Of Dreams (EP)
47	—	—	1	RODNEY ATKINS	CURB 78745 (18.98 CD)	Honesty
48	39	35	30	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD)	Surrender To Love
49	50	40	7	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
50	—	—	1	MARIA	DREAMWORKS 000890/INTERSCOPE (9.98 CD)	My Soul

NOVEMBER 1 2003  
**Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
Sales data compiled by Nielsen SoundScan						
				<b>NUMBER 1</b> 21 Weeks At Number 1		
1	3	1	52	LIL JON & THE EAST SIDE BOYZ	BMG 23707/TVT (13.98/17.98)	Kings Of Crunk
2	2	—	2	2PAC	DEATH ROW 9530*/KODC (18.98 CD)	Nu-Mixx Klazzics
3	1	—	2	SEVENDUST	TVT 5993 (17.98 CD)	Seasons
4	4	2	5	YING YANG TWINS	COLLAPARK 2481*/TVT (17.98 CD)	Me & My Brother
				<b>HOT SHOT DEBUT</b>		
5	—	—	1	VARIOUS ARTISTS	JUST BECAUSE I'M A WOMAN: SONGS OF DOLLY PARTON SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton
				<b>GREATEST GAINER</b>		
6	9	5	8	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1031 (18.98 CD)	Halloween
7	6	4	10	DASHBOARD CONFESSIONAL	A MARK, A MISSION, A BRAND, A SCAR VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
8	7	3	8	WARREN ZEVON	ARTEMIS 51156 (18.98 CD)	The Wind
9	5	—	2	COHEED AND CAMBRIA	EQUAL VISION 87 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3
10	—	—	1	RAPHAEL SAADIQ	POOKIE 1001 (18.98 CD)	All Hits At The House Of Blues
11	8	—	3	DEATH CAB FOR CUTIE	BARSUK 32 (16.98 CD)	Transatlanticism
12	10	—	2	HIEROGLYPHICS	HIERO IMPERIUM 230109* (18.98 CD) [M]	Full Circle
13	13	9	7	MICHAEL BOLTON	PMG 73973 (19.98 CD)	Vintage
14	21	18	4	HOT HOT HEAT	SUB POP 70599* (12.98 CD) [M]	Make Up The Breakdown
15	15	15	8	SIMPLY RED	SIMPLYRED.COM 0001/RED INK (18.98 CD)	Home
16	18	13	5	SOUNDTRACK	EMPEROR NORTON 7086* (17.98 CD)	Lost In Translation
17	16	7	4	ATMOSPHERE	RHYMESAYERS ENTERTAINMENT/FAT BEATS 86690*/EPITAPH (17.98 CD)	Seven's Travels
18	19	14	8	THE PETER MALICK GROUP FEATURING NORAH JONES	KDCH 8678 (13.98 CD)	New York City
19	17	8	9	SAVES THE DAY	VAGRANT 001115*/DREAMWORKS (15.98 CD)	In Reverie
20	14	6	7	SOUNDTRACK	LAKEHORE 33781 (18.98 CD)	Underworld
21	11	—	2	ROBERT EARL KEEN	AUDIUM 8191/KOCH (18.98 CD) [M]	Farm Fresh Onions
22	12	11	4	SILK	SILK 12147/LIQUID 8 (16.98 CD)	Silktime
23	26	21	10	SHERRIE AUSTIN	BROKEN BOW 75872 (18.98 CD) [M]	Streets Of Heaven
24	—	—	1	GANGSTA BOO	RTE 300 (18.98 CD)	Enquiring Minds 2: The Soap Opera
25	20	—	3	PAUL VAN DYK	MUTE 9229* (17.98 CD) [M]	Reflections
26	24	17	8	LOUIE DEVITO	ULTRA 1175 (19.98 CD)	Louie DeVito Presents: Ultra.Dance 04
27	30	28	13	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side
28	28	24	19	VARIOUS ARTISTS	NARM 50009 (11.98 CD)	Get The Blues Vol. 2
29	36	22	10	EVA CASSIDY	BLIX STREET 10079 (17.98 CD)	American Tune
30	25	—	2	VARIOUS ARTISTS	ALICE @ 97.3: THIS IS ALICE MUSIC VOLUME 7 ALICE RADIO 937 (17.98 CD)	Alice @ 97.3: This Is Alice Music Volume 7
31	35	30	14	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
32	33	19	6	PENNYWISE	EPITAPH 8064* (18.98 CD)	From The Ashes
33	27	12	4	AESOP ROCK	DEFINITE JUX 68* (16.98 CD) [M]	Bazooka Tooth
34	31	32	35	THE POSTAL		

# NOVEMBER 1 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	4	ELVIS COSTELLO	DEUTSCHE GRAMMOPHON 009996/UNIVERSAL CLASSICS GROUP	North
2	2	2	CASSANDRA WILSON	BLUE NOTE 11860 [M]	Glamour
3	4	2	DIANA KRALL	VERVE 085109/VG	Live In Paris
4	3	2	AARON NEVILLE	VERVE 065633/VG	Nature Boy: The Standards Album
5	13	2	BOZ SCAGGS	GRAY CAT 4003/MAILBOAT	But Beautiful: Standards Volume 1
6	7	2	DAVID SANBORN	VERVE 065578/VG	timeagain
7	8	2	PAT METHENY	WARNER BROS. 48473	One Quiet Night
8	6	2	DIANNE REEVES	BLUE NOTE 80252	A Little Moonlight
9	5	2	STACEY KENT	CANAL 79797	The Boy Next Door
10	9	2	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
11	24	2	LOU RAWLS	SAVOY JAZZ 17264	Rawls Sings Sinatra
12	10	2	VINCE GUARALDI	BLUEBIRD 53909/AAL	The Charlie Brown Suite & Other Favorites
13	11	2	VARIOUS ARTISTS	VERVE 000885/VG	Verve//Unmixed2
14	16	2	PONCHO SANCHEZ	CONCORD PICANTE 1031/CONCORD	Out Of Sight
15	12	2	THE MANHATTAN TRANSFER	TELARC 83586	Couldn't Be Hotter
16	15	2	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
17	17	2	HARRY CONNICK, JR.	MARSALIS 613304/ROUNDER	Other Hours: Connick On Piano 1
18	20	2	VARIOUS ARTISTS	DEJON 17241	The Most Relaxing Jazz Music In The Universe
19	18	2	VARIOUS ARTISTS	CAPITOL 80738	Lady Sings The Blues
20	NEW	2	JOHN MCLAUGHLIN	VERVE 001137/VG	Thieves And Poets
21	21	2	VARIOUS ARTISTS	JAZZ ALLIANCE INTERNATIONAL 83508	Jazz! Here And Now
22	NEW	2	VARIOUS ARTISTS	UTV 001182/UMG	The Original Great American Songbook
23	14	2	VARIOUS ARTISTS	CAPITOL 92819	The Definitive American Songbook A - Vol. 1
24	23	2	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
25	25	2	JACO PASTORIUS BIG BAND	HEADS UP 3078	Word Of Mouth Revisited

# NOVEMBER 1 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	86	NORAH JONES	BLUE NOTE 32088 [M]	Come Away With Me
2	NEW	2	WILL DOWNING	GRP 000529/VG	Emotions
3	2	2	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
4	3	2	BERNIE WILLIAMS	GRP 000725/VG [M]	The Journey Within
5	4	2	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
6	5	2	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
7	7	2	VARIOUS ARTISTS	VERVE 000598/VG	Verve//Remixed2
8	6	2	GALACTIC	SANCTUARY 84643 [M]	Ruckus
9	11	2	MARC ANTOINE	RENDEZVOUS 5101	Mediterraneo
10	9	2	VARIOUS ARTISTS	GRP 000115/VG	A Twist Of Motown
11	8	2	RICK BRAUN	WARNER BROS. 48280	Esperanto
12	15	2	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
13	10	2	INCOGNITO	NARADA JAZZ 91627/NARADA	Who Needs Love
14	12	2	LIZZ WRIGHT	VERVE 589933/VG [M]	Salt
15	NEW	2	DAVID BENOIT	GRP 000597/VG	Right Here, Right Now
16	20	2	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
17	18	2	BELA FLECK & THE FLECKTONES	COLUMBIA 86353/SONY MUSIC [M]	Little Worlds
18	13	2	NAJEE	N-CODED 4248/WARLOCK	Embrace
19	21	2	BRIAN CULBERTSON	WARNER BROS. 48300 [M]	Come On Up
20	14	2	THE JAZZMASTERS	TRIPPIN' N' RHYTHM/HARDCASTLE 90513/V2	The Jazzmasters 4
21	16	2	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
22	17	2	ALEX BUGNON	NARADA 93644	Southern Living
23	NEW	2	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8514/CONCORD	Let It Ripp
24	22	2	PAMELA WILLIAMS	SHANACHIE 5105	The Perfect Love
25	24	2	KEIKO MATSUI	NARADA 93666	White Owl

# NOVEMBER 1 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	ANDREA BOCELLI	PHILIPS 001275/UNIVERSAL CLASSICS GROUP	Sacred Arias: Special Edition
2	1	2	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
3	3	2	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
4	2	2	CECILIA BARTOLI	DECCA 001097/UNIVERSAL CLASSICS GROUP	The Salieri Album
5	5	2	ANDRE RIEU	DENON 17293	Live In Dublin
6	4	2	HILARY HAHN	DE 000986/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
7	6	2	LANG LANG	DG 000680/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
8	7	2	VLADIMIR HOROWITZ	SONY CLASSICAL 83023/SONY MUSIC	Live & Unedited: Historic 1965 Return Concert
9	NEW	2	ANDRAS SCHIFF	ECM 001063/UNIVERSAL CLASSICS GROUP	Bach: Goldberg Variations
10	8	2	JANUSZ OLENJINCAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SWR CLASSICAL 078501/MUSIC	The Pianist (Soundtrack)
11	9	2	MARCELO ALVAREZ/SALVATORE LICITRA	SONY CLASSICAL 87957/SONY MUSIC	Duetto
12	NEW	2	BRYN TERFEL	DG 001305/UNIVERSAL CLASSICS GROUP	Bryn Terfel Sings Favorites
13	NEW	2	ANNA NETREBKO	DG 000990/UNIVERSAL CLASSICS GROUP	Opera Arias
14	NEW	2	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
15	15	2	VARIOUS ARTISTS	CIRCA 68957/VERGIN	The Most Relaxing Classical Album...Ever! II

# NOVEMBER 1 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	12	YO-YO MA	SONY CLASSICAL 899/SONY MUSIC	Obrigado Brazil
2	2	2	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
3	3	2	LUCIANO PAVAROTTI	DECCA 001096/UNIVERSAL CLASSICS GROUP	Ti Adoro
4	4	2	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
5	NEW	2	RUSSELL WATSON	DECCA 001178/UNIVERSAL CLASSICS GROUP	Reprise
6	5	2	BOND	MBI/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
7	6	2	JOSH GROBAN	143/REPRISE 48113/WARNER BROS.	Josh Groban In Concert
8	NEW	2	VARIOUS ARTISTS	DECCA 000901/UNIVERSAL CLASSICS GROUP	Pure Classics
9	9	2	CHARLOTTE CHURCH	COLUMBIA 88990/SONY MUSIC	Prelude: The Best Of Charlotte Church
10	10	2	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics
11	7	2	PLACIDO DOMINGO	EMI LATIN 57581	Bravo! Domingo: The Best Of Placido Domingo
12	14	2	MICHAEL AMANTE	VICTOR 52738/BMG CLASSICS	Tell Her I Love Her
13	13	2	CHRISTOPHER O'RILEY	ODYSSEY/SONY CLASSICAL 87321/SONY MUSIC	True Love Waits: O'Riley Plays Radiohead
14	8	2	RACHEL'S	QUARTERSTICK 075/TOUCH AND GO	Systems/Layers
15	12	2	BOND	MBI/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine

# NOVEMBER 1 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	4	MANNHEIM STEAMROLLER	AMERICAN GRAMMOPHONE 1031	Halloween
2	2	2	JIM BRICKMAN	WINDHAM HILL 52895/PROVIDENT	Peace
3	NEW	2	VARIOUS ARTISTS	WINDHAM HILL 53901/AAL	Windham Hill Christmas II
4	3	2	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMMOPHONE 1776	American Spirit
5	4	2	DELERIUM	NETTWERK 30306 [M]	Chimera
6	6	2	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
7	5	2	VARIOUS ARTISTS	WINDHAM HILL 54344/AAL	Prayer: A Windham Hill Collection
8	8	2	YANNI	VIRGIN 81516	Ethnicity
9	7	2	JESSE COOK	NARADA WORLD 90797/VIRGIN	Nomad
10	10	2	TIM JANIS	TIM JANIS ENSEMBLE 1205	Flowers In October
11	13	2	VARIOUS ARTISTS	WINDHAM HILL 53017/AAL	State Of Grace II: Turning To Peace
12	9	2	B-TRIBE	HIGHER OCTAVE 92484	5
13	NEW	2	ZADE	SAVA 196	Zade
14	NEW	2	2002	REAL MUSIC 8820	This Moment Now
15	11	2	MANNHEIM STEAMROLLER	AMERICAN GRAMMOPHONE 214	Romantic Melodies

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

# NOVEMBER 1 2003 Billboard TOP CLASSICAL BUDGET

1	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
2	RELAXING CLASSICS	VARIOUS ARTISTS
3	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
4	25 GREATEST HITS	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
6	GUITAR CLASSICS	VARIOUS ARTISTS
7	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
8	GREAT TENORS	VARIOUS ARTISTS
9	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
11	PIANO CLASSICS	VARIOUS ARTISTS
12	ROMANTIC CLASSICS	VARIOUS ARTISTS
13	TRANQUIL CLASSICS	VARIOUS ARTISTS
14	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
15	PEACEFUL CLASSICS	VARIOUS ARTISTS

# NOVEMBER 1 2003 Billboard TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS
3	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS
4	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
5	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS
6	THE VERY BEST OF RELAXING CLASSICS	VARIOUS ARTISTS
7	50 GREATEST CLASSICS	VARIOUS ARTISTS
8	THE #1 OPERA ALBUM	VARIOUS ARTISTS
9	BABY BACH	VARIOUS ARTISTS
10	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
11	BEDROOM ADAGIOS	VARIOUS ARTISTS
12	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
13	VIVALDI'S GREATEST HITS	VARIOUS ARTISTS
14	BABY VIVALDI	VARIOUS ARTISTS
15	VIVA ITALIA	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.

# NOVEMBER 1 2003 Billboard TOP KID AUDIO

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP)
2	KIDZ BOP KIDS	KIDZ BOP 4
3	VARIOUS ARTISTS	RADIO DISNEY JAMES VOL. 6
4	VARIOUS ARTISTS	DISNEY PIXAR FINDING NEMO: OCEAN FAVORITES
5	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE
6	KIM POSSIBLE	DISNEY'S KIM POSSIBLE
7	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
8	KIDZ BOP KIDS	KIDZ BOP 3
9	EL CHICHICUILOTE	YO SOY LA BANDA
10	SUPERSTAR KIDZ	SUPERSTAR KIDZ
11	THE HIT CREW	DJ'S CHOICE KIDS HALLOWEEN PARTY MUSIC
12	THE WIGGLES	KOCH 8626
13	READ-ALONG	FINDING NEMO
14	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE LION KING
15	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
16	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
17	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
18	VEGGIETALES	BOB & LARRY'S SUNDAY MORNING SONGS
19	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
20	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
21	KIDZ BOP KIDS	KIDZ BOP
22	KIDS PICKS SINGERS	KIDS PICKS-HIT MIX
23	KIDZ BOP KIDS	KIDZ BOP 2
24	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
25	THE HIT CREW	DJ'S CHOICE KIDS POP HALLOWEEN SONGS

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 (Oro). △ Certification of 200,000 units (Platina). △△ Certification of 400,000 units (Multi-Platina). \*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., Chords, Position.

24's (Ya Majesty's Music, ASCAP/Toompstone, BMI)  
H100 87; RBH 39

## -A-

**ADDICTED** (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/WB, ASCAP), WBM, H100 88  
**AMAZING** (Dudeski, ASCAP) H100 81  
**AMOR AMOR** (Bayahibe, BMI) LT 37  
**AMOR BESAME** (Solmar, SESAC) LT 32  
**AMOR DE LOS DOS** (Peer Int'l., BMI) LT 37  
**AND THE CROWD GOES WILD** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 34  
**ANOTHER POSTCARD (CHIMPS)** (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 92  
**ANTES** (Copyright Control) LT 3  
**ANYTHING GOES** (Mama Luv, BMI/Off Da Yelzabub, BMI/Singso WW, BMI/STB, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI) RBH 95  
**ASIGNATURA PENDIENTE** (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 15  
**AVE CAUTIVA** (Seg Son, BMI) LT 11

## -B-

**BABY BOY** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dirty Rock, ASCAP/Black Owned Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 1; RBH 2  
**BACKTIGHT** (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggha, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 52  
**BAD BOY THIS BAD BOY THAT** (Tony Dofat, BMI/Rounder, BMI/Copyright Control) H100 53; RBH 20  
**BE EASY** (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 64  
**BIGGER THAN MY BODY** (Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP), CLM/HL, H100 38  
**THE BOYS OF SUMMER** (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 61  
**BRIGHT LIGHTS** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 41  
**BUSTED** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 47

## -C-

**CADILLAC ON 22'S** (Crump Titled, ASCAP) RBH 85  
**CALLING ALL ANGELS** (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 30  
**CALLING ALL GIRLS** (Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 82  
**CANT HOLD US DOWN** (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghtrhythm, BMI), HL, H100 20  
**CANT STOP, WON'T STOP** (Copyright Control/Six Figga, BMI) H100 24; RBH 15  
**CARMELINA** (EMOA, ASCAP/Sony/ATV Discos, ASCAP) LT 20  
**CAUSAME LA MUERTE** (TN Ediciones, BMI/Los Compositores, BMI) LT 24  
**CHICKS DIG IT** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 12; H100 73  
**CLAP BACK** (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI) H100 65; RBH 24  
**CLUBBIN'** (R.Kelly, BMI/Zomba Songs, BMI/Joie Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 39; RBH 12  
**COME OVER** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, RBH 18  
**COMIN' FROM WHERE I'M FROM** (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 70  
**COOL TO BE A FOOL** (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 38  
**COWBOYS LIKE US** (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 11; H100 59  
**CRAZY IN LOVE** (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 26; RBH 36  
**CUANDO TU NO ESTAS** (Not Listed) LT 43

## -D-

**DAMN!** (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 4; RBH 4  
**DANCE WITH MY FATHER** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 55; RBH 31  
**DANGER** (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Universal, ASCAP/Lajapo, ASCAP), WBM, H100 95; RBH 41  
**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/Ottomatic Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP), HL/WBM, CS 46  
**DEJENME SI ESTOY LLORANDO** (Irmaos Vitale, BMI) LT 33  
**DIDN'T YOU KNOW** (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 98  
**DOWN FOR ME** (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Harve Pierre, BMI/Shannon Lawrence, SESAC/Featquo, SESAC/The Writing Factory, ASCAP), HL, RBH 33  
**DRIFT AWAY** (Almo, ASCAP), HL, H100 35  
**DRINKIN' BONE** (Soy/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 22

## -E-

**EN LOS PURITOS HUESOS** (Edimonsa, ASCAP/Siempre, ASCAP) LT 36  
**ENO DUELE** (Ser-Ca, BMI) LT 12  
**ESTO Y A PUNTO** (Ser-Ca, BMI) LT 14  
**EVERY FRIDAY AFTERNOON** (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 36

## -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 64  
**FALLEN** (Soy/ATV Songs, BMI/Tyde, BMI/Sony/ATV

Canada, SOCAN) H100 70  
**A FEW QUESTIONS** (Noble Vision, ASCAP/Green Dogg, BMI) H100 99  
**FIND A WAY** (Modat, ASCAP/916, BMI) H100 97; RBH 43  
**FIRE (YES, YES Y'ALL)** (Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twenty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 88  
**THE FIRST CUT IS THE DEEPEST** (Mainstay, BMI) CS 57; H100 66  
**FLY** (My Own Chit, BMI/EMI Blackwood, BMI/Warren G, ASCAP/EMI April, ASCAP/Nate Dogg, BMI), HL, RBH 54  
**FORTHNIGHT** (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/Copyright Control) RBH 50  
**FOTOGRAFIA** (Peemusic III, BMI/Camaleon, BMI) LT 9  
**FRONTIN'** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 16; RBH 13

## -G-

**GANGSTA NATIONS** (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP) RBH 67  
**GET IT ON THE FLOOR** (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beat, ASCAP), HL, RBH 73  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/CollPark, BMI/DWC, BMI) H100 3; RBH 10  
**GETTING LATE** (Marshmallow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukir, BMI/Universal, BMI/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 32  
**GIGOLO** (Zomba Songs, BMI/R.Kelly, BMI/Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, RBH 57  
**GOOD LITTLE GIRLS** (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), WBM, CS 40  
**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 77; RBH 53

## -H-

**HANDPRINTS ON THE WALL** (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 53  
**HARDER TO BREATHE** (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 18  
**HEAD BUSSA** (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 84  
**HEADSTRONG** (WBM, SESAC/Traptism, SESAC), WBM, H100 23  
**HEAVEN** (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 60  
**HEAVEN HELP ME** (Wacissa River, BMI/On The Mantel, BMI/BPJ, BMI) CS 39  
**HELL YEAH** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 13; H100 74  
**HELP POUR OUT THE RAIN (LACEY'S SONG)** (My Little Jewell, BMI/Reveille B, BMI/Sony/ATV Tree, BMI), HL, CS 15; H100 78  
**HERE WITHOUT YOU** (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 6  
**HEY YA!** (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 25  
**HOLE IN THE WORLD** (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 94  
**HOLIDAE IN** (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 6  
**HONESTY (WRITE ME A LIST)** (Soy/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 20; H100 86  
**HOTEL** (Larsiny, BMI/Swizz Beat, ASCAP/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 66  
**HOT MAMA** (Soy/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 33  
**HOT & WET** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP), HL, H100 84; RBH 37  
**HOY** (Estefan, ASCAP) LT 1  
**HOY EMPIEZA MI TRISTEZA** (Edimusa, ASCAP) LT 27

## -I-

**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) H100 71  
**I CAN'T BE YOUR FRIEND** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 17  
**I CAN'T TAKE YOU ANYWHERE** (Soy/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 27  
**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 46  
**I LOVE THIS BAR** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 4; H100 37  
**I LOVE YOU THIS MUCH** (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 32  
**I MELT** (Soy/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 5; H100 44  
**I'M GONNA TAKE THAT MOUNTAIN** (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 14  
**I'M IN LOVE WITH YOU** (Haneli, BMI/Wacissa River, BMI) CS 54  
**I'M ONE OF YOU** (Warner-Tamerlane, BMI/Melanie Howard, ASCAP), WBM, CS 60  
**I NEED A VACATION** (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Tunes, ASCAP/Satcher Songs, ASCAP), HL, CS 59  
**I NEED YOU NOW** (Smokie's Song, BMI) RBH 55  
**IN MY DREAMS** (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, BMI/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 42  
**INNOCENT DE TI** (BMG Songs, ASCAP) LT 22  
**IN THOSE JEANS** (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, RBH 40  
**INTO YOU** (J. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatt, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Fyates, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP/Cherry River,

BMI), CLM/HL, H100 19; RBH 26  
**IT BLOWS MY MIND** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raynchaser, BMI/My Own Chit, BMI), HL, RBH 68  
**I THINK YOU'RE BEAUTIFUL** (Mosaic Music, BMI/Hold Jack, BMI) CS 44  
**IT'S FIVE O'CLOCK SOMEWHERE** (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 8; H100 48  
**IT'S MY LIFE** (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 69  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP, BMI/Mike Curb, BMI), HL/WBM, CS 26  
**I WISH** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 24  
**I WISH I WASN'T** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/JI Branda, ASCAP), HL, RBH 38  
**I Z U** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP) RBH 77

## -J-

**JUST A DOG** (Ottanwear, BMI) RBH 71

## -K-

**KNOCK KNOCK** (Mass Confusion, ASCAP/WB, ASCAP/Yes World Music, ASCAP/Abc-Dunhill, BMI), WBM, H100 89; RBH 28

## -L-

**LAGRIMAS DE CRISTAL** (Zomba, ASCAP) LT 21  
**LA PAGA** (Peermusic III, BMI/Camaleon, BMI) LT 17  
**LET'S GET DOWN** (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, RBH 83  
**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 79  
**LITTLE MOMENTS** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 30  
**LONG BLACK TRAIN** (Soy/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 29  
**LOVE ANGEL** (Zomba Songs, BMI/R.Kelly, BMI) RBH 76  
**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 86  
**LOVE CALLS** (Kem, BMI) RBH 30  
**LOVE YOU MORE** (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL, H100 93; RBH 34  
**LOW** (Whorgamusic, ASCAP/EMI April, ASCAP), HL, H100 63

## -M-

**MARTIE, EMILY & NATALIE (THE CONTINUING SAGA OF...)** (Copyright Control) CS 55  
**MAS QUE TU AMIGO** (Crisma, SESAC) LT 29  
**ME AGAINST THE MUSIC** (Zomba Songs, BMI/Brinney Spears, BMI/Songs Of Peer, ASCAP/Marchinoh, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morningside, ASCAP/T. Youngdell's Art, ASCAP), WBM, H100 43  
**ME CANSE DE MORIR POR TU AMOR** (Zomba Golden Sands, ASCAP) LT 23  
**MI CUCU** (Sid Sim, BMI/Flattown, BMI) LT 45  
**MIENTES TAN BIEN** (Soy/ATV Discos, ASCAP) LT 6  
**MI GENTE** (Iron Tiger, BMI/Ozomati, ASCAP/DHG, BMI/Linker, BMI) LT 47  
**MIGHTY D-BLOCK (2 GUNS UP)** (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Latern, BMI), HL, RBH 100  
**MI LIBERTAD** (Universal Musica, ASCAP) LT 35  
**MILKSHAKE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raynchaser, BMI/Careers-BMG, BMI/Issy & Nemo Tunes, ASCAP), HL, H100 57; RBH 25  
**MINUTOS** (Soy/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 50  
**MORE & MORE** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 42  
**MY BABY** (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzic, ASCAP/Shack Suga, ASCAP) RBH 61  
**MY LAST NAME** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 58  
**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 40; RBH 89

## -N-

**NAGGIN'** (CollPark, BMI/Da Crippler, BMI/EWC, BMI) H100 91; RBH 48  
**NEVA EVA** (Swole, ASCAP) RBH 81  
**NINA AMADA MIA** (SACM Latin, ASCAP) LT 49  
**NO ES LO MISMO** (Gazul, ASCAP/WB, ASCAP) LT 8  
**NO HACE FALTA** (F.I.P.P., BMI/Estefan, ASCAP) LT 10  
**NO L.O.V.E.** (WB, ASCAP/Divine Mill, ASCAP/Universal-PolyGram International Tunes, SESAC/Ijahque Joints, SESAC/Sony/ATV Tunes, ASCAP/Teron Beal, ASCAP/Feedmybabez, ASCAP/Coverboy, ASCAP/EMI Hastings Catalog, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Bee Mo Easy, ASCAP), HL/WBM, RBH 92  
**NOMAS POR TU CULPA** (Vander, ASCAP/Edimusa, ASCAP) LT 5  
**NOOKIE (REAL GOOD)** (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 93  
**NO SHOES, NO SHIRT, NO PROBLEMS** (Soy/ATV Acuff Rose, BMI), HL, H100 83  
**OFFICIALLY MISSING YOU** (Aurelius, ASCAP/Famous, ASCAP), HL, H100 100; RBH 49  
**ONE MORE CHANCE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 59  
**OOH!** (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, H100 56; RBH 22

## -P-

**PAINT ME A BIRMINGHAM** (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI) CS 56

**PARA MORIR IGUALES** (Peer Int'l., BMI) LT 34  
**PARTY & BULLSH\*T** 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 80  
**PARTY TO DAMASCUS** (Soy/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 79; RBH 44  
**PASS THAT DUTCH** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 27; RBH 17  
**PERFECT** (Copyright Control/Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 35  
**PERFECT W/BA** (Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN) H100 72  
**P.I.M.P.** (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 15; RBH 23  
**PLAYBOYS OF THE SOUTHWESTERN WORLD** (Murray, BMI/VanWarmer, ASCAP), WBM, CS 25  
**PON DE RIVER, PON DE BANK** (Greensleeves, PRS/Copyright Control/Tafari, ASCAP) H100 90; RBH 29  
**PUT YOUR DRINKS DOWN** (Feelits, ASCAP/Dead Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl Hayes, ASCAP) RBH 87

## -Q-

**QUE GANAS** (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 42  
**QUE TE RUEGUE QUIEN TE QUIERA** (LGA, BMI) LT 16  
**QUIEN TE DIJO ESO** (Brantunes, ASCAP/Maximo Aguirre, BMI) LT 19  
**QUIERO PERDERME EN TU CUERPO** (Kike Santander, BMI/Ensign, BMI) LT 7  
**QUITEMOS LA ROPA** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 25

## -R-

**RAIN ON ME** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colegms-EMI, ASCAP), HL/WBM, H100 9; RBH 3  
**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI), H100 45; RBH 14  
**REAL GOOD MAN** (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 7; H100 58  
**RED DIRT ROAD** (Soy/ATV Tree, BMI/Bufallo Prairie, BMI/Showbilly, BMI), HL, CS 19  
**THE REMEDY (I WON'T WORRY)** (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 36  
**RIE Y LORA** (Sir George, ASCAP/WB, ASCAP) LT 18  
**RIGHT THURR** (Trak Starz, ASCAP/Almo, ASCAP/Irv-ing, BMI), HL, H100 8; RBH 11  
**ROC YA BODY "MIC CHECK 1,2"** (Robert Clivilles, ASCAP/Dontana, ASCAP/Mighty One, SESAC) H100 82  
**ROSAS** (Soy/ATV Discos, ASCAP) LT 13  
**RUNNIN'** (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP), HL, H100 47; RBH 21  
**RUN, RUN, RUN** (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deaton, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 37

## -S-

**SALT SHAKER** (TVT, BMI/CollPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP) RBH 56  
**SAY HOW I FEEL** (DKG, BMI/Trak 72)  
**SELL A LOT OF BEER** (Soy/ATV Tree, BMI/Mr. Bubba, BMI), HL, CS 51  
**SE ME OLVIDO TU NOMBRE** (F.I.P.P., BMI) LT 39  
**SENIORITA** (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 85  
**SHAKE THAT MONKEY** (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, RBH 63  
**SHAKE YA TAILFEATHER** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Buo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP/Hitco South, ASCAP), HL/WBM, H100 5; RBH 19  
**SHÉ'S NOT JUST A PRETTY FACE** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 31  
**SHOW ME HOW TO LIVE** (Disappearing One, ASCAP/Melee Sawy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 75  
**SO FAR AWAY** (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP), WBM, H100 29  
**SO GONE** (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leony, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 35  
**SOLO POR TI** (Yami, BMI) LT 31  
**SOMEDAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 34  
**SO YESTERDAY** (BMG-Careers, BMI/Lauren Christy, BMI/Scott Spock Songs, BMI/Shahasu, BMI/Graham Edwards Songs, ASCAP), HL, H100 46  
**SPEND MY TIME** (Blackened, BMI) CS 43  
**STACY'S MOM** (Monkey Demon, BMI/Vaguely Familiar, ASCAP) H100 28  
**STAND UP** (Ludacris, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 2; RBH 1  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 13; RBH 5  
**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 94  
**STREETS OF HEAVEN** (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 21  
**STUNT 101** (High On Life, ASCAP/EMI April, ASCAP/Dirty Works, BMI/50 Cent, ASCAP/Universal, ASCAP), HL/WBM, H100 80; RBH 27  
**SUGA SUGA** (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI) H100 11; RBH 78  
**SUMMERTIME** (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 51  
**SUPA STAR** (Not Listed) RBH 74  
**SUPERSTAR** (Embassy, BMI/Young Carney, ASCAP) RBH 65  
**SWEET SOUTHERN COMFORT** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 47

## -T-

**TE LLEVARE AL CIELO** (Tulum, ASCAP/EMI April,

ASCAP) LT 30  
**TE METISTE EN MI CAMA** (Edimonsa, ASCAP) LT 46  
**TE NECESITO** (Karen, BMI/Elyon, BMI) LT 2  
**TENNESSEE RIVER RUN** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM, CS 52  
**TE RETO A QUE ME OLVIDES** (Arpa, BMI) LT 48  
**TEXAS PLATES** (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 41  
**THERE GOES MY LIFE** (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 28  
**(THERE'S GOTTA BE) MORE TO LIFE** (Diesel Liesal, BMI/Warner-Tamerlane, BMI/Slowguy Songs, ASCAP/Songtower, ASCAP/WB, ASCAP/Little Mix Music, ASCAP/Chrysalis, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL/WBM, H100 49  
**THIS IS HOW WE DO** (Money Mack, BMI) H100 99; RBH 60  
**THIS ONE'S FOR THE GIRLS** (DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverhiss, BMI), CLM/HL, CS 3; H100 42  
**THOIA THOING** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 22; RBH 9  
**THROUGH THE WIRE** (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Neropub, BMI), WBM, RBH 91  
**THUG LUV** (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 96  
**TOUCHED A DREAM** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 69  
**TOUGH LITTLE BOYS** (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 1; H100 33  
**TROUBLE** (Pink Inside, BMI/EMI Blackwood, BMI/How About A Bunch Of Trouble Music, ASCAP), HL, H100 68

## -U-

**U GOT THAT LOVE (CALL IT A NIGHT)** (Divided, BMI/Universal-Songs Of PolyGram, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 45  
**UN AMOR PARA LA HISTORIA** (Universal Musica, ASCAP/Unique Hits, ASCAP) LT 28  
**UN SIGLO SIN TI** (Muziekuitgeverij B.V. BUMA, ASCAP/WB, ASCAP) LT 4  
**UNWELL** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 14

## -V-

**VIVE LA VIDA** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 44

## -W-

**WAITING FOR YOU** (Perfect Songs, BMI/Bat Future, BMI) H100 96  
**WALK A LITTLE STRAIGHTER** (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 10; H100 67  
**WALKED OUTTA HEAVEN** (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, H100 17; RBH 7  
**WALKING IN MEMPHIS** (Famous, ASCAP), HL, CS 16  
**WATCH THE WIND BLOW BY** (Universal-Songs Of PolyGram International, BMI/Slowborne, BMI/Hope-N-Cat, BMI/Cal IV, ASCAP) CS 48  
**WAT**

## Ludacris 'Stands' Atop R&B/Hip-Hop Chart

As predicted here last issue, Ludacris earns his first No. 1 as a lead artist on the Hot R&B/Hip-Hop Singles & Tracks chart with "Stand Up," featuring Shawna.

The title's 11% gain in airplay easily offsets the drop in sales of the 12-inch vinyl to propel "Stand" to the top of the chart. Last week's chart-topper, "Baby Boy," relinquishes the crown, even as a tardy 12-inch vinyl single finally hits retail.

This is the first time this year that all of the titles in the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart have a single at retail, though all but two are solely available in the not-so-sexy 12-inch vinyl configuration.

The exceptions are "Walked Outta Heaven" by Jagged Edge at No. 7, only available as a CD single, and OutKast's "The Way You Move," which has a DVD single in addition to the 12-inch vinyl. You have to go back to the July 27, 2002, issue to find the last time the top 10 of R&B/Hip-Hop Singles & Tracks was void of an airplay-only track.

**THROUGH THE GAIT:** Billy Currington's "Walk a Little Straighter"

climbs 11-10 on Hot Country Singles & Tracks. It's the fifth time this year that a new artist's first single cracks country's top 10, compared with four such top 10 titles during 2002.

Excluding Currington's, the average peak position attained for the first four top 10 new-artist debuts in each of those years is No. 4, but maiden voyages are climbing the chart faster in 2003 than they did one year ago. The average number of weeks that

earns its first No. 1 on Modern Rock Tracks with "Weak and Powerless," Virgin Records' first chart-topper on that list since Lenny Kravitz's "Fly Away" in September 1998.

It now appears that 2003 will be the first year since 1997 that the Modern Rock chart will not have a song spend at least 10 weeks at No. 1. The longest run so far this year has been six weeks by last issue's No. 1, Staind's "So Far Away," and earlier by Linkin Park's "Faint."

Also on the Modern chart, Trapt's "Headstrong" moves to recurrent after a 45-week run, breaking the previous record of 44 weeks set by Linkin Park's "In the End" between August 2001 and June 2002.

**CLARIFICATION:** In the Oct. 18 Singles Minded, we noted that for the first time in the history of the Hot 100 that all spots within the top 10 of the prior issue's chart had been occupied by R&B/hip-hop titles.

Many in the media misinterpreted this to mean that it was the first time in the Hot 100's history that African-American artists recorded each song in the top 10. That story was widely reported, including in *Billboard's* Rhythm & Blues column.

But these stories were incorrect, as pointed out to us by an alert reader in Greece, Yannis Petridis. He brought to our attention one issue (May 29) in 1993 when all of the top 10 slots belonged to black acts, and we have

hop tracks. The rest of the songs in question, including ballads and even dance-leaning songs, were devoid of rap breaks but nonetheless were by African-American artists.

### SinglesMinded™

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new acts need to achieve peak position this year is 23, compared with 28 weeks for the same period of 2002.

There's still a chance that the top 10 may see even more this year. This issue, there are five other new-artist debuts between No. 11 and No. 40. They are lead singles by Rushlow (20-17), Scotty Emerick (29-27), Josh Turner (33-29), Ryan Tyler (41-37) and Blue County (45-40).

**PERFECT LANDING:** A Perfect Circle

HitPredictor™ Monitor			DATA PROVIDED BY		
MAINSTREAM TOP 40			RHYTHMIC TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL					
★	LINKIN PARK	88.3	★ BEYONCE KNOWLES	76.0	
★	Numb WARNER BROS		Me, Myself And I COLUMBIA		
★	DASHBOARD CONFSSIONAL	80.0	★ R KELLY	73.8	
★	Hands Down INTERSCOPE		Step In The Name Of Love(Remix) JIVE		
★	SARAH MCLACHLAN	73.4	★ NELLY	72.7	
★	Fallen ARISTA		Iz U UMRG		
★	ENRIQUE IGLESIAS	65.0	★ DMX	65.0	
★	Addicted INTERSCOPE		Get It On The Floor IDJMG		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL					
1	MICHELLE BRANCH	79.5	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
	Breathe WARNER BROS		1	ASHANTI	76.2
2	COLDPLAY	76.0		Rain On Me IDJMG	
	Clocks CAPITOL		2	WYCLEF JEAN	68.0
3	STACIE ORRICO	74.4		Party To Damascus J/RMG	
	(There's Gotta Be) MORE TO LIFE VIRGIN		3	SEAN PAUL	68.0
4	LIZ PHAIR	74.2		Im Still In Love With You VP/ATLANTIC	
	Why Can't I CAPITOL		MODERN ROCK		
5	NICK LACHEY	72.0	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
	This I Swear UMRG		★ KID ROCK	68.0	
ADULT TOP 40				Feel Like Making Love ATLANTIC	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL				★ SMILE EMPTY SOUL	66.4
★	MICHAEL MCDONALD	75.4	★ 311	65.9	
★	Ain't No Mountain High Enough UMRG		Behind The Grey Sky VOLCANO/JIVE		
★	GUSTER	65.7	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
★	Careful REPRISE		1	LINKIN PARK	91.8
★	NO DOUBT	65.4		Numb WARNER BROS	
★	It's My Life INTERSCOPE		2	REVIS	85.4
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL				Seven EPIC	
1	SARAH MCLACHLAN	89.0	3	AUDIOSLAVE	79.4
	Fallen ARISTA			I Am The Highway EPIC	
2	SHANIA TWAIN	76.2	4	ROONEY	75.8
	Forever And For Always IDJMG			I'm Shakin' GEFEN/INTERSCOPE	
3	STACIE ORRICO	72.6	5	CHEVELLE	75.0
	(There's Gotta Be) MORE TO LIFE VIRGIN			Closure EPIC	
4	HOWIE DAY	72.3			
	Perfect Time Of The Day EPIC				
5	JASON MRAZ	72.0			
	You And I Both ELEKTRA/EEG				

Songs are listed 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 L.L.C.

NOVEMBER 1 2003		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	NUMBER 1	★ Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
2	2	9	★ Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)	
3	3	18	★ Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
4	7	14	★ Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	
5	4	15	★ Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)	
6	5	14	★ Harder To Breathe	MARIONOV (DICTONE/J/RMG)	
7	6	22	★ Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
8	10	5	★ Stacy's Mom	FOUNTAINS OF WAYNE (IS-CURVE/EMC)	
9	9	9	★ Headstrong	TRAPT (WARNER BROS.)	
10	13	7	★ Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	
11	12	12	★ (There's Gotta Be) More To Life	STACIE ORRICO (IFORFRONT/VIRGIN)	
12	8	11	★ My Love Is Like... Wo	ME (A&M/INTERSCOPE)	
13	24	2	★ Me Against The Music	BRITNEY SPEARS FEAT. MADONNA (JIVE)	
14	21	5	★ Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	
15	15	8	★ So Yesterday	HILARY DUFF (BUENA VISTA/HOLLYWOOD)	
16	14	10	★ Low	KELLY CLARKSON (RCA/RMG)	
17	19	4	★ Trouble	PINK (ARISTA)	
18	17	13	★ Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	
19	11	12	★ P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
20	20	16	★ Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	

NOVEMBER 1 2003		Billboard®		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	NUMBER 1	★ Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)
2	2	20	★ Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	
3	3	19	★ Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	
4	4	9	★ Holiday In	CHINGY FEAT. LUDACRIS & SHORR DOGS (DISTURBING THE PEACE/CAPITOL)	
5	6	7	★ Stand Up	LUDACRIS FEAT. SHAWNNA (DEF-JAM SOUTH/IDJMG)	
6	5	10	★ Damn!	YOUNGBLOODZ FEAT. LIL JON (ISO SO DEF/ARISTA)	
7	10	7	★ The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	
8	7	20	★ Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
9	9	16	★ Can't Stop, Won't Stop	YOUNG GUNZ (RCA/DEF JAM/IDJMG)	
10	8	24	★ Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	
11	18	3	★ Pass That Dutch	MISSY ELIOTT (THE GOLD MIND/ELEKTRA/EEG)	
12	11	18	★ Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	
13	13	19	★ P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
14	20	9	★ Wat Da Hook Gon Be	MURPHY LEE FEAT. JERMAINE DUFRU (FUEL/UMRG)	
15	19	8	★ Rain On Me	ASHANTI (MURDER INC./DEF JAM/IDJMG)	
16	12	9	★ Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)	
17	16	9	★ If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
18	15	26	★ Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	
19	17	6	★ Ooh!	MARY J. BLIGE (GEPFEN)	
20	14	13	★ Deliverance	BUBBA SPARROX (BEAT CLUB/INTERSCOPE)	

NOVEMBER 1 2003		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	20	NUMBER 1	★ Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
2	2	29	★ Calling All Angels	TRAIN (COLUMBIA)	
3	3	38	★ Unwell	MATCHBOX TWENTY (ATLANTIC)	
4	4	25	★ Heaven	LIVE (RADIOACTIVE/GEFFEN)	
5	8	12	★ Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
6	5	11	★ Bigger Than My Body	JOHN MAYER (AWARE/COLUMBIA)	
7	6	12	★ Bright Lights	MATCHBOX TWENTY (ATLANTIC)	
8	9	15	★ White Flag	DIDDY (ARISTA)	
9	7	23	★ Why Can't I	LIZ PHAIR (CAPITOL)	
10	11	29	★ Amazing	JOSH KELLEY (HOLLYWOOD)	
11	10	36	★ The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)	
12	13	7	★ Fallen	SARAH MCLACHLAN (ARISTA)	
13	15	5	★ The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	
14	12	40	★ Drift Away	UNCLE KRACKEER FEAT. DOBBIE GRAY (LAVA)	
15	16	7	★ Another Postcard (Chimps)	BAR/NAKED LADIES (IRPRISE)	
16	14	23	★ Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	
17	18	6	★ Someday	NICKELBACK (ROADRUNNER/IDJMG)	
18	19	10	★ So Far Away	STAIN D (FLIP/ELEKTRA/EEG)	
19	17	12	★ I'm Still Here	VERTICAL HORIZON (RCA/RMG)	
20	20	22	★ Miss Independent	KELLY CLARKSON (RCA/RMG)	

NOVEMBER 1 2003		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	33	NUMBER 1	★ Drift Away	UNCLE KRACKEER FEAT. DOBBIE GRAY (LAVA)
2	2	28	★ Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)	
3	3	24	★ Unwell	MATCHBOX TWENTY (ATLANTIC)	
4	4	27	★ Have You Ever Been In Love	CELINE DION (EPIC)	
5	6	25	★ Big Yellow Taxi	COCHISE LEWIS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	
6	5	20	★ Dance With My Father	LUTHER VANDROSS (J/RMG)	
7	10	24	★ I Can Only Imagine	MERCYME (INO/CURB)	
8	7	16	★ Calling All Angels	TRAIN (COLUMBIA)	
9	9	29	★ If You're Not The One	DANIEL BEECHFIELD (ISLAND/IDJMG)	
10	11	13	★ Sunrise	SIMPLY RED (SIMPLY RED.COM/REG INK)	
11	8	36	★ The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	
12	15	6	★ Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	
13	12	22	★ Hole In The World	EAGLES (EPC/3RD STREET)	
14	13	42	★ Don't Know Why	N'DRAH JONES (BLUE NOTE/VIRGIN)	
15	14	57	★ Can't Stop Loving You	PHIL COLLINS (ATLANTIC)	
16	16	12	★ Peace (Where The Heart Is)	JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/JAL)	
17	18	3	★ Stand By Your Side	NICKELBACK (ROADRUNNER/IDJMG)	
18	17	6	★ When I Fall In Love	MICHAEL BOLTON (PMG)	
19	19	3	★ The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	
20	26	8	★ White Flag	DIDDY (ARISTA)	

NOVEMBER 1 2003		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	12	NUMBER 1	★ Weak And Powerless	A PERFECT CIRCLE (VIRGIN)
2	1	19	★ So Far Away	STAIN D (FLIP/ELEKTRA/EEG)	
3	3	25	★ Faint	LINKIN PARK (WARNER BROS.)	
4	4	17	★ Someday	NICKELBACK (ROADRUNNER/IDJMG)	
5	7	11	★ Still Frame	TRAPT (WARNER BROS.)	
6	8	16	★ (I Hate) Everything About You	THREE DAYS GRACE (JIVE)	
7	5	19	★ Going Under	EVANESCENCE (WIND-UP)	
8	13	3	★ Feeling This	BLINK-182 (GEFFEN)	
9	9	12	★ The Hardest Button To Button	THE WHITE STRIPES (THIRD MAN/NZ)	
10	6	19	★ Show Me How To Live	AUDIOSLAVE (INTERSCOPE/EPIC)	
11	15	5	★ Numb	LINKIN PARK (WARNER BROS.)	
12	14	4	★ Will You	P.O.D. (ATLANTIC)	
13	16	8	★ Are You Going To Be My Girl	JET (ELEKTRA/EEG)	
14	38	2	★ Away From Me	PUDDLE OF MUDD (LAWLESS/GEFFEN)	
15	11	16	★ Serenity	GODSMACK (REPUBLIC/UNIVERSAL/UMRG)	
16	12	13	★ Falls On Me	FUEL (EPIC)	
17	10	15	★ Hands Down	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)	
18	19	13	★ Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)	
19	18	35	★ Seven Nation Army	THE WHITE STRIPES (THIRD MAN/NZ)	
20	21	6	★ 12:51	THE STROKES (RCA/RMG)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 119 mainstream top 40, 56 rhythmic top 40, 88 adult top 40, 91 adult contemporary and 90 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

# Court Stays Streaming Royalty Decision

BY BILL HOLLAND

WASHINGTON, D.C.—Few business subjects cause radio-station owners more aggravation than the mention of the royalty fees they must pay to songwriters and music publishers. But the digital age has given them another irritant.

The Third Circuit U.S. Court of Appeals stayed a lower court decision Oct. 17, making local radio stations that stream music over the Internet subject to payment of digital performance royalties to record companies and artists.

"The central question," the court opinion says, "is whether, in exempting 'nonsubscription broadcast transmissions,' Congress intended the [Digital Performance Right Act] to exempt nontraditional transmissions by broadcasters. The answer appears to be solidly in the negative.

"Our analysis," it concludes, "convinces us that the Copyright Office's arguments [that broadcasters should pay for digital streams] are persuasive. Nonsubscription broadcast

transmission's exemption implicates only over-the-air radio broadcast transmissions and does not cover the Internet streaming of AM/FM broadcast signals."

A National Assn. of Broadcasters spokesman says the trade group "disagrees with the decision" and will be exploring "all of our legal and legislative options to overturn" it.

He adds: "This is above and beyond the more than \$300 million that broadcasters pay each year to music licensing organizations like ASCAP, BMI and SESAC to compensate songwriters and music publishers."

It is unclear whether the already strapped NAB would decide to fund an expensive Supreme Court challenge for what amounts to digital small change at this point.

The radio industry fought hard for three decades to prevent the record industry from getting a performance royalty in which "traditional" analog radio stations would have to pay out fees to artists and labels in addition to songwriters and music publishers.

Their success through the decades was the result of a bargain that the still-small record industry struck when the Copyright Act was revised. The agreement left in place a "quid pro quo" situation with radio wherein record companies provided records with no performance royalty consequences in return for the "free" publicity airplay engendered.

As the '80s unfolded, the U.S. was the only developed country not to have a performance right in sound recording.

Lobbying by the record industry a decade ago has given artists and labels a limited performance royalty for Webcasting.

Whatever its future, few believe that traditional analog radio will ever have to pay similar royalties, but broadcasters are still fuming.

In a statement, Recording Industry Assn. of America president Cary Sherman says the industry "applauds" the ruling and, with perhaps a slight tweak of the NAB's nose, adds that the RIAA is pleased to have "already reached an agreement on royalty rates with the broadcasters through marketplace negotiations."

## Publishing

Continued from page 5

by a 2-year-old peace treaty between U.S. music publishers and the major labels, no rate has been set for either rental downloads or on-demand streams, the key offerings of these services.

Despite such unresolved issues, the digital music realm continues to unfold under what one source describes as "a low-key, peaceful stalemate."

"Ultimately these rates will have to be negotiated or arbitrated. But the timing of that is uncertain," says Steve Marks, senior VP of business and legal affairs for the Recording Industry Assn. of America.

Most industry excitement of late has focused on the rise of such pay-per-track services as Apple's iTunes Music Store, MusicMatch and Napster.

The flexibility of these services—which enable consumers to reproduce and move around music they purchase—has heightened publishers' concerns about the fairness of the current mechanical rate of 8 cents per song.

"The music publishers have not objected to any of the business models that are being offered currently," says Carey Ramos, an attorney representing the National Music Publishers' Assn. (NMPA). "But there are issues

there. If a service offered you unlimited burns of a song, that's going to have an impact on sales."

Ramos says the publishers are in discussions with labels and service providers about personal-use rules going beyond the bounds of what would be covered under a mechanical license.

He says the question centers on what defines a single "copy" covered under a basic mechanical statutory rate.

The goal for publishers is to maintain parity with usage rules associated with CDs. "They regard as a fair rate a rate that is on a par with what they get in the terrestrial world," Ramos says.

Publishers have suggested that in instances where users get more liberal copying ability with the downloads they purchase, something greater than the basic 8-cent mechanical royalty—perhaps a percentage of revenue—might be in order.

"As the market evolves, there will be new terms for music publishing," Ramos says.

### UNLIMITED COPYING

Labels and service providers counter that CDs already enable unlimited copying. Further, they argue that downloads from the new legitimate services already are more secure than the overwhelming majority of CDs and therefore should not be subject to a higher rate.

Any change in the publishers' share would be crucial for a digital music

business built on low price points like 99 cents for single downloads.

Similarly, royalty rates are a key factor in the future of the subscription business. Still, with little revenue to date, the publishers—who are receiving modest advances from the recording industry and select services under the existing short-term deal—do not see a need to press the issue at this point.

"In the context of a business environment that's focused on doing everything possible to promote the legal services, people are willing to set aside their differences for a while," says Jonathan Potter, president of the Digital Media Assn. (DiMA), a trade group representing digital music services. "But these issues are not going away. They've been set aside, but they're going to come back."

Ramos agrees. "No one feels comfortable putting prices on these things until they get a better sense of how the market is going to develop and what consumers want."

Sean Ryan, VP of music services at RealNetworks—owner of the Rhapsody subscription service—adds, "Unlike other issues that are on absolute deadlines, this is a much more fluid one."

Sporadic negotiations over publishing rates are described as "amicable."

Marks says the need for digital services to know their costs will help drive negotiations.

"For companies that are trying to put together business models, it's

important for the market to have some certainty on those rates," he says.

Among other issues still to be hammered out are the extent to which operators of subscription businesses are on the hook for both performance and reproduction royalties on conditional downloads and on-demand streams.

Digital music services that offer on-demand streams are already paying performance royalties to ASCAP and BMI.

Under the 2001 subscription "peace treaty" between the RIAA and the Harry Fox Agency (HFA), the collection arm of the NMPA, the majors conceded that a mechanical also is required for on-demand streaming.

Under that deal, the labels (through the RIAA) paid a \$1 million advance to HFA—which represents more than 27,000 music-publisher principals—for a two-year "bulk" license on musical works.

The initial term of that deal is over, but the pact has automatically renewed, with the RIAA paying HFA an annual advance of \$750,000 until a rate is set. The money is paid in monthly installments.

But the agreement does not address at which point in the streaming process the mechanical is required. Nor does it spell out the rate.

The labels' concession on mechanicals was based on the need for digital services to use backup copies in connection with an on-demand stream.

with the network's irreverent approach.

The band, long known for its controversial lyrics, won based on the album "Dance and Dense Denso" (Universal), which is full of scathing social commentary.

"We became more intense, more susceptible to what's happening musically but also to what's happening existentially, in the earth and in the environment," bassist/vocalist Paco Ayala says.

Perhaps the most surprising win of the evening was for Peruvian band *Líbido*, which records for an indie

label (LBD Discos) but still managed to beat out giants like Juanes, Aterciopelados and La Ley in the best artist, central category.

The Oct. 23 show featured an impressive array of performing acts, including Korn—in its first-ever appearance at an awards show—Dido, the Mars Volta, Alejandro Sanz, La Ley and Iggy Pop. But as was the case last year, Spanish dominated the awards, even when international acts were called to perform or present.

The awards aired live on MTV Latin America and MTV2 and will

air Nov. 1 on MTV U.S. The show will also air on MTV's 44 channels worldwide throughout November. This is the only non-English-language program that airs on MTV U.S.

Winners at the show, which was hosted at the Jackie Gleason Theater in Miami Beach, are determined by fan votes cast through the Internet and wireless services. They are tabulated by Harris Interactive, an independent worldwide market research and consulting firm.

For a complete list of winners, visit [billboard.com](http://billboard.com).

At the time of the deal, RIAA president Cary Sherman told *Billboard*. "It's clear that we are going to need a license for the server copy, even for pure streams. That being the case, it makes sense to not quibble over whether the copies made after the server copy are reproductions."

### MURKY ISSUES

The licensing issues related to conditional downloads are even murkier.

It is widely acknowledged in the industry that services offering downloads that expire after a subscription is discontinued are on the hook for some sort of mechanical royalty.

But labels and service providers want it to be less than the full mechanical rate.

"For limited-use downloads, logic would dictate that the rate should be lower than [it is] for copies where the consumer has complete and permanent ownership," Marks says.

At the same time, it is unclear whether conditional downloads will also require the payment of a performance royalty.

DiMA members are staunchly opposed to the notion of the publishers' "double dipping" on rental download royalties.

Potter says publishers have to be careful about what they ask for.

"Those who are trying to promote commercial legitimate services need to have their royalties be within a reasonable range of their cost of doing business," he says.

As digital music publishing negotiations go forward, some question what role the RIAA will play.

"The online services aren't dependent upon [the RIAA] to get publishing rights, especially given what's happened in the market," Marks acknowledges.

Music publishers are encouraging the digital services to cut direct licensing deals—both for pay-per-download and subscription offers—rather than piggyback on the RIAA deal.

Ramos suggests that in doing direct deals, services can negotiate sub-statutory rates for some content.

"There's an opportunity to work out deals that are satisfactory to all parties," he says.

## MTV Latin

Continued from page 5

the award's growing acceptance in the region.

LaFourcade's wins were a surprise, suggesting the more alternative leanings of MTV Latin America's viewership; she managed to beat such established artists as Thalía, Paulina Rubio and Ricky Martin.

But Molotov's nods were in line

# Accessories

Continued from page 5

"People are trying to outdo each other with making fashion statements and how much money they're spending to do it," multi-platinum producer/So So Def Records founder Jermaine Dupri says.

Leading the way for setting trends with high-end fashion accessories are hip-hop, R&B and pop artists. And many of them are not shy about showing off their "bling bling."



PHOTO: KEVIN MAZUR/WIREIMAGE.COM

50 CENT: ROCKING THE 'BLING BLING'

By far, jewelry is the most important fashion accessory for the music crowd, based on its prevalence at red-carpet events and on the larger expenditures on jewelry compared with other accessories.

"Artists in the music industry like to buy jewelry because they're constantly in the spotlight, more so than actors," says New York-based jewelry designer/dealer Lorraine Schwartz, whose famous clients include Beyoncé, Pharrell Williams of the Neptunes, David Bowie, Nas and Sean "P. Diddy" Combs.

Schwartz continues, "For people in the music industry, jewelry—probably more than any other type of accessory—really symbolizes who you are. That's why it's so important."

Retail prices at top celebrity jewelers can range from \$10,000 to more than \$2 million for one item.

At the 2003 MTV Video Music Awards, Combs sported a 60-carat Lorraine Schwartz diamond ring worth an estimated \$2.5 million.

## GOOD INVESTMENT

The most popular type of earrings for A-list women in the music industry are diamond chandelier earrings—a favorite red-carpet choice of stars like Beyoncé and Patti LaBelle.

"Beyoncé likes big, funky jewelry," Schwartz observes. "Women and men love large diamond rings. For women, big earrings are also a favorite."

A third-generation jeweler, Schwartz says that artists who buy pricey jewelry aren't necessarily doing it to show off.

"A lot of these artists really know the value of the jewelry, and they see it as an investment," she explains. "For

many artists, investing in quality diamonds is just as important as any other investment."

Schwartz, Jacob Arabo (aka "Jacob the Jeweler") and Chris "the Ice-man" Aire are prominent among the jewelry designer/dealers who have a large celebrity clientele in the music industry.

Aire's Los Angeles-based company, 2 Awesome International, counts Jay-Z, Dr. Dre, Madonna, Cash Money Records CEO Brian "Baby" Williams, Missy Elliott, Justin Timberlake, 50 Cent, Eminem, Shaggy, Snoop Dogg and Master P among its clients.

Aire says that among his hottest-selling items are his signature Aire Traveler Watches and Red Gold jewelry. The jewelry-encrusted Aire Traveler Watches retail for \$6,000 to \$125,000 and are sold at such stores as Saks Fifth Avenue.

Cash Money's Williams recently paid \$2.1 million for a Red Gold chain necklace.

"Actors tend to be more muted in their choices," Aire says. "Musicians tend to go for things that are more eye-catching. I see a lot of artists understanding color and diamonds more."

Aire continues, "The most important things about having celebrity clients are to have a comfort level, rapport and integrity with them."

Schwartz adds, "Many of the deals I make are initially on just a handshake. A lot of my clients have become really good friends."

Veteran singer LaBelle says, "I've always been a rock star. And by that, I mean 'bling bling' rocks."

She counts Schwartz and Philadelphia-based Diane Beifeld among her favorite jewelers. "I buy jewelry not so much to make a statement, but I buy things that can be worn for the rest of my life."

## DRESSING DOWN

Not everyone is caught up in the bling-bling thing. For many rockers and DJs, dressing down is still essential to maintaining a credible image. These artists prefer denim and leather to diamonds and gold and a rebellious or vintage look as opposed to a glamorous, high-fashion aura.

Los Angeles-based club DJ Kelly Cole, who last year opened the L.A. boutique Lo-Fi, says that quality, comfort and style are the essential accessory characteristics for people with a rock-'n'-roll lifestyle.

Lo-Fi's customers include Jane's Addiction, Dave Matthews, Eve, Alanis Morissette, Ben Harper, the Strokes, Bernie Taupin, Enrique Iglesias, Melissa Etheridge, Robbie Williams and Liz Phair.

"Ski caps, like T-shirts and jeans, never really go out of style," Cole adds. Making a comeback are the skinny ties inspired by the '80s new wave movement and leather cuffs.

Cole says he'd like to expand his business to make custom suits.

"That's going to be a big future trend," Cole predicts. "I want to bring back the era when rock stars dressed up onstage, like Ultravox and Bryan Ferry."

Hot accessories for rockers include belt buckles with names of '70s bands, thick leather belts and turquoise jewelry.

But sunglasses are the most essen-

tial fashion accessories for rock stars and club DJs, whether they are dressed up or dressed down.

## THE EYES HAVE IT

For some, glasses and shades have become an indelible part of their images. Bono, Anastacia, Elvis Costello, Linkin Park singer Chester Bennington and Moby are among the artists who are usually seen in public wearing eye accessories.

Popular designer brands of shades in music circles include Tommy Hilfiger, Gucci, Ralph Lauren, Fendi and Ray Ban. Vintage sunglasses from Italian and French designers are also hot for



PHOTO: KEVIN MAZUR/WIREIMAGE.COM

MADONNA: DIAMONDS ARE A GIRL'S BEST FRIEND

those with retro tastes.

For the ladies, handbags, scarves and shawls are accessory mainstays. Louis Vuitton, Prada, Donna Karan, Gucci and Hermes are designer names usually found in the closets of fashion-conscious songbirds.

Country music, for the most part, has been unaffected by the bling-bling craze. Although Faith Hill and Shania Twain have upped the glamour quotient in country music (and landed modeling contracts with Cover Girl and Revlon, respectively), they remain the exceptions.

Most country performers essentially want to maintain a down-home image. The most popular accessory for coun-

try performers remains the tried-and-true cowboy hat.

Some observers believe that because country performers often make music that speaks to a working-class fan base, it is unlikely that the fashion industry will look to these acts as designer trend-setters.

Celebrity stylist Todd Hanshaw, who has worked with LaBelle and Wynonna Judd, agrees.

"No artist wants to offend their fan base by showing off their wealth too much," Hanshaw says. "With country artists, they may not be sporting 10 pieces of diamond jewelry, but they may express their fashionable side by wearing a leather coat."

Hanshaw believes that artists in the music industry are usually under more pressure to look different every time they go out in public.

"Artists have to have a clear understanding of who they are to work with a stylist," he adds. "With Patti LaBelle's onstage look, I pick items that match her big voice and personality."

## FUTURE TRENDS

"I'm a shopaholic," confesses So So Def's Dupri, who counts Cartier among his favorite brands for such accessories as watches and cuff links. "Watches are big for me. I consider them collector's items."

Dupri, along with So So Def's hit acts Kris Kross and Da Brat, was one of the trendsetters who in the 1990s pioneered the hip-hop look of sports jerseys and baggy pants.

Dupri is already looking ahead to what will be hot in 2004 and beyond: "The bling-bling thing has peaked. Now everybody has white diamonds. People are going to want to stand out, so that means diamonds in pink, orange and red."

In fact, colored diamonds may be the biggest accessories trend for 2004. One famous example of their popularity is the pink diamond engagement ring singer/actress Jennifer Lopez received from actor Ben Affleck.

And for celebrity jewelers like Schwartz, it is the norm to go the extra mile for custom-made pieces.

Neptunes producer Williams re-

cently had a yellow-diamond necklace custom-made by Schwartz, with all the stones cut to match each other; the necklace took 10 months to make.

Diamonds remain the most popular stone, but demand for rubies is on the rise.

Schwartz also predicts that Indian-influenced jewelry will be big in 2004. "We're doing a jewelry line that's maharajah-inspired and museum-quality. This line will have a lot of Burma rubies and 22-karat gold."

Also on the rise will be charm bracelets with locket and spiritual or personal messages.

For non-jewelry accessories, Dupri

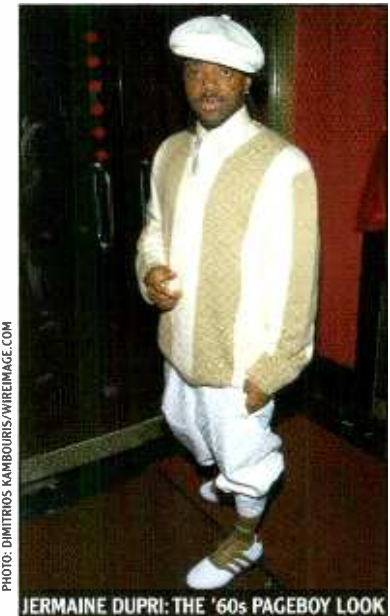


PHOTO: DIMITRIOS KAMBOURIS/WIREIMAGE.COM

JERMAINE DUPRI: THE '60s PAGEBOY LOOK

says that hip-hop is going more upscale. "The jersey look has been burned down. I'm starting trying to bring the '60s pageboy look back: newsboy caps and golf shoes."

Dupri says that no matter what fashion trends in the music industry may come and go, it all starts with the popularity of the artists and their music.

"People wouldn't have started wearing sequined gloves in the '80s if Michael Jackson hadn't done it. With artists, people want to accept the whole package. Once you like the music, everything else follows."

# Bon Jovi

Continued from page 5

Jovi accounts for \$8 million of the campaign budget. It demonstrates the value of Duracell batteries on a small and large scale. It switches from a girl singing with a hand-held mic to Bon Jovi playing "Everyday" in a concert, according to Bruce Kirkland, who is part of the Bon Jovi management team.

Part of that campaign involves a retail tie-in with accounts chosen by Duracell. Those accounts get super-value packages with an "instantly redeemable coupon" giving a discount on the new Bon Jovi album.

"If you buy X number of battery packs, you can get anywhere between \$3 and \$5 off the record's price" at certain accounts, Kirkland

says. "So if an account has the album priced at \$10, the customer could get it for \$5."

The redemption amount can vary from account to account, depending on how Duracell structured the deal. In

October, customers at Kmart and Meijer's could use a Duracell coupon to get a discount on Bon Jovi catalog. During November, customers at Target and Best Buy can use Duracell coupons to get a discount on the new album.

Duracell apparently chose those accounts that move the largest amount of its product line.

The album started out as an unplugged greatest-hits record, but when the band got into the studio it began playing around with arrangements of the songs, Kirkland explains. "So it's not just an acoustic greatest-hits record anymore. It still has the familiarity of hits, but there is a freshness of songs."

Mark Hudson of Trans World Entertainment expects the album to do well for the chain. While he notes that Nov. 4 is a crowded release date, Bon Jovi "has been touring forever, so I am feeling good" about the sales potential.

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# Strokes

Continued from page 5

The album spent 58 weeks on The Billboard 200, spawned three hits on the Modern Rock Tracks chart and put the Strokes at the epicenter of a much-trumpeted wave of new American rock bands.

As a result, the quartet's new album, "Room on Fire," is perhaps the most anticipated sophomore rock album in recent memory and certainly one of RCA's biggest releases of the year. It arrives Oct. 28 in the U.S. and was launched Oct. 20 in other markets.

## WORD-OF-MOUTH

The challenge for RCA is to build on the Strokes' media-driven rookie success with a more concerted global marketing effort.

"Quite honestly, there has never been a marketing campaign for the Strokes," RCA executive VP/GM Richard Sanders says. "The media came to it on its own in a very organic way, and it blew up from there."

RCA senior VP of marketing Dave Gottlieb adds, "We don't have to do massive TV campaigns. It's not necessary. A lot of what sells the Strokes is word-of-mouth, and that all starts with people hearing the music."

If the reaction to the new wave-influenced single "12:51" is any indication, fans like what they hear. The song is No. 20 in its sixth week on Modern Rock Tracks and has also been a top seller at Apple's iTunes Music Store, where it was launched in September.

"We put '12:51' into rotation as soon as we got it and recently hosted a packed album-listening party," modern rock WPLY Philadelphia PD Jim McGuinn says. "The album is great. I think that when the major press kicks

in, audiences are going to grab onto it in a big way."

In the U.K., where the rabid praise of journalists was instrumental in launching "Is This It," the cut debuted at a career-best No. 7 on the singles chart and went into heavy rotation on national broadcaster BBC Radio 1.

International outlets were also serviced first with a promotional clip for "12:51," featuring in-studio footage shot by director Roman Coppola. The actual video, directed by Coppola and inspired by '80s sci-fi film "Tron," debuted Oct. 10 on AOL's First View program.

"We made ourselves more available to international press this time," Strokes manager Ryan Gentles says. "We had an entire week where we flew people in, and it has really, really paid off. We have something like seven magazine covers in France and four in Germany. We even have them in Spain and Italy, where it's hard for rock bands to break in."

None of which comes as a surprise to RCA. "With their first album, the Strokes set a pace for themselves at the core of the rock/alternative music community," RCA Music Group chairman/CEO Clive Davis tells *Billboard*. "Now they're back and have taken their songwriting to another level, while preserving the hip, cutting-edge aesthetic that you would expect from them."

## TRYING THEIR BEST

The business of making "Room on Fire" was complicated by the extensive international touring the Strokes undertook in support of "Is This It." The band had already debuted several new songs, including "Meet Me in the Bathroom," "Between Love & Hate" and "The Way It Is," by the time it got off the road late last fall. It spent the next few months honing the eight other cuts earmarked for the new set.

Over coffee at a diner in downtown Manhattan, Casablancas concedes that

the band felt some pressure to speed up the process, in the interest of not "making people wait too long."

"In the middle of doing the record, you'd meet people in the street who'd ask, 'When's the record coming out?' It's like, 'Soon! I'm trying. I'm trying my best!'" he says.

But the album hit an early roadblock, when a trial session with producer Nigel Godrich (Beck, Radiohead) was aborted in May. "There was no blowup at all," guitarist Nick Valensi says. "It was just that the end result was something we felt we could improve on. Things sounded a little bit too clean. We like stuff to sound pretty vicious and dirty."

The band, which also includes guitarist Albert Hammond Jr., bassist Nikolai Fraiture and drummer Fabrizio Moretti, quickly started afresh with producer Gordon Raphael, who was behind the boards for "Is This It."

Casablancas says working with a familiar face and at a more relaxed pace was just what the band needed to nudge "Room on Fire" to completion. "It was definitely a little bit of a soul-sucking experience," he says of the Godrich sessions. "I was a little worried for a while that maybe the songs just weren't good enough. But now those fears are laid to rest—at least for me."

Certainly, the new album showcases a band Casablancas insists is "always consciously trying to move away from anything we've done." While rip-roaring rockers like "Meet Me in the Bathroom," "Reptilia" and "I Can't Win" clearly evolved from the tracks on "Is This It," the slower, sexy "Under Control" and "Between Love & Hate" find the Strokes in uncharted territory.

Valensi proudly says the former is "really the first Strokes song that is mellow, where you could sit back and get stoned, as opposed to jumping around the room. All the songs on our first

record were all really tight and rushed."

The band also paid more attention to perfecting tones and effects, as evidenced by the prominent keyboard-mimicking guitars on "12:51" and "The End Has No End" and the heavily processed drum sound on "The Way It Is."

Of "The Way It Is," which sports astounding stickwork from Moretti, Casablancas says, "It does sound a little machine-like, but it's actually him playing."

Valensi adds, "The rhythms on the album are overwhelming in a good way."

With tunes ranging from blunt assessments of relationships ("The Way It Is," "Between Love & Hate") to what Casablancas describes as "romantic walks down memory lane" ("12:51," "Meet Me in the Bathroom"), it's tough to ascribe an overall theme to "Room on Fire."

"Every single aspect of what you do in music or in life has two extremes," he says. "You need to have a little bit of both but have a general attitude sort of in the middle. I think that's what all good artists do. They have a little bit of intricacy and a little bit of simplicity. The middle ground is really the hardest place to be in."

## ROOM FOR THE ROAD

The Strokes have proved an immediate live draw, as evidenced by their jump from 500-capacity clubs to headlining New York's Radio City Music Hall in little more than a year. Eighteen fall 2002 dates reported to *Billboard* Boxscore played to 93% capacity, with 11 sellouts.

The group, booked by Marsha Vlasic at MVO, has been on the road in North America with RCA labelmate Kings of Leon since Oct. 9. The trip includes Oct. 29-30 hometown shows at the Theater at Madison Square Garden and wraps Nov. 9 in Atlanta.

In a key component of the early promotional campaign, the Strokes will appear on NBC's "Late Night With Conan O'Brien" every Tuesday in November, performing a different song from "Room on Fire."

"A big part of my enjoyment is playing for people," Casablancas says, adding that he is prepared to be on the road for quite a while. "Maybe when we first started, we toured with not enough breaks to write stuff, but I think we've got a handle on that problem now."

After North America, the Strokes will play a short run of European shows beginning Dec. 1 in Glasgow, Scotland, and in mid-January jump aboard the five-date Big Day Out tour of Australia and New Zealand.

Gentles says more extensive North American and European tours will likely begin in March. Without giving specifics, he says he's also cooking up a "really special" concert event for potential broadcast on cable or pay-per-view.

A commercial CD and 7-inch single for "12:51" backed by Casablancas' home demo of "The Way It Is" will be released Nov. 4 in North America. In a campaign with tower.com that began Oct. 14, the first 2,500 fans that pre-ordered the album will receive the 7-inch for free, according to Gottlieb. Online indie retailer Insound is offering the same deal.

And though Rolling Stone and Spin (with a separate edition for each band member) are committed to featuring the Strokes on their covers in the weeks ahead, label and band are prepared for a potential critical backlash.

Gentles says, "I think they made a great record. It's really hard to do, especially with the scrutiny everybody has put on them. But you still have to go out and prove it to everybody."

Casablancas adds, "Hopefully, we'll just steam forward and keep getting better."

# Durango

Continued from page 9

soared in major outlets. First-week sales were 14,000, according to Nielsen SoundScan; that total has now reached 34,000.

"We wouldn't have scanned those units if it hadn't been for the in-stores," says Gustavo López, VP of Latin sales and marketing for Universal Music & Video Distribution, which handles Disa's releases.

He notes that the band already had a strong core of followers with scant national marketing. "That's the story we took to the domestic accounts when we said they needed to have this band in their stores. Now, it's our No. 1-selling album of the moment."

Interest in Montez de Durango has reached new heights at Latin retailers.

"I really can't explain it," says Silvia Barrera, regional supervisor of Ritmo Latino, which hosted an in-store in Las Vegas that drew more than 2,500 fans.

"We've had big in-stores before, but this kind of reaction for a new band? Frankly, my jaw dropped. And what's more, everyone who came bought this album and their previous one. At this moment, this band is selling more than people like Cristian or Ricky Martin."

So what is it about Montez de Durango?

The band is not new.

The group was formed seven years ago by Terrazas, a native of Durango, Mexico, who was raised in Chicago.

Terrazas, a percussionist who started playing in his high school marching band, got turned on to Mexican music after playing a well-paid gig with a tra-

ditional Mexican banda. Mexican groups were making a killing playing live dances in the Chicago area. Why not form a band?

This new group played covers of old, often forgotten songs and more upbeat numbers that fit under a dance style known as "El Pasito Duranguense" (The Durango Step), a cheek-to-cheek mix of merengue and *ranchera*.

Recording for its own Terrazas Records, Montez de Durango enjoyed early sales success, moving 100,000 copies of one of its albums. This captured the attention of BMG, and a major-label deal followed.

One failed album later, Montez de Durango signed with Mexico-based Disa Records, an indie that is half-owned by Univision Records. Disa issued "El Sube y Baja," which includes a cover of a Joan Sebastian ballad, "Hoy Empieza Mi Tristeza." That cut is No.

27 on the *Billboard* Hot Latin Tracks chart this week, although the label is no longer working the song.

A second single from the first Disa release was "El Pasito Duranguense," an instrumental polka that created a dance craze similar to "La Quebradita" in the 1990s.

Terrazas says Montez de Durango did not create the dance step; he attributes that to Chicago band La Raza de Chicago. But Montez de Durango took the fad and ran with it.

Today, Terrazas says, "everyone dances like that."

Between the dance step, TV advertising on Univision (courtesy of Disa's affiliation with the network), strong airplay and the in-store appearances, Montez de Durango has hit a home run.

The band, which includes two of Terrazas' sons, has also shown multi-gen-

erational appeal, winning fans among first- and second-generation Latinos.

"The market was looking for something new," says Collette Ruiz, product manager/buyer for retailer La Curacao, which also hosted a Montez de Durango in-store. "In Los Angeles, for example, the market was saturated with *corridos* and with censored songs. This is something fresh, healthy and cheerful."

In fact, the group has spearheaded a "Duranguense" movement that now includes such bands as Alacranes Musical (Univision Records), Conjunto Atardecer (Universal) and K-Paz and Braceritos (Disa).

"Right now, anything that has to do with music from Durango and Pasito Duranguense is doing really well," López says. "Regional Mexican music needed something like this. The genre continues to reinvent itself."

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# 'We Have To Grow The Pie, Not Argue Over Splitting Revenues'

BY SUSANNE AULT

Ticketmaster is always at the center of attention in the live-event world.

The company sold 95 million tickets worth more than \$4 billion in 2002 for more than 8,000 venue and promoter clients.

Hot-button developments this year under president/CEO John Pleasants include Ticketmaster's new ticket-auction program, which aims to help venue clients curb scalping activity by letting consumers name their own ticket prices. Ticketmaster rolled out its first ticket auction with the June 21 Lennox Lewis/Vitali Klitschko boxing match. Its first concert auction was for the Oct. 4 Sting show at Hammerstein Ballroom in New York. (All auction proceeds went to charity.)

Pleasants entered the Ticketmaster family when online guide Citysearch merged with Ticketmaster in 1998. He became CEO of Ticketmaster in January 2001.

"He's obviously a clever guy," says AEG Live CEO Randy Phillips, who has some reservations about the ticketing giant's initiatives. "My biggest concern about the auction process is that sometimes with laissez-faire economics, the average fan gets cut out."

Pleasants is also dealing with a lawsuit brought against Ticketmaster by SCI Ticketing, the in-house ticketing company of the band String Cheese Incident. The suit alleges that Ticketmaster monopolizes the ticketing business.

**Q:** Sting's Hammerstein Ballroom show was your first concert auction. What did you learn from the experience?

**A:** I think it went really well. The face value closed at \$90 [per ticket] and they opened at \$50, so we got nearly a doubling of the face value of the tickets.

This was general admission [where all winners paid the same final ticket price]. When we have non-general-admission auctions in the future, you'll see the ability for the highest price to actually get the best seat and work its way down the ladder in terms of what people are bidding.

**Q:** Concert-business executives seem to fear that auctions might inflate prices. How are you addressing their concerns?

**A:** Pricing is picked by people who put on the show based on a lot of data. They're really good at it, but you can't be perfect at it. You can't predict supply and demand.

This auction mechanism allows the consumer to set the price. It's not the artist gouging someone, it's not the promoter gouging someone, it's not Ticketmaster gouging anyone—it's just the fans deciding what they want to pay.

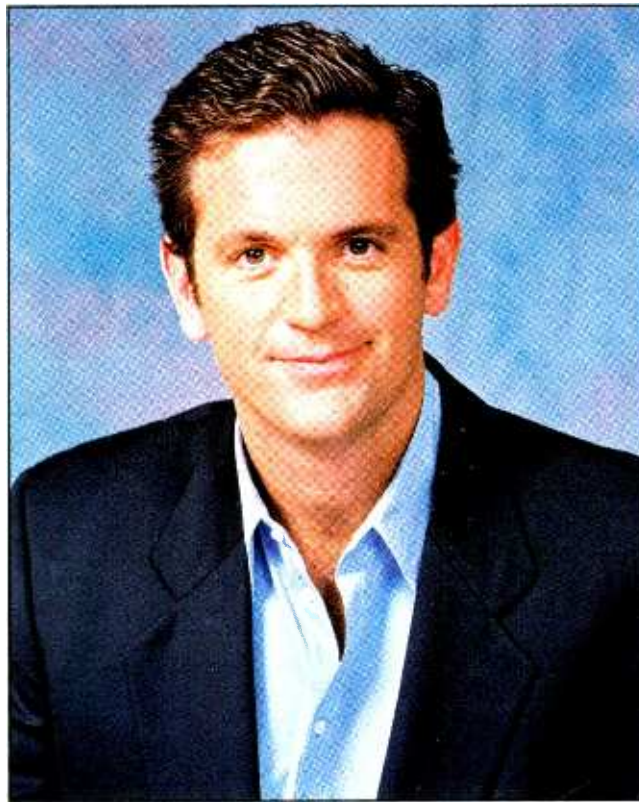
I think that one of the exciting things about auctions is that they will force more market dynamics in pricing—they will create more price tiers, however they are used. You're pulling out the surplus value that's being made by brokers in the after market.

**Q:** Why has the industry been so slow to try more auctions?

**A:** If you were to simply say, "Everything is to the highest bidder" all the time, and you flip the whole industry overnight, I think you could do damage. I think it's a very valid concern.

That doesn't mean you don't experiment cautiously, introduce prudently a mechanism like auctions: sometimes for charity, sometimes only for certain sections, sometimes for festivals as opposed to an individual artist.

The second important thing is that it's going to help lower prices in the back of the house. If you only have four prices—for \$5, \$10, \$15 and \$20—but you're able to get \$40 for some of the tickets in the original \$20 section, some of the tickets that were \$5 could be reduced to \$1. Making more on some sections can let you make less on other sections. That would be fantastic, because I think the biggest challenge in the entire industry is getting more people into live events.



## The Last Word

### A Q&A With John Pleasants

#### John Pleasants: Career Highlights

2001-2003: President/CEO, Ticketmaster  
1999-2001: President/CEO, Ticketmaster Online-Citysearch  
1998-1999: President of ticketing and transactions, Ticketmaster Online-Citysearch  
1996-1997: GM/executive VP of new markets, Citysearch  
1993-1996: Product manager, Frito-Lay  
1988-1991: Sales and marketing executive, Hygiene Industries

We have to grow the total pie, not argue over splitting up the revenues in between. Right now, you have about 60% of the total inventory that is out there that goes unsold all over the place. That is the industry's challenge. That is Ticketmaster's job one: to help sell more tickets, better.

**Q:** Ticketmaster also has software that would enable consumers to resell their tickets in a sanctioned setting. This, too, has caused fear among concert organizers. How are you allaying these concerns?

**A:** This is going pretty well for us in sports. We have 17 profes-

sional sports teams signed up. At the end of last year, 25,000 to 30,000 tickets had been bought and sold consumer to consumer.

If we launch this with our clients for [music] events, you are going to create a much better way for consumers to exchange and buy after-market tickets, because the prices will be more fair. And we'd guarantee any transaction. We can prove it's a legitimate ticket. We can instantly deliver it [through print-at-home technology], as opposed to meeting people at destination points and trying to figure out where your tickets are. We can provide a much better consumer experience.

**Q:** How big a problem for Ticketmaster is the existence of third-party ticket sellers like eBay, stubhub.com and brokers?

**A:** I don't think it affects our business terribly. EBay and Stubhub are after-market companies. And we are really a primary-market ticketing company.

**Q:** The Internet has also allowed venues to more adeptly handle their ticketing in-house, without Ticketmaster's services. How are you dealing with this development?

**A:** A building manager's job has to be, "How do I make as much money as possible?" We stand behind the claim that you make more money with Ticketmaster. All our clients have their own Web sites. If you look at the amount of referrals [from client sites], it's a very small percentage compared to the traffic that's coming through Ticketmaster's [Web site].

The second thing is that if you bring your ticketing in-house, you might have a harder time actually keeping all the revenue, because the people who are interested in that pool of money grow. Now you have artists saying, "Hey, that's part of the gross. I sold 100 tickets for \$100, therefore having \$10,000 total revenue, but you also had an extra \$2,000 of convenience charges. So my gross is \$12,000." You actually set yourself back.

That said, it's hard to do. Our capital budget for product development and maintenance and upgrade of technology will be somewhere between \$40 [million] and \$50 million [this year]. Once you do self-ticketing, you may get something that's fine for a few years. But three years from now, all of a sudden your equipment is obsolete.

**Q:** SCI Ticketing believes you unfairly control the ticket-fulfillment business. How readily can competitors enter this field?

**A:** Look at the competitors that have popped up in the last few years. Tickets.com was created. Paciolan has moved more directly into our business. You have eBay out there, you have Yahoo doing ticketing. There are broker sites. There have been dozens of companies that have started and still exist.

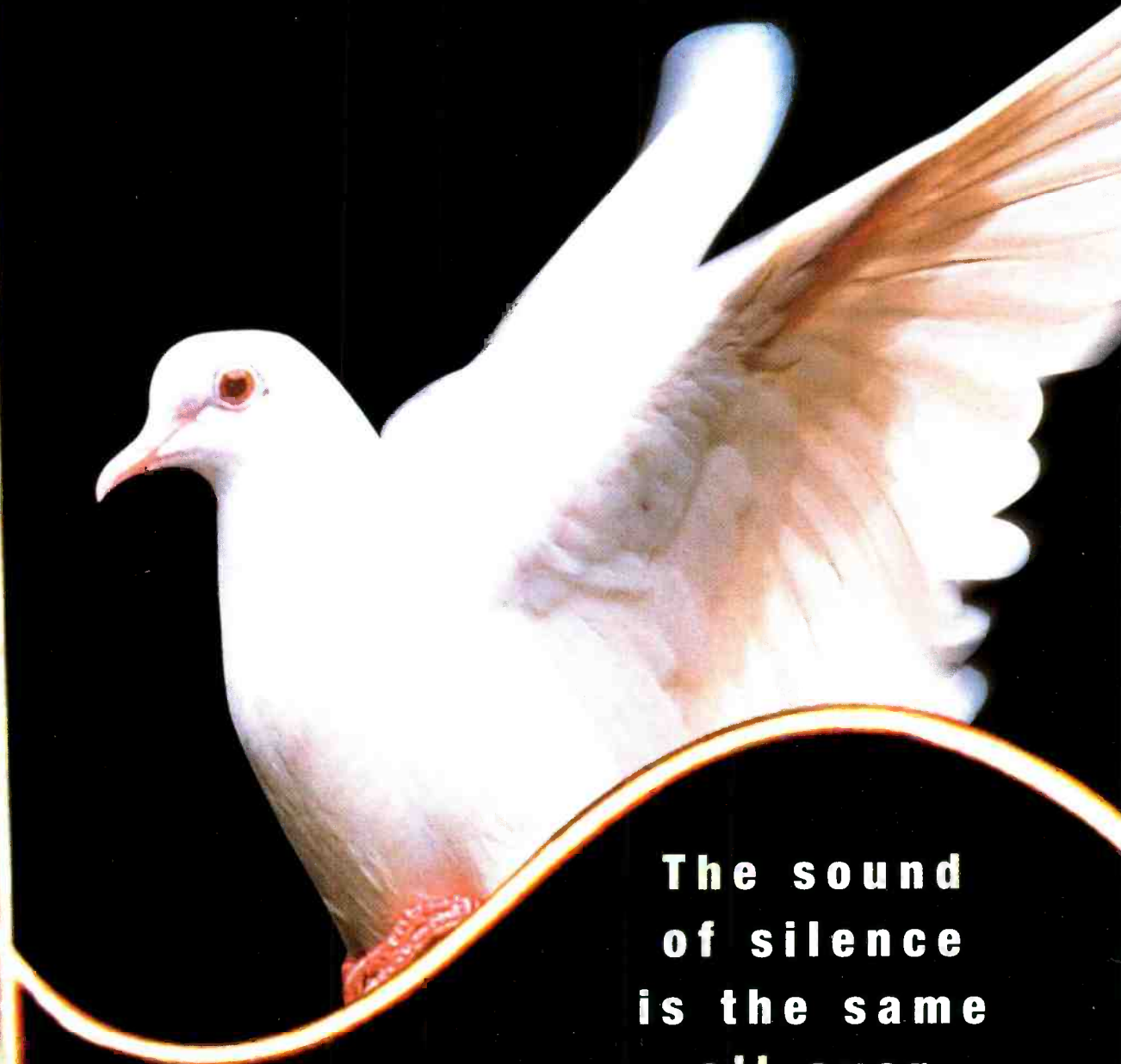
We think [the SCI suit] is frivolous and almost self-promotional on their part. Boiling it all down, we have nothing against the String Cheese [Incident]. It's just that we are the exclusive ticketing agent with buildings that we have signed. They want to go into those buildings and take a large portion of the tickets and sell them through their own ticketing company, which is a violation of our contract with said building.

**Q:** Your surcharges are often criticized. As technology improves, might these surcharges decrease?

**A:** I think you'll start to see some of the explicitly called-out service charges start to disappear, which I think will be good. That's why we have to price more dynamically. So it all starts to relate to each other. We take a charge that we think is fair. The company makes a little over \$1 a ticket. There's a lot of expense that goes into supporting this infrastructure.

The clear thing is that the tickets are always available without service charges if you go to the box office. It's meant truly to be a convenience charge. But if you value your time more than you value your dollars, then it's a decent value.





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