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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • DECEMBER 6, 2003

HOT SPOTS



5 Size Doesn't Matter

Edgar Bronfman Jr. leads the buyout of WMG from Time Warner, noting that portfolio, not size, will make for success.



11 Writer's Block

Vico C wrote of pain and passion from behind prison walls on his album "En Honor a la Verdad."



37 Session Players

AOL taps performances by Coldplay and Alicia Keys on its first compilation CD, "Sessions@AOL."

For Music, It's Politics As Usual

Kucinich, Dean Top Sweepstakes For Coveted Artist Endorsements

BY WES ORSHOSKI

The shortest distance between a presidential candidate and the highly coveted youth vote still lies in a strong endorsement from a top rock star.

Former President Bill Clinton—arguably the first "rock'n'roll president"—proved that rule in 1992, when Fleetwood Mac featured prominently in his campaign.

(Continued on page 63)



OHIO'S DENNIS KUCINICH, LEFT, HAS THE BACKING OF WILLIE NELSON

Republicans Rule In Washington, But Industry Bets On Democrats

BY BILL HOLLAND

WASHINGTON, D.C.—The Big Five record companies may have hired a Republican political operative to head their trade group, but they are mostly still writing campaign checks to Democrats.

With the presidential election slightly less than a year away, the industry has ponied up \$482,313 in contributions.

(Continued on page 63)



Photo: Kevin Mazur/WireImage.com

Stones: \$299,520,225!

The Inside Story On The Year's Biggest Tour

BY RAY WADDELL

From the biggest tour in years to one of the biggest sales flaps of the year, the Rolling Stones still have no trouble finding the spotlight, success—and controversy.

Billboard has learned that the

Stones' recently ended 2002/2003 Licks tour officially grossed \$299,520,225. Not only is it the biggest of the year, it's also the second-largest in history—behind the Stones' Voodoo Lounge tour in the mid-1990s.

The Stones' "Four Flicks" DVD

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The Unlikely Star

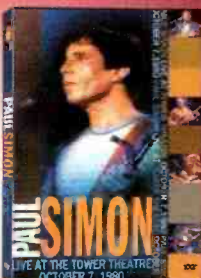
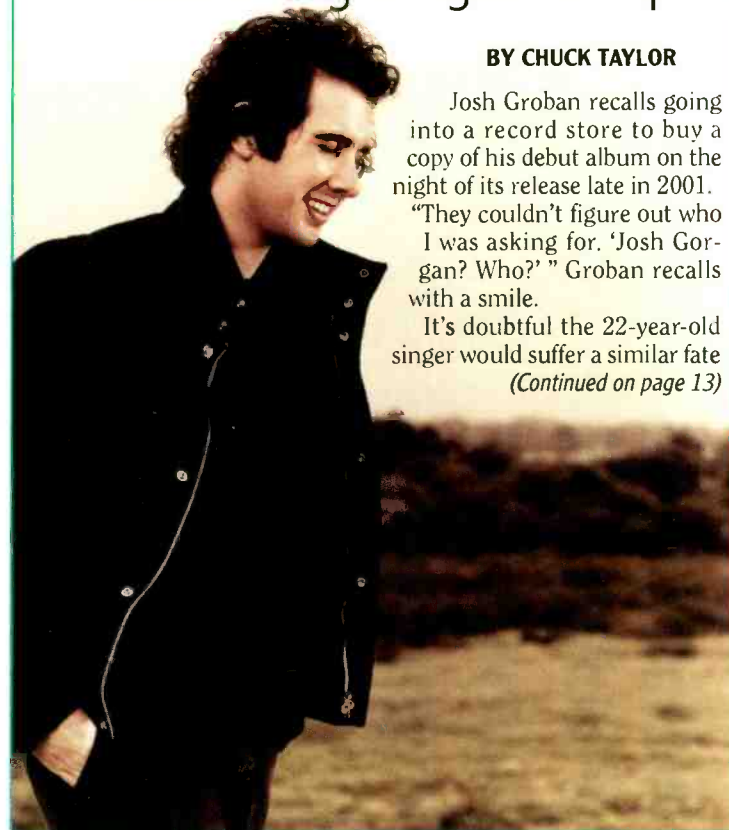
Groban Is King of Highbrow Pop

BY CHUCK TAYLOR

Josh Groban recalls going into a record store to buy a copy of his debut album on the night of its release late in 2001. "They couldn't figure out who I was asking for. 'Josh Gorgan? Who?'" Groban recalls with a smile.

It's doubtful the 22-year-old singer would suffer a similar fate

(Continued on page 13)



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CMT MOST WANTED LIVE TOUR
A SELL-OUT SUCCESS. (AND A HELLUVA GOOD TIME!)

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6 A P2P lobbyist responds to a letter from a group of senators asking services to quit illegal activity.

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ROBERT RODRIGUEZ



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QUOTE OF THE WEEK

“The worst thing in a movie is when the music is too loud. Silence is also a song.”

JAMES NEWTON HOWARD
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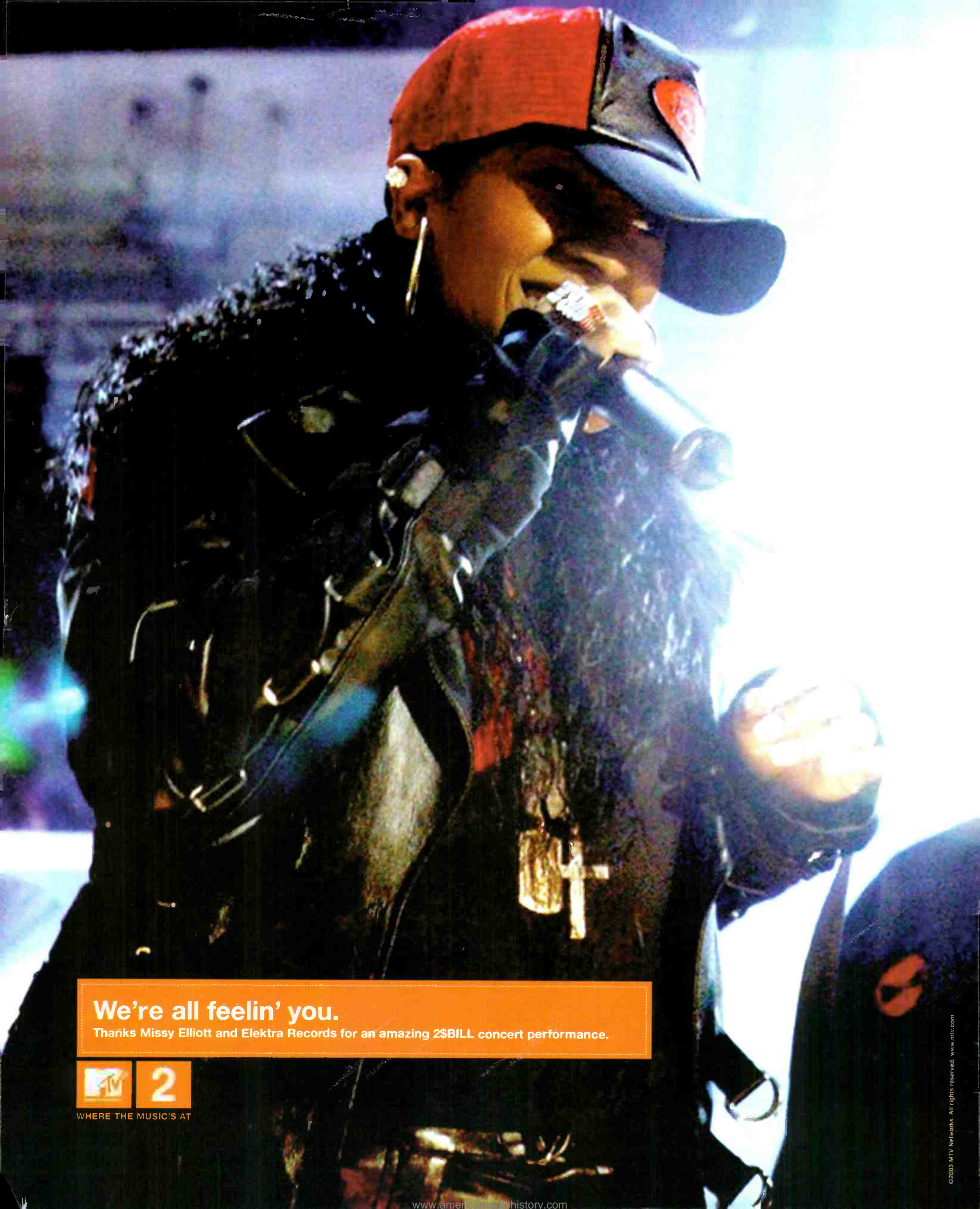


A.J. CROCE

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We're all feelin' you.
Thanks Missy Elliott and Elektra Records for an amazing 2\$BILL concert performance.



WHERE THE MUSIC'S AT

P2P lobbyist Adam Eisgrau says Congress has it wrong about illegal file sharing

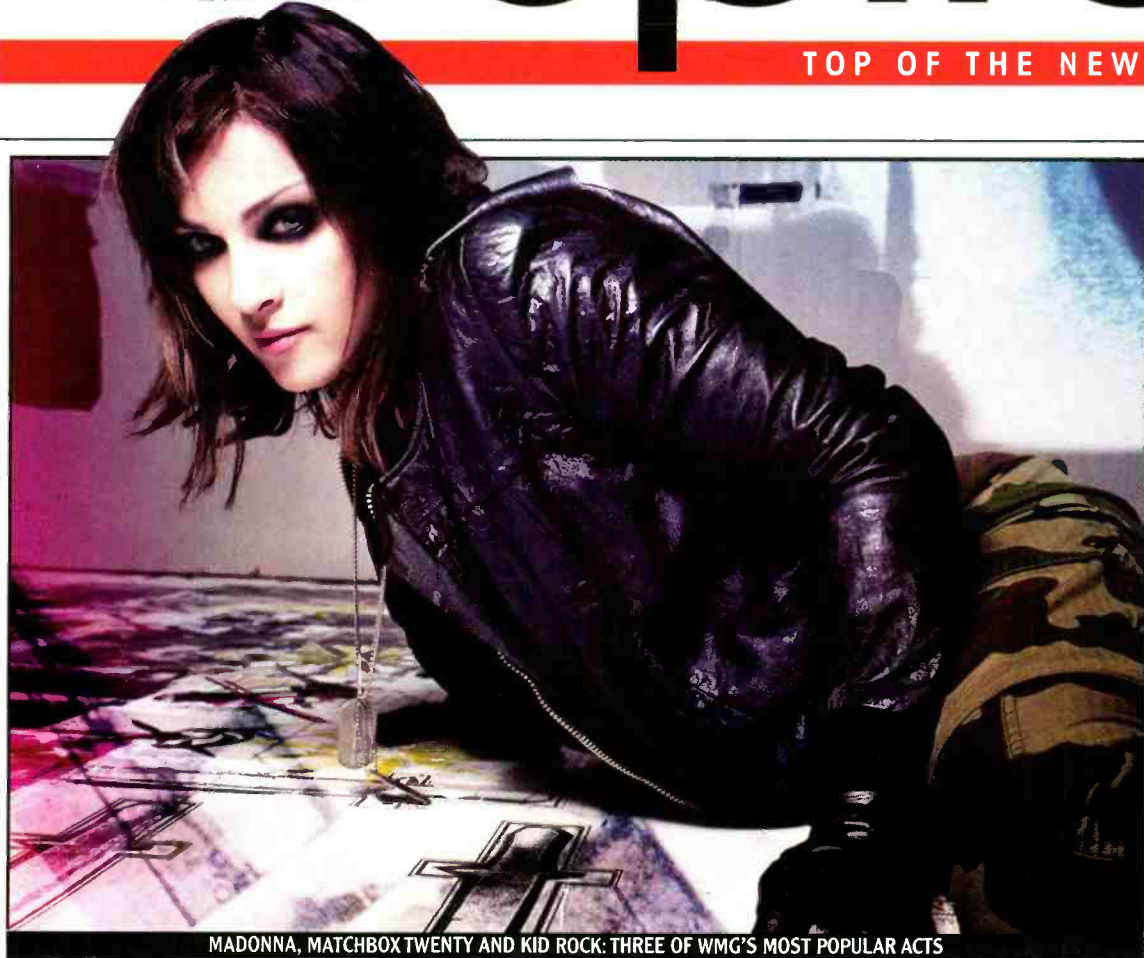


Upfront



DreamWorks Nashville will maintain autonomy under new owner

TOP OF THE NEWS



MADONNA, MATCHBOX TWENTY AND KID ROCK: THREE OF WMG'S MOST POPULAR ACTS

It's The Majors Vs. The Lessers As Bronfman Bags Warner Music

BY BRIAN GARRITY

NEW YORK—The major-label universe is about to be divided into two parts—the haves and the have lesses.

Two super majors backed by global media conglomerates—Universal Music Group and the proposed Sony BMG—would occupy the top rungs of the food chain, followed by Warner Music Group and EMI, which would be relegated to “super independents.”

Time Warner's decision to sell WMG for \$2.6 billion to an investment group fronted by Edgar Bronfman Jr. sets the stage for the new order, but whether size will really matter is open to debate.

“I would resist the notion that size is important in order to compete,” Bronfman tells *Billboard*.

WIDE CANVAS

UMG and Sony BMG together would control roughly half the worldwide music market, with 25% each. Meanwhile, WMG and EMI collectively would account for another quarter of the market, with each company claiming about 12% in global share.

Bronfman, who will serve as the



“most senior executive” at the new WMG, says there are no immediate plans for other large mergers or acquisitions.

That should silence, at least for now, concerns that the Big Five major labels would shrink to three in the near term.

“The industry's problems are not going to be solved by any merger,” Bronfman says. “[They will] be solved by new formats and new products and new ways of making people connect in a commerce-enabled way with the thing that they love, which is music.”

Current WMG chairman/CEO Roger Ames—who is expected to serve under Bronfman with a new, as-yet-undetermined title—acknowledges that it is always nice to have a bigger artist roster and a “wider canvas” on which to operate.

Madonna and Kid Rock are just two of the superstar artists under the WMG umbrella.

But Ames says the company already has the scope it needs.

“I don't think we need larger scale to function,” he says. “We're in all the international markets. In
(Continued on page 65)

U.K. Album Sales Are Looking Up

But Price Pressure Also Increases

BY TOM FERGUSON

LONDON—Homegrown talent helped the U.K. record industry register substantial album sales growth in third-quarter 2003.

Figures from U.K. labels body the British Phonographic Industry indicate that the value of all trade shipments rose 0.6% to £241.6 million (\$409.5 million) from third-quarter 2002.

That rise was fueled by a 4% increase in the value of album shipments to £226.5 million (\$383.9 million), with units up 7.6% to 50.4 million.

PRICE EROSION

The increase is “all about great British music,” BPI chairman Peter

Jamieson says. He picks out album releases by the Darkness, Robbie Williams and Dido as key to the industry's performance.

Steve Gallant, product director of HMV Europe—the U.K. market-leading music merchant—agrees that the growth is “remarkable.” He is less convinced, however, about the effect of the “Brit factor.”

“There may be something in that, but I don't think it's entirely down to British acts,” Gallant says. “I'm sure the Germans or the French or the Japanese consider they've got really strong domestic repertoire as well, but their industries are in the toilet.”

(Continued on page 8)

BPI

Artists Score More Film/TV Song Work

BY JILL KIPNIS

LOS ANGELES—Film and TV projects are giving up-and-coming songwriters and composers expanded opportunities for exposure and earnings, said participants in the Holly-

wood Reporter/Billboard Film & TV Music Conference.

The event was held Nov. 19-20 at the Renaissance Hollywood Hotel.

Panelists at the session titled “The Indie Perspective” said that independ-
(Continued on page 50)



Attorney Steve Winogradsky moderated the “Pitching Music for Film” session at the Hollywood Reporter/Billboard Film & TV Music Conference. Pictured, from left, are panelists Mitchell Leib of Walt Disney Pictures & Television, Lia Vollack of Columbia Pictures, Frankie Pine of Whirly Girl Music, Bob Knight of Music Sales Corp., Adam Taylor of Associated Production Music, Christine Russell of Evolution Music Partners and Winogradsky.

Lobbyist: Congress 'Misinformed'

'Self-Interested' Parties Are Trying To Kill P2P, Eisgrau Says

BY BILL HOLLAND

WASHINGTON, D.C.—A Washington lobbyist says that the record and movie industries have misinformed members of Congress about the role that peer-to-peer networks play in the distribution of illegal music files and pornography.

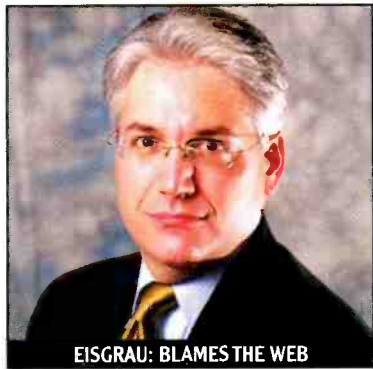
"Before the inception of [lobbying/advocacy group] P2P United, highly self-interested industries" had spoken to Congress about P2P technology, resulting in "a great degree of misinformation and disinformation," says Adam Eisgrau, executive director of D.C.-based P2P United.

"Death for [P2P] business is clearly the objective of industries that see themselves in competition technologically with what peer-to-peer software can do," Eisgrau says.

His comments come on the heels of a Nov. 21 letter from Sen. Lindsey Graham, R-S.C., and five other prominent U.S. senators to executives of companies that host the most popular P2P sites.

The letter requests voluntary actions that will help reduce illegal file sharing on the networks, as well as pornography and especially child pornography. It was sent to P2P United because it represents the businesses. Eisgrau plans a response to the lawmakers that he says will set the record straight.

P2P United is a new creation of the Flanagan Consulting lobbying firm. It



EISGRAU: BLAMES THE WEB

represents Grokster, Bearshare, Blubster, eDonkey2000, LimeWire and Streamcast Networks.

Flanagan's other clients are several major airlines and business clients with "international focus," according to its Web site.

In the letter, Graham says the companies "have a legal and moral obligation to conform to copyright laws and end the pornographic trade over these networks."

He calls for a "clear, conspicuous and meaningful" warning to users about the legal risks of using P2P software, the incorporation of "effective copyright and pornography filters" and a change in the sharing default setting of P2P software.

The only way to avoid being a forced distributor and thereby avoid being subject to a copyright infringement lawsuit for "sharing" is to change the default settings that come with the soft-

ware, Graham's letter states.

The letter is also signed by Sens. Dianne Feinstein, D-Calif.; Gordon Smith, R-Ore.; Dick Durbin, D-Ill.; John Cornyn, R-Texas; and Barbara Boxer, D-Calif.

"We take the inquiry seriously and are hopeful that our reply, which will be highly substantive, will be taken equally seriously," Eisgrau says.

Eisgrau wouldn't comment on the requests by the lawmakers. He plans to "respond in writing as requested."

A Recording Industry Assn. of America spokesman commented: "The questions outlined in the letter were pretty straightforward. The P2P networks can do all these things right now to protect their users. The question is, will they?"

Eisgrau maintains that "many of the problems experienced by the industry are a result of the Internet and electronic distribution in all its forms, not per se P2P software."

Eisgrau adds that his clients currently have links on their Web sites to the FBI to report pornography and a copyright resource page that links to the RIAA.

A representative from Graham's office says a letter was also sent to another new group, the Distributed Computing Industry Assn., which represents Sharman Networks, owner of Kazaa. Last month, Sharman endorsed an industry model that would automatically bill file sharers for downloads and compensate artists and labels.

Stroud's DreamWorks Stands Alone

BY PHYLLIS STARK

NASHVILLE—DreamWorks Records' Nashville division will remain autonomous under new owner Universal Music Group.

The rest of DreamWorks Records will become an imprint of Interscope Geffen A&M (IGA), but the Nashville operation will continue with its staff and artist roster intact under the leadership of principal executive James Stroud.

Contrary to published reports, the unit will not be merged with UMG Nashville, which is headed by chairman Luke Lewis and comprises MCA Nashville, Mercury and Lost Highway Records.

UMG is buying the entire DreamWorks Records operation from parent company DreamWorks SKG for \$100 million.

"We have been very successful, and they didn't want to fool with that," Stroud says of his operation.

While their companies will not be merging, Stroud says he and Lewis remain "not only terrific friends but partners in a lot of stuff." He cites the successful pairing of DreamWorks Nashville's flagship artist, Toby Keith, and Lost Highway's Willie Nelson on the No. 1 duet "Beer for My Horses" as an example. That happened, he says, "because we have a good working relationship between the labels, and it's only

going to get better."

DreamWorks' Nashville artist roster also includes Darryl Worley, Tracy Lawrence, Jessica Andrews, Jimmy Wayne and Emerson Drive.

Stroud, who had reported to DreamWorks Records chief Mo Ostin, will now report to IGA chairman/CEO Jimmy Iovine.



STROUD: NO FOOLING WITH SUCCESS

Stroud calls Ostin "the best of the best. I don't know if you can ever have a better experience in the record industry than working for Mo Ostin. But I'm very pleased to be working with Jimmy Iovine."

Before the sale was publicly announced, Stroud says Iovine called him and admitted country music is not his forte. Stroud said he told him, "I'm happy to tell you we're doing great," to which Iovine jokingly replied, "OK, then I'll call you in five years."

DreamWorks Nashville will be outside the purview of Polly Anthony, who is expected to be named president of DreamWorks

Records (see the Beat, page 11).

The Nashville division's output will continue to be distributed by UMG. Its A&R administration functions will continue to be handled by IGA.

"Our artists and staff look at this in such a positive way," Stroud says of the ownership change. "We're not going to miss a step."

NEWSLINE

THE WEEK IN BRIEF

Musicians Ryan Lewis and Daniel Geller, co-founders of indie label Kindercore Records, have filed suit against Telegraph Distribution, its business affairs manager Stanley Hartman and Telegraph/Kindercore label manager Jerod Gunsberg. The suit charges breach of contract, fraud, libel, slander and other offenses. Filed Nov. 24 in New York Supreme Court in New York County, the suit seeks a minimum of \$350,000 in damages. The action alleges that the label's assets were merged with Gunsberg and Hartman's holdings in a November 2002 agreement that was signed under duress. The suit also claims that the label founders were denied promised creative control and were repeatedly reviled by Gunsberg and Hartman in communications with Kindercore's suppliers and partners. Hartman said he had not yet seen the suit and could not comment. The current status of Kindercore—home of the bands Dressy Bessy, Of Montreal and Geller and Lewis' groups the Agenda and I Am the World Trade Center—is uncertain. Gunsberg issued a press release Nov. 12 stating that Kindercore and the Telegraph label were suspending operations (*The Indies*, *Billboard*, Nov. 29). Hartman subsequently denied that claim. **CHRIS MORRIS**

Three senators introduced a late-session bill Nov. 21 that could lead to more effective copyright enforcement. The Enforce Act was introduced by Sens. Orrin G. Hatch, R-Utah; Dianne Feinstein, D-Calif.; and John Cornyn, R-Texas. Among several provisions, the bill would permit labels and music publishers to negotiate, under the statutory license, certain royalties for new physical media, such as fees for multiple versions of a song that appear on a Super Audio CD. The bill also includes a "harmless error" section, which ensures that if the Copyright Office registers a work and there is an unintentional error (such as spelling), defendants sued for copyright infringement cannot use the error as a "stall tactic." The measure also includes a section that amends the Copyright Act to allow for civil damages to be instituted for online infringement of specific tracks, rather than on an album basis. **BILL HOLLAND**

Producer Phil Spector pleaded not guilty Nov. 20 in the shooting death of actress Lana Clarkson. Spector was formally charged with one count of murder by the Los Angeles County District Attorney and appeared for arraignment in Alhambra (Calif.) Superior Court with his attorney, Robert Shapiro. Clarkson was found dead at Spector's Alhambra home Feb. 3. He remains free on \$1 million bail. A preliminary hearing was set for Jan. 23, 2004. **CHRIS MORRIS**

While a Manhattan Civil Court judge considers the dispute between Manhattan cabaret venue the Bottom Line and its landlord, New York University (*Billboard*, Oct. 4), AT&T has announced a \$100,000 sponsorship for programs and events at the Greenwich Village nightclub. In September, satellite broadcaster Sirius pledged the \$185,000 in rent owed the university, provided the club can remain, with a new lease, in the building it has occupied for almost 30 years at 15 W. 4th St. In June, NYU initiated legal action to take possession of the building, citing a need for additional classroom space and a monthly rent the university characterized as one-half its market value. **CHRISTOPHER WALSH**

Breaking new ground for the Christian retail community, Lifeway Christian Stores is partnering with Liquid Digital Media to launch a digital music downloading service. The new venture will sell singles at 99 cents and complete albums for \$10 to \$12 through lifewaystores.com. Offered in the Windows Media format, the new service does not require a monthly subscription fee or special software to download. Lifeway Christian Stores, a 119-store chain based in Nashville, is also partnering with EMI Christian Music Group's Chordant Distribution for a special "30 for 30" promotion that launched Nov. 18. The initiative gives away one song per day, for 30 days, to everyone who visits the LifeWay Web site. LifeWay will also have several special promotions with BMG-owned Provident Music Distribution. **DEBORAH EVANS PRICE**

For the Record: On page 57 of this issue, because of a data error discovered after the Heatseekers chart went to press, the Thrills' "So Much for the City" (Virgin) does not appear. The album should have moved from 29-42. Everything else below that moves down one position . . . In the Nov. 29 issue of *Billboard*, the executive VP of business development for AEG Live should have been identified as Tommy Nast in the article "Acts Are Getting Beamed to the Big Screen."

"IT IS **IDIOTIC** TO LIKE
ONLY ONE THING, ONE WAY.
PEOPLE SHOULD LISTEN TO **ALL** TYPES OF MUSIC.
THEY SHOULD BE CONCERNED WITH
WHETHER THE SONG IS ANY **GOOD**,
NOT WITH WHAT **TYPE** OF MUSIC IT IS."

— DON GIBSON



RCA RECORDING ARTIST • ACCOMPLISHED SONGWRITER
MEMBER OF THE COUNTRY MUSIC HALL OF FAME (2001)

DON GIBSON
1928 – 2003



RCA LABEL GROUP RLG/NASHVILLE
ARISTA • BNA • RCA

ARIA Chairman Paul Turner Dies

Executive Helped Nurture Such Acts As INXS

BY CHRISTIE ELIEZER

SYDNEY—Paul Turner, the first chairman of what is now Warner Music Australia and longtime chairman of the Australian Record Industry Assn. board, died Nov. 19 in a Sydney nursing home following a long illness. He was 67.

In 1970, Turner, then managing director of PolyGram Records Australia, was recruited to head the newly formed local affiliate of WEA Records.

Turner rapidly built the company to profit and oversaw the development of such local hit acts as INXS, Icehouse, Radio Birdman, Cold Chisel, Jenny Morris and James Morrison. He was also instrumental in the introduction of the annual ARIA music awards.

"Not only have we lost a great record man, but we have lost a great leader and friend to many people in the Australian music industry," says Shaun James, chairman/CEO of Warner Australia.



PAUL TURNER

"As well as the lasting impact Paul has left on the company, he contributed to the development of many industry initiatives and was a long-serving chairman of the ARIA board," James adds.

Opry Star Teddy Wilburn Dies

BY WADE JESSEN

NASHVILLE—Singer/songwriter/music publisher/talent agent Teddy Wilburn, the surviving half of popular country duo the Wilburn Brothers, died Nov. 24 in a Nashville hospital of congestive heart failure. He was 71.

Alongside his brother Doyle Wilburn, Teddy Wilburn achieved notoriety in country music not only as a creative force but as an astute businessman, talent scout and broadcast personality. Besides being longtime members of the Grand Ole Opry, the Wilburns owned and operated the Sure-Fire music publishing company and the Wil-Helm booking agency.

Doyle Wilburn died of cancer in 1982, after which Teddy Wilburn continued to perform as a soloist. He remained an Opry member until his death.

Born Nov. 30, 1931, as Thurman Theodore Wilburn in Hardy, Ark., Teddy Wilburn was the lead singer of the duo, for which his brother provided the signature high harmony on such hits as "Hurt Her Once for Me," "It's Another World" and "I'm Gonna Tie One On Tonight."

They first appeared on the

charts as harmony singers on Webb Pierce's "Sparkling Brown Eyes" in 1954. Pierce was instrumental in landing the duo a long-term contract with Decca, where they remained for the duration of their careers. Although they were signed to a lifetime contract with the label in the mid-1960s, they were dropped shortly after parent company MCA absorbed Decca in 1973.

They placed 30 singles on the *Billboard* charts, including a pair of hits with Ernest Tubb. Their last chart appearance came in 1972 with "Arkansas."

The brothers formed their publishing company in 1958 and helped launch the career of Loretta Lynn in 1961. They managed, booked and published Lynn's songs for a decade. The Wilburns were also instrumental in the careers of country stalwarts Jean Shepard, Martha Carson, the Osborne Brothers and Sonny James.

The Wilburn Brothers had their own syndicated TV show from 1963 to '74. They were nominated for the Country Music Assn.'s vocal group of the year award in 1972.

Funeral services for Wilburn were held Nov. 26 at the Ryman Auditorium in Nashville.



TEDDY WILBURN

Jack Emerson Dies At 43

BY DEBORAH EVANS PRICE

NASHVILLE—Pioneering indie label executive Jack Emerson died of a heart attack Nov. 22 in his Nashville home. Emerson, 43, had been battling a lung and respiratory illness for several months.

Known for launching such cutting-edge companies as Praxis International and E-Squared Records, Emerson is credited with helping Nashville's rock and alt-country music communities flourish and gain credibility.

John Williams Emerson III was born in Naples, Fla., and eventually moved to Nashville to attend Vanderbilt University. While in college, he launched Praxis, an independent label/management company.

Emerson and Praxis partners Kay Clary and Andy McLendon were instrumental in the careers of Jason & the Scorchers (for whom Emerson initially played bass), the Georgia Satellites, John Hiatt, Webb Wilder, Steve Forbert and others.



JACK EMERSON

Emerson later formed E-Squared Records with Steve Earle, which issued albums by the V-roys, Cheri Knight and Steve Earle & the Del McCoury Band.

Emerson's most recent venture

was Jack of Hearts Recordings. He and McLendon also continued to own Praxis, occasionally issuing special projects, such as a 2002 Kinks tribute, "This Is Where I Belong: The Songs of Ray Davies & the Kinks."

"I can't imagine the world without Jack in it," says McLendon, who met Emerson when as a teen he would come into the Florida record shop McLendon was managing. "He was a sensitive, creative type, and he was so smart and articulate. He will be remembered as a visionary and also for his kindness and sweet spirit."

Emerson was a member of the Americana Music Assn. and the National Academy of Recording Arts and Sciences and an alumni of Leadership Music. He is survived by his wife, Danna Strong, his parents, Carolyn Buchanan Emerson and John Williams Emerson II, and sisters Amy Emerson and Emily Emerson.

U.K. Sales

Continued from page 5

Gallant suggests that a combination of a relatively low level of broadband penetration in the U.K. and the traditional strengths of the country's music retail sector have to be taken into account when evaluating the figures.

"A very competitive market on price is helping," he says. "That has inevitably driven some of the extra volume through the supermarkets."

Jamieson tempers his own enthusiasm for the rise in shipments with

words of caution about the effects of that downward pressure on U.K. retail prices. Market information due to be published shortly in the BPI's Music Buyers Report will show that the cost of recorded music to the consumer is continuing to fall in the U.K.

"The continuing price erosion—and the associated margins—is a concern for a sustainable future," Jamieson says.

Offsetting the strong albums performance, the once-mighty U.K. singles market continued to decline in the third quarter. Shipments fell 31.2% in volume to 8.3 million units, while value slipped 32.2% to £15.1 million (\$25.6 million).



JAMIESON: 'GREAT BRITISH MUSIC' SPURRED SALES

Jamieson says U.K. labels are looking to legal downloads to help revive the singles market.

"We're accelerating the expansion of legitimate downloads in every possible way," he says. "2004 will see some great leaps forward in that area."

BRIGHTER FUTURE?

Jamieson expresses optimism for fourth-quarter 2003, particularly for U.K. repertoire. The BPI's own trade deliveries report points out that shipments will have to rise in value by 6.5% in September-October to ensure overall growth for the whole year.

Gallant agrees that the current

quarter will see strong sales, but he notes that "the whole setup on a lot of these new studio albums has been too [concentrated in] quarter four."

As a result, many new albums are being released in the fourth quarter with only one single—or no singles—to promote them, Gallant says.

The effect is reflected in recent disappointing U.K. album chart performances by such previously successful acts as Nelly Furtado and Texas, he suggests.

"We could have done with some of those being released in July then worked up to Christmas," Gallant says.

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FCC Should Probe 'Payola'

Like much that occurred during the turbulent 1950s, the radio payola scandal was politically charged.

At its best, according to one popular history, payola enabled upstart labels to break the stranglehold of the major labels on radio and get a new form of music—rock'n'roll—on the air.

At its worst, it was outright bribery. In the tenor of the times, so the story goes, virulent critics claimed that rock'n'roll eroded teen morals, encouraged race mixing and was a subversive tool of a Godless Communism.

The popular outcry, which came on top of the TV quiz-show scandals, was enough to ignite congressional hearings.

The scandal ruined the careers of more than one DJ; sent Alan Freed, one of rock's pioneers, to jail; and resulted in several amendments to the Federal Communications Act. Henceforth, undisclosed exchanges of cash or gifts for airplay were deemed illegal, and radio stations were made liable for any infractions.

At lot has changed since then, but to this day radio is still dogged by allegations that pay-for-play is a big part of getting music on the air.

Today's tough economic climate, coupled with widespread consolidation in the radio industry, has given the issue new life. Of course, the pay-for-play game is a lot different today. Independent promoters act as middlemen between the labels and the stations. That's supposed to keep everything within the letter, if not the spirit, of the act.

Nonetheless, complaints are wide-

There's a strong belief that radio stations are playing fast and loose with the rules.

spread throughout the record industry. There's a strong belief that radio stations are playing fast and loose with the rules, and recently evidence has surfaced that seems to confirm those sentiments.

An eye-opening story in the Los Angeles Times reported that promoters have set up so-called "banks" of cash and promotional giveaways for radio stations.

According to internal documents cited by the newspaper, the banks are

detailed logs that list each time a song is played next to the dollar amount collected from the artist's label. That's payola.

In Washington, D.C., pay-for-play is a political hot potato all over again. Some have accused Federal Communications Commission chairman Michael Powell of keeping a lid on the brewing scandal. He wants to address the issue through current hearings on "localism" and wants the FCC's Enforcement Bureau to handle specific allegations.

But commissioners Jonathan S. Adelstein and Michael J. Copps and some members of Congress believe the issue needs to be elevated to a full commission investigation. In a recent speech, Adelstein said he had heard reports that independent promoters pay some stations as much as \$400,000 to "consult" on what should be played. Artists, he added, have complained that some stations require them to play free concerts, or even play cocktail parties, to get airplay.

These allegations are serious enough and are being heard often enough to justify an investigation. At the very least, the FCC can clear the air over the propriety of the new play-for-play game.

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.

The Record Industry Has Fallen Behind The Curve On Internet File Sharing

Lawsuits Are A Necessary Evil

Laws must be enforced against violators, or eventually the general public begins to forget that the laws exist, and chaos ensues. This is as true for copyright law as it is for laws against jaywalking and shoplifting.

If no one ever stopped people from walking out with free food from the corner store, eventually no one would patronize the other supermarkets and everyone would just go to the corner store.

The record industry, whether due to arrogance or ignorance (or a little of both), fell behind the curve on the Internet file-sharing issue.

While the record companies looked the other way, there was a cultural shift in the public's mindset. Everyone began to view the Internet and its seemingly unlimited access to everything as a new

frontier without limits.

Consumers came to believe that if you could get it on the Internet, it was acceptable to get it for free.

As the record companies have learned, it is difficult to compete with "free"—but they should not

copyright infringement.

Taking music for free from the P2P file-swapping networks is the Internet equivalent of shoplifting from a record store that stole the records from a warehouse in the first place.

The economics of the record business were getting desperate. The copyright law had to be enforced in a series of high-visibility lawsuits to not only stop those particular infringers but also to send a strong message of deterrence to all of the other violators.

The message finally seems to be getting across the cultural divide.

To some extent, many of the violators may be adolescent, "innocent" infringers unaware of the copyright law.

That excuse will no longer apply, particularly because many of the infringing downloaders are so young that, in fact, it is their parents who would be held

liable in court.

Those parents read the news and, it is hoped, have gotten the message. A recent news report indicated that thousands of downloaded files have been deleted. Parents across the country are presumably now instructing their children at home not to download illegally on the family computer.

This is precisely the deterrent effect that the record company lawsuits were meant to have. Litigation can be an extremely effective educational tool in that way.

Let's hope this message will spread to law-abiding parents, who will properly instruct their children not to violate the copyright law just as they instruct their children not to jaywalk or shoplift.

This may seem a bit idealistic, but then laws themselves, as a concept, are also fundamentally idealistic.

Citizens co-exist in a society

because they agree to respect one another's rights and obey the law. Contrary to the many naysayers, I believe that the record companies did what they had to do.

The lawsuits are a necessary evil that will, hopefully, have the desired effect in the long run and bring the industry back from the edge of the abyss.

Over time, the record industry will adjust its business model to accommodate legitimate downloads and will stop hemorrhaging money.

The gloomy forecasts will dissipate, and profitable outlooks will again dominate corporate balance sheets so that talented artists can be nurtured, funded and encouraged to make great music for which they will be justly rewarded.

Wallace Collins is an entertainment lawyer with the New York firm of Serling Rooks & Ferrara.



Letters

'Blues' Producer: Artists Got Fair Compensation

With reference to the letter from Erik Szabo of Wixen Publishing (Opinion, *Billboard*, Nov. 22), I have the following response.

The number "500" may be causing some confusion. Every key artist was paid \$500 for his or her time, regardless of whether they appeared in the final film.

If artists did appear in the film, they were paid an additional "favored nations" (same for everyone) amount based on the number of songs—or parts thereof—that were included in the final film.

In addition, any key artist who appears on one of the soundtrack albums (and any songwriter) receives a royalty from the first dollar of revenue. And last, there is a profit-sharing formula for all the artists based not on fame but only on the amount of performance time on-screen.

In this way, we sought to avoid any differentiation between artists according to their "stature" in the recording industry. Everyone is paid according to the same formula.

As an aside, it should be noted that there is a promotional value to appearing on the series. Indeed, as I understand it, artists who appear on, say, "Late Show With

David Letterman," receive no compensation whatsoever, except of course that the songwriters receive statutory payments from broadcasters.

There were more than 500 songs (both newly performed and previously recorded) in the series. That put serious constraints on how high our favored-nations fees could be. Ken Burns faced the same problem in "Jazz" and solved it the same way.

We discussed this matter at length at the beginning of the series, and we determined that it was more important (for the artists and the series) to be inclusive than to use fewer songs and pay higher fees.

Inevitably, this approach favors the lesser-known artists.

Only one publisher, Wixen, would not agree to our deal. The cruel irony is that this publisher's refusal meant that the artist who sang the song could not be included on the DVD.

That's a shame, because this artist, Robert Belfour, is virtually unknown and would have benefited greatly from the exposure. We were able to include one of his songs on the soundtrack album for Richard Pearce's film. The publish-

er who denied permission for the use of the song never contacted Belfour, the man whose interests he claims to champion.

Alex Gibney
Series producer
"The Blues"

Latin Labels Know The Score In Miami

I read "No Spanish Rock for U.S." (*Billboard*, Nov. 15), and I'm a bit surprised by the quotes attributed to Mr. Javier Novaes in regards to Spanish rock and the U.S.

To my understanding, he reveals a deep lack of knowledge both of the U.S. "Latin divisions in Miami" and the U.S. Latin market itself. I don't know if defining myself as a Spanish-rock expert would be a bit pretentious, but I'm quite confident that at least I know as much as Mr. Novaes about the issue.

Ironically, according to Mr. Novaes, we [Miami-based labels] have no "idea of what product is available, how to promote it and where the market is."

Meanwhile, SGAE label Factoría Autor wants to release a compilation including Inspector, a band that we released in July 2002 and that we

have been working with since. A simple check with Nielsen Broadcast Data Systems and Nielsen SoundScan would prove how incorrect Mr. Novaes' assertions are.

John Echevarria
President
Universal Music Latino

Does Airplay Rule Over Sales?

In the Hot 100 Singles Sales chart in *Billboard* Oct. 11, Elvis Presley's "Rubberneckin'" returns to the No. 1 position. But surprisingly, it does not appear at all in the comprehensive Hot 100 chart for that same week.

If I am not mistaken, this is the absurd result of according pride of place overwhelmingly to radio plays and correspondingly demoting actual sales out of the charts.

This fact is demonstrated clearly for all to see in the Oct. 11 charts, where the No. 1 Hot 100 Airplay platter is, as is often the case nowadays, the No. 1 record on the Hot 100 chart as well—an intriguing picture that is presented to us week after week.

If *Billboard* regards radio plays as far more important than actual

record sales—a fact that is, at the very least, debatable—is it not possible to attempt a more balanced formula that recognizes sales a bit more?

I know that in some past editions of *Billboard*, the mechanics were somehow explained, but it surprises me that the best-selling record of the week in the U.S. can fail to appear at all in that nation's top 100 records of the same week!

Frank Enwefah
Lagos, Nigeria

The Charts Department responds: The problem stems from the fact that only a small number of singles has been commercially available in U.S. retail stores in the past several years. Those that are available are selling very few copies, which does not represent broader consumer tastes. So we have been forced to mostly rely on radio airplay.

The solution, however, is at hand: Digital download services are already selling more than 1 million tracks per week, and almost all songs are available for sale.

We will soon include all of these digital sales in the Hot 100, restoring singles sales to its historic role as a vital part of the Hot 100.

Louis Messina reacts to Dave Lucas' view of former Clear Channel executives



David E. Talbert shows how R&B/hip-hop acts can reach their core audience through plays



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NO DOUBT: TALK TALK COVER LATEST IN A GROWING TREND

Anthony Expected To Head DreamWorks

Look for **Polly Anthony** to be named president of DreamWorks Records. Anthony, who left her post as president of Epic Records in September, will report directly to **Jimmy Iovine**, chairman/CEO of Interscope Geffen A&M (IGA).

Interscope parent Universal Music Group (UMG) acquired DreamWorks Records for \$100 million from owner DreamWorks SKG in November (*Billboard*, Nov. 22).

DreamWorks—whose acts include **Floetry**, **Lifehouse**, **Papa Roach**, **Rufus Wainwright**, **Jimmy Eat World**, and the **All-American Rejects**—will be absorbed into IGA.

Anthony will oversee an independent A&R department but will share a number of services with other IGA labels, according to sources.

UMG's acquisition of DreamWorks is still awaiting regulatory approval. DreamWorks' Nashville label will not fall under Anthony's purview (see story, page 6). UMG declined comment; Anthony could not be reached by press time.

COVER FEVER: When is enough enough? That's the question radio programmers are asking themselves as they are barraged with more remakes than they have seen in a decade.

"I think we can have too much of a good thing," says **Tom Cuddy**, VP of programming for adult top 40 WPLJ New York. "You don't want to take away from the vibrancy of today's music. If you go too far, you

handicap yourself. I think we're very close to the borderline of OD'ing on a good thing."

Mike Mullaney, APD/MD for adult top 40 WBMX Boston, says, "The last time I remember this many covers is 1994. That's when we had "Baby I Love Your Way" by **Big Mountain**, "Wild Night" by **John Mellencamp** and **Meshell Ndegeocello** and "Because of the Night" from **10,000 Maniacs**."

Among the covers currently making the rounds at radio are two undeniable hits: **Sheryl Crow**'s cover

The Beat



By **Melinda Newman**
mnewman@billboard.com



of **Cat Stevens**' "The First Cut Is the Deepest" and **No Doubt**'s version of **Talk Talk**'s "It's My Life." Others circulating in various formats are "Ain't No Mountain High Enough" by **Michael McDonald**, "Walking in Memphis" by **Lonestar**, "Darling Nikki" by **Foo Fighters**, "Feel Like Makin' Love" by **Kid Rock**, "Behind Blue Eyes" by **Limp Bizkit**, "Bewitched, Bothered & Bewildered" by **Rod Stewart** and **Cher**, "Tiny Dancer" by **Tim McGraw** (the former country hit is now being worked at AC), "Is She Really Going Out With Him?" by **Sugar Ray** and "Have a

(Continued on page 13)

Vico C Seeks The 'Truth'

'Philosopher Of Rap' Favors Weightier Subjects

BY LEILA COBO

MIAMI—The Orange County Correctional Facility in Orlando, Fla., does not have visitation rooms. So when Jorge Pino, president/chairman of EMI Latin, went to see his artist, rapper Vico C, he had to go to another facility and "visit" through a video monitor.

And from another room in another building, with a phone to his ear and his eye on the camera, Vico C sang.

It was a song for his daughter, who that day—Sept. 5—was turning 13 years old. Full of aching longing, it's probably the most poignant thing Vico C has ever sung, or written.

"Cinco de Septiembre," like most of Vico C's new release, "En Honor a la Verdad" (In Honor of the Truth), was conceived and penned from a prison cell, where he served six months for not fulfilling probation conditions for a previous arrest on drug possession.

"I wanted to leave something recorded in

such a crucial moment," says Vico C, a diminutive man with a youthful face that belies his 32 years. "The emotions were very deep, and I knew that whatever came out would have feeling."

"En Honor a la Verdad" eschews subjects like sex, a perennial favorite among most Latin rappers, in favor of weightier topics that have earned Vico C the moniker "the philosopher of rap."

This time, he goes further by openly talking about his problems with drug addiction, rehab and prison and by collaborating with a host of producers and acts, including Tego Calderón, Tony Touch, D'Mingo and Eddie Dee.

EMI Latin is hoping the combination of factors will give Vico C a major push. Although he is one of the most recognized and respected Latin rap artists in the market, his mainstream sales do not match his prestige.

According to Nielsen SoundScan, Vico C's best-selling album to date is 1998's "Aquel Que Había Muerto," which scanned 84,000 copies.

EMI claims 215,000 copies were sold in the U.S. and Puerto Rico.

(Continued on page 12)



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Vico C

Continued from page 11

Most of Vico C's sales are in Puerto Rico, where the majority of outlets are not monitored by Nielsen SoundScan.

Now, fresh out of prison and rehab, the rapper has produced what may be his best material yet, and early sales results are promising.

The album, whose release date was pushed up from Nov. 18 to Nov. 4 because of fan reaction at radio, debuted at No. 4 on the Billboard Top Latin Pop Albums chart. It is Vico C's highest debut ever and an indication of EMI's faith, despite the rapper's prison record.

NEGATIVE PAST NOT AN ISSUE

"He didn't do anything he needs to hide," says Pino, who even tried to record portions of the album in prison.

Although it didn't come to pass, the plan was contemplated seriously enough that an entire recording system was designed for the occasion. A picture of the setup is printed in the new CD's booklet.

This frontal approach is unusual. Although public knowledge of arrest records is common in the mainstream rap world, it's far more rare in the Latin realm.

However, it hasn't been perceived as

a negative issue in Vico C's case.

"I think it gives him attitude to write from," says Bryan Meléndez, PD of WCAA-FM (Latino Mix 105.9) New York.

Meléndez says he is planning to start rotating the single "El Bueno, El Malo y El Feo" in the coming weeks.

But if he hasn't done so already, it's

'In prison, when I broke with methadone, cigarettes and everything else, that's when my motivation returned.'

—VICO C

because in radio too, Vico C's promotion has been unorthodox.

"Radio is part of our campaign but not the essential part," says Pino, who initially wanted to create word-of-mouth awareness on the album.

But radio programmers in Puerto Rico started playing not one but two singles: "El Bueno, El Malo y El Feo," featuring Tego Calderón, and "Para Mi

Barrio," which is aimed at expanding Vico C's audience outside Puerto Rico and features Tony Touch and D'Mingo.

Still, rather than focus on radio, EMI has targeted clubs and lifestyle spaces. Also, the album's first videoclip isn't of the single; it features behind-the-scenes footage of the making of the album.

In addition, AOL Latino channel AOL Música used Vico C's new set to launch a feature called "Tú Eres el DJ" (Latin Notas, *Billboard*, Nov. 15). For three weeks, fans can download the vocal tracks of Vico C's two singles and create their own mixes. Those mixes can then be uploaded to AOL Música, where the best are spotlighted.

"There's a big community in AOL Latino that's into reggaeton, hip-hop and creating their own mixes," says Richard Bull, director of Latin music for AOL Latino, who says the feature should get users talking about the album. "It's a different form of marketing, and it's viral."

The viral aspect follows the keep-it-real focus of the marketing campaign and the album itself.

"Methadone is like anesthesia," says Vico C, who was taking methadone to break a heroin habit. "And in [prison], when I broke with methadone, cigarettes and everything else, that's when my motivation returned. I even wrote some songs when I was sick, but even when you're sick, suffering helps you write."

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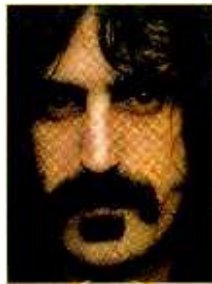
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BEST ADDITIONAL FEATURES

Uncivilized Love: Gus Black [5.1 Entertainment/Immergent Records]
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Halloween: Frank Zappa [DTS Entertainment]
Wake: Sheila Nicholls [DTS Entertainment]
Dark Side of the Moon: Classic Album: Pink Floyd [Eagle Rock Entertainment]

BEST CONCERT VIDEO

Deacon John's Jump Blues: Concert of Music from the Film: Deacon John Moore [AIX Records w/Vetter Communications]
Broozed, Boozed, and Broken Boned: Black Label Society [Eagle Rock Entertainment]
Live in Hawaii: Janet Jackson [Eagle Rock Entertainment]
An Evening with the Dixie Chicks: Dixie Chicks [Sony/Columbia]
Led Zeppelin: Led Zeppelin [Warner Bros. (Atlantic)]

BEST HI-RES STEREO-ONLY PROGRAM

With Love: Rosemary Clooney [Groove Note]
Just Friends: LA4 [Hi-Res Music]
Seven Come Eleven: Herb Ellis/Joe Pass [Hi-Res Music]
Soular Energy: The Ray Brown Trio [Hi-Res Music]
A Love Supreme: John Coltrane [Universal/Impulse/Verve]

BEST MADE-FOR-SURROUND TITLE

Surrounded: Tipper [5.1 Entertainment/Myutopia Records]
Halloween: Frank Zappa [DTS Entertainment]
Sacred Love: Sting [Universal/A&M Records]
Everything Must Go: Steely Dan [Warner Bros.]
Producers Cut: Emmylou Harris [Warner Bros.]

BEST MENU DESIGN

Surrounded: Tipper [5.1 Entertainment/Myutopia Records]
Eterna: Emma Shaplin [DTS Entertainment]
Trilogy-Live in Berlin: The Cure [Eagle Rock Entertainment]
The Globe Sessions: Sheryl Crow [Universal/A&M Records]
Kamakiriad: Donald Fagan [Warner Bros. (Reprise)]

BEST MIX: NON-ORCHESTRAL

The Game: Queen [DTS Entertainment]
Alison Krauss+Union Station Live: Alison Kraus [Rounder]
Blonde on Blonde: Bob Dylan [Sony/Columbia]
Heavier Things: John Mayer [Sony/Columbia]
Rendezvous in New York: Chick Corea [Stretch]

BEST MIX: ORCHESTRAL

Firebird Suite/Bolero: Stravinsky/Ravel [AIX Records]
Deacon John's Jump Blues: Music from the Film: Deacon John Moore [AIX Records w/Vetter Communications]
With The Israel Philharmonic Orchestra: Michael Feinstein [Concord Records]
Alan Houghness: Mysterious Mountains: Gerard Schwarz/Royal Liverpool Philharmonic Orchestra [Telarc]
Shostakovich Symphony #7: Vealery Gergiev [Universal/Decca]

BEST MULTICHANNEL REISSUE

Ace of Spades: Motorhead [5.1 Entertainment/Silverline Records]
Dark Side of the Moon: Pink Floyd [Capitol Records]
Ravel/Bolero: Minnesota Orchestra [Mobile Fidelity Sound Lab]
Chicago II: Chicago [Warner Bros. (Rhino)]
Fragile: Yes [Warner Bros. (Rhino/Elektra)]

BEST STANDARD RESOLUTION TITLE

Guitar Noir: Laurence Juber [AIX Records]
SNL: 25 Years of Music: Various [Broadway Video]
Brazilian Romance: Various Artists [DTS Entertainment]
Sound Stage Performances: The Doors [Eagle Rock Entertainment]
An Evening with the Dixie Chicks: Dixie Chicks [Sony/Columbia]

MOST ADVENTUROUS MIX

KAJE: KAJE [3Bone Audio]
Surrounded: Tipper [5.1 Entertainment/Myutopia Records]
Dark Side of the Moon: Pink Floyd [Capitol Records]
The Wraith: Shangri-La: Insane Clown Posse [DTS Entertainment]
Sea Change: Beck [Universal/Interscope]

HORIZON AWARD

Another Mind: Hiromi [Telarc]
KAJE: KAJE [3 Bone Audio]
The Window: David Elias [David Elias]
Un Segundo Una Vida: Romero [333 Entertainment]
So Glad You Made It: Kane [BMG-Netherlands]
Off Space: Christian Hatten [Skylife]
Heavier Things: John Mayer [Sony/Columbia]
Wake: Sheila Nicholls [DTS Entertainment]

Groban

Continued from page 1

with his second studio album, "Closer."

The new disc from 143/Reprise/Warner Bros. hit stores Nov. 11 and soared onto The Billboard 200 last issue at No. 4, with first-week sales of 375,000, according to Nielsen SoundScan.

Groban enjoyed relentless TV exposure throughout 2002, including his introduction in an episode of Fox TV's "Ally McBeal" and in-depth segments on ABC's "20/20" and "The Oprah Winfrey Show" that aired multiple times.

It all combined to turn a skinny, curly-haired guy that sings anthemic operatic ballads in English, Italian, French and Spanish into an unlikely pop star.

Groban's self-titled debut album went on to sell 3.6 million copies in the U.S. It was followed in late 2002 by "Josh Groban in Concert," based on his PBS "Great Performances" special. The CD/DVD moved another 531,000 copies.

Ultimately, the two sets made Groban last year's best-selling new male artist.

Even radio came to the party. The debut single "To Where You Are" and holiday entry "O Holy Night" topped the AC chart in 2002. "You Raise Me Up," the first single from "Closer," looks to follow suit; it is currently top 10 at the format after less than two months.

"It has certainly been a surprise," Groban admits. "I never expected to end up on radio with the kind of voice I have and the music that I make."

NEW GROUND

Even though David Foster (head of the 143 imprint) again predominantly produced the new set, Groban focused on breaking new ground.

In addition to singing in four languages and playing piano for the first time on the record, he co-wrote three songs. Other producers include Walter Afanasieff and Eric Mouquet of world music act Deep Forest.

"I got back into the studio after two years and just made a list of the things I wanted to explore," Groban says. "I wanted to step forward in the range of difficulty of the songs. I also had my own point of view and wanted to try and

write the kind of songs that I would want to listen to."

"Closer" delivers a rich tapestry of styles from an artist who obviously has avoided being painted into a stylistic corner by either his label or fans.

"You Raise Me Up," originally recorded by new age duo Secret Garden, "felt right immediately," Groban says. "It's so uplifting and positive, and you can attribute it to anybody—family member, teacher, God, spouse. It was a perfect shot out of the box for the CD."

The track "My Confession"—which Richard Page wrote specifically for Groban—also has commercial potential, as does a meteoric reading of Lara Fabian's break-up ballad, "Broken Vow."

Groban dueted with Fabian on "For Always," the theme to the Stephen Spielberg film "A.I.," and sang "Broken Vow" as part of his PBS special. "It's quite possibly one of the most gorgeous songs of lost love I have heard in my life," he says. "It's a real favorite of mine."

The singer also tackles an adaptation of the sweeping "Mi Mancherai" from the film "Il Postino" (featuring violinist Joshua Bell) and the grandiose "Hymne A L'amour," originally recorded by Edith Piaf.

A further highlight is the Mouquet-produced ballad, "Remember When It Rained," in which Groban sings, "Tears of hope run down my skin/Tears for you that will not dry/They magnify the one within/And let the outside slowly die." Groban wrote the lyric, co-wrote the music with Mouquet and plays piano on the track.

The singer says many songs were pitched to him after his breakthrough, but none covered everything he wanted to express.

"It prompted me to sit down at the piano and really work on that myself," he says.

HIGHBROW POP

Conveying Groban's distinct musical style—seemingly highbrow operatic compositions with melodic pop production—required a tenacious visual campaign by Warner Bros. the first time around. That remains the primary strategy for selling the artist.

"When Josh goes on television and opens his mouth, there is this magical vulnerable quality about him that drives

people nuts," says Diarmuid Quinn, executive VP for Warner Bros. Records. "People just melt."

Quinn cites sales figures of Groban's first album, where units jumped from 7,500 to 75,000 in a week after the 10-minute "20/20" profile aired, sending the set from No. 108 to No. 12 on The Billboard 200. Ultimately, it peaked at No. 8.

Remarkably, the debut album is still a hot item. It earned Pacesetter status on the Nov. 29 chart, vaulting from No. 133 to No. 100 in its 101st week.

"Clearly, the relationship between TV and sales is key," Quinn says.

TV Guide senior critic Matt Roush explains, "TV put Josh Groban on the map and kept him there. It demonstrates the power of the medium to break mainstream artists in a time when radio is focused on hip, edgy, controversial artists."

LOOMING LARGE

This time around, Warner Bros. is complementing Groban's TV campaign with numerous other opportunities for face time, beginning with an imposing billboard measuring 52 feet by 26 feet that looms above New York's Times Square and boldly announces the release of "Closer."

During release week, an army of fans braved rain and cold temperatures to attend an in-store at the Virgin Megastore in Times Square, where Groban sold more than 1,000 CDs and signed autographs for four hours.

He also stopped by the adjacent "Good Morning America" studios that day and "The View" later in the week.

Warner Bros. is also feeding into a particularly Web-savvy fan base—a group that calls itself the Grobanites.

In addition to a 90,000-fan database, an online club at friendsofjoshgroban.com offers video footage, additional music, advance concert ticket sales and frequent personal updates from Groban, for \$39.95 a year. In its first three weeks, 7,000 fans signed on.

"The music has brought them together and created this community, which has been really cool," Groban says. "It's wonderful for me to see the music affect them on such a personal level."

Warner Bros. is also enticing Groban's adult-leaning demographic with three distinct versions of the "Clos-

er" package. Aside from the traditional 13-song jewel case set, there's a 15-song limited edition with a bonus DVD on the making of the album (list price: \$24.98) and an Internet-only 17-song edition with the DVD in book-bound packaging (\$29.98).

TICKET FRENZY

Meanwhile, a 40-date headlining tour—his first—that launches in January 2004 has already sold out.

"We put 40 shows on sale and the seats were filled in less than 30 minutes—every market—which is unbelievable," says Gayle Holcomb, senior VP with the William Morris Agency, which represents Groban. "Some of the shows went as quickly as just minutes. When Ticketmaster went up, people were in a frenzy."

For example, Seattle sold out in two minutes, Portland in seven minutes; two shows at New York's Radio City Music Hall went clean in 20 minutes—not to mention eBay online auctions, where seats are selling for up to \$200 each. The tour is being promoted by Clear Channel Entertainment.

"How many acts are doing business like this?" Quinn asks. "It's a real testament to the dimension of his fans."

The label also has its eye on the international market, where Groban sold 1 million copies of the first set. Promo stops are on the books for England, France, Norway and Sweden—all of which are targeted for growth.

"Everyone always tells you to make sure you get rest, eat healthy, take care of yourself—none of which is an option," Groban says with a laugh. "You've just got to roll your sleeves up and know that this is your time to push harder than you ever thought you could."

That work ethic has prompted novel opportunities for such a new artist. More than 1 billion viewers watched him perform at the closing ceremonies of the Salt Lake City Olympics last year. Recently, the Carnegie-Mellon musical-theater major made his Broadway debut in a concert benefit performance of "Chess."

"It's all come with such a payoff," Groban says of the opportunities he has had. "The reaction from fans is such a burst of energy. When things go so far beyond what you ever expected, you don't even feel the roller coaster. It's just a wonderful rush."

The Beat

Continued from page 11

Little Faith in Me" by **Mandy Moore**. **The Ataris** scored earlier this year with a remake of **Don Henley's** "The Boys of Summer."

PDs point to multiple culprits: Both Crow's and No Doubt's songs are on new greatest-hits editions, which are usually released during the holiday season.

Also, the success of **Uncle Kracker's** remake of **Dobie Gray's** "Drift Away"—which was No. 1 on sister publication Airplay Monitor's Adult

Contemporary chart for an astonishing 25 weeks—and **Counting Crows/Vanessa Carlton's** take on "Big Yellow Taxi" encouraged labels to feel that fans were feeling friendly toward the familiar.

"A lot of ACs like these songs because they test and test and test," Mullaney says, "so I wouldn't be surprised if proliferation continues because labels are playing it safe."

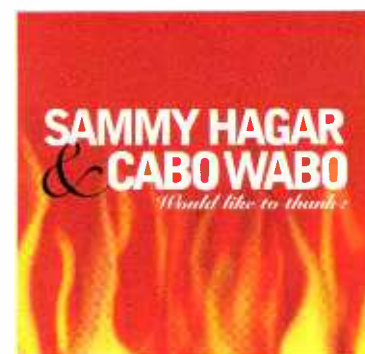
"When you look at why this happens, it's because the music has entered a doldrums period," he adds. "Last time this happened, it was right before Sheryl Crow, **Dave Matthews** and **Alanis Morissette** broke through. I'm hoping we're about to see something new. It

would be much better for the industry if there were new stuff."

Programmers say artists do come in with a stacked deck when they release a remake.

"A cover definitely gives the record a head-start to familiarity. It just depends on how good the cover is," says **John Ivey**, PD for mainstream top 40 KIIS and adult top 40 KYSR Los Angeles.

"No Doubt's 'It's My Life' is a great cover, and the requests and big call-out scores came quickly," he says. "If it's a song that the listener didn't like in the first place, that's not going to work. If it's a bad cover, you're taking a familiar song that can be judged by the listener very quickly. Instant death."



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Rodriguez Discusses A Director's Creative Challenges

Although he has become one of the hottest names in Hollywood, **Robert Rodriguez** still wants to capture the feeling of his first major feature film in 1992, "El Mariachi," which he made for only \$7,000.

That's why he takes on so many job responsibilities for his movies, from screenwriting, directing and editing to composing.

Rodriguez, who had two movies open at No. 1 at the U.S. box office this year—"Spy Kids 3-D: Game Over" and "Once Upon a Time in Mexico"—gave his views on filmmaking Nov. 19 in his Vanguard Session speech at the 2003 Hollywood Reporter/Billboard Film &

TV Music Conference.

Rodriguez's other film credits include "Spy Kids," "Spy Kids 2: Island of Lost Dreams," "From Dusk Till Dawn," "The Faculty" and "Desperado."

"Whenever I talk to filmmakers, their favorite movie experiences are often their first movies, and they wish they could go back to that," Rodriguez said. "As my movies have gotten bigger, I've strived to get back to more of what I was doing on 'El Mariachi.' The bigger the movie, the more personal it has to become for me."

Rodriguez said that when budgets are low, it is often necessary for the filmmaker to wear different hats.

"A lot of these jobs are the same creatively. The technical aspect is what separates them. When you cut down the money you're using, you're forced to be more creative."

Rodriguez recommended the book "Art and Fear" to the audience to further explain how creative people can get over their fears of trying something new.

He also challenged the film industry to bring composers into projects as early as possible.

"These are dangerous times when a composer's score can get tossed out and another composer brought in two weeks before the [movie's] release. When was the last time you

heard about an actor being replaced in a movie after he shot his entire performance in the film? For some reason, composers aren't treated the same way as the actors and screenwriters, even though a composer's job is just as important to the emotional content to a movie."

Likewise, he encouraged composers to start writing as early as possible in the filmmaking process, even before filming has begun.

"Music is like an afterthought in filmmaking, and it shouldn't be that way. It's important to do prescoring on the script without any visuals."

The filmmaker suggested that

aspiring composers write music to their home movies as a means of understanding how important it is to know the characters when writing music for a film.

"Write the theme for your mother, father and children," Rodriguez said. "It's easier than you think, because you know them so well. Put that music in a home video and try not to bawl your eyes out because you know them so well."

Rodriguez also revealed at the conference that he has signed on to do the orchestral score for the **Quentin Tarantino**-directed Miramax film "Kill Bill Vol. 2," which is set to hit U.S. theaters Feb. 20, 2004.

"I have an advantage, because I videotaped Quentin reading pages from the script back in 1994, when he first started writing that script. So I had written a bunch of music to the script before I got the gig."

Rodriguez concluded with the following advice for filmmakers: "Don't think too much. Feel and do. That's what matters the most."

Emmy Award-winning composer **James Newton Howard** provided a different perspective. Unlike Rodriguez, who is a self-taught composer, Howard is classically trained and had an extensive orchestral background before he started his composing career.

Howard was the subject of the Nov. 20 Billboard Q&A session, led by *Billboard* West Coast bureau

Movies & Music

By Carla Hay
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RODRIGUEZ: "MUSIC IS LIKE AN AFTERTHOUGHT IN FILM, AND IT SHOULDN'T BE THAT WAY"

Drumming Up Help For Iraqi Orchestra

MOLA, the Major Orchestra Librarians' Assn., has coordinated a worldwide drive to donate sheet music, recordings and other supplies to the Baghdad-based **Iraqi National Symphony Orchestra** (INSO).

Prior to this drive, the INSO had only 40 sets of published music, all composed before 1875 and little of it acquired after 1960.

The donations will be used by the INSO itself and will form the core of

Celtic and British carols and seasonal songs on "Wolcum Yule" (Harmonia Mundi).

The disc includes not only traditional music from the British Isles but some new works as well, including a newly composed piece by **Peter Maxwell Davies** ("A Calendar of Kings," commissioned by the quartet).

The group will be retiring as a full-time touring and recording ensemble at the end of this, its 17th season.

While there are more discs and special group performances on the way, there's still a certain poignancy to this album, a reminder of the ladies' ethereal and unmatched sound.

The other standout is the simply titled "Christmas" (Signum) by the **King's Singers**. Their elegant, lithe interpretations and gorgeous tone are matched by a captivating program, which spans from traditional carols like "Veni, Veni Emmanuel" and "Away in a Manger" to contemporary works by **Arvo Pärt** ("Bogoroditsye Dyevo"), **John Rutter** ("There Is a Flower") and **John**

Classical Score
By Anastasia Tsioulcas
atsioulcas@billboard.com



a national library, which will loan out its collection to ensembles and schools across Iraq.

Currently, the INSO is settling into a new space at the Baghdad Convention Center, after its two previous homes were destroyed.

The INSO will travel to Washington, D.C.'s Kennedy Center Dec. 9 to perform with cellist **Yo-Yo Ma** and the **National Symphony Orchestra**, conducted by **Leonard Slatkin**.

The idea for the donation drive began when Air Force Colonel (and senior military assistant) **Scott Norwood**—himself a trumpet player who now plays with the INSO—took note of the musicians' needs.

Donations of classical recordings may be sent to Col. Scott Norwood, Ambassador Bremer's Office Republican Palace, Coalition Provisional Authority Baghdad, APO AE 09335.

Packages sent through the U.S. Postal Service and major delivery carriers have all been arriving without incident.

YULETIDE TREATS: Every year brings the inevitable spate of holiday releases—some destined to become evergreens, others . . . well, they're closer to lumps of coal.

Two of this year's true pleasures come courtesy of two very fine vocal ensembles.

Women's quartet **Anonymous 4** (joined by another early music star, harpist **Andrew Lawrence-King**) offers a sumptuous holiday feast of



IRAQI NATIONAL SYMPHONY ORCHESTRA: LOOKING FORWARD TO DONATIONS

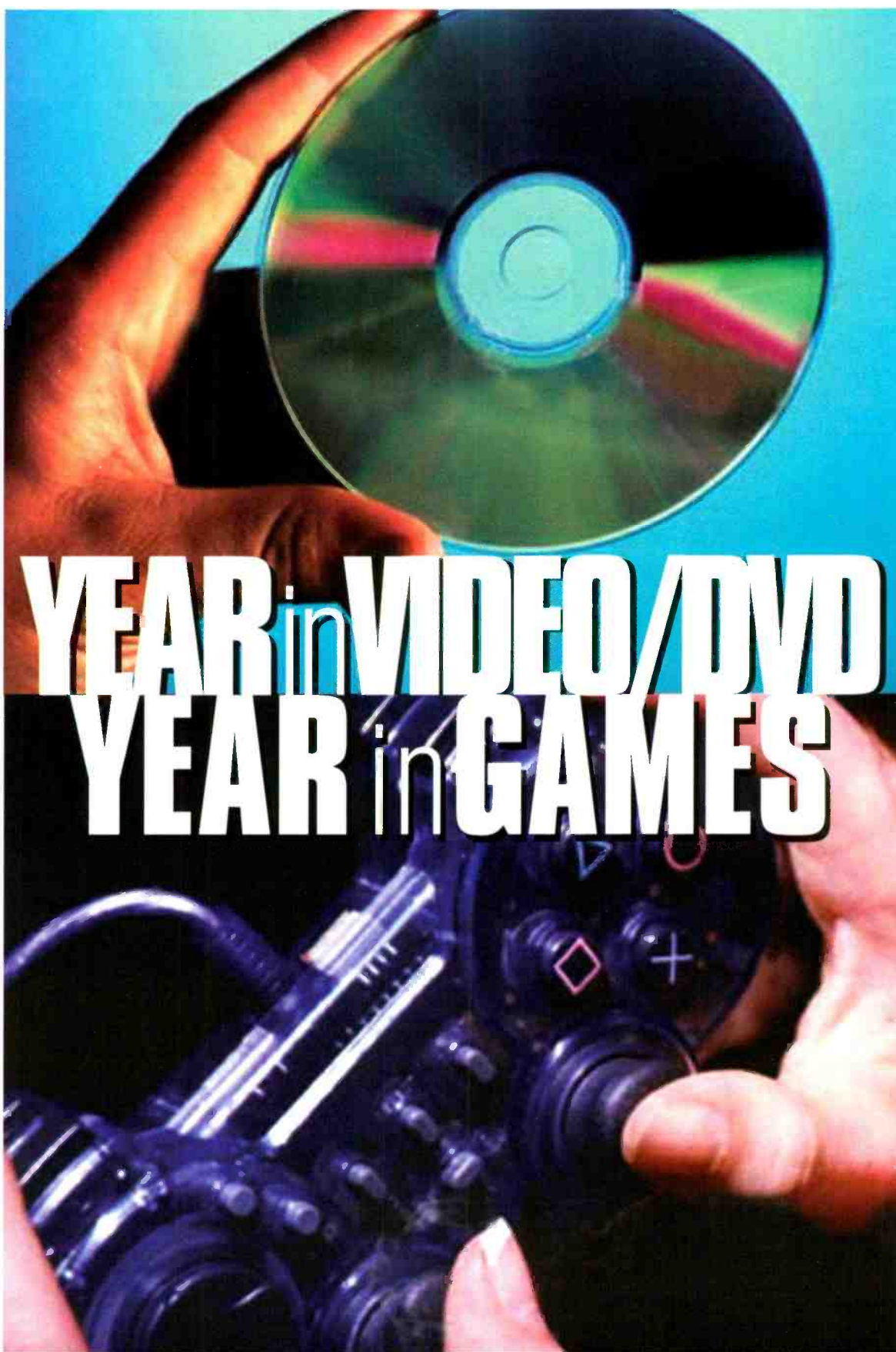
Taverner ("The Lamb").

The album is definitely a welcome addition to the holiday rotation.

KUDOS TO AN ORIGINAL: **Ned Rorem** turned 80 on Oct. 23, and this year has seen a spate of well-deserved special events marking this milestone in the Pulitzer Prize-winning composer's life.

A highlight was the recent release of Rorem's three symphonies, played by the **Bournemouth Symphony Orchestra** under the baton of **José Serebrier**. Kudos to Naxos for finally giving these works their due.

Capping off the celebration is a Dec. 3 ceremony at Lincoln Center's Walter Reade Theater, at which Rorem will receive the ASCAP Foundation's Lifetime Achievement Award.



YEAR in VIDEO/DVD YEAR in GAMES

An in-depth look at the video/DVD and video game market, trends and top stories of 2003 – get this and more, including a recap of top titles and companies of the year plus expected blockbusters for 2004 in **Billboard's** January 10th issue spotlighting the Year in Video/DVD & Games.

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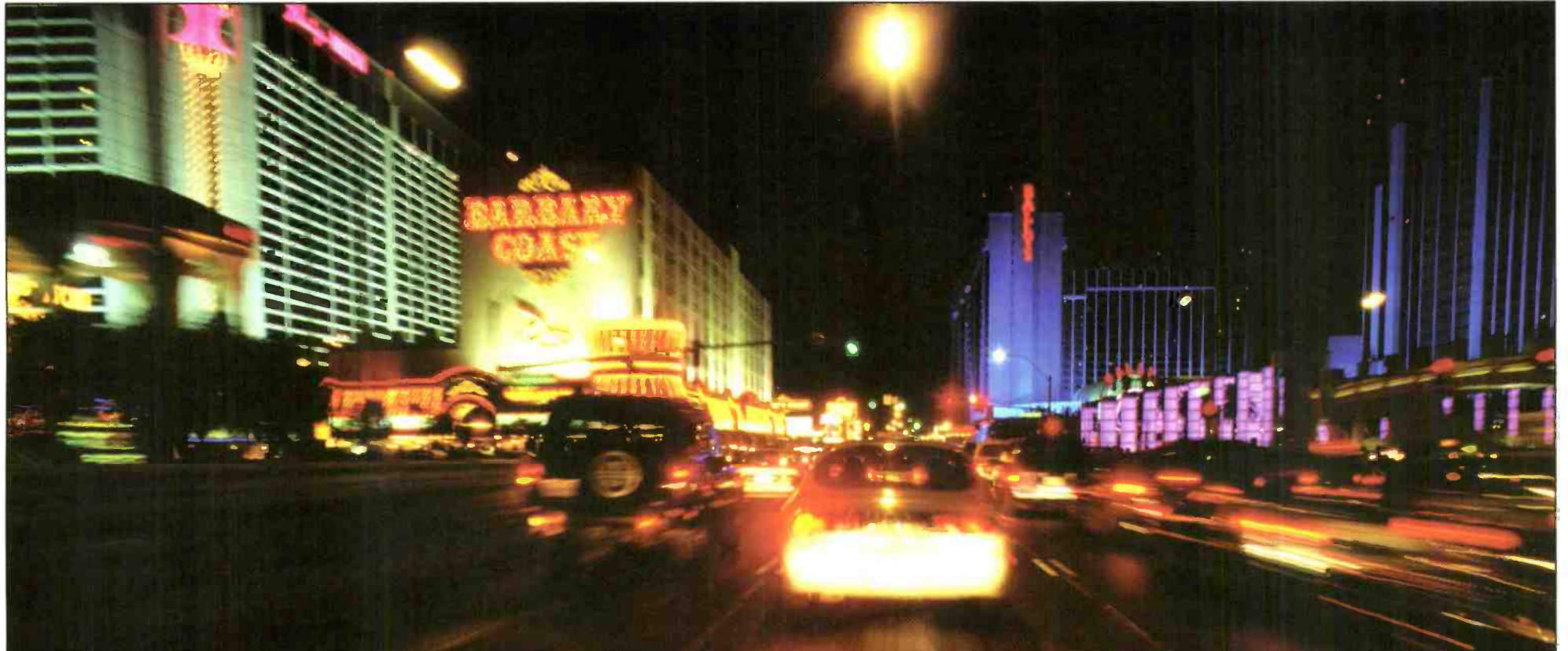
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Las Vegas

A BILLBOARD SPECIAL REPORT



Vegas Venues On The Fast Track

BY RAY WADDELL

There's no place quite like Las Vegas. One of the most complex markets in the country, the gambling mecca is also home to dozens of venues and has an endless thirst for entertainment—all amid a local population of 1.5 million which join casino fans in buying tickets.

On Dec. 10, Las Vegas will once again host the Billboard Music Awards, which will air on Fox, for the seventh consecutive year from the MGM Grand Garden Arena.

The MGM Grand Garden Arena year-round is part of a thriving, crowded and competitive venue market in Vegas.

"It is crazy here, no question about it," says Steve Stallworth, VP/GM at the new Orleans Arena. "You can fly a helicopter over Las Vegas and Tropicana boulevards and see five venues of 7,500 seats or more in a three-mile radius."

But even with millions of dollars dedicated to buying talent each year,

and so many rooms to put it in, entertainment professionals still operate under the basic tenets of live entertainment: price and positioning, plus supply and demand.

Las Vegas' combination of resort destination and vibrant local market with numerous venues creates a unique environment.

"The biggest challenge in our market is that we have close to 40,000 available seats around us, with everyone working on a different agenda," says Daren Libonati, director of the 18,800-capacity Thomas & Mack Center at the University of Nevada-Las Vegas.

Arenas at hotel/casino properties like the 15,000-seat MGM Grand Garden Arena, the 9,000-seat Orleans Arena, the 7,000-seat Aladdin showroom and the 12,000-seat Mandalay Bay Events Center have their own set of goals, Libonati points out, as do the various showrooms.

Billboard
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"Above and beyond these four arenas, there are 20 or more showrooms that step up and buy acts ranging from \$20,000 to \$300,000," Libonati says. "What you really have is a situation where agents and managers have the ability to either choose what is best for their artists or just throw a carrot out there to get the biggest price they can get."

"They have an agenda to drive 'wow' value entertainment for casino customers, which allows them to chase [acts] at a higher price than the typical arena sitting in another city," Libonati says.

"It's not unusual to see a show in Arizona go for \$300,000 and the same show go for \$450,000 to \$475,000 here."

Still, basic rules apply. "We're different, but we're not that different," says Mark Prows, director of the MGM Grand Garden Arena. "It's all about balancing the higher prices you see in this market with supply and demand, but that's the

same in any marketplace. It's all relative to what the market can drive."

Clearly, the resort/casino market in Las Vegas can drive prices pretty high. "In that respect, ticket prices are indicative of what the artist wants to take out and be guaranteed," Prows says. He adds that his building, even though part of a hotel/casino property, is never considered a loss leader.

But such skewed pricing can present major hurdles for a mid-level talent buyer. "As a local entertainment provider in Las Vegas, our biggest challenge is pricing," says Judy Alberti, VP of entertainment for the Texas Station Gambling Hall & Hotel in Las Vegas, adding that even though they are appearing at a casino property, most of her shows must sell tickets to be successful.

"We have to consider box office to cover expenses," Alberti says, who adds that it's to her advantage that she books rooms that vary in size. "At some point we have to give up on some acts, because we get outbid."

(Continued on page 20)

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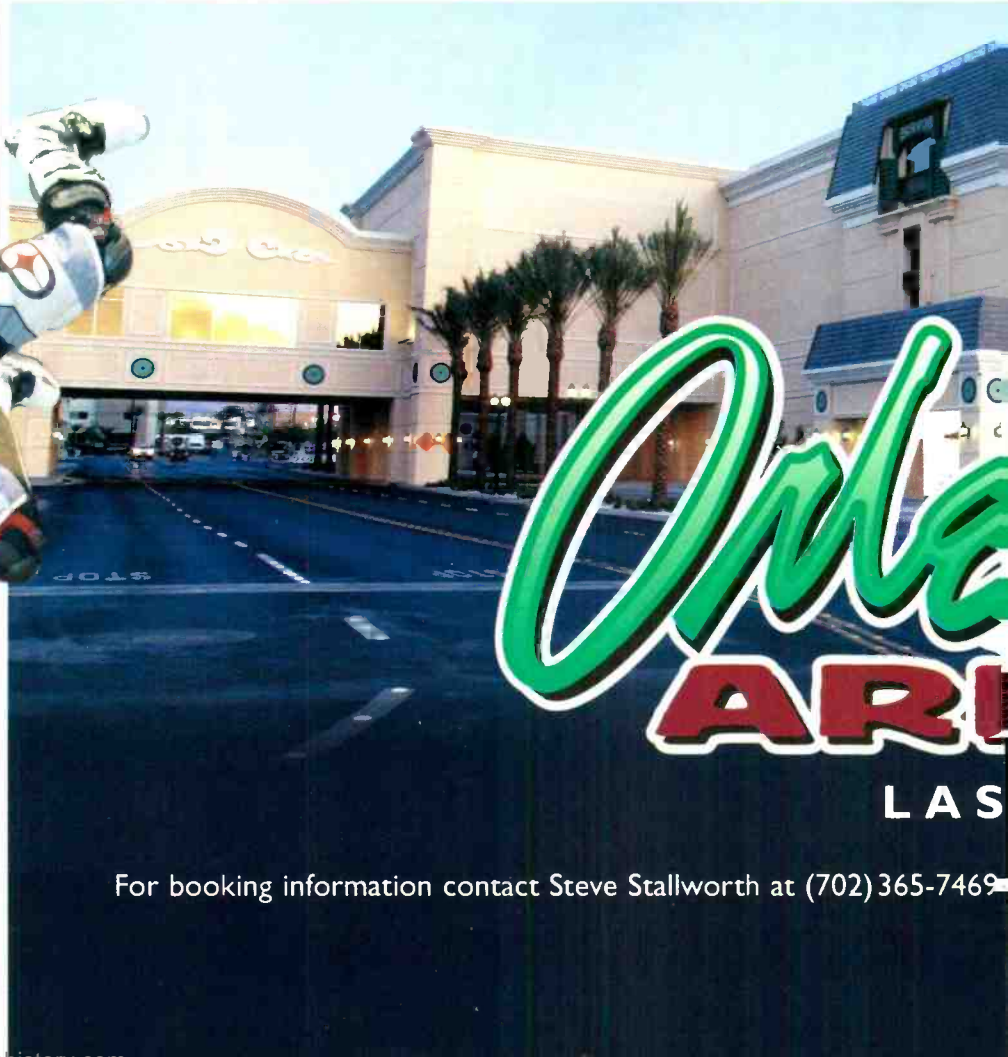
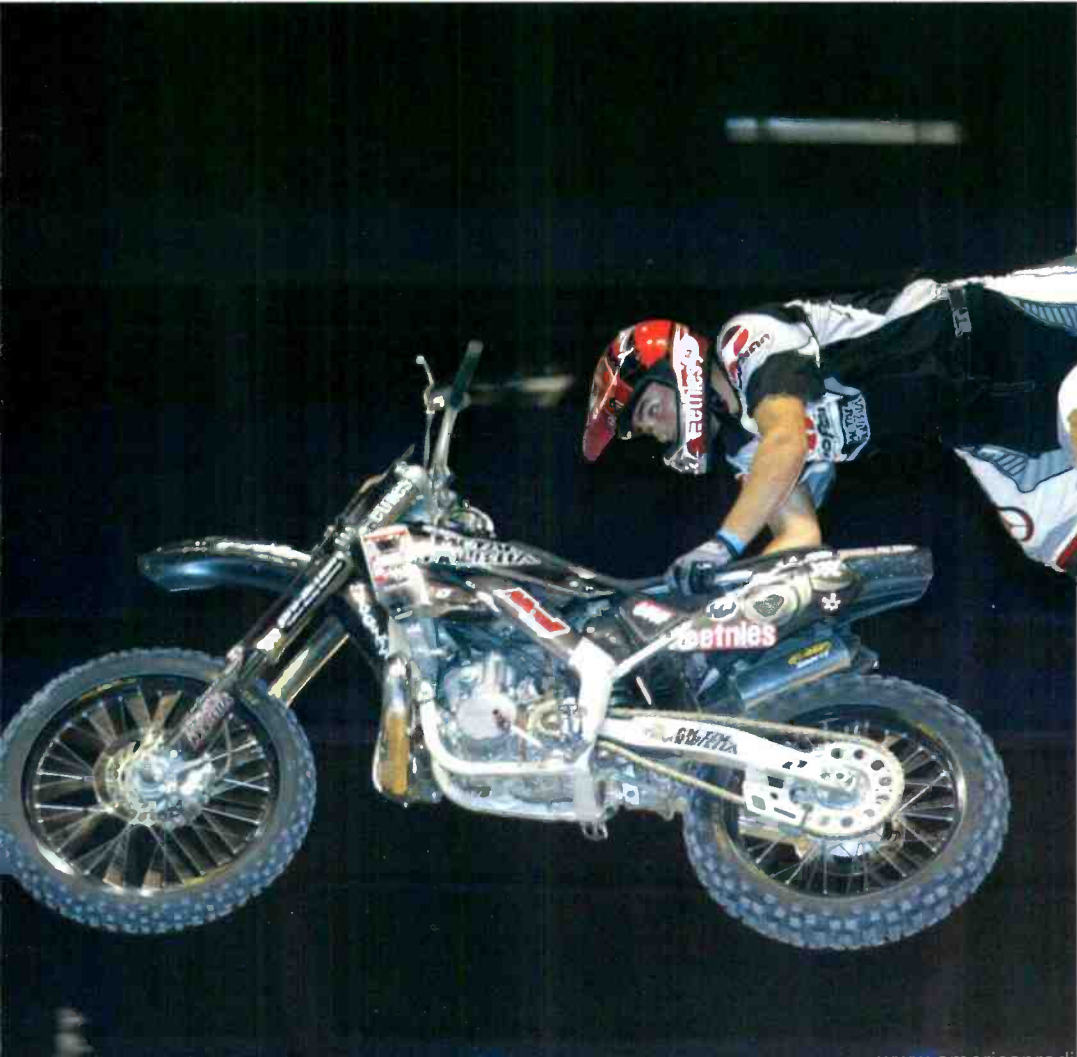
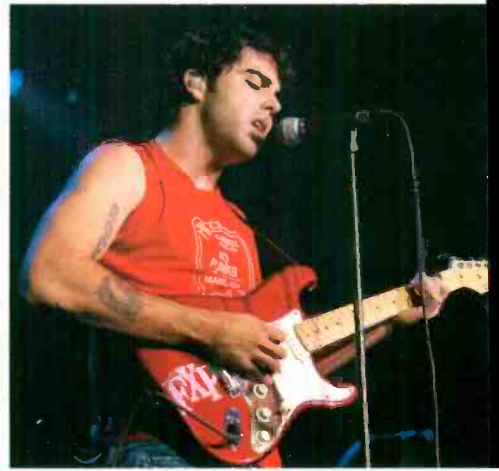


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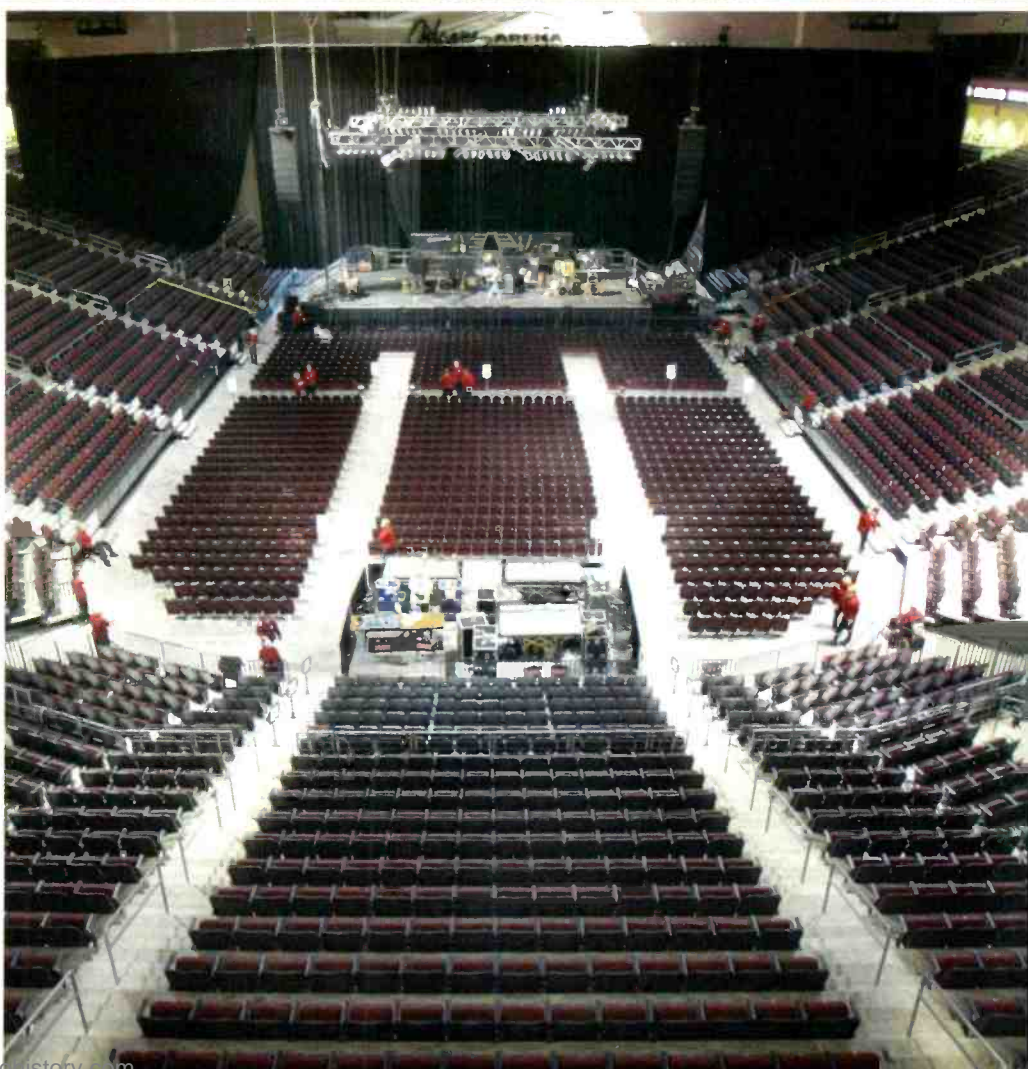
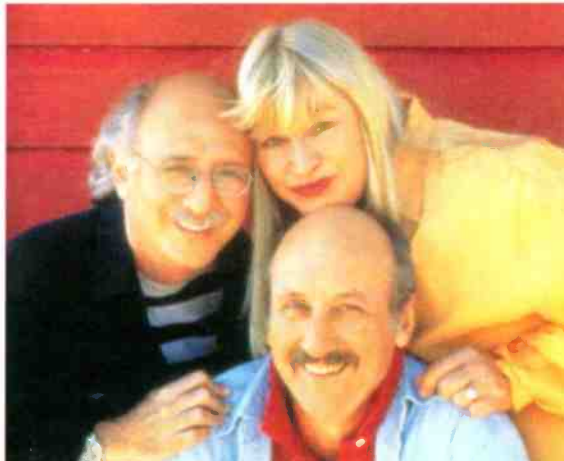
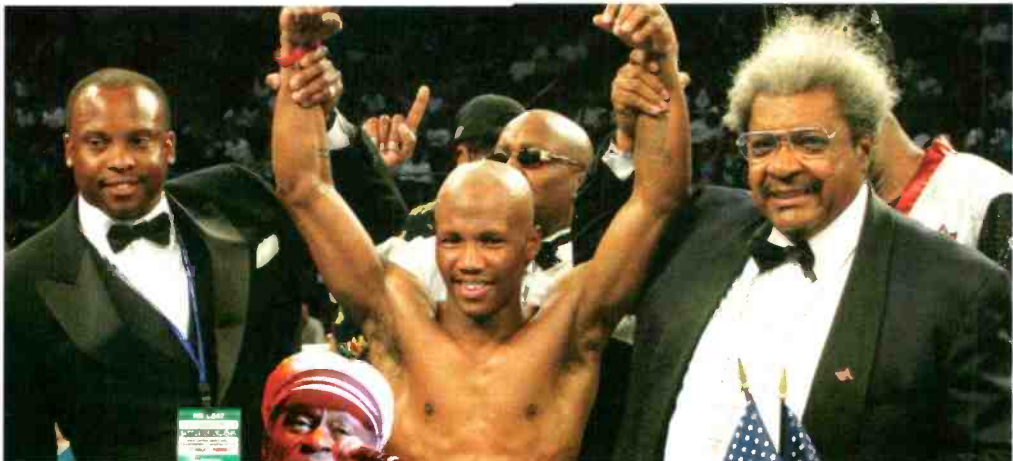
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PRODUCED BY
AEG LIVE

Caesars Palace box office
or ticketmaster.com



For booking information contact Steve Stallworth at (702) 365-7469



or email: sstallworth@coastcasinos.net or orleansarena.com

Vegas Venues

Continued from page 16

Prows says he has three main criteria he goes by—in no particular order—when programming the Grand Garden Arena.

“Does it have television or [media] exposure elements outside the four walls of the Grand Garden? Does it have a casino marketing



objective and does it play into our player development?” he asks. “And the third criteria is the strength of the financial deal. I have a mandate to be a profit center for the hotel. We will take a risk, but we’re not a loss leader.”

WHO COMPETES WITH WHOM?

Even locals marvel at the diversity and scope of performance opportunities in Las Vegas. “It’s not just the four arenas,” Prows says. “There are 12 venues [with more than] 3,500 capacity and 17 venues of 1,700-capacity and above. Bally’s and Paris have 5,000-seat convention centers, and they’re putting some pretty decent stuff in there.

“The dynamics are different,” Prows adds. “The good news is most acts want to play here.” Thankfully, the largest venues in Las Vegas don’t necessarily compete head to head for each tour or act.

“Thomas & Mack is a different venue from the Grand Garden, more of a locals’ kind of [place],” Prows explains. “Certain types of [artists] want to be on the Strip because they can get a little better [financial] return out of playing there.”

The new Orleans Arena, only open five months, is also positioning itself as a locals’ venue and is already making noise on the motorsports and family shows front, largely because

of the influence of Gary Becker as talent buyer/producer.

“We’re still trying to figure out what we’re going to be when we grow up, but so far, so good,” Stallworth says. Stallworth, Prows, Mandalay Bay Events Center’s H.C. Rowe and, of course, Libonati, have a history of employment at Thomas & Mack.

Orleans Arena appears to be positioning itself directly against Thomas & Mack. “We don’t see ourselves as being in competition with Mandalay Bay or MGM,” Stallworth says. “We want to be the preferred place for the locals. So we asked ourselves, ‘What do the locals want?’”

For starters, they determined the locals wanted free parking, the cheapest concession prices in the area and no facility charge on tickets, not to mention large, plush seats and plenty of restrooms as well as arena access without going through the casino.

Stallworth admits he’d like to boost his concert business. And according to Prows and Libonati, general-admission (GA) seating, rock bands and jam bands are all more likely to end up at Thomas & Mack than on the Strip.

“For the harder stuff and venues that can do an open GA floor, there’s not as much competition in that marketplace, other than the clubs,” Libonati says.

But some of the club-sized venues in Vegas, including Rain at the Palms (1,200 capacity), the Joint at the Hard Rock Hotel & Casino (2,000 capacity) and House of Blues (1,800 capacity), have deep enough pockets to compete with larger spaces.

Likewise, the \$95 million, 4,100-capacity Colosseum at Caesars Palace opened this year as a state-of-the-art showroom built for a three-year run by Celine Dion. Tim McGraw, Mariah Carey, Jerry Seinfeld and Gloria Estefan have also played the Colosseum. What’s more, sources say Elton John is negotiating for a three-year, \$54 million engagement beginning in 2004.

Such extravagant spending on talent is “a real head-spinner in our market,” Libonati admits.

Also turning heads is the lack of a clearly defined promoter presence in the market. Clear Channel Entertainment (CCE) and Concerts West/AEG Live bring their national tours like Paul McCartney, Cher and the Eagles through Las Vegas. Concerts West promotes the Colosseum shows, and House of Blues promotes shows at its own venue. But since promoter Bill Silva reduced his profile in Vegas, the city has been wide-open territory.

“For the last couple of years, we’ve been more of our own promoter,” Libonati says of the Thomas & Mack Center. “We’re in an incredibly unique situation as a university facility that competes like a private facility when it makes good business sense.”

Similarly, the Grand Garden

Arena is open to a variety of promotion scenarios. “We’re open to all promoters,” Prows says. “Clear Channel, AEG, almost every time we’re partnering with these guys. And we don’t have a problem with doing a show even when we just rent the building. It just depends on what makes the deal work.”

Thomas & Mack promotes, co-promotes and works with outside promoters. “Bill Silva, with House of Blues, used to bring me shows, five or six a year, as did Golden-voice,” Libonati says. “Jon Stoll’s [Fantasma Productions in West Palm Beach, Fla.] comes in once or twice a year. We’re open to anyone.”

In other words, Thomas & Mack must take the initiative to stay in the loop. “We don’t sit around and wait for the phone to ring,” Libonati says. “If we can get 10 concerts a year, we’ll be happy. But the beautiful thing is, we don’t have to live and die by concerts. We’re fortunate to be in an environment that has Las Vegas as a backdrop for events we host, like National Finals Rodeo.”

The concept seems to be working for both Thomas & Mack and the Grand Garden Arena. The latter is a perennial top-10-grossing arena for its size and on a record run in its 10th year, and Thomas & Mack was the top-grossing arena of its size for the first half of 2003.

Prows admits market conditions come into play to help his building generate huge grosses, particularly considering that the Grand Garden Arena is several thousand seats smaller than the typical NBA arena.

“Our success shows the strength of the marketplace and the MGM marketing machine,” he says. “We’re a smaller venue with great acoustics, great sightlines and no skyboxes.”

The skybox factor is a definite advantage in terms of gross poten-



tial, Prows notes. “When you look at buildings like Madison Square Garden [in New York] or Philips Arena [in Atlanta], they’re carving out up to 3,000 seats before you even get the manifest,” he says.

Prows notes that even so-called “comp” tickets at the Grand Garden Arena are paid for by somebody. “Somebody’s bellying up to the box

office. Even the casino is paying for their tickets. We may comp our customers, but the company is paying for it,” he says.

AGENT’S PARADISE

In the end, the plethora of venues and talent buyers in Las Vegas creates an extremely positive situation for agents routing acts through the region. In Vegas, it’s a seller’s market. “No question, the agents are the real winners,” Libonati says. “How long that cycle will last, who knows?”

In the showrooms, atmosphere and clientele are key factors in making a choice. “From a showroom point of view, it comes down to the demographic of the casino, whether it’s younger, older,” agent Brett Steinberg says. “What is the casino vibe?”

Clearly, some acts work better on the Strip and some are better off playing for the locals. While acts like McCartney, Cher, the Eagles and the Rolling Stones have built to where they can generate huge grosses at Strip venues—be it an arena or showroom—plenty of other acts are trying to build to that level.

“We need agents that keep the integrity of the act and ticket prices in perspective when evaluating the marketplace,” Libonati says. “Sometimes it’s about the money, and sometimes it’s about growing the act. And then there are some acts that can come in and make the casino money, then come back around [later] and play for the community at a lower rate and keep the ticket prices lower.”

Key Las Vegas Venues

Ranked by Capacity. Compiled From Billboard Boxscore December 1, 2002–November 4, 2003.

No. Facility, City

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

1.	Sam Boyd Stadium, Las Vegas	50,000	\$4,278,040	112,017	180,107	6	1
2.	Thomas & Mack Center, Las Vegas	19,354	\$22,223,165	408,977	566,241	41	13
3.	MGM Grand Garden, Las Vegas	15,200	\$21,197,526	202,564	214,243	18	11
4.	Mandalay Bay Events Center, Las Vegas	12,200	\$5,225,405	83,352	108,398	13	1
5.	Orleans Arena, Las Vegas	9,000	\$1,972,492	42,116	70,946	13	0
6.	Aladdin Theatre for the Performing Arts, Las Vegas	7,000	\$857,630	15,791	24,179	4	0
7.	The Colosseum at Caesars Palace, Las Vegas	4,000	\$65,515,856	482,762	482,762	119	119
8.	Cox Pavilion, Las Vegas	3,500	\$537,145	23,256	59,628	27	1
9.	House of Blues, Las Vegas	1,800	\$3,045,118	110,686	223,200	124	2
10.	The Joint, Hard Rock Hotel, Las Vegas	1,500	\$238,444	6,190	6,501	4	2

XBox Live Theater Tour Boosts Limp Bizkit, Korn

BY SUSANNE AULT

LOS ANGELES—The just-completed Back 2 Basics tour provided Limp Bizkit and Korn valuable exposure at transitional times in their careers, organizers say.

The two acts entered the Xbox Live-sponsored tour, which ran Nov. 10-28, at critical junctures.

In the midst of releasing "Results May Vary" (Flip/Interscope)—its first studio album in three years—Limp Bizkit was sued by concertgoers in October for leaving a Summer Sanitarium concert early.

Korn's new album, "Take a Look in the Mirror" (Immortal/Epic), arrived Nov. 21. Originally scheduled for release Nov. 25, the street date was moved up after the album leaked to the Internet. Korn's 2002 effort, "Untouchables," was also leaked online. It sold about one-third less than its 3.2 million-selling "Issues" in 1999, according to Nielsen SoundScan (*Billboard*, Nov. 15).

Venues on the 12-date outing ranged in capacity from 1,500 to 4,500

seats—much smaller houses than the bands have played since becoming mainstream attractions. That all dates sold out in an hour or less proves that Limp Bizkit and Korn still have strong followings, organizers say.

"It should convince a lot of people that kids still care about [Limp Bizkit] and that their fan base truly believes in them," says Peter Katsis, senior VP of music at both acts' management company, the Firm.

RIPE FOR THE ROAD

Katsis believes that radio has not been receptive to "Results May Vary" because of the unfavorable publicity surrounding Limp Bizkit, including frontman Fred Durst's kiss-and-tell love life. As of the *Billboard* issue dated Nov. 29, no single from the album had cracked The *Billboard* Hot 100.

"Radio is quick to jump to conclusions as to what they think the audience wants. [Back 2 Basics] kind of



KORN: TOUR SUPPORTS NEW ALBUM

proves that kids are buying tickets," he says. "Results" has sold 757,000 copies since its Sept. 23 release, according to Nielsen SoundScan.

Before Back 2 Basics, Korn was a headliner for this summer's Ozzfest. On its own tour that ran March-December 2002, the dates averaged attendance of 7,676 people and \$254,958 in grosses per show, according to *Billboard* Boxscore.

Limp Bizkit's arena tour in 2000 averaged 13,728 in attendance and \$526,575 in grosses.

But Jam Productions VP of concerts Andy Cirzan thinks that the Back 2 Basics theater sellouts are "the perfect plan for Korn to set up their new record and for Limp Bizkit to get back into the swing of things [after a three-year recording break]. If you're out of the limelight for a while, it's best to ease your way back in."

Katsis says he is negotiating for Korn and Limp Bizkit to embark on arena packages in spring 2004.

The class-action lawsuit prompted by Limp Bizkit leaving the July 26 Summer Sanitarium show at the Hawthorn Race Course in Cicero, Ill., after a reported 20 minutes, was deemed without merit by the act's management and lawyers. They

expect the matter to be resolved in their favor within weeks.

MAKING IT HAPPEN

Back 2 Basics sponsor Xbox Live also deserves credit for the tour's success, Katsis says. (Xbox Live refers to the online gaming service accessible through the Xbox game console.)

"This is one of those classic cases where sponsors can come to the rescue and offer something that labels don't have the cash to do," Katsis says, referring to record

companies increasingly being forced to cut marketing support for acts' albums and tours. "Putting two arena bands together in small halls is something that is tough to do financially without exorbitant ticket prices [unless there is a corporate partner]."

Without the Xbox Live sponsorship, "this would be a really expensive show to put on. Even selling out, the bands would not make a nickel [on a short, theater-scaled] tour," Cirzan adds. "[This production crew includes] the guys that usually do all the arena shows. Everything about it was A-team."

Because of Xbox Live's support, Back 2 Basics tickets cost between \$20 and \$30.

Bill Nielsen, director of Xbox marketing, says he specifically chose Limp Bizkit and Korn as the headliners to accomplish Xbox's goal of advertising to hardcore videogame players during the holiday shopping season.

While its "Tetris" product has been a winner with women, he says, Xbox's winter 2003 releases, "Tom Clancy's Rainbow Six 3" and "Music Mixer," are geared toward males—the signature fans of Korn and Limp Bizkit.

"We went down the list of who we thought might work, and both of these bands have been big supporters of

Xbox. They'll take it on the road with them. Their managers [at the Firm] ask us for games. [Fred] Durst has done plugs for us at parties," Nielsen says.

Regarding the possibility of attracting bad buzz by tying their products to Durst, Nielsen says, "I don't care about Fred's negative publicity. He has a huge group of loyal fans. None of what he has done is horrible. There's been lots of bad publicity for Britney Spears." (Press reports had romantically linked the two of them, which Spears denied.)

Xbox, he adds, "wouldn't want to be associated with people involved in serious violence. But a little bit of bad publicity isn't bad. Remember who I'm appealing to. [I'm] not going after my parents. [This] tour is specifically to go after our hardcore roots."

Although radio has not been friendly to Limp Bizkit recently—Korn is faring better with new single "Right Now"—Xbox was able to secure what Nielsen says is "an unprecedented amount" of radio promotion for Back 2 Basics.

"We got competing radio stations in markets to be part of the tour," Nielsen says, where "usually there have to be exclusive deals in almost every city."

Stations responded well, he says, holding contests where listeners in each market won the opportunity to play against Korn frontman Jonathan Davis on "Rainbow 6" or to sing karaoke to Korn song "Freak on a Leash" by way of the game "Music Mixer." Both activities took place onstage.

John Marx, Korn's booking agent at William Morris Agency, is pleased that the act was included in Xbox's tour because "it served well as a promotional vehicle [for its album] and had the additional effect of being a nice treat for the fan base. It can be tough to always be intimate with fans, but they usually enjoy that."

New Year's Eve Heavy On Entertainment

BY RAY WADDELL

A wide range of acts are planning New Year's Eve shows to ring in 2004. But Dec. 31, 2003, won't come close to the heights scaled at the turn of the millennium.

Still, it will offer a diverse night of entertainment, with several acts taking advantage of the higher paychecks a New Year's Eve performance can bring.

Producers know the public is more tolerant of higher ticket prices on the last day of the year, which can offset increased talent fees and production costs and stagehand bills that escalate, particularly after midnight.

Marilyn Manson and Jane's Addiction will perform Dec. 31 at Madison Square Garden in New York.

In Nashville, Willie Nelson will join Toby Keith at Gaylord Entertainment Center. Like past New Year's Eve shows at the GEC by Tim McGraw and Kenny Chesney, the Keith/Nelson show will be produced by Steve Moore of TBA Entertainment.

BANDS KEEP JAMMING

Jam bands are particularly active Dec. 31, including Phish at American Airlines Arena in Miami, Gov't Mule at Beacon Theatre in New York and Leftover Salmon at Ryman Auditorium in Nashville. Widespread

Panic is returning for a two-night stand at Philips Arena in Atlanta for the fifth consecutive year.

"Widespread Panic at Philips Arena on New Year's has become a tradition, and we consider them friends of the building," says Trey Feazell, VP of booking at Philips.

And even though stagehands get time-and-a-half after midnight on New Year's Eve and production costs are higher in general, Panic still only charges \$48.50 for both shows. "They still base their ticket price on what the market will bear," Feazell says.

In the San Francisco Bay area, the Dead will perform with Robert Hunter and the Funk Brothers Dec. 30-31 at the Oakland Arena. Promoted by Gregg Perloff, president of Another Planet, the shows are reminiscent of legendary New Year's Eve Grateful Dead shows promoted by Perloff's mentor, the late Bill Graham.

The Graham-produced Grateful Dead shows were known for elaborate production, and the Dead show will follow suit, Perloff says.

"This will be an extravaganza," he predicts. "It costs a little bit more to do a show on New Year's Eve, and in our case that comes in added production values."

And while Perloff admits consumers are conditioned to pay more for the entertainment, "the Dead like to keep ticket prices down, so in this case it's a bargain at \$75."

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Heineken Heineken USA	Wayne Wonder tour, November-December, 10-plus stops	\$125,000	Running radio station ticket giveaways. Tie builds on the Heineken Music Initiative program that supports urban-influenced music.	Scott Hunter Smith, brand manager/president, Heineken Music Initiative; Alan Simkowski, VP of sponsorship, House of Blues.
Verizon Wireless Verizon Communications	Puddle of Mudd tour, November-December, seven West Coast stops	\$150,000	Using sponsorship to build awareness and sales among the youth market. Hyping tie through lifeondisplay.com, which touts LG's VX6000 camera phone, the band's new CD and a promotion offering tickets and meet-and-greets. One contest winner will remix the band's new single, which will be used as the downloadable ring tone for Verizon phones.	Ed Ruth, manager of youth marketing, Verizon Wireless; Jeff Martin, CEO, Tribal Brands; Peter Katsis, manager/VP of music, the Firm; Marilyn Batchelor, VP of strategic marketing and music licensing, Geffen.
McDonald's McDonald's Corp.	Back 2 Basics tour featuring Korn and Limp Bizkit, November- December, 13 stops	\$750,000	Aligned with tour to sample videogames, tout Xbox's new Music Mixer functionality and build sales during the holiday shopping season. Leveraging through radio station promos dangling tickets, autographed Xboxes, the chance to play videogames with band members at each show and travel packages to the tour's Seattle wrap party. Running on-site karaoke contests letting three fans sing Korn's "Freak on a Leash"; those who get the best response from the crowd win Xboxes and games.	Bill Nielsen, director of Xbox marketing and Julie Burley, Xbox marketing manager, Microsoft; Peter Katsis, manager/VP of music, the Firm.

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

More Acts Will Be Warped In 2004

Early confirmations for the 2004 Vans Warped tour, which is set to launch June 25 in Houston, include **New Found Glory**, **Taking Back Sunday** and **Coheed & Cambria**, with the lineup to be finalized in the coming months.

Warped 2004 will wrap Aug. 20 with a special 10th-anniversary show in Boston. In preparation for the tour, the Monster Energy/Ernie Ball Battle of the Bands 7 will be held Dec. 10 at the **Key Club** in Los Angeles.

Here, unsigned bands **Straight Outta Junior High**, **the Tossers**, **Montys Fan Club** and **Much the Same** will compete for a chance to play on Warped Tour 2004.

Next up is the Jan. 10-11 winter debut of Warped Tour Japan at **Studio Coast** in Tokyo. **Thursday**, **the Vandals**, **Bouncing Souls**, **Slick Shoes**, **Audio Karate**, **Useless I.D.** and **Poison the Well** are confirmed for these shows, which will introduce Japanese fans to the tour. Warped tour founder **Kevin Lyman** and his crew have teamed with **Chi-Com International** and **Udo Concerts** (one of Japan's largest concert promoters) to produce the shows.

OH YEAH? Promoter **Louis Messina** of the Messina Group and **AEG Live**—and formerly of **Clear Channel Entertainment**—takes issue with **CCE co-CEO Dave Lucas'** comments in a recent *Billboard* article. He specifically dislikes the one that claimed that some execs no longer with CCE had "become old and tired, figuratively" (*Billboard*, Nov. 15). Messina says he was offended by the comment.

"I read where Dave Lucas said [CCE] only kept the people they wanted. White man speak with forked tongue," Messina says. "If

I'm so old and tired, how come I had to turn them down three times when they tried to hire me? Some people just don't want to work there."

Messina adds, "Dave Lucas, go on with your life. Don't worry about us."

On The Road

By Ray Waddell
rwaddell@billboard.com



UPPED IN BOSTON: Clear Channel Entertainment-Music in Boston announces several promotions in its talent buying department. **Jim Ahearne** has relocated to Boston from CCE-Music in Maine and has been promoted to VP. He will oversee the booking of the **Fleet-Boston Pavilion**.

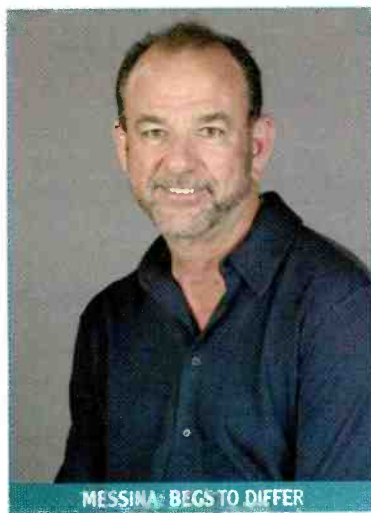
John Innamorato has been promoted to director of theater booking for CCE-Music Boston, with responsibilities to include talent buying for the **Berklee Performing Arts Center** and the **Orpheum, Sanders and Somerville Theaters**.

Bob Duteau continues as director of artist, label and radio development. But his responsibilities now also include the talent buying for **Dunkin Donuts Center** in Providence, R.I., and **Providence Performing Arts Center**, as well as the **Whittemore Center, Verizon Wireless Arena** and **Hampton Beach Casino** in New Hampshire.

Ryan Vangel has been promoted from booking department coordinator to talent buyer, with duties to include an expanded role in booking clubs including **Axis** and the **Paradise**.

The legendary **David Marsden** has also been promoted to senior VP of CCE-Music Boston and will continue to book such Boston-area venues as the **Tweeter Center** in Mansfield, **Gillette Stadium** in Foxboro, the **FleetCenter** in Boston and the **Worcester Centrum**.

DEFEATING THE PURPOSE: In a fan-friendly gesture, **Blink-182** opted to make tickets for a run of fall small-venue dates available for \$1. In the spirit of the deal, Ticketmaster deferred service charges on the tickets. But a quick look at online auction site eBay shows tickets being auctioned from \$48 to well over \$100. Merry Thanksgiving!



MESSINA: BEG TO DIFFER

DECEMBER 6
2003

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NIGHT OF THE PROMS: TOTO, INXS, EN VOGUE, IL NOVECENTO	Sportpaleis, Antwerp, Belgium Oct. 17-Nov. 16	\$8,530,875 (\$7,357,374) \$38.26/\$34.79/\$25.51/\$18.55	330,953 333,079 22 shows	PSE Belgium
SIMON & GARFUNKEL, THE EVERLY BROTHERS	KeyArena, Seattle Nov. 1	\$1,360,930 \$201/\$51	12,993 sellout	Clear Channel Entertainment
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Rose Garden, Portland, Ore. Nov. 2	\$1,359,124 \$176/\$36	16,638 16,712	Clear Channel Entertainment
AEROSMITH & KISS, AUTOMATIC BLACK	Qwest Center, Omaha, Neb. Nov. 6	\$1,104,640 \$125/\$35	11,893 14,554	Clear Channel Entertainment, in-house
WIDESPREAD PANIC	Madison Square Garden, New York Oct. 31-Nov. 1	\$1,083,942 \$40.50	27,332 two sellouts	Clear Channel Entertainment
MANÁ, ZUCCHERO	Universal Amphitheatre, Universal City, Calif. Oct. 31-Nov. 1, 3	\$1,081,028 \$76.50/\$66.50/\$60.50/\$46	16,763 17,943 three shows	House of Blues Concerts
AEROSMITH & KISS, AUTOMATIC BLACK	Target Center, Minneapolis Nov. 10	\$1,022,140 \$125/\$45	10,732 12,686	Clear Channel Entertainment
AEROSMITH & KISS, AUTOMATIC BLACK	Alerus Center, Grand Forks, N.D. Nov. 8	\$864,155 \$100/\$45	12,691 14,545	Clear Channel Entertainment
LUIS MIGUEL	Laredo Entertainment Center, Laredo, Texas Nov. 4	\$707,605 \$95/\$45	9,322 sellout	Clear Channel Entertainment
ELTON JOHN	Norfolk Scope, Norfolk, Va. Nov. 14	\$683,647 \$69.50/\$59.50	10,726 sellout	Clear Channel Entertainment, in-house
AEROSMITH & KISS, AUTOMATIC BLACK	Van Andel Arena, Grand Rapids, Mich. Nov. 12	\$649,420 \$125/\$45	6,308 9,085	Clear Channel Entertainment
LUIS MIGUEL	Toyota Center, Houston Nov. 5	\$556,045 \$95/\$45	9,105 11,674	Clear Channel Entertainment
97.1 THE EAGLE'S FREAKERS BALL: MARILYN MANSON, STAINED, SEVENDUST, LO-PRO, JIBE, ELEMENT 80	Smirnoff Music Centre, Dallas Oct. 31	\$486,168 \$85/\$45.50/\$37.50/\$29.50	15,278 16,000	House of Blues Concerts
GAITHER HOMECOMING	Giant Center, Hershey, Pa. Nov. 7-8	\$476,687 \$34.75/\$19.75	17,376 22,342 two shows one sellout	Clear Channel Entertainment
LUIS MIGUEL	SBC Center, San Antonio Nov. 2	\$424,400 \$85/\$45	7,072 12,412	Clear Channel Entertainment
TOM JONES	Westbury Music Fair, Westbury, N.Y. Oct. 30-Nov. 1	\$412,563 \$50	8,226 three sellouts	Clear Channel Entertainment
ALABAMA	Resch Center, Green Bay, Wis. Nov. 14	\$410,472 \$1,000/\$34.75	7,581 sellout	Clear Channel Entertainment
PHIL LESH & FRIENDS	The Fillmore, Denver Nov. 14-16	\$405,000 \$37.50	10,800 three sellouts	Clear Channel Entertainment
JOHN MAYER, TEITUR	Air Canada Centre, Toronto Nov. 5	\$354,216 (\$470,575 Canadian) \$32.56	10,756 13,500	House of Blues Canada
LUIS MIGUEL	Smirnoff Music Centre, Dallas Nov. 1	\$343,856 \$108/\$79/\$69/\$34	5,610 6,200	House of Blues Concerts
HARRY CONNICK JR.	NextStage, Grand Prairie, Texas Nov. 14	\$334,032 \$74/\$38	5,913 6,333	AEG Live-Southwest, Clear Channel Entertainment
GINUWINE, JAHEIM, JAGGED EDGE, JON B.	Universal Amphitheatre, Universal City, Calif. Nov. 11	\$281,847 \$60.50/\$50.50/\$40.50	5,769 sellout	House of Blues Concerts
FAIROUZ	Fox Theatre, Detroit Oct. 23	\$267,715 \$400/\$45	3,326 4,831	Planet of Performers
JOHN MAYER, TEITUR	Hilton Coliseum, Ames, Iowa Nov. 8	\$259,420 \$34	7,802 13,193	Clear Channel Entertainment
G3: JOE SATRIANI, STEVE VAI, YNGWIE MALMSTEEN	Beacon Theatre, New York Nov. 10-11	\$256,640 \$65/\$32.50	5,778 5,916 two shows one sellout	Clear Channel Entertainment
JOHN MAYER, CODY CHESNUTT	Qwest Center, Omaha, Neb. Nov. 12	\$253,143 \$33	7,671 9,500	Jam Productions
LUIS MIGUEL	St. Pete Times Forum, Tampa, Fla. Nov. 14	\$238,183 \$76.75/\$49.75/\$31.75	4,035 9,007	Fantasma Productions, in-house
LEANN RIMES & KEITH URBAN	Brisbane Entertainment Centre, Brisbane, Australia Oct. 22	\$232,925 (\$332,570 Australian) \$49.03	4,751 5,000	Michael Chugg Entertainment, Jack Utsick Presents
ROCK & ROLL SUPERSHOW: CHUCK BERRY, LITTLE RICHARD, JERRY LEE LEWIS	Neal S. Blaisdell Center, Honolulu Oct. 25	\$231,140 \$55/\$45	4,895 6,400	Tom Moffatt Productions
THE MOODY BLUES	Rosemont Theatre, Rosemont, Ill. Nov. 13	\$223,605 \$75/\$40	3,733 4,340	Clear Channel Entertainment
BLUE MAN GROUP, TRACY BONHAM, VENUS HUM	NextStage, Grand Prairie, Texas Nov. 15	\$222,207 \$45/\$27.50	5,870 6,333	AEG Live-Southwest
LEANN RIMES & KEITH URBAN	Sydney Entertainment Centre, Sydney Oct. 26	\$220,581 (\$315,070 Australian) \$49	4,501 5,000	Michael Chugg Entertainment, Jack Utsick Presents
MATCHBOX TWENTY, FOUNTAINS OF WAYNE	World Arena, Colorado Springs, Colo. Nov. 14	\$214,711 \$55.50/\$37.50	5,681 6,694	in-house
G3: JOE SATRIANI, STEVE VAI, YNGWIE MALMSTEEN	Greek Theatre, Los Angeles Oct. 18	\$213,039 \$69/\$25	4,001 5,615	Nederlander Organization
JOHN MAYER, CODY CHESNUTT	Carver Hawkeye Arena, Iowa City, Iowa Nov. 9	\$211,860 \$33	6,420 9,500	Jam Productions

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R&B, Hip-Hop Stars Find Wider Stage

BY GAIL MITCHELL

More than one recording artist has taken the stage to star in Shakespeare or Neil Simon adaptations, but a growing number of plays touring nationally have urban themes and playbills filled with R&B, hip-hop and gospel singers.

Some major-league players have entered the burgeoning scene. That list includes entertainment behemoth Clear Channel (CC) and Mathew Knowles, a Music World Entertainment and Sanctuary principal.

"This is an area that we aggressively want to be involved in," says Knowles, who is executive-producing the new production "Cover Girls" with T.D. Jakes Enterprises.

HUGE ARENA

Knowles says the genre "is a huge arena where only the surface has been touched."

Internationally known evangelist Bishop T.D. Jakes Sr. is the co-book writer and co-lyricist for "Cover Girls," based on his best-selling novel of the same name. Thus far, the cast includes actress Kim Fields and singer Ann Nesby.

This is Jakes' third play. "Woman, Thou Art Loosed!" and "Behind Closed Doors" were both produced in-house by Jakes and his team. But this time, CC is on board as an executive producer.



TALBERT: HAS PRODUCED 12 PLAYS

"We wanted to present this play at a level we hadn't done before," says Curtis Wallace, COO for T.D. Jakes Enterprises. "And Clear Channel is the best at what they do in terms of producing and presenting plays in different genres, particularly Broadway."

This isn't CC's first foray into urban theater. The company was involved in the 2001 Talbert play "Love Makes Things Happen," with Dawn Robinson (En Vogue) and others. Babyface wrote the music.

"We were peripherally involved in 'Love' and are very slowly becoming more involved in this genre," says Tiffani Gavin, an executive producer with CC.

"There's a long history of these kinds of shows. As they continue to grow and develop, we hope to kick things up to a new level that speaks to this growing audience and its diverse interests. It's also about wanting to grow our audience base [for our venues]," she says.

The "long history" Gavin refers to goes back to 1986, when producer/director/playwright Garrett scored with the comedy "Beauty Shop."

He has since done 14 plays. Central Entertainment Group is representing the 2004 "Beauty Shop" sequel, which features former Geffen artist David Peaston.

"I think 42 people showed up when I first did the play at San Bernardino County College," Garrett recalls with a laugh about the NAACP-sponsored show.

"Then in L.A., I loaded up on KJLH radio spots; I think they were \$20 each at the time. And the show sold out, playing the Wilshire Ebell there off and on for two years [before going on tour for the next four years]," he says.

The cost then? Garrett says between \$5,000 and \$10,000. Today, mounting a production can easily cost \$50,000, with \$20,000 to \$30,000 of that for sets and lighting alone.

The average size of the play venues targeted by those *Billboard* interviewed ranges from 2,000- to 4,500-seaters. Tour runs usually encompass 30 to 50 cities, Garrett and others say.

"Before, everyone was doing concerts," Garrett says. "Then people wanted to get into the play business because you have more days to make your money vs. concerts. Many acts try to take so much of the gate; you don't have that in a play."

PRODUCTION COSTS

Garrett has cast such artists as Jeffrey Osborne, Howard Hewett and Cameo's Larry Blackmon. He says they can make "decent salaries" earning \$10,000 per week, not including perks.

"The misconception is that the writers and producers are making the money," Talbert says. He has produced 12 plays, including "His Woman, His Wife," that have grossed \$50 million. "But when you go after big-name artists, you've got to pay them."

Declining to reveal actual figures, Gavin says production costs for "Cover Girls" are "less than \$1 million and more than half a million dollars."

"It's not about producing the show cheaply," she adds, "but maintaining a ticket price typical within the genre." That price ranges from

\$25 to \$32.50 vs. the \$12.50 Garrett first charged.

"The box-office popularity of plays like 'Beauty Shop' and 'Diary of a Black Man' brought renewed excitement to the theater, because at that time it was considered for the affluent," Talbert says. "Here was a



chance for people who didn't go before to enjoy theater that's non-traditional; an extension of our church experience. What I call interactive, talk-back-to-the-stage—'amen to that'—theater."

These plays have proved to be effective promotional and publicity tools for the starring artists and the productions themselves.

Earlier this year, Kenny Lattimore and wife Chanté Moore starred in the play "Things That Lovers Do"—also the title of their 2003 Arista set.

However, a stigma is often attached to anyone appearing in these plays. The perception that they must be experiencing a low point in their careers is something that playwrights and artists want to erase.

"These plays are a chance to reconnect with your core audience," Talbert says. "And they can't help but impact record sales."

Tim Lee, Ann Nesby's manager, says, "Most urban adult artists don't have the platform that's centered around hip-hop. These plays give adult artists a platform to promote their projects and careers."

Nesby, who is currently promoting her new album, "Make Me Better," says second single "With Open Arms" will be worked into "Cover Girls."

"It's another form of cross-promotion," adds Deborah Cox, who appeared in Talbert's "Love Makes Things Happen." "My record was out, and I was hitting the same markets I'd hit during a promotional tour, even smaller markets. And that worked beautifully."

Taking another approach to live theater are Christopher Martin and

partner Cheryl James. Their hip-hop musical "Rise," starring Whodini and Xscape's Tamika Scott, utilizes wide screens and music by Rockwilder.

Based on Martin and James' music industry experiences, the play is part of a classic rap and R&B series of "life stories before and after God" under the auspices of For Hip-Hop's Sake Inc.

"'Rise' is not a play. It's a stage production, a real house party," says Martin, referring to the comedy movie franchise featuring him and Christopher "Kid" Reid. Among the "Rise" investors are the New York Knicks' Allen Houston and a medical supplies company.

"A lot of people didn't see hip-hop in a stage production," Martin adds. "Then to marry it with gospel, people thought it was blasphemy. It took five years to get this going."

Like his theater peers, Martin plans to parlay "Rise" into other offshoots, like soundtracks and videotapes/DVDs.

Profits aside, the bottom line remains contingent on the artistry. "I caution people coming in to not rape the village. This is still an art form at the end of the day. Art has to

drive the commerce," Talbert says.

Several productions will begin crossing the country in January and February. Inspirational musical "Cover Girls" opens Jan. 6 in Grand Prairie, Texas, and wraps May 30 in Philadelphia. Hip-hop stage production "Rise"—helmed by partners Christopher Martin (Play of Kid 'N Play) and Cheryl James (Salt of Salt-N-Pepa)—is showcasing in Atlanta before hitting the road Jan. 28.

The Shelly Garrett comedy "Beauty Shop—Under New Management" also begins touring in January. Playwright/author David E. Talbert brings back romantic comedy "Fabric of a Man" in February.

In related news, Michelle Williams, one of the members of Destiny's Child, recently replaced Toni Braxton in long-running Disney musical "Aida."

TO OUR READERS

The Rhythm & Blues column returns next week.

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

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 97 R&B/Hip-Hop and 57 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

DECEMBER 6 2003 **Billboard** [®] **HOT R&B/HIP-HOP AIRPLAY** [™]

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Step In The Name Of Love	R. KELLY (JIVE)	26	19	Bad Boy This Bad Boy That	BAD BOY'S DA BAND (BAD BOY/UMRG)	51	38	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/UMRG)
2	1	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	27	28	Knock Knock	MONICA (J/RMG)	52	65	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)
3	3	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	28	33	Love You More	GINUWINE (EPIC/SUM)	53	50	Touched A Dream	R. KELLY (JIVE)
4	4	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	29	36	Slow Jamz	TWISTA (ATLANTIC)	54	53	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)
5	8	You Don't Know My Name	ALICIA KEYS (J/RMG)	30	41	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	55	72	Quick To Back Down	BRAVEHEARTS (ILL WILL/COLUMBIA/SUM)
6	6	Damn!	YOUNGBLOODZ FEAT. LIL JON (ISO SO DEF/ARISTA)	31	30	U Got That Love (Call It A Night)	GERALD LEVERT (ELEKTRA/EEG)	56	56	Shake That Monkey	TOO SHORT (SHORT/JIVE)
7	5	Holiday In	CHINGY (DISTURBING THE PEACE/CAPITOL)	32	37	Hey Ya!	OUTKAST (ARISTA)	57	47	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (CYCLEF/J/RMG)
8	9	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	33	31	My Baby	BOW WOW FEAT. JAGGED EDGE (COLUMBIA/SUM)	58	54	Be Easy	T. (GRAND HUSTLE/ATLANTIC)
9	12	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	34	27	Love Calls	KEM (KEMI/STRY/MOTOWN/UMRG)	59	64	I'll Be Around	CEE-LO (ARISTA)
10	10	Read Your Mind	AWANT (G/EEFFEN)	35	29	Down For Me	LOON FEAT. MARIO WINANS (BAD BOY/UMRG)	60	61	Rubber Band Man	T.I. (GRAND HUSTLE/ATLANTIC)
11	7	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMRG)	36	49	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG)	61	73	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)
12	15	Milkshake	KELUS (STAR TRAK/ARISTA)	37	34	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	62	67	Love Angel	JS (DREAMWORKS)
13	11	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)	38	40	Fallen	MYA (A&M/INTERSCOPE)	63	57	The Set Up	OBIE TRICE FEAT. NATE DOGG (SHADY/INTERSCOPE)
14	13	Wat Da Hook Gon Be	MURPHY LEE (FO' REE/UNIVERSAL/UMRG)	39	44	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)	64	55	Iz U	NELLY (FO' REE/UNIVERSAL/UMRG)
15	14	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	40	32	Busted	THE ISLEY BROTHERS (DREAMWORKS)	65	75	Say How I Feel	RHIAN BENSON (DKG)
16	20	More & More	JOE (JIVE)	41	58	Not Today	MARY J. BLIGE FEAT. EVE (G/EEFFEN/INTERSCOPE)	66	71	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)
17	16	Clubbin'	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	42	43	Find A Way	DWELE (VIRGIN)	67	63	Comin' From Where I'm From	ANTHONY HAMILTON (ISO SO DEF/ARISTA)
18	17	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	43	39	Dance With My Father	LUTHER VANDROSS (J/RMG)	68	59	Ooh!	MARY J. BLIGE (G/EEFFEN)
19	24	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	44	45	Gangsta Nation	WESTSIDE CONNECTION (HOO-BANGIN'/CAPITOL)	69	66	A Million Ways	WILL DOWNING (GRP/VERVE)
20	21	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	45	52	Wonderful	ARETHA FRANKLIN (ARISTA)	70	—	Them Jeans	MASTER P. (NEW NO LIMIT/UNIVERSAL/UMRG)
21	18	Clap Back	JA RULE (MURDER INC./DEF JAM/UMRG)	46	42	Getting Late	FLOETRY (SOULJAZZ/DREAMWORKS)	71	—	Think About You	LUTHER VANDROSS (J/RMG)
22	22	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	47	35	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/UMRG)	72	—	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)
23	23	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	48	46	One More Chance	MICHAEL JACKSON (EPIC/SUM)	73	—	Wanna Get 2 Know U	G-UNIT (G-UNIT/SHADY/INTERSCOPE)
24	26	Fortenight	MUSIQ (DEF SOUL/UMRG)	49	48	I Need You Now	SMØKIE NORFUL (EMI GOSPEL)	74	60	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
25	25	Thoa Thong	R. KELLY (JIVE)	50	51	Jackin'	JAHEIM (DIVINE MILL/WARNER BROS.)	75	62	Get It On The Floor	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/UMRG)

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.

DECEMBER 6 2003 **Billboard** [®] **HOT R&B/HIP-HOP SINGLES SALES** [™]

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Read Your Mind	AWANT (G/EEFFEN)	26	49	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	51	36	Keep Doin' It	MYSTIKAL, DIRTYBAG & BUSTA RHYMES (VIOLATOR/JIVE)
2	12	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	27	14	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	52	28	Get It On The Floor	OMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/UMRG)
3	1	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	28	—	Immaculate	SURVIVALIST (ISLAVE)	53	51	Make U Mine	FABLOUS FEAT. MIKE SHOREY (DESERT STORM/ELEKTRA/EEG)
4	8	The Way You Move/Hey Ya!	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	29	18	Thoa Thong	R. KELLY (JIVE)	54	21	Fortenight	MUSIQ (DEF SOUL/UMRG)
5	4	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	30	66	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)	55	53	All Night Long	SEDUCTION WITH SADDLER (JENSTAR)
6	5	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	31	13	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (V/P/ATLANTIC)	56	—	Born Wit It	STRICTLY FEAT. YVONNE STRICKLIN (MAC MILYOSUM/FAT BEATS)
7	3	Clap Back/The Crown	JA RULE (MURDER INC./DEF JAM/UMRG)	32	—	Whoomp! (There It Is)	FUNN CLUB FEAT. TAG TEAM (LIFE/OM)	57	71	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)
8	—	Make Room	DOUBLE DOZE (REALISTIC RECORDS SOUTH)	33	29	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/UMRG)	58	60	I C U (Doin' It)	A TRIBE CALLED QUEST & ERYKA BADU (VIOLATOR/JIVE)
9	55	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	34	25	Officially Missing You	TAMIA (ELEKTRA/EEG)	59	—	Cop That Sh#!	TIMBALAND & MAGOO (BLACKGROUND/UNIVERSAL/UMRG)
10	24	F**k It (I Don't Want You Back)	EAMON (JIVE)	35	48	Milkshake	KELUS (STAR TRAK/ARISTA)	60	—	Poet Has Come	BLAD POET (YEAR ROUND/FAT BEATS)
11	—	Limbo Rock (Remixes)	CHUBBY C & OD (ITEC)	36	40	Knock Knock	MONICA (J/RMG)	61	20	Damn!	YOUNGBLOODZ FEAT. LIL JON (ISO SO DEF/ARISTA)
12	11	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	37	17	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)	62	—	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)
13	7	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)	38	72	You'll Never Find (A Better Woman)	TEEDRA MOSES FEAT. JADAKISS (TVT)	63	—	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)
14	9	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	39	39	Head Bussa	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	64	63	Hell Yeah	GINUWINE FEAT. BABY (EPIC/SUM)
15	34	Look Ya	POP SHOP (GO GETTA)	40	50	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)	65	—	Dude	BEENIE MAN FEAT. MS THING (SHOCKING VIBES/VIRGIN)
16	—	One More Chance	MICHAEL JACKSON (EPIC/SUM)	41	52	This Is How We Do	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	66	65	Rain On Me	ASHANTI (MURDER INC./DEF JAM/UMRG)
17	31	Holiday In	CHINGY (DISTURBING THE PEACE/CAPITOL)	42	23	Anything Goes	CNN, WANNE WUNDER & LEXUS (RED STAR/DEF JAM/UMRG)	67	37	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/UMRG)
18	19	Calling All Girls	ATL (NOONTIME/EPIC/SUM)	43	43	Leave It All Behind	SUNNY VALENTINE (IDUNGEON RATZ/CAMP DAVID)	68	—	Thug Liv	LIL' KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)
19	26	Wat Da Hook Gon Be	MURPHY LEE (FO' REE/UNIVERSAL/UMRG)	44	56	Summertime	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)	69	—	Girlfriend	B2K (T.U.G./EPIC/SUM)
20	33	Step In The Name Of Love	R. KELLY (JIVE)	45	32	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	70	64	No, No, No	JAE MILLZ (WANNA BLOW/REPRISE/WARNER BROS.)
21	—	Free	DA FLOCK FEAT. BG (SOUTH FLOCK)	46	38	Quick To Back Down	BRAVEHEARTS (ILL WILL/COLUMBIA/SUM)	71	58	By The Way	JESSE POWELL (MONOPOLY/3SR/VIRIERA)
22	6	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	47	54	My J's	J.R. (STRONG ARM)	72	22	Thugman	TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
23	16	Fallen	MYA (A&M/INTERSCOPE)	48	35	Party & Bullsh*t 2003	RAH DIGGA (FLIPMODE/J/RMG)	73	—	Bump, Bump, Bump	B2K & P DIDDY (T.U.G./EPIC/SUM)
24	10	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (CYCLEF/J/RMG)	49	30	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	74	61	Stand Up In It	THEODIS EALEY (IFGAM)
25	—	Hold You Close	CLEAR (RAW NAKED/HIREO GUNZ)	50	—	Gangsta Nation	WESTSIDE CONNECTION (HOO-BANGIN'/CAPITOL)	75	—	Naggin	YING YANG TWINS (COLLIPARK/TVT)

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.

Music R&B/Hip-Hop

Duo Live Makes 'H.I.M.pressions'

Looking for hip-hop with a little more substance? Look no further than **Duo Live**. The Brooklyn, N.Y., duo of MC **Fre** and producer **Sid V** recently made its self-released debut with "1st H.I.M.pressions" (Redemption Recordings).

McDonald says, adding that group member **RZA** has been spearheading the project. "A large chunk will be the whole mythology of the group, explaining not so much how they came up with it but what it means to them and how everything interconnects."

"Putting this album together, we were trying to pick songs that would show each of the colors that we wanted to present to the rap game," Fre says. "That's why we named [it] '1st H.I.M.pressions.'" After making a name for itself with singles and mix tapes, the pair let its fans tell it when it was time for a full-length set.

All major members of the group, including the oft-jailed **Dirt McGirt** (formerly **Ol' Dirty Bastard**), are said to be on board for the tour, Wu-Tang's first major road trip since a controversial, aborted 1997 run of dates with **Rage Against the Machine**.

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



"The hood kept telling us," the MC says. "It got to the point that we were killing mix tapes and singles, and people were coming up to us asking about an album of original music."



DUO LIVE: SID V, FRONT LEFT, FRE AND FRIENDS

According to Sid V, Duo Live's sound is a "smorgasbord of different cultures."

In addition to the Philadelphia-based quartet, **Aesop Rock, Mr. Lif, Vast Aire, Skillz, Pete Rock & CL Smooth, Little Brother, Jean Grae, J-Live and Dice Raw** will appear on the tour. The three-city trek kicks off Dec. 29 in Philadelphia at the TLA. It will also stop in Washington, D.C. (Jan. 1-2, 2004, at the 9:30 Club) and in New York (Jan. 3 at Irving Plaza).

"Our West Indian heritage is reflected in our rhythms," he says. "We have African influences there as well as the hood. I grew up in the Bed-Stuy section of Brooklyn, so the cars would always come through Malcolm X Boulevard with the trunks rattling—so, that's reflective in the music too."

NUBIAN REUNION: Veteran hip-hop group **Brand Nubian** has reunited and signed to Babygrande Records, which will release the trio's fifth album in 2004. The group—**Lord Jamar, Grand Puba** and **Sadat X**—has not released an album since the 1998 Arista set "Foundation." Brand Nubian has also recorded for Elektra, which released its heralded 1990 debut "One for All."

RETURN OF THE WU-TANG: As reported exclusively on billboard.com, the **Wu-Tang Clan** will embark on what is said to be its final tour next year. The 60-city outing will likely get under way in May or June, coinciding with Riverhead Books' release of the comprehensive group history "The Wu-Tang Manual."

Additional reporting by **Troy Carpenter** and **Jonathan Cohen** in New York.

Maria Rita Steps Out Of Mother's Shadow

BY TOM GOMES

SAO PAULO, Brazil—She is a member of one of the most hallowed pop music dynasties in Brazil.

Her mother, Elis Regina, is widely considered the greatest Brazilian singer of all time. Her father, Cesar Camargo Mariano, is a renowned pianist/keyboardist/arranger/producer. Her younger brother is talented singer Pedro Mariano, and her older brother is musician João Marcello Boscoli, who is also the chairman of indie record label Trama.

Her name is Maria Rita, and she is the greatest phenomenon in Brazilian music today.

In only 50 days, she has sold more than 350,000 copies of her self-titled debut album, according to her label, Warner Music Brazil. The album was released Sept. 9.

Warner expects it to sell more than 500,000 copies by the end of the year, making Rita the biggest-selling act in Brazil in a year plagued by piracy.

Although "Maria Rita" is already out in Portugal, the album is slated for a full international release in March 2004.

Claudio Condé, president of Warner Music Brazil, says he doesn't want to rush the overseas release of "Maria Rita," which will include all Latin American countries as well as the U.S. Latin market.

"Other Warner labels in Europe and other continents are also interested in taking part in the worldwide simultaneous release," he says.

This is understandable. The music and legend of Regina, who died in 1982 when she was only 35 years old, transcends continents.



RITA: STANDING ON HER OWN

Despite her pedigree, Rita's success has taken everyone by surprise.

MAKING IT ON HER OWN

The least musical in her family, she lived in the U.S. and studied communications there (where her father lives) for several years before returning to Brazil two years ago at age 24.

At the time, no one imagined she would follow in her parents' footsteps. In fact, Rita only started singing in public two years ago, performing in small venues with a capacity for fewer than 60 people.

Even then she had a personality, and she declined an invitation to sign with her brother's label.

"I wanted to avoid those kinds of comments," Rita says. "You know, like, 'She is the label owner's sister, even I could record an album like that.' Of course, the natural thing would be for me to be in Trama, where artists have total creative freedom," she adds. "But I

decided to wait and postpone my debut."

In the meantime, her concerts had to be relocated. The venues where she used to perform were becoming too small for the crowds she drew, and the concerts were sold out weeks ahead of time. The press reviews were highly positive, attracting attention from the audience and, obviously, record companies.

Prior to making a decision, Rita received an invitation from icon Milton Nascimento (a Warner artist and a friend of her mother's) to participate on his album "Pietà."

Nascimento recorded the duet "Tristesse" with Rita, and the collaboration led to her record deal. "Tristesse" won this year's Latin Grammy Award for best Brazilian song. And Rita's album, produced by Warner A&R director Tom

Capone, became a smash.

Surprisingly, Rita studiously avoided material previously recorded by her mother.

"Our resemblance is genetic, not conscious," Rita says. "But in matters of music, I hear much more Ella Fitzgerald in me than Elis Regina. For me, Elis is my mother, above all things. When I sing, I get totally involved in the music, the musicians, the audience."

Like her mother, Rita is emerging as a champion of young songwriters. In her day, Regina was instrumental in launching the career of legends like Nascimento, Gilberto Gil and Ivan Lins.

Similarly, "Maria Rita" mostly consists of previously unrecorded material written for the singer by artists like Nascimento, Rita Lee, Claudio Lins and

Marcelo Camelo (lead singer of Los Hermanos).

By the time the album was released in Brazil, anticipation regarding the ability of Elis Regina's daughter was at fever pitch, made more so by a national TV concert special that aired on TV Globo the week prior to the album's release.

"We were surprised at how quickly it became successful," Condé says. "Of course, we trusted her talent from the beginning, but we didn't know how the audience would react."

Banking on that success, last month Warner Brazil released a DVD of a live concert at the 600-seat Sao Paulo's Bourbon Street Theater. Also titled "Maria Rita," it has already been certified platinum, with more than 50,000 copies sold to date.

LATV Launches Nationwide; Los Temerarios Picks Up Scent

Having slowly but surely built audience and credibility during the past three years, Los Angeles-based TV network LATV is ready for a wider view.

As of Dec. 1, LATV will make its music-based, bilingual programming available 24/7 to cable and satellite providers nationwide.

And although there are no confirmed takers yet, LATV execs are confident that there will be in the near future.

"We decided to launch because we've been doing this for almost three years, and it was clear to us that it would improve our odds to be picked up if we were up," LATV president **Danny Crowe** says, noting that LATV regularly beats VH1 among Latin viewers in Los Angeles. The odds of LATV getting picked up, he says, are raised because it's already part of the basic cable service package for more than 3 million homes in Los Angeles. Competitors like HTV and MTV Español, which also target young, Latin music fans, are not on basic cable. LATV's core audience is primarily bilingual, English-dominant Latins 12 to 34 years old.

Currently, LATV is seen from 7 p.m. to 11 p.m. in the Los Angeles area, featuring all original programming and no repeats during prime time. As of Dec. 1, the station will make available six daily hours of original programming that will repeat three times during the day for a total of 24 hours of programming.

Shows will include LATV stalwarts like "Instant Request," an interactive video request show, and "LATV

Live," a two-hour music and variety show that Crowe describes as "a combination of 'TRL' and 'Saturday Night Live.'"

"We give a voice to groups that don't get much airplay, or for bands that are established in other countries but not here," Crowe says.

However, performers at LATV have also included such stars as **La Ley**, **El Gran Silencio**, **Ozomatli** and **Juanes**.

Those kinds of names should also raise LATV's chances of mainstream success. Crowe hopes that by mid-year 2004, his programming will be picked up by basic cable systems or digital TV systems nationwide.

"We're making good headway," he says.

GOOD SMELLS: In an effort to expand their reach, Mexican

Latin
Notas
By Leila Cobo
lcobo@billboard.com



romantic group **Los Temerarios** is announcing Dec. 1 the launch of its own cologne, also called **Los Temerarios**.

The unisex fragrance, which is already sold in Mexico and here in the U.S. during Los Temerarios' performances, will retail for \$29.99.

The fragrance is the brainchild of Temerarios lead singer **Adolfo Angel** and his brother **Gustavo**. Its success in Mexico sparked

(Continued on page 30)



AKWID MOMENT: Los Angeles-based rap/banda duo Akwid received its first Latin platinum certification for shipments in the U.S. of more than 200,000 units of its debut album, "Proyecto Akwid," released this summer on Univision Records. Brothers Sergio (left) and Francisco Gómez, who make up the act, are pictured flanking Univision Music Group president/CEO José Behar.



LATV DJs: NOW AVAILABLE TO CABLE AND SATELLITE PROVIDERS NATIONWIDE

DECEMBER 6 2003 **Billboard** **HOT LATIN TRACKS**

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

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	1	21	19	19	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS
2	2	2	22	26	26	A FUEGO LENTO UNIVISION	JENNIFER PENA
3	3	3	23	25	25	YA NO ME DUELE MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
4	4	4	24	20	20	SOLO POR TI EMI LATIN	SORAYA
5	5	5	25	18	18	NO ES LO MISMO WARNER LATINA	ALEJANDRO SANZ
6	6	6	26	23	23	MIRAME, MIRATE SONY DISCOS	NATALIA LAFOURCADE
7	7	7	27	27	27	QUITEMONOS LA ROPA ARIELA/BMG LATIN	ALEXANDRE PIRES
8	8	8	28	29	29	MI LIBERTAD ARIELA/BMG LATIN	JERRY RIVERA
9	9	9	29	31	31	CORAZON DE PAPEL SONY DISCOS	JULIO IGLESIAS
10	10	10	30	34	34	YO LA AMO UNIVISION	PEPE AGUILAR
11	11	11	31	35	35	ENAMORADA FONOVISA	NOELIA
12	12	12	32	36	36	LA REINA WARNER LATINA	ANA GABRIEL
13	13	13	33	37	37	REGALAME LA SILLA DONDE TE ESPERE WARNER LATINA	ALEJANDRO SANZ
14	14	14	34	32	32	Y TE VOY A OLVIDAR MEGAMUSIC/UNIVERSAL LATINO	MARCO FLORES
15	15	15	35	30	30	ASIGNATURA PENDIENTE SONY DISCOS	RICKY MARTIN
16	16	16	36	—	—	SE ME OLVIDO TU NOMBRE CRESCENT MOON/SONY DISCOS	SHALIM
17	17	17	37	—	—	TODAVIA VIVA/UNIVERSAL LATINO	LA FACTORIA
18	18	18	38	33	33	CARMELINA ALFANNO/UNIVERSAL LATINO	JORGE CORREA
19	19	19	39	38	38	MINUTOS SONY DISCOS	RICARDO ARJONA
20	20	20	40	39	39	YA NO ES IGUAL SONY DISCOS	FRANKIE J

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	1	21	23	23	MI LIBERTAD ARIELA/BMG LATIN	JERRY RIVERA
2	2	2	22	16	16	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ
3	3	3	23	15	15	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN
4	4	4	24	29	29	LOCA CONMIGO UNIVERSAL LATINO	LOS TOROS BAND
5	5	5	25	32	32	A DONDE IRE SONY DISCOS	HUEY DUNBAR
6	6	6	26	21	21	DOCTOR J&N	PUERTO RICAN POWER
7	7	7	27	27	27	HERMANITA PREMIUM LATIN	AVENTURA
8	8	8	28	25	25	SITE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
9	9	9	29	35	35	ANTES EMI LATIN	OBIE BERMUDEZ
10	10	10	30	18	18	INTENTALO TU J&N	JOE VERAS
11	11	11	31	31	31	RIE Y LLORA SONY DISCOS	CELIA CRUZ
12	12	12	32	30	30	SOY MUJER SONY DISCOS	INDIA
13	13	13	33	33	33	MIENTES TAN BIEN SONY DISCOS	SIN BANDERA
14	14	14	34	—	—	ENAMORAME J&N	PAPI SANCHEZ
15	15	15	35	39	39	ASI TE AMO PREMIUM LATIN	ELVIS MARTINEZ
16	16	16	36	—	—	QUITEMONOS LA ROPA SONY DISCOS	NG2
17	17	17	37	—	—	YA NO ME DUELE MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
18	18	18	38	26	26	AY AMOR VI	HECTOR & TITO FEATURING VICTOR MANUELLE
19	19	19	39	—	—	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ
20	20	20	40	—	—	LA CURA RCC	PENA SUAZO Y SU BANDA GORDA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		TITLE IMPRINT/PROMOTION LABEL	ARTIST				
1	1	1	21	14	14	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE
2	2	2	22	15	15	AVE CAUTIVA FONOVISA	CONJUNTO PRIMAVERA
3	3	3	23	23	23	LAGRIMAS DE CRISTAL DISA	GRUPO MONTEZ DE DURANGO
4	4	4	24	22	22	QUE TE RUEGUE QUIEN TE QUIERA FONOVISA	BANDA EL RECODO
5	5	5	25	—	—	ESTOY A PUNTO FONOVISA	BRONCO: EL GIGANTE DE AMERICA
6	6	6	26	26	26	SOY UN NOVATO EMI LATIN	INTOCABLE
7	7	7	27	28	28	EN REALIDAD DISA	JORGE LUIS CABRERA
8	8	8	28	34	34	CAUSAME LA MUERTE FONOVISA	LOS TIGRES DEL NORTE
9	9	9	29	31	31	AQUI EN CORTITO FONOVISA	LOS RIELEROS DEL NORTE
10	10	10	30	32	32	PARA MORIR IGUALES RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
11	11	11	31	24	24	ME VOY A IR DISA	EL COYOTE Y SU BANDA TIERRA SANTA
12	12	12	32	27	27	ME CANSE DE MORIR POR TU AMOR UNIVISION	ADAN CHALINO SANCHEZ
13	13	13	33	—	—	PASO A LA REINA DISA	CARDENALES DE NUEVO LEON
14	14	14	34	—	—	MAS QUE TU AMIGO SONY DISCOS	MARCO ANTONIO SOLIS
15	15	15	35	35	35	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO
16	16	16	36	—	—	AMOR DE LOS DOS SONY DISCOS	VICENTE FERNANDEZ WITH ALEJANDRO FERNANDEZ
17	17	17	37	29	29	EN LOS PURITOS HUESOS DISA	LA ARROLLADORA BANDA EL LIMON
18	18	18	38	—	—	A PIERNA SUELTA UNIVISION	PEPE AGUILAR
19	19	19	39	—	—	PORQUE ME HACES LLORAR PLATINO/FONOVISA	BRISEYDA
20	20	20	40	—	—	ESO DUELE EMI LATIN	INTOCABLE

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Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	EDNITA NAZARIO SONY DISCOS 70618 (15.98 EQ CD) [M]	Por Ti	1	50	42	64	27	RICKY MARTIN ^{▲2} SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1
2	NEW	1	1	MANA WARNER LATINA 61046 (18.98 CD)	Eclipse	2	51	44	50	14	CONTROL EMI LATIN 90876 (14.98 CD) [M]	La Historia	9
3	2	3	5	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93460 (21.98 CD/OVDO)	La Historia	1	52	52	46	28	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Rancho De	26
4	1	1	4	MARCO ANTONIO SOLIS FONOVI SA 350950/UG (17.98 CD/OVDO)	La Historia Continua...	1	53	36	—	2	RANKING STONE VI 550590 (15.98 CD)	Censurado	36
				GREATEST GAINER									
5	6	2	8	GRUPO MONTEZ DE DURANGO DISA 724088 (13.98 CD)	De Durango A Chicago	2	54	59	59	9	OZOMATI CONCORD PICAÑTE 2210/CONCORD (16.98 CD)	Coming Up (EP)	14
6	4	7	79	JUANES ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	1	55	51	47	24	PEPE AGUILAR MUSART 2891/BALBOA (12.98 CD)	Coleccion De Oro	30
7	5	6	6	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	56	46	45	8	EL CHICHICUILOTE LIDERS 950542 (13.98 CD)	Yo Soy La Banda	21
8	3	4	8	LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)	33	1	57	45	42	9	GRUPO EXTERMINADOR FONOVI SA 350865/UG (13.98 CD) [M]	Nuestra Historia	13
9	9	9	5	SIN BANDERA SONY DISCOS 70653 (16.98 EQ CD) [M]	De Viaje	6	58	47	44	23	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7
10	8	5	3	VICO C EMI LATIN 90132 (13.98 CD) [M]	En Honor A La Verdad	5	59	RE-ENTRY	22	DON OMAR VI 450587 (15.98 CD) [M]	The Last Don	2	
11	NEW	1	1	LOS TIGRES DEL NORTE FONOVI SA 351004/UG (17.98 CD/OVDO)	Herencia Musical: 20 Boleros Romanticos	11	60	54	43	9	BRONCO ARIOLA 53874/BMG LATIN (13.98 CD)	La Reconquista	30
12	7	11	3	PEPE AGUILAR UNIVISION 310167/UG (14.98 CD) [M]	Con Orgullo Por Herencia	7	61	49	62	50	VICENTE FERNANDEZ ○ SONY DISCOS 94282 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2
13	NEW	1	1	MANA WARNER LATINA 61045 (18.98 CD)	Luna	13	62	53	—	2	CONTROL MACHETE UNIVERSAL LATINO 145212 (14.98 CD)	Uno, Dos: Bandera	53
14	10	10	13	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1	63	56	51	83	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
				PACESETTER									
15	28	29	7	LOS ORIGINALES DE SAN JUAN EMI LATIN 91728 (21.98 CD/OVDO) [M]	La Historia	12	64	57	58	35	ALEXANDRE PIRES ○ ARIOLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
16	32	27	14	CONJUNTO PRIMAVERA FONOVI SA 350875/UG (14.98 CD) [M]	Decide Tu	3	65	61	61	16	POLO URIAS Y SU MAQUINA NORTENA FONOVI SA 350948/UG (13.98 CD) [M]	20 Mas...Quinzanos!!!	16
17	14	14	8	CRISTIAN ARIOLA 55195/BMG LATIN (17.98 CD) [M]	Amar Es	4	66	48	36	4	CARDENALES DE NUEVO LEON DISA 726990 (17.98 CD/OVDO)	Paso A La Reina	36
18	NEW	1	1	MANA WARNER LATINA 61044 (18.98 CD)	Sol	18	67	60	60	55	SHAKIRA △ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
19	15	18	24	AKWID △ UNIVISION 310155/UG (14.98 CD) [M]	Proyecto Akwid		68	62	55	45	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	38
20	12	8	4	LUIS FONSI UNIVERSAL LATINO 001403 (17.98 CD/OVDO) [M]	Abrazar La Vida	3	69	63	56	29	MARCO ANTONIO SOLIS FONOVI SA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1
21	11	13	12	ALEJANDRO SANZ ○ WARNER LATINA 60516 (18.98 CD) [M]	No Es Lo Mismo	2	70	71	57	13	LUNYTUNES & NORIEGA VI 409429 (14.98 CD) [M]	Mas Flow	11
22	18	16	16	LOS BUKIS FONOVI SA 350895/UG (14.98 CD) [M]	25 Joyas Musicales	3	71	NEW	1	VARIOUS ARTISTS COW 70269 (13.98 CD)	Parranda Borincana	71	
23	16	17	3	JULIO IGLESIAS SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	16	72	55	52	16	LIMITE UNIVERSAL LATINO 000964 (16.98 CD) [M]	Gracias 1995-2003	9
24	19	32	31	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	14	73	65	49	18	BRONCO: EL GIGANTE DE AMERICA FONOVI SA 350927/UG (13.98 CD)	Siempre Arriba	1
25	17	21	55	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12	74	RE-ENTRY	8	TEGO CALDERON WHITE LION 53021/BMG LATIN (14.98 CD)	El Abayarde	60	
26	20	20	17	CELIA CRUZ UNIVERSAL LATINO 000756 (16.98 CD)	Exitos Eternos	2	75	RE-ENTRY	4	LADRON DISA 724089 (13.98 CD)	Historia Musical	44	
27	NEW	1	1	ANA GABRIEL SONY DISCOS 91087 (13.98 EQ CD)	Dulce Y Salado	27							
28	NEW	1	1	LOS ANGELES AZULES/LOS ANGELES DE CHARLY FONOVI SA 350953/UG (13.98 CD)	Encuentro De Angeles Vol. 2	28							
29	21	19	4	CONJUNTO PRIMAVERA/PESADO UNIVISION 310175/UG (14.98 CD)	Dos Romanticos De Corazon	16							
30	26	—	2	LUPILLO RIVERA UNIVISION 310176/UG (14.98 CD)	Live	26							
31	39	40	22	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	31							
32	23	22	21	LOS TIGRES DEL NORTE FONOVI SA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	1							
33	34	33	5	JERRY RIVERA ARIOLA 56502/BMG LATIN (15.98 CD)	Canto A Mi Idolito...Frankie Ruiz	33							
34	27	26	5	JUAN GABRIEL ARIOLA 56423/BMG LATIN (17.98 CD)	Inocente De Ti	21							
35	29	30	28	DAVID BISBAL ○ VALE 066090/UNIVERSAL LATINO (13.98 CD) [M]	Corazon Latino	17							
36	24	24	48	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2							
37	30	28	39	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4							
38	31	31	14	INTOCABLE △ EMI LATIN 90524 (16.98 CD)	Nuestro Destino Estaba Escrito	1							
39	13	12	5	BANDA EL RECODO FONOVI SA 350885/UG (14.98 CD) [M]	Por Ti	7							
40	25	23	66	MANA ● WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1							
41	37	34	18	CELIA CRUZ SONY DISCOS 70620 (15.98 EQ CD)	Regalo Del Alma	1							
42	33	35	8	FITO OLIVARES UNIVISION 310174/UG (14.98 CD)	30 Exitos Inolvidables	20							
43	38	37	10	JAE-P UNIVISION 310168/UG (14.98 CD)	Ni De Aqui Ni De Alla	25							
44	66	—	2	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER LIDERS 950540 (13.98 CD)	El Pasito De Durango	44							
45	35	25	6	LOS RIELEROS DEL NORTE FONOVI SA 350879/UG (13.98 CD) [M]	Abriendo Caminos	7							
46	43	41	30	CUISILLOS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	16							
47	40	38	23	LOS CADETES DE LINARES UNIVISION 310127/UG (14.98 CD) [M]	30 Inolvidables	5							
48	22	15	3	LOS RAZOS ARIOLA 58638/BMG LATIN (13.98 CD) [M]	El Enhiembado	15							
49	41	39	14	LOS ACOSTA DISA 726892 (14.98 CD/OVDO) [M]	En Vivo Vol. 1	13							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 EDNITA NAZARIO POR TI (SONY DISCOS)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	1 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
2 MANA ECLIPSE (WARNER LATINA)	2 JERRY RIVERA CANTO A MI IDOLITO...FRANKIE RUIZ (ARIOLA/BMG LATIN)	2 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
3 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVI SA/UG)
4 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVI SA/UG)	4 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	4 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)
5 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	5 RANKING STONE CENSURADO (VI)	5 LOS ORIGINALES DE SAN JUAN LA HISTORIA (EMI LATIN)
6 LUIS MIGUEL 33 (WARNER LATINA)	6 LUNYTUNES & NORIEGA MAS FLOW (VI)	6 CONJUNTO PRIMAVERA DECIDE TU (FONOVI SA/UG)
7 SIN BANDERA DE VIAJE (SONY DISCOS)	7 CELIA CRUZ LA MAS GRANDE HISTORIA JAMAS CANTADA (LIDERS)	7 AKWID PROYECTO AKWID (UNIVISION/UG)
8 VICO C EN HONOR A LA VERDAD (EMI LATIN)	8 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	8 LOS BUKIS 25 JOYAS MUSICALES (FONOVI SA/UG)
9 MANA LUNA (WARNER LATINA)	9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	9 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
10 CHAYANNE SINCERO (SONY DISCOS)	10 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERS)	10 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
11 CRISTIAN AMAR ES (ARIOLA/BMG LATIN)	11 VARIOUS ARTISTS NAVIDAD CARIBENA (SONY DISCOS)	11 ANA GABRIEL DULCE Y SALADO (SONY DISCOS)
12 MANA SOL (WARNER LATINA)	12 VARIOUS ARTISTS 200 AÑOS DE EXITOS BACHATAS Y MERENGUES (UNIVERSAL LATINO)	12 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 2 (FONOVI SA/UG)
13 LUIS FONSI ABRAZAR LA VIDA (UNIVERSAL LATINO)	13 VARIOUS ARTISTS CONSPIRACION II: LA SECUELA (IPINA/UNIVERSAL LATINO)	13 CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)
14 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	14 COMPAY SEGUNDO GRACIAS COMPAY: THE DEFINITIVE COLLECTION (WARNER LATINA)	14 LUPILLO RIVERA LIVE (UNIVISION/UG)
15 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	15 ABRAHAM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/UG)	15 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVI SA/UG)
16 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	16 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	16 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
17 JUAN GABRIEL INOCENTE DE TI (ARIOLA/BMG LATIN)	17 INDIA LATIN SONGBOOK: MI ALMA Y CORAZON (SONY DISCOS)	17 BANDA EL RECODO POR TI (FONOVI SA/UG)
18 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	18 MONCHY Y ALEXANDRA CONFESSIONES (J&N/SONY DISCOS)	18 FITO OLIVARES 30 EXITOS INOLVIDABLES (UNIVISION/UG)
19 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	19 VARIOUS ARTISTS TROPICAL MAX (SONY DISCOS)	19 JAE-P NI DE AQUI NI DE ALLA (UNIVISION/UG)
20 MANA REVOLUCION DE AMOR (WARNER LATINA)	20 MONCHY Y ALEXANDRA THE MIX (J&N/SONY DISCOS)	20 GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER EL PASITO DE DURANGO (LIDERS)

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



JARA: 'I FEEL THAT FOR THE FIRST TIME, THERE'S REAL COMMITMENT FROM A LABEL.'

Jara Juggles Music, TV

Chilean Star Finds Success With New Album, Hosting Gig

BY MARCELO FERNANDEZ BITAR

SANTIAGO DE CHILE—For the past two decades, Luis Jara has been known in his native Chile either as a TV star or a singing sensation. But never have these paths intertwined as closely as they did in the past year.

Thanks to a successful comeback album and TV-hosting gigs, Jara—for the first time in his career—isn't being bombarded with pessimistic omens of one of his talents overpowering the other.

Instead, he exemplifies the popularity that can be achieved with the combined forces of music and TV.

CROSS-POLLINATION

Jara comes from the tradition of singers who migrated to careers as TV actors and hosts, in the vein of Spanish artist Bertin Osborne, says Walter Kolm, senior VP of A&R and marketing for Universal Music Latino.

"When I saw him on television and learned that he was originally a singer, we immediately scheduled a meeting, agreed on a contract and released an album," Kolm says.

That album, 2002's "Luis Jara," was certified platinum for sales of 20,000 units by the Chile branch of the International Federation of the Phonographic Industry. It has now sold 35,000 copies, according to Kolm.

The disc includes the hit singles "Mañana" and "No Sé Olvidarte." Both generated such intense airplay

that Channel 13 snatched Jara from competing network Chilevision and signed him as one of its main TV hosts for 2003.

His first show was "La Movida del Festival," followed by two interview shows: "Vertigo" and "Mucho Lucho," which are both on the air now.

Thanks to the extra exposure, Jara's new album, "Mi Destino," was certified gold for sales of 10,000 units hours after its Sept. 14 release.

The double disc was recorded live April 12, 2002, during a packed concert at Santiago de Chile's Estadio Nacional. It includes Jara's greatest hits as well as five new songs penned by composer Daniel Guerrero.

According to Universal Music Chile GM Patricio O'Ryan, "Mi Destino" will also be released in other Latin American countries and the U.S.

"He has managed to surprise us with a great album of international quality that will be a perfect calling card outside Chile," he says.

EYEING U.S. MARKET

Kolm says the first step will surely take place next year, in the U.S. Latin market.

In an ironic twist, Jara's career did not begin at Universal or at Channel 13. He got his start at EMI and with competing network TVN, initially as a child singer in TV shows and later as a teen actor in soaps.

Already well-known in 1985, he

decided to try his luck in music and recorded a single, "Amame."

The song was a hit and led to a record deal with EMI and the release of an album of the same name.

But his popularity was not reflected in record sales until seven years later, when another album, "Golpe de Suerte," sold 15,000 units.

In the early 1990s, Jara decided to take his music to other countries, even financing promotional tours with his own money. But he almost went broke, and EMI released him from his contract.

A casting for a job as a TV host brought him back to the spotlight. But again, he ventured into music and recorded three more albums, this time on Sony. Only one—1998's "Para Que No Me Olvides"—sold well.

"I feel that for the first time, there's real commitment from a record label," Jara says.

"I know it's unusual to simultaneously have so much exposure as a TV host and a singer, but both things can somehow be juggled with support from a good team," he adds.

Jara demonstrated how much his two talents coincide by performing the main theme tune of Chile's popular telenovela Nov. 21.

A DVD is also in the works, and Jara's current concert tour is scheduled to continue through the Viña del Mar Festival, another televised event set to take place in February 2004.

ASCAP, BMI GO TO PUERTO RICO: Performing rights organizations BMI and ASCAP will hold their annual Latin Awards in San Juan, Puerto Rico. ASCAP will hold its 12th Latin Music Awards March 11, 2004, at the Hotel Ritz, while BMI will hold its 11th annual Latin Awards March 16 at the Ritz Carlton. During its event, ASCAP will present the Latin Heritage Award to singer **Ednita Nazario**.

FOR THE RECORD: In the Nov. 29 issue, Latin Notas incorrectly stated the writers of "A Fuego Lento," performed by **Jennifer Peña**. They are **Gustavo Santander** and **José Luis Arroyave**.

Latin Notas

Continued from page 27

interest from Miami-based distribution and marketing company Promo Event, which creates entertainment-based products.

Promo Event's **Jorge Jiménez** says the fragrance is being launched as a "special version" here in the U.S. It will be sold under Promo Event's Estelares line.

"We're launching distribution in approximately 400 points of retail, basically in Southern California and Nevada," Jiménez says. Although

the cologne is initially being sold at drugstores and supermarkets, Jiménez says he is currently targeting such mainstream retailers as Target and Robinsons/May.

"People are very excited about it," he says. "Even if they're not familiar with the group, once they know the level of their success, they're eager to use them to tap into the Latin market."

Los Temerarios has been promoting the cologne on radio and at their own shows, where giant screens air promos of the product. Fans can also sample and purchase the perfume at booths set up in the concert venues.

If You Can't Beat T.H.E.M., 'Bang' 'Em

West Coast electronic duo **T.H.E.M.** is back with a new album, "Bang" (Electrovenus Records), and a new management affiliation.

Effective immediately, T.H.E.M.—**Christiana Eastman** and **Justin Nylander**—is being managed by **Denis Ingoldsby**.

Through the years, Ingoldsby—along with his 1st Avenue Management and Records partner **Oliver Smallman**—has been instrumental in the hit-making careers of **Eternal**, **Louise**, **Dina Carroll** and others.

Beat Box™



By Michael Paoletta
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T.H.E.M.: NEW ALBUM, NEW MANAGEMENT

Eighteen months ago, Ingoldsby opened the doors to Appleby Music, a publishing company. He represents such producers and songwriters as **Rhett Lawrence** (**Kelly Clarkson**) and **Sergey Galoyan** (**T.a.t.u.**), among others.

With such a proven track record, Ingoldsby should, with luck, endear T.H.E.M. to the global music community. And quite honestly, Ingoldsby could not be joining T.H.E.M. at a better time.

Infused with elements of rock, electro, funk and pop, the new album, "Bang," shows great artistic and creative growth for the twosome. It is the type of recording that has what it takes to be embraced by fans of **the Rapture**, **Ima Robot** and **Junior Senior**.

Tracks like the buoyant "There Goes My Heart Again," a groovy cover of **Bananarama's** "The Wild Life" and punked-up lead single "Let Me See Your Underwear" could, if properly marketed and promoted, easily make the transition from dancefloors to radio airwaves, from iPods to

Madison Avenue.

"It is such an honor and a thrill to be working with Denis," Nylander says. "With Denis, we get years of wisdom and expertise."

SEDUCE ME: In 1989, producers

Robert Cliviles and the late **David Cole** assembled **Seduction**, a female trio comprising **April Harris**, **Michelle Visage** and **Idalis Leon**. One year later, Leon left; she was replaced by **Sinoa Loren**.

Signed to Vendetta Records, the group released one album, "Nothing Matters Without Love." The disc spawned a handful of top 20 pop hits, including "Could This Be Love" and "Two to Make It Right." The latter peaked at No. 2 on The Billboard Hot 100.

The group disbanded in the early '90s. Today, Harris is back with her own label (AVH Entertainment, distributed by Jentstar) and a newly revamped Seduction. Joining her are **Stephanie** and **Venus**.

The newly designed act's debut single, a cover of **Mary Jane Girls'** "All Night Long," has already charted on four *Billboard* charts, including Hot 100 Singles Sales and Hot Dance Singles Sales.

Harris tells Beat Box that an album is near completion. New song "Feel Brand New" is a hook-laden dance/pop/R&B jam. So delicious is this track that we can already hear it in the clubs and on the radio. A video, please.

TRACK OF THE WEEK: "Shake Your Coconuts" by Danish duo **Junior Senior**. Currently being heard in cinemas nationwide—thanks to its inclusion in the film "Looney Tunes: Back in Action"—the Crunchy Frog/Atlantic single includes funky disco-rock rerubs by **DFA** and **Djosos Krost**.

DECEMBER 6 2003					HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist	
				NUMBER 1	10 Weeks At Number 1	
1	1	1	11	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	Elvis Presley	
2	3	3	12	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico	
3	2	2	10	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones	
4	4	4	3	HAREM (REMIXES)	Sarah Brightman	
5	5	5	19	OFFICIALLY MISSING YOU (REMIXES)	Tamia	
6	7	8	18	I'M GLAD (REMIXES)	Jennifer Lopez	
7	14	—	2	YOU PROMISED ME (TU ES FOUTU)	In-Grid	
8	12	23	3	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna	
9	8	7	20	HOLLYWOOD (REMIXES)	Madonna	
10	6	6	25	STUCK (THUNDERPUSS REMIX)	Stacie Orrico	
11	NEW	1	1	A TOAST TO MEN (F**K THE MEN)	Willa Ford Featuring May	
12	NEW	1	1	THIS BEAT IS	Superchumbo	
13	11	—	17	ALL NIGHT LONG	Seduction With Saddler	
14	10	9	11	PAVEMENT CRACKS (REMIXES)	Annie Lennox	
15	13	17	6	WAITING FOR YOU (REMIXES)	Seal	
16	17	15	9	TIME OF OUR LIVES/CONNECTED	Paul Van Dyk Featuring Vega 4	
17	9	12	8	THOIA THOING (SILK'S HOUSE REMIX)	R. Kelly	
18	21	16	6	STAND (REMIXES)	Jewel	
19	16	11	42	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	Mariah Carey	
20	18	20	20	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service	
21	15	10	3	OH L'AMOUR (REMIXES)	Erasure	
22	NEW	1	1	ONE MORE CHANCE (REMIXES)	Michael Jackson	
23	19	14	3	I BEGIN TO WONDER	Dannii Minogue	
24	22	19	14	GET IT TOGETHER (REMIXES)	Seal	
25	RE-ENTRY	3	3	RELEASE ME	Industry	

DECEMBER 6 2003					HOT DANCE RADIO AIRPLAY	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist		
			NUMBER 1	3 Weeks At Number 1		
1	1	17	SOMETHING HAPPENED ON THE WAY TO HEAVEN	Deborah Cox		
2	2	17	NEVER (PAST TENSE)	The Roc Project Featuring Tina Arena		
3	4	17	ALONE	Lasgo		
4	3	13	I BEGIN TO WONDER	Dannii Minogue		
5	6	9	YOU PROMISED ME (TU ES FOUTU)	In-Grid		
6	7	14	BABY BOY	Beyonce Featuring Sean Paul		
7	5	17	JUST THE WAY YOU ARE	Milky		
8	8	17	IF YOU'RE NOT THE ONE	Daniel Bedingfield		
9	11	6	SLOW	Kylie Minogue		
10	10	6	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna		
11	9	8	SUNRISE	Simply Red		
12	13	6	APPRECIATE ME	Amuka Featuring Sheila Brody		
13	12	17	ROCK YOUR BODY	Justin Timberlake		
14	23	3	IT'S MY LIFE	No Doubt		
15	20	2	WAITING FOR YOU	Seal		
16	18	2	GIA	Despina Vandi		
17	16	4	MY TIME	Dutch Featuring Crystal Waters		
18	NEW	1	DEEPEST BLUE	Deepest Blue		
19	22	4	YOU'RE SO BEAUTIFUL	Donna Summer		
20	19	5	HEY YA!	OutKast		
21	25	3	SUNLIGHT	DJ Sammy		
22	15	17	CRAZY IN LOVE	Beyonce Featuring Jay-Z		
23	21	9	CLOCKS	Coldplay		
24	NEW	1	AS THE RUSH COMES	Motorcycle		
25	RE-ENTRY	1	SECRET LOVE	Ian Van Dahl		

DECEMBER 6 2003					TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title		
			NUMBER 1	1 Week At Number 1		
1	NEW	1	LOUIE DEVITO	N.Y.C. Underground Party 6		
2	1	6	MARIAH CAREY	The Remixes		
3	2	8	ENIGMA	Voyageur		
4	NEW	1	MOBY	18: B Sides + DVD		
5	3	3	THE HAPPY BOYS	Dance Party (Like It's 2004)		
6	4	5	BASEMENT JAXX	Kish Kash		
7	5	33	THE POSTAL SERVICE	Give Up		
8	6	8	THE CHEMICAL BROTHERS	Singles '93 - '03		
9	8	13	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04		
10	9	7	PAUL VAN DYK	Reflections		
11	11	13	VARIOUS ARTISTS	Verve//Remixed2		
12	10	8	PAUL OAKENFOLD	Perfecto Presents... Great Wall		
13	NEW	1	UNDERWORLD	Underworld 1992-2002		
14	12	7	PRAFUL	One Day Deep		
15	7	2	ERASURE	Hits! The Very Best Of Erasure		
16	NEW	1	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2004		
17	13	6	STEPHANE POMPOGNAC	Hotel Costes V.6		
18	14	10	BOND	Bond: Remixed		
19	17	16	BT	Emotional Technology		
20	15	4	BAD BOY JOE	The Best Of Freestyle Megamix Volume 4		
21	NEW	1	VARIOUS ARTISTS	Christmas Remixed		
22	18	6	MARK FARINA	Air Farina		
23	20	32	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco		
24	16	3	THE RIDDLER	Rewind Party Hits		
25	RE-ENTRY	1	DELERIUM	Chimera		

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

DECEMBER 6 2003 Billboard® HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
				NUMBER 1	1 Week At Number 1
1	3	6	7	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES)	Kelis
2	2	5	7	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES)	Beyonce
3	1	2	9	FLY AGAIN (K&S PROJECT, R. ROSARIO, SCUMFROG, J. VASQUEZ MIXES)	Kristine W
4	4	7	6	WAITING FOR YOU (THICK DICK, PASSENGERZ, 29 PALMS, D. CARTER)	Seal
5	10	14	6	BELIEVE	Murk (Oscar G. & Ralph Falcon)
6	6	8	9	ROCK WIT U (AWWW BABY) [A. VAN HELDEN & POUND BOYS]	Ashanti
7	9	10	9	MY LOVE IS ALWAYS	Saffron Hill
8	12	17	5	NOBODY KNOWS ME (P. RAUHOFFER, ABOVE & BEYOND, MOUNT SIMS MIXES)	Madonna
9	5	1	8	STAND (REMIXES)	Jewel
10	13	20	6	ARE YOU READY FOR LOVE	Elton John
11	7	9	8	I FEEL LOVE	Blue Man Group Featuring Venus Hum
12	11	4	10	THIS BEAT IS	Superchumbo
13	14	23	7	I'M WAITING	Aubrey Vs. Johnny Vicious
14	8	3	10	JUST SO YOU KNOW (REMIXES)	Holly Palmer
15	21	30	4	STONED (DEEP DISH REMIX)	Dido
16	26	42	3	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
17	19	29	5	YOU'RE SO BEAUTIFUL	Donna Summer
18	24	34	4	LUCKY STAR	Basement Jaxx Featuring Dizzee Rascal
19	25	38	3	A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES)	Annie Lennox
20	15	19	8	JUST ABOUT HAD ENOUGH	Beat Hustlerz Featuring Thea Austin
21	18	11	12	YOU PROMISED ME (TU ES FOUTU)	In-Grid
22	20	13	10	JALEO (ROGER SANCHEZ REMIX)	Ricky Martin
23	16	15	12	BRINGIN' ON THE HEARTBREAK (REMIXES)	Mariah Carey
24	27	36	5	GUAJIRA (ROGER SANCHEZ REMIX)	Emmanuel
25	32	39	4	BABY, I'M IN LOVE (BORIS & BECK, NORTY COTTO MIXES)	Thalia

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	37	46	3	WONDERFUL (S. KLEINENBERG & D. AUDE MIXES)	Annie Lennox
27	17	12	11	THE ONLY THING MISSIN' (REMIXES)	Aretha Franklin
28	39	44	3	ADDICTED (REMIXES)	Enrique Iglesias
29	35	37	4	DO U GOT FUNK?	Big Bang Theory
				POWER PICK	
30	40	49	3	RELEASE ME (RAUHOFFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY)	Industry
31	22	24	11	ANYTHING (GABRIEL & DRESDEN MIXES)	Lili Haydn
32	33	33	6	THIS IS MY HOUSE	Peter Rauhofer
33	29	28	8	LOS TANGUEROS	Bajofondotangoclub
34	41	43	4	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
35	28	21	15	A BETTER WORLD	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
36	38	35	6	TIME OF OUR LIVES	Paul Van Dyk Featuring Vega 4
37	23	16	14	WHAT U DO 2 ME (REMIXES)	Boomkat
38	30	18	13	LEI LO LAI	The Latin Project
39	31	25	12	FUTURE FUNK	Seth Lawrence
40	45	—	2	FOREVER	Mia
				HOT SHOT DEBUT	
41	NEW	1	1	THE HURTING	Mac Quayle Featuring Donna Delory
42	48	—	2	BEAUTIFUL OUTSIDE (MINGE BINGE & E-SMOOVE MIXES)	Velocity Code
43	34	22	13	CENTER OF THE SUN	Conjure One
44	36	26	14	SOUL SLOSHING	Venus Hum
45	NEW	1	1	WALK ON BY	Cyndi Lauper
46	44	41	5	HYPNOTISED (DEEPSKY & KOWALSKI MIXES)	Paul Oakenfold
47	NEW	1	1	FALLEN (REMIXES)	Sarah McLachlan
48	42	27	14	SEND YOUR LOVE (REMIXES)	Sting
49	NEW	1	1	YOU GOT ME	Giovanna
50	49	45	8	DEEP DARK JUNGLE	Victor Calderone

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

'Honesty' Pays Off For Rodney Atkins

BY DEBORAH EVANS PRICE

NASHVILLE—In an environment where artists must prove themselves quickly or be dropped from their record labels, Rodney Atkins is an anomaly.

Signed to Curb Records in 1997, Atkins had four singles that struggled on the charts before he finally hit with his current outing, "Honesty (Write Me a List)."

That song moves from No. 12 to No. 11 on Hot Country Singles & Tracks this issue.

"Everything in this business revolves around a great song," Atkins says. "Willie Nelson said it best: 'Ain't nothing wrong with any of us that a hit song can't fix.'"

In addition to a great song, penned by Patience Clements and David Kent, Atkins attributes his burgeoning success to Curb's commitment. Label chairman Mike Curb "is really artist-driven," Atkins says. "He loves that creative process."

CHANGING GEARS

For Atkins, that process began in the mid-'90s. Raised in Cumberland Gap, Tenn., he came to Nashville seeking a record deal, and after knocking on several doors, found one at Curb. But he soon discovered that a lot can happen between the time an artist signs the contract and when that first

album hits the street.

Atkins initially worked with producer Chuck Howard but didn't feel they were capturing musically what he wanted to do. Sitting next to Mike Curb on a plane changed all that.

"Mike asked me how I felt about the project," Atkins recalls. "We had recorded about seven or eight songs. I told him, 'To be perfectly honest with you, I don't feel very connected to it. We run in and record stuff. I sing a song two or three times and leave. When I finally get the finished songs, it doesn't seem very representative of what I do.'"

Curb gave Atkins the green light to switch producers to his frequent songwriting partner Ted Hewitt, who had been producing Atkins' demos.

"[Curb] told me if I wanted to record 20 songs and mix them 30 times, that's what I needed to do," says Atkins, who is booked by James Yelich at Monterey Peninsula Artists and managed by Phillip Kovac and Jessica Lawson of Worldwide Management. "He said I was capable of making a phenomenal country album and whatever the label needed to do to support that, that's what would happen."

The result is Atkins' debut album, "Honesty," which was released Oct. 14. It has sold 12,000 units to date, according to Nielsen SoundScan.

Atkins' current radio success is especially sweet, as it comes on the heels of four lackluster singles. "In a Heartbeat" peaked at No. 74 in 1997, "Sing Along" peaked at No. 37 in August 2002 and "My Old Man" topped out at No. 36 in December 2002. "God Only Knows," released in November 1997, failed to chart.



ATKINS: A HIT CAN CHANGE EVERYTHING

After those so-so results at radio, Atkins began to feel as if people were writing him off. It became harder to find good material for his album because pluggers weren't pitching their top-drawer songs. That made Atkins determined to write more of

his own material and search harder for great outside songs.

Once released, "Honesty (Write Me a List)" began connecting with country radio. "From our first spin we've gotten some powerful calls about it, including many from listeners who said their spouse really needs to hear this song," KMP5 Seattle music director Tony Thomas says.

"Our research on 'Honesty' has shown very high passion for the song right from the start. This clearly is music that connects with our listeners in a powerful way."

STICKING WITH THE ARTIST

Thomas also commends the label for continuing to support Atkins. "Curb sometimes gets dinged for sticking with artists for a long time, and here's a case where that strategy has proven itself," he says.

"When we first saw Rodney sing live on a station visit, we were really impressed with his songs and presence. But his recorded music wasn't quite at the same level then as his live presentation. On 'Honesty,' his potential and the recorded product really match up."

Carson James, Curb VP of promotion and media strategy, says the label has a history of commitment to artists. He cites as examples that Tim McGraw's debut album wasn't a huge success and that Steve Holy didn't hit until his fourth single,

"Good Morning Beautiful." James observes, "We've been down this road before."

According to James, label executives asked Atkins "to be patient through some real tough times, and he was. He did quite a few odd jobs, including counseling abused children, yet kept songwriting."

His sound evolved from what James describes as similar to Roy Orbison to a more personal style. His image also morphed from a cowboy look to a more polished image. With the pieces in place, the label began testing "Honesty" in early May.

"I've never seen scores on a song in my life like this," James says. "We've tested every Tim McGraw, LeAnn Rimes and Jo Dee Messina single, and I have never, ever seen scores come back like this. We obviously had something here."

James sees the album as a "slow build." The label is buying end caps with Wal-Mart for the holiday shopping season. Atkins is also gaining familiarity by playing free radio appreciation shows.

"In the end it's all about passion," Thomas says. "A well-written song delivered with passion by the right artist can really reach people. Rodney Atkins is doing that with 'Honesty' right now, and we know a whole lot of listeners who are grateful that Curb hung in there with him."

Promo Guys Write New Chapter In Their Careers

Two veteran country record promoters have recently found success as songwriters.

Bart Allmand, a former Monument Records national promoter, has had out-of-the-box success with his very first cut. He co-wrote **Brooks & Dunn's** "You Can't Take the Honky Tonk out of the Girl," which is No. 9 on the Hot Country Singles & Tracks chart this issue.

Jimmy Harnen recently left his national promotion position at DreamWorks Records in Nashville to handle day-to-day management for Curb artist **Jo Dee Messina** at Refugee Management International. But his decision to leave DreamWorks was sparked, in part, by a successful artist-development experience with Lyric Street artist **Ashley Gearing**.

Harnen wrote four songs on Gearing's upcoming debut CD, including

her first single, "Can You Hear Me When I Talk to You."

Throughout his promotion career, Allmand had dabbled in songwriting but never considered making a career of it. But when he fell victim to layoffs at Sony, he was encouraged by his friend, songwriter and former Monument artist **Jeffrey Steele**, to give it a try.

Allmand says Sony took good care of him after the layoff by paying out his contract, which gave him the financial freedom to change careers at age 37. Six months ago, Steele signed Allmand to his 3 Ring Circus publishing company, which is a co-venture with Windswept Pacific.

From there, Allmand rode a streak of beginner's luck that started when he scored a writing appointment with one of his heroes, **Bob Di Piero**. The first song they wrote together was "You Can't

Take the Honky Tonk out of the Girl." That song went on to become Allmand's first hold, his first cut, his first single and his first hit.

After years of doing promotion, Allmand says he misses the traveling that went with the job. Other than that, he's happy with his new career. "This is just the best life there is," he says of songwriting. "I can't imagine going back to [promotion]."

Harnen started his career as a pop artist in the '80s and scored a top 10 hit in 1989 with "Where Are You Now" with his group **Synch** (on WTC Records). He has written about 250 songs. But he hadn't pursued a publishing deal throughout his various jobs in Nashville, which also included a stint as a regional promoter for Curb/Universal Records. He says songwriting was and remains "a hobby."

As a record promoter, artist development wasn't his forte either, until a friend in radio asked him to listen to a then-11-year-old artist named **Ashley Gearing** who was having some regional success in the Northeast.

Nashville Scene
By Phyllis Stark
pstark@billboard.com



to find enough material that would be appropriate for a preteen to sing, he remembered that song and brought it to Gearing. She connected with it instantly, since she had lost her birth father when she was very young.

Gearing's recording of the song began getting airplay in several markets through requests and word-of-mouth among programmers. While it ultimately stalled mid-chart, its initial momentum and the buzz it created for Gearing helped land her a deal at Lyric Street. In addition to the four songs he contributed, Harnen also serves as associate producer on the project.

Ironically, Harnen and Allmand have written together in the past and have a half-finished song called "My Last Five Bucks" that Harnen is hoping they'll one day complete.

SIGNINGS: Dualtone Records has signed **BR549** to its artist roster. The group previously recorded for Arista Nashville and Sony's Lucky Dog label. Its first album for Dualtone, "Tangled in the Pines," is due March 9, 2004.

DECEMBER 6 2003

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

Main Billboard Top Country Albums chart for December 6, 2003. Columns include Rank, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Peak Position, and a second set of columns for the right side of the chart.

Alboms 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.

DECEMBER 6 2003

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

Billboard Top Country Catalog Albums chart for December 6, 2003. Columns include Rank, Last Week, Artist, Title, and Total Chart Weeks.

Alboms with the greatest sales gains this week. Catalog alboms are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older alboms. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog.

DECEMBER 6
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NIelsen	BDAS								NIelsen	BDAS			
1	1	1	15	NUMBER 1		I LOVE THIS BAR J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 001238	1	31	32	36	4	SWEET SOUTHERN COMFORT C. BLACK (R. CLAWSON, B. CRISLER)		Buddy Jewell COLUMBIA ALBUM CUT	31	
2	2	2	22	NUMBER 1		I MELT M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVON, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET ALBUM CUT	2	32	31	34	17	EVERY FRIDAY AFTERNOON C. MORGAN, P. O'NEILL (N. COTY, J. MELTON)		Craig Morgan BROKEN BOW ALBUM CUT	31	
3	3	4	28	NUMBER 1		WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	3	33	33	35	4	SPEND MY TIME C. BLACK (C. BLACK, H. NICHOLAS)		Clint Black EQUITY ALBUM CUT	33	
4	4	5	18	NUMBER 1		COWBOYS LIKE US T. BROWN, G. STRAIT (A. SMITH, B. DIPIERO)	George Strait MCA NASHVILLE 001250	4	34	34	38	11	COOL TO BE A FOOL B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)		Joe Nichols UNIVERSAL SOUTH 001371	34	
5	6	7	20	NUMBER 1		HELL YEAH B. CHANCEY (J. STEELE, C. WISEMAN)	Montgomery Gentry COLUMBIA ALBUM CUT	5	35	35	37	8	GOOD LITTLE GIRLS D. HUFF, D. JOHNSON (T. SEALS, B. JONES)		Blue County ASYLUM-CURB ALBUM CUT	35	
6	7	8	24	NUMBER 1		CHICKS DIG IT C. CAGLE, R. WRIGHT (C. CAGLE, C. CRDWEI)	Chris Cagle CAPITOL ALBUM CUT	6	36	36	40	9	TEXAS PLATES D. HUFF (K. COFFEY, B. JAMES)		Kellie Coffey BNA ALBUM CUT	36	
7	8	9	7	NUMBER 1		THERE GOES MY LIFE B. CANNON, K. CHESNEY (W. MOBLEY, N. THRASHER)	Kenny Chesney BNA ALBUM CUT	7	37	41	53	3	AMERICAN SOLDIER J. STROUD, T. KEITH (T. KEITH, C. CANNON)		Toby Keith DREAMWORKS ALBUM CUT	37	
8	5	3	27	NUMBER 1		WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL ALBUM CUT	1	38	38	42	7	MY LAST NAME B. BEAVERS (H. ALLEN, D. BENTLEY)		Dierks Bentley CAPITOL ALBUM CUT	38	
9	9	10	12	NUMBER 1		YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL K. BROOKS, R. DUNN, M. WRIGHT (B. DIPIERO, A. BALLMAND)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	9	39	45	51	3	SONGS ABOUT RAIN M. WRIGHT, G. ALLAN (L. ROSE, P. MCCLAUGHLIN)		Gary Allan MCA NASHVILLE ALBUM CUT	39	
10	10	13	17	NUMBER 1		WALKING IN MEMPHIS D. HUFF (M. COHN)	Lonestar BNA ALBUM CUT	10	40	42	43	10	YOU'RE IN MY HEAD L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)		Brian McComas LYRIC STREET ALBUM CUT	40	
11	12	16	25	NUMBER 1		HONESTY (WRITE ME A LIST) T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	Rodney Atkins CURB 73149	11	41	43	44	10	DAYS OF OUR LIVES M. WRIGHT (J. OTTO, B. TERRY)		James Otto MERCURY 001500	41	
12	14	17	18	NUMBER 1		DRINKIN' BONE B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)	Tracy Byrd RCA ALBUM CUT	12	42	44	48	6	THE FIRST CUT IS THE DEEPEST J. SHANKS, G. FUNDIS (C. STEVENS)		Sheryl Crow A&M ALBUM CUT/MERCURY	42	
13	15	12	34	NUMBER 1		WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL 77963	1	43	47	46	6	PAINT ME A BIRMINGHAM J. STROUD (B. MOORE, G. DUFFY)		Tracy Lawrence DREAMWORKS ALBUM CUT	43	
14	13	11	25	NUMBER 1		IT'S FIVE O'CLOCK SOMEWHERE K. STEGALL (J. BROWN, D. ROLLINS)	Alan Jackson & Jimmy Buffett ARISTA NASHVILLE 54205	1	44	46	45	9	YOUNG MAN'S TOWN V. GILL (V. GILL)		Vince Gill MCA NASHVILLE 001548	44	
15	11	6	24	NUMBER 1		TOUGH LITTLE BOYS M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)	Gary Allan MCA NASHVILLE 000946	1	45	39	41	18	HEAVEN HELP ME D. HUFF, WYNNONNA (C. CANNON, J. D. HICKS)		Wynonna ASYLUM-CURB ALBUM CUT	37	
16	17	21	19	NUMBER 1		WRINKLES M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	16	46	49	49	8	HANDPRINTS ON THE WALL K. ROGERS, J. GUESS, J. CHEMAY (N. BLANCHARD, S. PINNES, C. PARISH)		Kenny Rogers DREAMCATCHER ALBUM CUT	46	
17	24	32	5	AIRPOWER		REMEMBER WHEN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	17	47	50	52	3	ON YOUR WAY HOME E. GORDY, JR. (R. SAMOSET, M. BERG)		Patty Loveless EPIC ALBUM CUT/EM	47	
18	19	23	9	AIRPOWER		SHE'S NOT JUST A PRETTY FACE R. J. LANGE (R. J. LANGE, S. TWAIN)	Shania Twain MERCURY ALBUM CUT	18	48	48	47	8	A YEAR AT A TIME L. REYNOLDS (S. DEMARCO, L. WILSON)		Kevin Denney LYRIC STREET 164081	47	
19	21	24	16	AIRPOWER		I WANNA DO IT ALL B. GALLIMORE (T. NICHOLS, R. GILES, G. GODARD)	Terri Clark MERCURY ALBUM CUT	19	49	40	39	17	RUN, RUN, RUN S. HENDRICKS (P. DWELL, H. DAVIS, K. KAYLE)		Ryan Tyler ARISTA NASHVILLE ALBUM CUT	36	
20	18	20	26	AIRPOWER		STREETS OF HEAVEN D. HUFF, J. BALOING (S. AUSTIN, P. OUNCAN, A. KASHA)	Sherrie Austin BROKEN BOW ALBUM CUT	18	50	51	55	4	I NEED A VACATION E. GORDY, JR., J. NIEBANK (R. L. HOWARD, L. SATCHER)		Rebecca Lynn Howard MCA NASHVILLE 001547	50	
21	20	22	20	AIRPOWER		I WISH B. GALLIMORE, T. MCGRAW (T. L. JAMES, E. HILL)	Jo Dee Messina CURB ALBUM CUT	20	51	54	—	3	NO REGRETS YET D. HUFF (S. ISAACS, D. BROWN)		Sonya Isaacs LYRIC STREET ALBUM CUT	51	
22	23	25	14	AIRPOWER		LITTLE MOMENTS F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	22	52	56	59	4	THAT'S A WOMAN C. LINDSEY, M. WILLS (S. D. JONES, R. RUTHERFORD)		Mark Wills MERCURY ALBUM CUT	52	
23	25	28	6	AIRPOWER		WATCH THE WIND BLOW BY B. GALLIMORE, T. MCGRAW, D. SMITH (A. OSBORNE, D. ALTMAN)	Tim McGraw CURB ALBUM CUT	23	53	55	—	2	SIMPLE LIFE D. HUFF, C. O. JOHNSON (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)		Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	53	
24	27	31	11	AIRPOWER		HOT MAMA S. HENDRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)	Trace Adkins CAPITOL ALBUM CUT	24	54	52	56	11	I'M IN LOVE WITH YOU B. DEAN, L. WHITE (B. DEAN, C. CANNON)		Billy Dean VIEW 2 ALBUM CUT/HE	52	
25	26	26	20	AIRPOWER		I CAN'T TAKE YOU ANYWHERE J. STROUD, T. KEITH (S. EMERICK, T. KEITH)	Scotty Emerick With Toby Keith DREAMWORKS 001581	25	55	53	57	20	AND THE CROWD GOES WILD C. LINDSEY, M. WILLS (J. STEELE, C. WISEMAN)		Mark Wills MERCURY 001152	29	
26	28	27	28	AIRPOWER		LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE 000976	26	56	NEW	NEW	1	TOO MUCH MONTH (AT THE END OF THE MONEY) M. STUART, J. NIEBANK (B. DIPIERO, J. S. SHERILL, D. ROBBINS)		Marty Stuart And His Fabulous Superlatives COLUMBIA ALBUM CUT	56	
27	29	29	16	AIRPOWER		I LOVE YOU THIS MUCH C. LINDSEY, J. STROUD (J. WAYNE, C. DUBOIS, D. SAMPSON)	Jimmy Wayne DREAMWORKS 001239	27	57	60	58	3	I WILL HOLD MY GROUND F. ROGERS, J. STROUD (D. WORLEY, F. ROGERS)		Darryl Worley DREAMWORKS ALBUM CUT	57	
28	30	33	12	AIRPOWER		PERFECT S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	28	58	59	—	4	DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) R. LANDIS (B. LAWSON, J. MATTHEWS, R. DEAN)		Lorrie Morgan QUARTERBACK ALBUM CUT/MAGE	58	
29	22	19	15	AIRPOWER		I'M GONNA TAKE THAT MOUNTAIN R. MCENTIRE, B. CANNON, N. WILSON (J. SALLEY, M. PEIRCE)	Reba McEntire MCA NASHVILLE 001404	14	59	NEW	NEW	1	FORREST COUNTY LINE T. SMITH, K. WELLS (C. WISEMAN, A. ANDERSON)		4 Runner FRESH ALBUM CUT	59	
30	37	54	3	AIRPOWER		IN MY DAUGHTER'S EYES M. MCBRIDE, P. WORLEY (J. T. SLATER)	Martina McBride RCA ALBUM CUT	30	60	NEW	NEW	1	YOU'LL THINK OF ME D. HUFF, K. URBAN (D. BROWN, T. LACY, D. MATKOSKY)		Keith Urban CAPITOL ALBUM CUT	60	

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

DECEMBER 6 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			NIelsen	SS		
1	4	5	NUMBER 1		A Very Special Acoustic Christmas	VARIOUS ARTISTS LOST HIGHWAY 001038/UMGN
2	1	55	NUMBER 1		Live	ALISON KRAUSS + UNION STATION ROUNDER 610515
3	2	3	NUMBER 1		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	VARIOUS ARTISTS GAITHER MUSIC 42459
4	3	3	NUMBER 1		Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	VARIOUS ARTISTS GAITHER MUSIC 42460
5	5	67	NUMBER 1		This Side	NICKEL CREEK SUGAR HILL 3941
6	6	19	NUMBER 1		The Three Pickers	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526
7	7	11	NUMBER 1		Wildwood Flower	JUNE CARTER CASH DUALTONE 01142
8	10	24	NUMBER 1		Bluegrass Today	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE
9	13	16	NUMBER 1		Heaven Bound: The Best Of Bluegrass Gospel	VARIOUS ARTISTS SMCMG 18940/TIME LIFE
10	12	33	NUMBER 1		Best Of Bluegrass Gospel	VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY
11	14	15	NUMBER 1		It's Just The Night	THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [H]
12	8	—	NUMBER 1		One Step Ahead	RHONDA VINCENT ROUNDER 610497 [H]
13	11	35	NUMBER 1		Live At The Charleston Music Hall	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [H]
14	9	9	NUMBER 1		Blueprint	NATALIE MACMASTER ROUNDER 617056
15	15	72	NUMBER 1		Time-Life's Treasury Of Bluegrass	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 1870/TIME LIFE

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

DECEMBER 6 2003 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			NIelsen	SS		
1	NEW	NEW	NUMBER 1		HURT	Johnny Cash AMERICAN 009770/LOST HIGHWAY
2	1	54	NUMBER 1		Picture	Kid Rock Featuring Allison Moorer UNIVERSAL SOUTH 172274
3	4	2	NUMBER 1		Redneck 12 Days Of Christmas/Here's Your Sign Christmas	Jeff Foxworthy/Bill Engvall WARNER BROS. 16307/WRN
4	2	5	NUMBER 1		I Can't Take You Anywhere	Scotty Emerick With Toby Keith DREAMWORKS 001581/INTERSCOPE
5	3	17	NUMBER 1		Long Black Train	Josh Turner MCA NASHVILLE 000976/UMGN
6	5	17	NUMBER 1		Walk A Little Straighter	Billy Currington MERCURY 000972/UMGN
7	7	10	NUMBER 1		Honesty (Write Me A List)	Rodney Atkins CURB 73149
8	6	25	NUMBER 1		Help Pour Out The Rain (Lacey's Song)	Buddy Jewell COLUMBIA 79885/SONY MUSIC
9	8	22	NUMBER 1		Brokenheartsville	Joe Nichols UNIVERSAL SOUTH 000782
10	9	19	NUMBER 1		Can You Hear Me When I Talk To You?	Ashley Gearing LYRIC STREET 164075/HOLLYWOOD

ALBUMS

Edited by Michael Paoletta

POP

► PUDDLE OF MUDD

Life on Display
PRODUCERS: Puddle of Mudd, John Kurzweg, Michael "Elvis" Baskette
Geffen 0001080
RELEASE DATE: Nov. 25

Armed with a self-deprecating sense of humor, Puddle of Mudd was redeemed from being another entry into the crowded post-grunge field with its 2001 debut album, "Come Clean." Sadly, the band ditches the comedy—found on previous single "She Hates Me"—for full-blown despair on its follow-up album, "Life on Display." Too many of the songs follow the same structure, with a sinister guitar intro leading into a midtempo chorus about paranoia, depression and general malaise. That said, there is potential in the ballad "Think," as it offers a different, contemplative pace from most other tracks here. And "Cloud 9" is powered by a fierce opening hook. Yet lacking a soaring voice like Nickelback's Chad Kroeger or explosive instrumentation like Korn, Puddle of Mudd largely blends into today's sea of angst-ridden rockers with this latest effort.—**SA**

► DREAM THEATER

Train of Thought
PRODUCERS: John Petrucci, Mike Portnoy
Elektra 62891
RELEASE DATE: Nov. 11

It is hardly shocking that "Train of Thought" has just seven cuts, as Dream Theater's progressive metal songs are usually epics. But its classic rock tone—aggressive, dark—is surprising. DT has been playing Metallica's "Master of Puppets" in full while on tour, and that album's influence is distinct. "As I Am" bluntly tells critics where to get off; bravo for John Petrucci's lyrics, especially the line, "You cannot touch/The way I play." "Honor Thy Father" depicts a child's rage at a parent oblivious to the pain they caused them, and "Stream of Consciousness" is an instrumental free fall. Finale "In the Name of God," laden with hooks and time changes, will keep heads gleefully banging.—**CT**

► VARIOUS ARTISTS

Concert for George
PRODUCER: Jeff Lynne
Warner Strategic Marketing R274546
RELEASE DATE: Nov. 18

"Concert for George" does not have the feel of your standard live tribute. Only four actual heavyweights appeared at the November 2002 gig at London's Royal Albert Hall—Paul McCartney, Ringo Starr, Eric Clapton and Tom Petty. Sure, that is a lot of star power, but the bill was rounded out by a group of fellow friends, mentors and/or long-time collaborators, including little-known British musician/actor Joe Brown, acclaimed keyboardist Billy Preston and Ravi Shankar. Perhaps fittingly, those folks provide some of the best and most emotional moments of the show. Preston pours Southern soul into

ESSENTIAL REVIEWS



THE BEATLES

Let It Be... Naked
PRODUCERS: Paul Hicks, Guy Massey, Allan Rouse
Apple/Capitol 95713
RELEASE DATE: Nov. 18

Some Fab Four fans have already blown their stacks online about this somewhat misguided revision of the Beatles' 1970 album. The notion was to return to the group's original conception of the set as a back-to-the-roots rock collection. The deletion of Phil Spector's postproduction syrup does enhance the impact of "Let It Be" and "The Long and Winding Road," but other "fixes" are less heartening. One misses the excised between-song studio chatter, and the inclusion of truncated or alternate takes of, among others, "Get Back," "Across the Universe" and the newly added "Don't Let Me Down" is simply infuriating. A messily assembled second disc of studio gab (some of it clipped from the original album!) and snatches of music may bug aficionados as much as it intrigues them. While "Naked" is a botched opportunity, Beatlemaniacs will scarf it up despite its imperfection.—**CM**

"My Sweet Lord," turning it into a rapturous hand-clapper; Brown is astonishingly perfect on "Here Comes the Sun." The heavies are of course in brilliant shape on this disc and the accompanying DVD. Petty slays on his and the Heartbreakers' poignant take on "I Need You." And McCartney and Clapton's ukulele-led version of "Something," more than any of the other 23 tracks here, will break your heart.—**WO**

★ KINKY

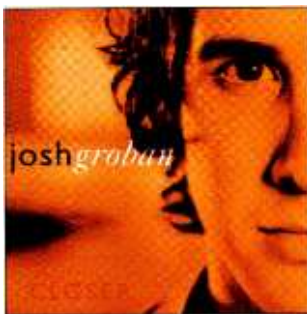
Atlas
PRODUCER: Kinky
Sonic 360/Netwerk America
067003033824
RELEASE DATE: Dec. 2

Last year, Mexican outfit Kinky made a splash with a self-titled debut that blended electronica, scratching and rock but, above everything, had strong hooks and irresistible rhythms. It was distinctive music. So much so that tracks from that album, notably "Más y Más," were licensed by a slew of TV shows, making Kinky perhaps the most-played Latin band in the mainstream. Perhaps that explains why nearly half of the tracks on "Atlas" are in English (album opener "Presidente" is bilingual); in one way, Kinky

JOSH GROBAN

Closer
PRODUCERS: various
143/Reprise 48450
RELEASE DATE: Nov. 11

Listen up, past and future "American Idol" contestants: Josh Groban is the vocalist to beat. However, with this second studio album now under his belt, Groban has largely proved impossible to catch. His majestic bald eagle of a voice flies at incredible speeds, across a variety of challenging terrain. On "Closer," Groban records in English, Italian, French and Spanish.



He also co-writes some material for the first time, which ups the ante from his 5 million-selling, self-titled 2001 debut. Admittedly, some of the lyrics do veer into schmaltz territory: "Never Let Go" finds Groban singing, "Forced apart by time and sand/Take a step and take my hand." A more subtle approach might have proved more effective. Still, these songs roll out more as glowing epic film scores than simple tracks on a disc.—**SA**

has already crossed over. Here, even songs in Spanish do not suffer from a language barrier. For the most part, lyrics are secondary to the music, with the exceptions being the more incisive "Minotauro" and "Semillas de Menta." Otherwise, "Atlas" is highly propelled by ambience. "The Headphonist," for example, is basically a chant over percussion and loops. It is hard not to get hooked.—**LC**

NELLY FURTADO

Folklore
PRODUCERS: Track & Field, Nelly Furtado, Lil' Jaz
DreamWorks 0001007
RELEASE DATE: Nov. 25

Out to prove she is more than a one-album pop phenomenon, Nelly Furtado ambitiously mixes a number of styles into her sophomore effort. Middle Eastern, hip-hop, pop and country flavors merge into a wonderful, though at times jumbled, disc. She even proclaims that she is not a "one-trick pony" in the opening track by that name. The song is certainly one of the set's standouts; it includes a catchy Middle Eastern beat and lovingly captures Furtado's voice. But not everything here works this well.



BLINK-182

blink-182
PRODUCERS: Jerry Finn, Sick Jacken
Geffen B0001336-12
RELEASE DATE: Nov. 18

Blink-182's latest album is a surprisingly deep and emotional collection of musically adventurous songs—with nary a fart joke in sight. The trio (guitarist Tom Delonge, bassist Mark Hoppus and drummer Travis Barker) has always written catchy pop/rock tunes, but its mischievous videos and sophomore humor usually overshadowed the members' musical chops. With "blink-182," it is clear that the band aimed for something more mature. Many of the songs are inspired (musically) by the Cure, including "I Miss You." In fact, in one of the most surprising moments on the album, the Cure's Robert Smith duets with the guys on the downtempo "All of This." Another standout, "Always," is a perfect '80s-inspired tune that is ready for radio. The solid album concludes with the epic love song "I'm Lost Without You," which shows off Delonge's swooning vocals and Barker's skillful drumming.—**KC**

In fact, things go downhill with certain urban sequences. For instance, inviting a guest to sing soul on the country-tinged "Build You Up" feels forced. This would have been the ideal song for Furtado to implement the less-is-more approach. However, she deserves a pat on the back for taking a risk within the often-times formulaic pop genre.—**SA**

DAN HICKS & THE HOT LICKS
Featuring an All-Star Cast of Friends
PRODUCERS: Daniel E. Catullo III, Dave Kaplan
Surfdog 44016
RELEASE DATE: Nov. 4

One of the few survivors of the San Francisco Bay Area music scene of the '60s who is still creatively active, Dan Hicks celebrated his 60th birthday in style by throwing a party for himself at the city's Warfield Theater. The live bash of his acoustic pop pleasantries with a rotating cast of 43 support musicians was captured for this joint CD/DVD set (the video contains two additional songs). From country swing to old-time string band to down-home scat, Hicks keeps to the humor-laden, upbeat formula that has been a trademark of the Hot Licks since their 1968 founding.

While there are no surprises here, Hicks' glee is the glue to the proceedings, highlighted by the ditty "Payday Blues," a country blues viewed through a laid-back Mill Valley lens, and his swaying signature tune, "I Scare Myself," treated to an extended instrumental jam with soaring fiddles.—**DO**

R&B/HIP-HOP

► FLOETRY

Floacism "Live"
PRODUCERS: various
DreamWorks 14197
RELEASE DATE: Nov. 18

Floetry's fresh fusion of old-school soul and life-honed spoken word on last year's stellar "Floetic" have garnered a string of success-building singles—"Floetic," "Say Yes," "Getting Late"—and a slew of industry nominations. Now, songstress Marsha Ambrosius and "floacist" Natalie Stewart return with their first live album. Recorded at New Orleans' House of Blues, the CD aurally amplifies what all the fuss is about. The disc captures the seamless, spontaneous interplay between Ambrosius and Stewart; it also taps into the pair's symbiotic relationship with its audience—a mutual admiration society that kicks in energetically on several tracks. But what truly sets this package apart are three new studio offerings. Chief among them is the catchy "Wanna Be Where U R (Thisizzaluvsong)," a collaboration with rapper Mos Def that skillfully borrows from Average White Band's 1975 classic "School Boy Crush." An extra bonus is the accompanying concert DVD lensed by Jim Gabour, the filmmaker behind the multi-platinum DVD "Norah Jones Live in New Orleans."—**GM**

BLUES

★ COREY HARRIS

Mississippi to Mali
PRODUCER: Corey Harris
Rounder 11661-3198
RELEASE DATE: Nov. 18

Inspired by his participation in Martin Scorsese's PBS series, "The Blues," Corey Harris—no stranger to musical eclecticism—cut part of the tracks for this album in Mississippi and the rest in the West African nation of Mali. Harris is, of course, looking for the connection between the indigenous music of West Africa and the Delta blues. It is too bad he could not have gone in search of this connection around the time Robert Johnson was cutting tracks, before anyone in Mali had been exposed to American blues styles. Nevertheless, Harris knocks out some fascinating tunes with his Malian accompanists—the brilliant Ali Farka Touré (guitar and *njarka*), Ali Magassa (vocals and guitar) and Souleyman Kané (percussion). Harris also lays down some fine Delta and North Mississippi blues with Bobby Rush, Sam Carr, Shadé Thomas and the Rising Star Fife and Drum Band. Special tracks include "Station Blues," "Charlene," "Mr. Turner" and "Tamalah."—**PVV**

(Continued on page 36)

CONTRIBUTORS: Susanne Ault, Keith Caulfield, Leila Cobo, Gordon Ely, Deborah Evans Price, Rashaun Hall, Gail Mitchell, Chris Morris, Wes Orshoski, Dan Ouellette, Chuck Taylor, Christa L. Titus, Philip van Vleck, Christopher Walsh.
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 page 35)

GOSPEL

► DONALD LAWRENCE & THE TRI-CITY SINGERS

Restoring the Years: The Best of Donald Lawrence & the Tri-City Singers

PRODUCERS: various

EMI Gospel 91802

RELEASE DATE: Nov. 18

In the past 10 years, Lawrence and his 40-voice ensemble have not only stretched the parameters of modern choral gospel, they have redefined it altogether. Lawrence's singular résumé—as both writer and producer—runs from secular superstars (Stephanie Mills, Mary J. Blige) to gospel heavyweights (Kirk Franklin). This greatest-hits collection is a tour de force of inspiration and entertainment. The classic hits are here ("Testify," "Never Seen the Righteous," "Seasons," "The Best Is Yet to Come"), plus the newly written title song, a stirring recitation by Lawrence with Tri-City answering in moving counterpoint. This is an indispensable collection from one of gospel's most important artists.—**GE**

DVD

JOHN LENNON

Lennon Legend

Capitol 99068

RELEASE DATE: Nov. 18

Regardless of its potential future as the CD's replacement, DVD handily demonstrates its merit in the music video format. Fans of the late John Lennon will love this companion to the compilation CD of the same name, featuring 20 songs, 5.1 surround sound and extras including animation of his drawings and previously unseen photos. New videos accompany 15 of the songs, many of them including never-seen, restored film of Lennon as activist, devoted father and yes, musician. Especially poignant is "Mother," his 1970 song of abandonment. In this new video, his life—and untimely departure from the lives of his own children—are somberly documented through a collage of still photos. Equally bittersweet are "Just Like Starting Over," the accompanying video directed by the Beatles' "Free As a Bird" director Joe Pytka and "Working Class Hero." Worth its price for the video content alone, the sparkling 5.1-channel sound and vivid picture of "Lennon Legend" make this a must-have.—**CW**

PEARL JAM

Live at the Garden

Epic E2D 56986

RELEASE DATE: Nov. 11

The most hardcore Pearl Jam fan will wax poetic about a good dozen of the shows on the band's 2003 tour. But you did not have to be an Eddie Vedder devotee or know every obscure album cut played July 8 at Madison Square Garden to feel the undeniable magic abounding in the room that night. Even before the end of the nearly three-hour show—the band's first in New York after Sept. 11, 2001—there was a sense that each band member, and definitely every ticketholder, was conscious of the fact that they were participating in nothing short of an absolutely transcendent musical experience. The love showed upon the band that night was astonishing: It seemed as though every

audience member sang every word to every song, and when Vedder relents and surrenders the first chorus of "Better Man" to them, it is tough not to well up. The same happens when he trades vocals with the crowd on a medley of "Wishlist" and the Buzzcocks' "Why Can't I Touch It?" After the audience empties its lungs, he remarks, "That was beautiful." It was. Simply put, Pearl Jam proved that night that it is the greatest working American rock band. And it is all here on this DVD for the world to see.—**WO**

DEPECHE MODE

101

Mute/Reprise 970248

RELEASE DATE: Nov. 11

Originally released as a feature-length documentary film in 1989, "101" is a quasi-road film/live show that chronicles the staging and execution of a massive Depeche Mode concert at the Pasadena (Calif.) Rose Bowl. "101" is not a traditional concert film, as a good deal of the movie is about a group of fans selected to travel to the venue—think "Real World" crossed with Depeche Mode. The most enjoyable aspect of the DVD bow of "101" is an often amusing and fairly insightful audio commentary with the band and directors D.A. Pennebaker and Chris Hege-dus. The two-disc set, presented in both Dolby Digital 5.1 Surround and PCM Stereo, also benefits from a second DVD of extras.—**KC**

BOB MARLEY

The Legend Live

Sanctuary 83649

RELEASE DATE: Oct. 7

Reggae innovator Bob Marley is captured in his last recorded performance, backed by a 12-piece edition of the Wailers, at the Santa Barbara (Calif.) County Bowl in November 1979. The show climaxed an exhausting 47-date U.S. tour, and Marley—who succumbed to cancer 18 months later—labors visibly during the 90-minute performance. Still, there are some electrifying moments: "Concrete Jungle," "Exodus" and "Get Up Stand Up." Sadly, the DVD—which includes six songs unavailable on the long-deleted VHS version—lacks visual clarity. The extras are inessential; they include a windy introduction by English writer Chris Salewicz, pointless interviews with fans outside a '79 Los Angeles show and a documentary that uncomfortably interweaves Rastafarian doctrine with a Marley biography.—**CM**

HOLIDAY

T.D. Jakes

Presents Follow the Star

PRODUCERS: various

Dexterity/EMI Gospel 90232

VARIOUS ARTISTS

American Idol: The Great Holiday Classics

PRODUCER: James McMillan

RCA 82876 55424

Billboard.com

Also reviewed online this week:

- Guided by Voices, "Hardcore UFOs" (Matador)
- US Maple, "Purple on Time" (Drag City)
- Peter Gabriel, "HIT" (Geffen)

SINGLES

Edited by Chuck Taylor

POP

★ BON JOVI Wanted Dead or Alive (2003) (3:43)

PRODUCERS: Patrick Leonard,

Jon Bon Jovi, Richie Sambora

WRITERS: J. Bon Jovi, R. Sambora

PUBLISHER: not listed

Island 19597 (CD promo)

Through the decades, amid changing hairstyles and evolutionary music forms, Bon Jovi has remained a relevant presence in the pop/rock landscape. New album "This Left Feels Right" offers new takes on old classics, including what is arguably the band's high point, "Wanted Dead or Alive." This reworking from Jon and the boys recasts the rock ballad as a dark, somewhat mysterious prowler, with acoustic guitar leading the way as an urgent electronic backbeat brings new urgency to the chief lyric, "I'm a cowboy, on a steel horse I ride/Wanted dead or alive." Bon Jovi's vocal is buried in the background, as if hiding from some devilish presence, turning the song into a spooky revelation of the shadowy unseen. Patrick Leonard, a producer who has fortified many a career, waves his wand as arranger, making this second take a cool journey worth taking—if not exactly a fit for any particular radio format. Still, the new mix is enough to fascinate long-time fans. This darkness indeed shines with new light.—**CT**

R&B/HIP-HOP

★ SHAWN KANE Like Whitney Loves Bobby (4:07)

PRODUCERS: Harold Lilly, Jubu

WRITERS: H. Lilly, J. Smith

PUBLISHERS: Uncle Bobby's Music adm.

by EMI Blackwood Music, BMI; Dango

Musical/Missing Link Music, ASCAP

J Records 55848 (CD promo)

It's nice to see a singer with a good sense of humor these days. J Records newcomer Shawn Kane has decided to make his introduction with the tongue-in-cheek title, "Like Whitney Loves Bobby." Lyrically, the song doesn't reference Whitney Houston and her "king of R&B" beyond the hook, but the sentiment is clear: Kane is looking for unconditional love . . . "like Whitney loves Bobby." Fortunately, there's nothing funny about Kane's church-honed vocals or the single's gritty, feel-good melody. Produced by Harold Lilly and Jubu, the song has a down-home blues tone that won't alienate its R&B audience. While mainstream R&B outlets have been reluctant to pick up on the latest batch of soulsters, hopefully they won't miss out on this one. Score another one for J Records and great, old-fashioned soul music.—**RH**

COUNTRY

► CAROLYN DAWN JOHNSON

Simple Life (3:27)

PRODUCERS: Dann Huff,

Carolyn Dawn Johnson

WRITERS: C. Lindsey, H. Lindsey, A. Mayo,

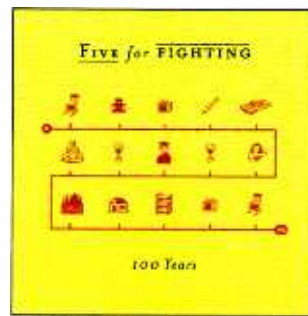
T. Verges

PUBLISHERS: various

Arista 82876-57499 (CD promo)

Carolyn Dawn Johnson returns to the airwaves with a single that will remind

ESSENTIAL REVIEWS



FIVE FOR FIGHTING 100 Years (4:04)

PRODUCER: Gregg Wattenberg

WRITER: J. Ondrasik

PUBLISHER: Blackwood Music

Aware/Columbia CSK56513 (CD promo)

It would have been logical enough to tag Five for Fighting a one-hit wonder with the post-Sept. 11, 2001, allure of "Superman" and lead John Ondrasik's novel vocal style. But the first single from his sophomore effort for Columbia is an absolute knockout—one of those songs whose lyrical intensity leads you to the volume switch to find out what comes next. "100 Years" traces Everyman's life from carefree youth through the heat of the 20s, transitional 30s and eventual drain as the years into old age take their toll. The innate vulnerability of Ondrasik's voice ideally suits the message, making this among the most intelligent, poignant songs of the year. "100 Years" will grab listeners of all ages, securing Five for Fighting as one of the great storytellers of the day. No one will leave this masterpiece unaffected—a rare reminder of the fervent potency of music done right. Just wait until you hear this one. (The promo artwork alone is worth a prize.)—**CT**



NICKELBACK Figured You Out (3:47)

PRODUCERS: Nickelback, Joey Moi

WRITER: Nickelback

PUBLISHERS: Warner-Tamerlane, BMI;

Arm Your Dillo/Zero-G/Black Diesel/

Ladekiv, SOCAN

Roadrunner 10076-2 (CD promo)

Nickelback has another hit on its hands. "Figured You Out," the dirtiest party-rock tune to crash radio in ages, leapt from No. 31 to No. 15 on Mainstream Rock Tracks in the course of two weeks. The melody instantly sticks, with a thumping drum/bass beat and ripping guitars driving it home. But Chad Kroeger's lyrics and whiskey voice are what make this song so delightfully nasty. He lists what he likes (which is also what he hates) about his trashy, freeloading companion in sex-soaked imagery without resorting to blunt obscenities: "I like your pants around your feet/And I like the dirt that's on your knees" are mild examples. Some may take issue with the lines, "I love your lack of self-respect/While you're passed out on the deck/I like my hands around your neck." But most will adopt this as a fun anthem for lovers whom we're better off without.—**CLT**

everyone why she netted the Academy of Country Music's top new female vocalist award last year, as well as Canada's Juno Award for best country artist/group, among other accolades. This fine song serves as an introduction to Johnson's forthcoming Arista collection. The production has an earthy, organic feel, infused with dobro, mandolin and some tasty guitar work. The lyric celebrates the rewards of an uncomplicated life and what it means to savor the happiness found in the simplest moments. At the centerpiece of the music and message is Johnson's effervescent voice, full of passion and verve. This new effort again demonstrates why Johnson has garnered a reputation as one of country music's most talented new singer/songwriters and why she's likely to keep picking up those awards.—**DEP**

ROCK

JACK JOHNSON Taylor (3:59)

PRODUCER: Mario Caldato Jr.

WRITER: J. Johnson

PUBLISHER: BubbleToes Publishing, adm.

by Universal Music, ASCAP

Brushfire Records UNIR 21113 (CD promo)

When it arrived earlier this year, Jack Johnson's sophomore disc, "On and On," seemed, for the most part, an immediate disappointment. Johnson and his crack band of drummer Adam Topol and bassist Merlo did little to stretch their acoustic groove-obsessed,

vaguely tropical midtempo sound, leaving the disc sounding way too similar to their excellent debut, "Brushfire Fairytales." "Taylor" was the one song that immediately connected. No, it doesn't give fans anything new musically, but the groove is undeniable, and Johnson's lyrical images are engaging. About midway through, he tosses out the great lines, "He thinks that singin' on a Sunday gonna save his soul/Now that Saturday's gone." Merlo's sway-inducing bass throbs are perfectly timed, and all three not only create a wonderfully soulful groove, but the entire track just sounds so damn crisp and beautiful. This promo also finds Johnson dueting with friend G. Love on a tune dubbed "Rainbow," from the soundtrack to the former's new surfing film, "Thicker Than Water."—**WO**

HOLIDAY

PATSY MAHARAM The Daughter of Santa Claus (3:37)

Wild Chrysanthemum 187

Contact: 646-732-3723

LOU CHRISTIE Christmas in New York (2:51)

Lightning Strikes Music

Contact: lightningline@webtv.net

SUZY BOGDUSS Mr. Santa (2:56)

Loyal Dutchess Records/Compadre

Contact: compadrerecords.com



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



LISA MARIE PRESLEY: CONTRIBUTED A TRACK TO SESSIONS@AOL'S COMPILATION DISC

Sessions@AOL Introduces Compilation CD

BY BRIAN GARRITY

NEW YORK—AOL is sowing the seeds of what it hopes will be the next "MTV Unplugged"-like franchise, with a new compilation CD featuring music from its original programming.

The company has teamed with Atlantic Records on "Sessions@AOL." The CD is a sampler of live, in-studio performances culled from the streaming, biweekly music series of the same name that runs on AOL Music and the Fuse TV network.

The disc, released Oct. 14, features exclusive recordings by Coldplay, Missy Elliott, Avril Lavigne, Alicia Keys, Nappy Roots, Lil' Kim and Michelle Branch.

Jewel, the Roots, New Found Glory, Vanessa Carlton, Lisa Marie Presley, Wayne Wonder and Gavin DeGraw also contribute cuts to the collection.

Expectations for the first "Sessions" album are modest at best. AOL executives call it an experiment that's as much about testing its ability to release a product into the marketplace as it is about moving units.

It has sold just 1,500 copies so far, according to Nielsen SoundScan. However, the company is betting that the disc is the start of something bigger in the long run.

GENRE-BASED COMPILATIONS

Plans are in the works to extend "Sessions" into timely, genre-based compilations and other broad-based collections.

Meanwhile, the Internet giant is using the album as a means to promote the AOL service, as well as a new commerce opportunity.

"We absolutely looked at this as a
(Continued on page 39)

Vintage Vinyl Prizes Its Rep As 'Musical Experience'

BY MICHELLE LEDDON

FORDS, N.J.—For customers of Vintage Vinyl, the store's slogan, "From the Obvious to the Obscure," might suggest an obvious destination for fans of metal, progressive rock, emo and punk.



ROTH: STORE OFFERS 'OBVIOUS TO OBSCURE'

That's because Vintage Vinyl, of Fords, N.J., has one of "the largest 'prog' inventories anywhere," owner and founder Rob Roth says.

Housed in a 10,000-square-foot store in a strip center across the street from Menlo Park Mall, the store boasts an 180,000-title in-store and online inventory.

Roth likes to think of Vintage Vinyl, which opened its doors in 1979, as more than a record store. "It's a musical experience," he says.

Others agree. This year, Vintage Vinyl was

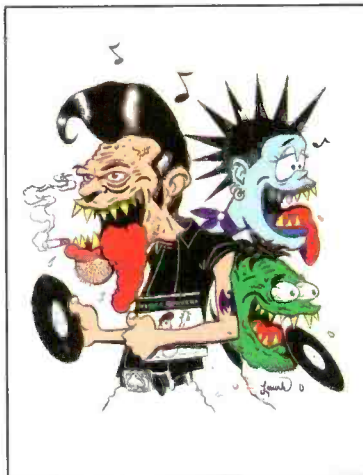
named one of the top record stores in the U.S. by Esquire magazine and Rolling Stone.

Roth started in the business in 1979, selling music out of a trunk at a local New Jersey flea market. Two months later, Roth opened a 200-square-foot store in Irvington, N.J., and then moved the store to its current home in 1984.

IN-STORE APPEARANCES

Like other indie stores, a major part of Vintage Vinyl's success is a healthy diet of in-store appearances.

The store has hosted hundreds of fledgling bands through the years, including such up-and-comers as Thursday and established bands like Incubus.



During the high season, Vintage Vinyl hosts three to four in-store performances and signings per week, sometimes drawing thousands of people. At a recent appearance by Ozzy Osbourne, the store's parking lot was jam-packed with thousands of fans eager to see the star.

But the real centerpiece of the store is its metal section, which sits prominently in the center aisle and extends the length of the store.

In addition to the punk and emo selections, there are also respectably sized folk, country, blues and jazz sections.

Beyond its core expertise, Vintage

Vinyl is a full-service music store that offers something for everyone, including hit pop

titles for the occasional mainstream customer. But the store stocks little in the way of hip-hop, because Roth and his staff do not have much expertise with the genre.

Through the years, as the word has spread about Vintage Vinyl's diverse offerings, Roth's influence has steadily grown.

Helping to cement Vintage Vinyl's importance to record labels, Roth became a founding member of the Coalition of Independent Music Stores, a network of 31 community-minded, independent music stores that provides labels with a cohesive national marketing effort for their developing and established bands.

'LIVING THE MUSIC'

Vintage Vinyl has also opened a store online at vvinyl.com. Even on the Internet, Roth is confident that what he is offering is unique.

Everything in the store is available online, he says, so customers can be sure that every title listed on the Web site is available and ready to be shipped.

Whether online or in the store, the mainstay
(Continued on page 38)

Burnside Dials Up Online Solution For Its Labels

Independent Recording Industry Services (IRIS) in San Francisco has agreed to provide Burnside Distribution's labels with online representation for their music.

Burnside's association with IRIS will allow the distributor's labels to secure digital encoding and encryption for their music, content delivery, standardized agreements with online retailers, consolidated monthly royalty payments, sales



McNALLY: QUESTIONS MARKET POTENTIAL

reporting services and marketing and legal services.

IRIS was founded in May. The company's principals are president **Matt Laszuk**, a DJ and software developer, and managing director **Bryn Boughton**, a veteran of the now-defunct one-stop Valley Media and developer of Valley's developing-artist program HomeGrown.

The distributor's labels are not obligated to use IRIS' services and can choose to work with another firm on the digital side if they like. IRIS' contracts with labels that work with the company directly are also non-exclusive.

Burnside VP **Bill McNally** says the hook-up with IRIS "is a way of saying to our labels, 'Here's another way to get your stuff out there digitally if you haven't already.'"

Like many indie distributors, Burnside has been slow to pull the trigger on setting up its labels for online distribution.

"We didn't want to jump into it just to jump into it," McNally says.

The massive promotion and immediate popularity of Apple's iTunes Store and the recent debut of the iTunes platform for PC users have probably led Burnside

and other conventional distributors to take a closer look at their online strategy.

But, like others on the brick-and-mortar side of the business, McNally voices uncertainty about the magnitude of the market for indie music online.

"The question is, What does this really mean in the long run? I don't think anybody has really embraced this on an Apple iTunes level," he says.

Laszuk notes that IRIS has so far submitted digital content—mainly from New York-based MRI, which is distributed to conventional retail via Ryko—to digital services, but not a lot of music is up online.

"We have posted some content—not our entire catalog, because we've found some of the retailers are slow," Laszuk says.

While Burnside is the first brick-and-mortar distributor to sign on with IRIS, Laszuk doesn't expect it to be the last. "We've talked to a number of other distributors," he says.

FRESH BERRY: Country vocalist **John Berry** has founded his own label, Flower Branch, Ga.-based

singer is due in early 2004. Clear Sky has also signed new artists **Zac Brown** and **Paige Turner**.

The Indies

By Chris Morris
cmorris@billboard.com



Clear Sky Records. The imprint will be exclusively distributed by Kenilworth, N.J.-based Big Daddy Distribution.

The Georgia-bred performer enjoyed a string of hits, including "Your Love Amazes Me," "What's in It for Me," "Standing on the Edge of Goodbye" and "She's Taken a Shine," on Liberty and Capitol during the '90s. His self-titled 1994 debut went platinum.

On Nov. 18, Clear Sky issued "O Holy Night, Live," a Christmas album by Berry.

A new studio album by the

DISINFORMATION PLEASE: Ryko Distribution has struck a deal with the Disinformation Co. for its two-DVD project "Disinformation: The Complete Series." The set contains six hours of left-of-center footage originally aired on Channel 4 in the U.K. and acquired, but never aired, by the Sci Fi Channel.

Hosted by Disinformation maestro **Richard Metzger**—whose company has published such tomes as "Everything You Know Is Wrong" and "50 Things You're Not Supposed to Know"—the series focuses on such biz-arros as **Throbbing Gristle's Genesis P-Orridge**, painter/performance artist **Joe Coleman**, filmmaker/cultural historian **Kenneth Anger** and publisher **Adam Parfrey**, among others.

AT LIBERTY: Koch Entertainment publicist **Lulu Cohen** has left the company and is seeking other opportunities. She can be reached at 917-318-2161.

RIAA Album Certifications For October

Following are the October Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Faith Hill, "Faith," Warner Bros., 6 million.

Pink, "M!ssundaztood," Arista, 5 million.

Hank Williams Jr., "Greatest Hits," Curb, 5 million.

Jennifer Lopez, "J. Lo," Epic, 4 million.

Evanescence, "Fallen," Wind-up Records, 3 million.

OutKast, "Speakerboxxx/The Love Below," Arista, 3 million.

3 Doors Down, "Away From the Sun," Republic/Universal, 2 million.

Soundtrack, "Chicago," Columbia, 2 million.

PLATINUM ALBUMS

Barbra Streisand, "The Essential Barbra Streisand," Columbia, her 28th.

OutKast, "Speakerboxxx/The Love Below," Arista, its sixth.

Various artists, "I Worship," Integrity.

Bob Dylan, "The Essential Bob

Dylan," Columbia, his 14th.

Mary J. Blige, "Love & Life," Geffen/Interscope, her sixth.

Hilary Duff, "Metamorphosis," Buena Vista/Hollywood, her first.

Nitty Gritty Dirt Band, "20 Years of Dirt: Best of Nitty Gritty Dirt Band," Warner Bros., its second.

Frank Sinatra, "A Jolly Christmas From Frank Sinatra," Capitol, his ninth.

John Mayer, "Heavier Things," Aware/Columbia, his third.

Lil' Kim, "La Bella Mafia," Atlantic, her third.

Dave Matthews, "Some Devil," RCA, his first.

Nickelback, "The Long Road," Roadrunner, its second.

GOLD ALBUMS

OutKast, "Speakerboxxx/The Love Below," Arista, its sixth.

Frank Sinatra, "The Best of the Capitol Years," Capitol, his 32nd.

Frank Sinatra, "Sinatra 80th—Live in Concert," Capitol, his 33rd.

Frank Sinatra, "A Jolly Christmas From Frank Sinatra," Capitol, his 34th.

John Mayer, "Heavier Things," Aware/Columbia, his third.

Mary J. Blige, "Love & Life," Geffen/Interscope, her eighth.

Maná, "Revolution de Amor," Warner Music Latina, its fifth.

Amerie, "All I Have," Columbia, her first.

Hilary Duff, "Metamorphosis," Buena Vista/Hollywood, her first.

Deniz Leary, "No Cure for Cancer," A&M, his first.

Roberta Flack, "Best Of—Softly With These Songs," Atlantic, her sixth.

Dashboard Confessional, "A Mark, a Mission, a Brand, a Scar," Vagrant Records, its first.

Jeff Foxworthy, "Greatest Hits," Warner Bros., his fifth.

Jeff Foxworthy, "Totally Committed," Warner Bros., his sixth.

Maroon 5, "Songs About Jane," Octone/J Records, its first.

MercyMe, "Spoken For," Ino/Curb Records, its second.

DC Talk, "Intermission," Forefront Communications, its sixth.

Dave Matthews, "Some Devil," RCA, his first.

Nickelback, "The Long Road," Roadrunner, its third.

Erykah Badu, "World Wide Underground," Motown, her fourth.

Randy Travis, "Rise and Shine," Word, his 11th.

Kenny Loggins, "Outside: From the Redwoods," Columbia, his 10th.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Akwid, "Proyecto Akwid," Univision Records, its first.

Intocable, "La Historia," EMI Latin, its sixth.

Intocable, "Nuestro Destino Estaba Escrito," EMI Latin, its seventh.

GOLD ALBUMS

Akwid, "Proyecto Akwid," Univision Records, its first.

Los Huracanes del Norte, "En el Tiempo," Univision Records, their first.

Manu Chao, "Proxima Estacion: Esperanza," EMI Latin, his first.

Intocable, "La Historia," EMI Latin, its sixth.

Alejandro Sanz, "No Es Lo Mismo," Warner Music Latina, his fourth.

Vintage Vinyl

Continued from page 37

of the business is new CD sales, which Roth estimates to be 80% of total sales. The remaining 20% is spread among such merchandise as books, magazines, vinyl and used CDs and LPs. The used section is relegated to the store's most distant corner.

Vintage Vinyl caters to people "who are living music," Roth says. From the gray-haired granny who arrives every Saturday morning to sift through the latest metal titles to

the schoolchildren who browse alongside their parents, Roth's customers are an eclectic bunch.

What Roth seems to love most about his business is the opportunity to share new music with people and help them rediscover and redefine their tastes.

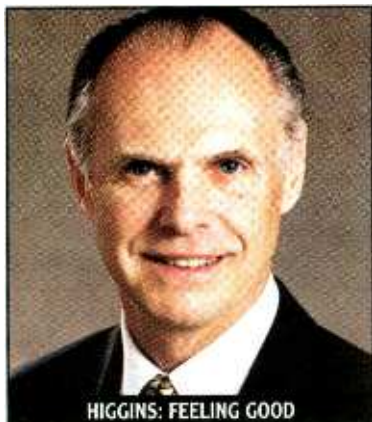
"You can tell a lot about a person from the music they listen to," he says. When someone comes into the store with a used CD or record collection to sell, Roth says he can see their life stories right there in the music.

It's this kind of anthropological mining that has helped Vintage Vinyl and other indie stores strike gold in a fiercely competitive market.

Sony Testing New Pricing, Ad Support Policies

Sony Music Distribution is tackling two thorny issues by experimenting with three titles that will be released Dec. 23.

In an apparent attempt to tackle the consumer's need for lower prices and the labels' desire to see price-and-positioning dollars eliminated from the selling equation, Sony will release three albums. Two are hip-hop titles, by **B2K** and **Brave Heart**. The other is a soundtrack, to "The Big Fish." All have an \$18.98 list price but carry a 24% discount.



HIGGINS: FEELING GOOD

The discount brings the \$12.04 Sony boxlot price down to \$9.15, which the company's sales and distribution team wants to translate into lower in-store prices.

But to ensure that that occurs, the discount is contingent on accounts' agreeing to give the titles prime in-store real estate for at least 30 days and to pass along some, or all, of the savings to consumers.

If accounts do not want to participate, then they can opt to pay the normal boxlot price of \$12.04.

Moving on to the second issue, Sony will support what is being described as "all real consumer advertising," with cooperative funds but will not pay for any price and position, according to a source familiar with the offering.

It's JumpStart with a twist, one merchant says. "Everyone is going to school on the [Universal Music & Video Distribution] JumpStart program to make it better," he says.

A source familiar with the Sony program says, "It is really an experiment designed to stimulate sales and grow these releases."

The source adds, "In designing this experiment, [Sony] has analyzed the marketplace to see what has transpired around the other strategies" employed by the majors.

LOOKING UP: With sales up for nine of the past 10 weeks, according to Nielsen SoundScan, someone is finally willing to proclaim that the industry has hit bottom and is on the way back up.

While Wall Street apparently still has misgivings about the fiscal third-quarter results Trans World announced Nov. 12—the stock dropped 50 cents the next day—chairman/CEO **Bob Higgins** says the company is at the "beginning of a sustained period" of continued improvement that should see the chain duplicate the golden years of the late 1990s, when the Trans World market capitalization reached \$963 million.

In a conference call with security analysts, Higgins said, "We are optimistic about our business."

Despite a loss of \$6.5 million on sales of \$268.5 million, Trans World Entertainment showed strong com-

parable-store sales gains of 5% in its fiscal third quarter ended Nov. 1. It says the company is on track to be even more profitable than expected this year.

With the exception of the first fiscal quarter of the year when sales were slightly above flat, it represents the first strong, positive same-

truly reducing piracy.

Consequently, the company readjusted its 2003 earnings per share projections to 25 cents-28 cents per share, up from the previous estimate of 15 cents-20 cents per share.

The loss for the fiscal third quarter translates to 18 cents per share, but it would have been 22 cents if not for a one-time extraordinary gain of \$1.6 million in excess fair value because of store acquisitions.

Looking at music, Trans World reported that top 50 debuts were very strong, with first-week sales for those titles up 23% over last year.

As a result of product diversification efforts by Trans World, music sales were down 2%, but in the

second fiscal quarter, music sales were down 14%. One thing helping music to hold its ground against product diversification is that CD sales were up slightly during the quarter.

Sales for the 39 weeks ended Nov. 1 dipped to \$788.7 million from \$798.2 million last year. Same-store sales for the period were flat compared with last year.

Higgins attributed the performance to improvements made in the chain's sales and marketing programs and gains from store acquisitions from Warehouse Entertainment and CD World during the quarter. He also said that the action taken by the Recording Industry Assn. of America is

second fiscal quarter, music sales were down 14%. One thing helping music to hold its ground against product diversification is that CD sales were up slightly during the quarter.

Sessions

Continued from page 37

great brand extension," AOL Music VP/GM Evan Harrison says. "This is about extending the AOL brand and hopefully turning new people on to AOL Music."

Executives at AOL and Atlantic say that with the types of artists that Sessions@AOL attracts, the album is not only for AOL users and Fuse viewers familiar with the program.

"The Sessions brand is ready for a wider audience," says Peter Galvin, VP of product development at Atlantic

Records. "I think it's a great way to showcase artists."

Galvin says Sessions is in an ideal situation. "It's a niche in a way, in that it appeals to AOL users, but then you also have the potential for a huge mainstream appeal," he says.

So far, AOL loyalists seem to be most aware of the album. But the company and Atlantic want to step up its profile in the market.

This holiday season, AOL and Atlantic plan to increase promotion of the disc with price-and-positioning programs at retail, and AOL Music will plug the album as part of its year-end programming package.

AOL is also finalizing plans to re-

lease a Sessions@AOL songbook with the sheet music for the songs featured on the CD.

In addition, Atlantic is sending the disc to radio, hoping to get stations to replace the original versions of songs with those found on the "Sessions" compilation.

"Music fans are avid in seeking out intimate performances from their favorite artists," Galvin says. Executives point to Coldplay's "The Scientist" as a prime example.

DRIVEN BY USER REQUESTS

This is AOL Music's first branded set. But this is not the first time Sessions material has appeared on an album.

Sessions performances have been used as bonus material on recent albums from 50 Cent, Branch and Fleetwood Mac, among others.

The move to a branded CD comes as the popularity of Sessions@AOL programming is growing.

Sessions—which started two years ago—now receives more than 3 million streams per week. It has also been broadcasting performances on the Fuse network since March.

Sessions@AOL is recorded bi-weekly in AOL's New York studios, with artists playing short, live sets. The artists also participate in interviews.

Harrison says the concept for a Sessions album arose, in part, from user requests to buy the songs featured on Sessions@AOL.

"People rate Sessions as one of the best features of AOL," Harrison says. "This is a natural evolution of the program."



MISSY ELLIOTT: PERFORMING A SONG FOR SESSIONS@AOL

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DECEMBER 6 2003 Billboard TOP KID VIDEO							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE		
			Sales data compiled by Nielsen VideoScan				
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER				
			PROGRAM SUPPLIER & NUMBER				
1	1	7	NUMBER 1 7 Weeks At Number 1 BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	2003	19.98		
2	NEW		ELOISE AT THE PLAZA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32255	2003	19.98		
3	10	15	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	2002	12.98		
4	5	8	SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133	2003	12.98		
5	12	4	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	1964	9.98		
6	8	7	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002	1985	9.98		
7	3	8	STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS FOX VIDEO 08735	2003	12.98		
8	13	2	BOB THE BUILDER: A CHRISTMAS TO REMEMBER HIT ENTERTAINMENT 24110	2003	14.98		
9	18	3	DR. SEUSS: GREEN EGGS AND HAM AND OTHER FAVORITES UNIVERSAL STUDIOS HOME VIDEO 62021	2003	9.98		
10	6	3	THOMAS & FRIENDS: THOMAS' SNOWY SUPRISE ANCHOR BAY ENTERTAINMENT 01322	2003	12.98		
11	2	11	SING-ALONG SONGS: BROTHER BEAR - ON MY WAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31967	2003	14.98		
12	4	12	STITCH! THE MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27428	2003	22.98		
13	9	7	SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 01533	2003	14.98		
14	7	6	DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103	2003	12.98		
15	14	4	TOM AND JERRY - PAWS FOR A HOLIDAY WARNER HOME VIDEO 05722	2003	9.98		
16	19	3	THE WIGGLES: WIGGLY WIGGLY CHRISTMAS HIT ENTERTAINMENT 02595	2001	14.98		
17	11	8	BIONICLE: MASK OF LIGHT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29064	2003	19.98		
18	NEW		HOW THE GRINCH STOLE CHRISTMAS! WARNER HOME VIDEO 05409	1966	14.98		
19	22	3	ELMO'S WORLD: HAPPY HOLIDAYS SONY WONDER/SONY MUSIC ENTERTAINMENT 54257	2002	12.98		
20	16	23	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	2003	9.98		
21	21	10	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	2003	12.98		
22	15	5	STRAWBERRY SHORTCAKE - GET WELL ADVENTURE FOX VIDEO 08744	2003	12.98		
23	17	10	WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02156	2003	14.98		
24	24	2	THOMAS & FRIENDS: THOMAS' SNOWY SUPRISE ANCHOR BAY ENTERTAINMENT 01323	2003	12.98		
25	23	3	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2006934	2003	12.98		

DECEMBER 6 2003 Billboard RECREATIONAL SPORTS DVD							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE		
			Sales data compiled by Nielsen VideoScan				
			TITLE				
			PROGRAM SUPPLIER & NUMBER				
			PROGRAM SUPPLIER & NUMBER				
			PROGRAM SUPPLIER & NUMBER				
1	1	7	NUMBER 1 1 Week At Number 1 PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 91666	1998	19.98		
2	6	2	WWE BLOODBATH - WRESTLING'S MOST INCREDIBLE STEEL CAGE MATCHES SONY MUSIC ENTERTAINMENT 96548	24.98			
3	5	3	TONY HAWKS GIGANTIC SKATEBOARD PARK TOUR 2002 REDLINE ENTERTAINMENT 78045	19.98			
4	2	11	AND 1 MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14627	19.98			
5	4	10	CKY - THE TRILOGY VENTURA DISTRIBUTION 14632	29.98			
6	7	10	CKY4 VENTURA DISTRIBUTION 14197	19.98			
7	10	10	JUGGALO CHAMPIONSHIP WRESTLING VOLUME 1 RED DISTRIBUTION 04020	14.98			
8	3	12	WWE UNFORGIVEN 2003 SONY MUSIC ENTERTAINMENT 58244	24.98			
9	18	2	THE LEGEND OF JAMBAU FIELD GREEN BAY PACKERS 10000	19.98			
10	8	10	100 YEARS OF THE NEW YORK YANKEES HART SHARP VIDEO 00412	24.98			
11	9	9	WORLD SERIES - 100 YEARS OF THE WORLD SERIES MAJOR LEAGUE BASEBALL 20111	14.98			
12	12	10	MISCHIEF DESTROY VAS 95307	19.98			
13	20	2	MISCHIEF 3000 - EPISODE II VENTURA DISTRIBUTION 01307	19.98			
14	10	10	WWE SUMMERSLAM 2003 SONY MUSIC ENTERTAINMENT 58240	24.98			
15	13	10	WARREN MILLER'S THE POWER OF SNOW SONY MUSIC ENTERTAINMENT 30196	59.98			
16	17	10	WWE FROM THE VAULT - SHAWN MICHAELS SONY MUSIC ENTERTAINMENT 58260	24.98			
17	15	10	BORN TO BALL SONY MUSIC ENTERTAINMENT 58260	24.98			
18	11	10	TRISH STRATUS: 100% STRATUSFACTION GUARANTEED SONY MUSIC ENTERTAINMENT 58266	19.98			
19	19	10	WWE WRESTLEMANIA XIX (2003) SONY MUSIC ENTERTAINMENT 14197	24.98			
20	NEW		FIGHTING MAD VENTURA DISTRIBUTION 92107	19.98			

DECEMBER 6 2003 Billboard HEALTH & FITNESS							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE		
			Sales data compiled by Nielsen VideoScan				
			TITLE				
			PROGRAM SUPPLIER & NUMBER				
			PROGRAM SUPPLIER & NUMBER				
			PROGRAM SUPPLIER & NUMBER				
			PROGRAM SUPPLIER & NUMBER				
1	1	8	NUMBER 1 5 Weeks At Number 1 CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98			
2	2	10	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98			
3	4	10	BILLY BLANKS' TAE-BO CARDIO GODDTIMES HOME VIDEO 02945	19.98			
4	3	10	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98			
5	8	10	CHEER! VENTURA DISTRIBUTION 81122	14.98			
6	5	10	LESLIE SANSONE: GET UP & GET STARTED GODDTIMES HOME VIDEO 330210	9.98			
7	6	10	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GODDTIMES HOME VIDEO 02903	19.98			
8	7	10	LESLIE SANSONE: WALK AWAY THE POUNDS GODDTIMES HOME VIDEO 07642	19.98			
9	9	10	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98			
10	10	10	FIRM: BODY SCULPTING SYSTEM 02 GODDTIMES HOME VIDEO 02902	39.98			
11	9	10	WALK AWAY THE POUND EXPRESS - 2 MILE BRISK WALK GAIAM VIDEO 02899	12.98			
12	11	10	LEISA HART'S FIT MAMA - PREGNATAL WORKOUT GOLDHILL HOME VIDEO 00756	14.98			
13	15	10	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166	14.98			
14	14	10	15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581	14.98			
15	17	10	CRUNCH - CARDOSALSA ANCHOR BAY ENTERTAINMENT 12583	14.98			
16	12	10	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98			
17	13	10	BARON BAPTISTE: POWER YOGA LEVEL 1 GODDTIMES HOME VIDEO 76878	14.98			
18	16	10	WALKING AWAY THE POUND EXPRESS GODDTIMES HOME VIDEO 02835	19.98			
19	19	10	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98			
20	18	10	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 61314	14.98			

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003. VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

AnimEigo Keeps Busy

BY JIM BESSMAN

AnimEigo's 4-month-old, exclusive distribution deal with Koch Entertainment Distribution has already proved—if possible—to be almost too successful.

The Wilmington, N.C.-based supplier of Japanese animation and samurai films has fallen behind in filling the Koch-widened consumer pipeline.

"We signed the deal in July, resulting in almost tripling sales in just the first two months of active distribution," AnimEigo president/COO Natsumi Ueki says.

"The agreement was a match made in heaven," Ueki says. "Our classic titles needed wider distribution channels, and Koch is aggressively expanding into the DVD market. And the anime market in North America has been dramatically expanding and becoming mainstream since the debut of explosive hits such as



UEKI

'Pokémon' and 'Yu-Gi-Oh!' So we're both poised to make the best of the opportunities that present themselves."

Founded in 1989, AnimEigo has long been established with proactive cultists. It offers such classic anime titles as "Macross" (the series that became the core of "Robotech"), "Bubblegum Crisis," "Urusei Yatsura" and "Kimagure Orange Road." Its Samurai Cinema label includes the landmark Lone Wolf & Cub film series, several Zatoichi series titles and many films starring the legendary Toshiro Mifune.

Such titles have long appealed to hardcore fans. Koch, according to marketing director Jeremy Morrison, now "just can't keep them in stock long enough, and AnimEigo can't manufacture fast enough for us—which is a nice problem for us these days. They've been very active through their Web site, but this is the first time they've been available to mainstream retail on a national level."

AnimEigo has a sizable catalog, Morrison acknowledges, "so there's a lot to do. But there's stuff coming in every day—they're just playing catch-up."

AnimEigo is still transitioning some of its videos—including the Lone Wolf & Cub series—to DVD. Morrison lauds the company's "impeccable" digital transfers, as well as its attention to translations and informative liner notes.

Koch won't have to "push too much" when it comes to marketing AnimEigo, Ueki says. "People already know about us and our titles—we just need a place to sell them."

AnimEigo is set to release in February the highly regarded, ultra-bloody 1973 female samurai flick "Lady Snowblood."

DECEMBER 6 2003 Billboard TOP MUSIC VIDEOS							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE		
			Sales data compiled by Nielsen SoundScan				
			TITLE LABEL / DISTRIBUTING LABEL & NUMBER				
			Principal Performers				
			TAPE/DVD PRICE				
1	NEW		NUMBER 1 1 Week At Number 1 LIVE IN TEXAS WARNER MUSIC VIDEO 48563	Linkin Park	21.98 CD/DVD		
2	NEW		DAVE MATTHEWS BAND - THE CENTRAL PARK CONCERT BAMA RAAS/SRC/BMG VIDEO 57001	Dave Matthews Band	24.98 DVD		
3	NEW		TALES OF A LIBRARIAN: A TORI AMOS COLLECTION ATLANTIC VIDEO 83658	Tori Amos	19.98 CD/DVD		
4	1	1	COLDPLAY LIVE 2003 CAPITOL VIDEO 99014	Coldplay	24.98 DVD/CD		
5	NEW		LIVE IN BARCELONA COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 96380	Bruce Springsteen & The E Street Band	19.98 DVD		
6	NEW		CONCERT FOR GEORGE RHINO HOME VIDEO 70241	Various Artists	29.98 DVD		
7	NEW		THE REEL ME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767	Jennifer Lopez	18.98 DVD/CD		
8	NEW		U2 - GO HOME: LIVE FROM SLANE CASTLE, IRELAND ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST 66628	U2	19.98 DVD		
9	NEW		MICHAEL JACKSON - NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56988	Michael Jackson	14.98 DVD		
10	NEW		FLOACISM "LIVE" DREAMWORKS/DREAMWORKS HOME ENTERTAINMENT 001438	Floetry	18.98 CD/DVD		
11	NEW		GREATEST HITS & VIDEOS WARNER BROS. RECORDS/WARNER MUSIC VIDEO 48545	Red Hot Chili Peppers	25.98 CD/DVD		
12	NEW		SHANIA TWAIN - UP! LIVE IN CHICAGO MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 98808	Shania Twain	19.98 DVD		
13	4	2	AC/DC - LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56563	AC/DC	14.98 DVD		
14	8	8	PAST, PRESENT & FUTURE GEFEN HOME VIDEO 001041	Rob Zombie	18.98 CD/DVD		
15	NEW		JOHN LENNON - LENNON LEGEND CAPITOL VIDEO 99068	John Lennon	24.98 DVD		
16	6	7	THE COMPLETE MASTERWORKS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56872	Tenacious D	19.98 DVD		
17	9	9	THE VERY BEST OF SHERYL CROW A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST 001521	Sheryl Crow	25.98 CD/DVD		
18	10	9	HILARY DUFF - ALL ACCESS PASS HOLLYWOOD RECORDS MUSIC VIDEO/BUENA VISTA HOME ENTERTAINMENT 80754	Hilary Duff	9.98 DVD		
19	5	3	MINIMATINEE #1 MAILBOAT 2500	Jimmy Buffett	9.98 DVD		
20	NEW		TOBY KEITH: THE VIDEO COLLECTION VOLUME ONE MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 98101	Toby Keith	7.98 DVD		
21	2	7	PEARL JAM LIVE AT THE GARDEN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56986	Pearl Jam	19.98 DVD		
22	NEW		RED HOT CHILI PEPPERS - LIVE AT SLANE WARNER HOME VIDEO 38604	Red Hot Chili Peppers	19.98 DVD		
23	11	8	LIVE AND SWINGIN' REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 7322	Frank Sinatra, Dean Martin & Sammy Davis Jr	25.98 CD/DVD		
24	7	8	THANK YOU ATLANTIC VIDEO 83682	Stone Temple Pilots	27.98 CD/DVD		
25	3	3	THE CLOSING OF WINTERLAND MONTEREY HOME VIDEO 19782	Grateful Dead	29.98 DVD		
26	17	8	LED ZEPPELIN ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD		
27	15	10	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 73903	Jeff Foxworthy	18.98 CD/DVD		
28	18	11	GREATEST HITS VOLUME 2 ARISTA RECORDS INC./BMG VIDEO 54569	Alan Jackson	6.98 DVD		
29	12	8	LA HISTORIA CONTINUA... FONOVISIA/UNIVERSAL MUSIC & VIDEO DIST 35950	Marco Antonio Solis	17.98 CD/DVD		
30	23	7	LA HISTORIA EMI LATIN VIDEO 93490	A.B. Quintanilla III & Kumbia Kings	21.98 CD/DVD		
31	13	5	RUSH IN RIO ANTHEM/ZOE VISION VIDEO/UNIVERSAL MUSIC & VIDEO DIST 431040	Rush	29.98 DVD		
32	21	15	THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759	Cher	24.98 DVD		
33	14	8	SACRED ARIAS: SPECIAL EDITION PHILIPS/UNIVERSAL MUSIC & VIDEO DIST 001275	Andrea Bocelli	27.98 CD/DVD		
34	NEW		CKY: INFILTRATE DESTROY REBUILD - THE VIDEO ALBUM ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST 001524	CKY	19.98 DVD		
35	NEW		18 B SIDES V2/BMG VIDEO 77173	Moby	18.98 CD/DVD		
36	19	6	LIVE HOLLYWOOD MUSIC VIDEO 65043	Rascal Flatts	19.98 DVD		
37	16	8	THE BEST OF PANTERA ELEKTRA ENTERTAINMENT/RHINO HOME VIDEO 73832	Pantera	18.98 CD/DVD		
38	27	7	BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOL. 1 GAITHER MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54488	Various Artists	19.98 DVD		
39	NEW		HERENCIA MUSICAL COLLECTION FONOVISIA 51004	Los Tigres Del Norte	17.98 CD/DVD		
40	22	5	PINK FLOYD: LIVE AT POMPEII: THE DIRECTOR'S CUT HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST 00315	Pink Floyd	19.98 DVD		

© RIAA gold cert. for sales of 25,000 units for video singles. ♦ RIAA gold cert. for sales of 50,000 units for SF or LF videos. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ♦ RIAA platinum cert. for sales of 25

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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
1	1	3	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
2	NEW		TERMINATOR 3 - RISE OF THE MACHINES (WIDESCREEN) WARNER HOME VIDEO 27723	Arnold Schwarzenegger	R	29.98
3	NEW		TERMINATOR 3 - RISE OF THE MACHINES (PAN & SCAN) WARNER HOME VIDEO 27722	Arnold Schwarzenegger	R	29.98
4	2	2	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13	27.98
5	NEW		DUMB AND DUMBER: WHEN HARRY MET LLOYD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	NR	27.98
6	3	6	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
7	5	5	THE MATRIX RELOADED (WIDESCREEN) WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	29.98
8	8	8	THE MATRIX RELOADED (PAN & SCAN) WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	R	29.98
9	4	3	THE HULK (WIDESCREEN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	PG-13	26.98
10	NEW		PUMPING IRON-25TH ANNIVERSARY HBO HOME VIDEO/WARNER HOME VIDEO 91666	Arnold Schwarzenegger	PG	19.98
11	RE-ENTRY		THE TERMINATOR MGM HOME ENTERTAINMENT 01182	Arnold Schwarzenegger Linda Hamilton	R	19.98
12	10	4	THE ADVENTURES OF INDIANA JONES (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 61254	Harrison Ford	PG-13	69.98
13	7	3	THE HULK (PAN & SCAN SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	PG-13	26.98
14	12	4	THE ADVENTURES OF INDIANA JONES (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 61254	Harrison Ford	PG-13	69.98
15	9	2	ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 10040	Adam Sandler	PG-13	26.98
16	6	2	FRIENDS - THE COMPLETE FIFTH SEASON WARNER HOME VIDEO 24249	Jennifer Aniston Matthew Perry	NR	44.98
17	13	4	CHARLIE'S ANGELES - FULL THROTTLE (SPECIAL UNRATED WIDESCREEN EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02145	Cameron Diaz Drew Barrymore	PG-13	27.98
18	NEW		THREE'S COMPANY: SEASON ONE ANCHOR BAY ENTERTAINMENT 12673	John Ritter Suzanne Somers		19.98
19	RE-ENTRY		T2 (TERMINATOR 2) THE EXTREME DVD EDITION ARTISAN HOME ENTERTAINMENT 14476	Arnold Schwarzenegger Linda Hamilton	R	29.98
20	15	7	SCARFACE (WIDESCREEN) SPECIAL EDITION UNIVERSAL STUDIOS HOME VIDEO 23157	Al Pacino Michelle Pfeiffer	R	26.98
21	11	144	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
22	14	4	28 DAYS LATER (WIDESCREEN) FOXVIDEO 08817	Cillian Murphy	R	27.98
23	25	8	DADDY DAY CARE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01713	Eddie Murphy	PG	27.98
24	RE-ENTRY		ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21550	John Belushi	R	19.98
25	NEW		ELOISE AT THE PLAZA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32255	Sofia Vassilieva Julie Andrews	NR	24.98
26	19	6	THE ITALIAN JOB (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
27	20	6	THE ITALIAN JOB (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
28	NEW		NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 27536	Chevy Chase Beverly D'Angelo	PG-13	19.98
29	26	7	SCARFACE (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23822	Al Pacino Michelle Pfeiffer	R	26.98
30	32	7	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14476	Animated	NR	19.98
31	RE-ENTRY		THE BLUES BROTHERS COLLECTOR'S EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20259	Dan Aykroyd John Belushi	R	14.98
32	24	7	2 FAST 2 FURIOUS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23520	Paul Walker Tyrese	PG-13	26.98
33	23	10	SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29756	Animated	G	29.98
34	NEW		LILO & STITCH'S ISLAND OF ADVENTURE DVD GAME WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32479	Animated	NR	29.98
35	16	3	THE SOPRANOS: THE COMPLETE FOURTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99061	James Gandolfini Lorraine Bracco	NR	99.98
36	36	11	THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98
37	28	12	THE LORD OF THE RINGS: THE TWO TOWERS (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354	Elijah Wood Ian McKellen	PG-13	29.98
38	RE-ENTRY		CADDYSHACK (20TH ANNIVERSARY EDITION) WARNER HOME VIDEO 7215	Chevy Chase Rodney Dangerfield	R	19.98
39	33	7	2 FAST 2 FURIOUS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23520	Paul Walker Tyrese	PG-13	26.98
40	RE-ENTRY		ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23823	John Belushi	R	19.98

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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
1	1	2	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
2	NEW		TERMINATOR 3: RISE OF THE MACHINES WARNER HOME VIDEO 23249	Arnold Schwarzenegger	2003	R	22.98
3	2	3	THE HULK (SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	2003	PG-13	22.98
4	3	6	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
5	6	7	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR	19.98
6	4	4	GEORGE OF THE JUNGLE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31072	Julie Benz Chris Showerman	2003	PG	22.98
7	NEW		ELOISE AT THE PLAZA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32255	Sofia Vassilieva Julie Andrews	2003	NR	19.98
8	5	5	THE MATRIX RELOADED WARNER HOME VIDEO 21851	Keanu Reeves Laurence Fishburne	2003	R	22.98
9	8	8	HOLES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31679	Shia LaBeouf Khelo Thomas	2003	PG-13	22.98
10	23	7	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.98
11	18	2	SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133	Spongebob Squarepants	2003	G	12.98
12	17	25	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.98
13	25	19	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
14	21	3	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002	Animated	1985	NR	9.98
15	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	14.98
16	12	5	STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS FOXVIDEO 08735	Animated	2003	NR	12.98
17	NEW		BOB THE BUILDER: A CHRISTMAS TO REMEMBER HIT ENTERTAINMENT 24110	Animated	2003	NR	14.98
18	NEW		DUMB & DUMBERER: WHEN HARRY MET LLOYD WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	2003	PG-13	19.98
19	13	12	THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234	Elijah Wood Ian McKellen	2002	PG-13	22.98
20	14	10	SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	14.98
21	15	14	THE LIZZIE MCGUIRE MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
22	RE-ENTRY		A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65045	Darren McGavin Peter Billingsley	1983	PG	8.98
23	RE-ENTRY		IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	14.98
24	11	7	2 FAST 2 FURIOUS UNIVERSAL STUDIOS HOME VIDEO 61991	Paul Walker Tyrese	2003	PG-13	22.98
25	NEW		DR. SEUSS: GREEN EGGS AND HAM AND OTHER FAVORITES UNIVERSAL STUDIOS HOME VIDEO 62021	Animated	2003	NR	9.98

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

DECEMBER 6
2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW		TERMINATOR 3 - RISE OF THE MACHINES WARNER HOME VIDEO 27723	Arnold Schwarzenegger	R
2	1	2	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G
3	2	2	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13
4	NEW		DUMB AND DUMBER NEW LINE HOME ENTERTAINMENT/IMAGE ENTERTAINMENT 34036	Jim Carrey Jeff Daniels	PG-13
5	3	3	THE HULK UNIVERSAL STUDIOS HOME VIDEO 22489	Eric Bana Jennifer Connelly	PG-13
6	6	4	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13
7	4	4	28 DAYS LATER FOXVIDEO 09770	Cillian Murphy	R
8	8	2	ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 06767	Adam Sandler	PG-13
9	5	4	CHARLIE'S ANGELES - FULL THROTTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 10040	Cameron Diaz Drew Barrymore	PG-13
10	9	5	WRONG TURN FOXVIDEO 09649	Eiza Dushku Desmond Harrington	R

DECEMBER 6
2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW		TERMINATOR 3: RISE OF THE MACHINES WARNER HOME VIDEO 23249	Arnold Schwarzenegger	R
2	1	2	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	G
3	2	2	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 60708	Reese Witherspoon Sally Field	PG-13
4	NEW		DUMB AND DUMBERER: WHEN HARRY MET LLOYD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	NR
5	3	3	THE HULK UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	PG-13
6	4	6	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	PG-13
7	8	8	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG
8	9	2	ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 07139	Adam Sandler	PG-13
9	7	4	CHARLIE'S ANGELES - FULL THROTTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 27651	Cameron Diaz Drew Barrymore	PG-13
10	RE-ENTRY		ANGER MANAGEMENT COLUMBIA TRISTAR HOME ENTERTAINMENT 10034	Adam Sandler Jack Nicholson	PG-13

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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



RICH

RECORD COMPANIES: J.R. Rich is promoted to VP of publicity for Blue Note Records in New York. She was director of publicity.

Lupe De La Cruz is promoted to senior VP of national marketing for Fonovisa Records and Univision Records in Los Angeles. He was VP of national marketing.

PUBLISHING: Eddie Fernandez is named VP of Sony/ATV Music Publishing in Miami. He was VP of A&R for Universal Music Latino.

BROADCASTING: Michael Arzt is named VP of national sales and marketing for Clear Channel Entertainment in New York. He was VP of sponsorship sales for NBC Sports' Gravity Games.

CCE also promotes **Ginger Kraus** to VP of national sales and marketing in New York and **Jill Vogel** to VP of national sales and marketing in Washington, D.C. They were, respectively, senior director of national sales and marketing and senior director of research and sales development.

DIRECT MARKETING: Diana Savage is named media supervisor for Razor & Tie Media in New York. She was broadcast supervisor for Grey Direct Marketing.

NEW MEDIA: Henry Blaukopf is named senior business development executive for NorthPoint Solutions in New York. He was sales manager for Bates Worldwide.



FERNANDEZ

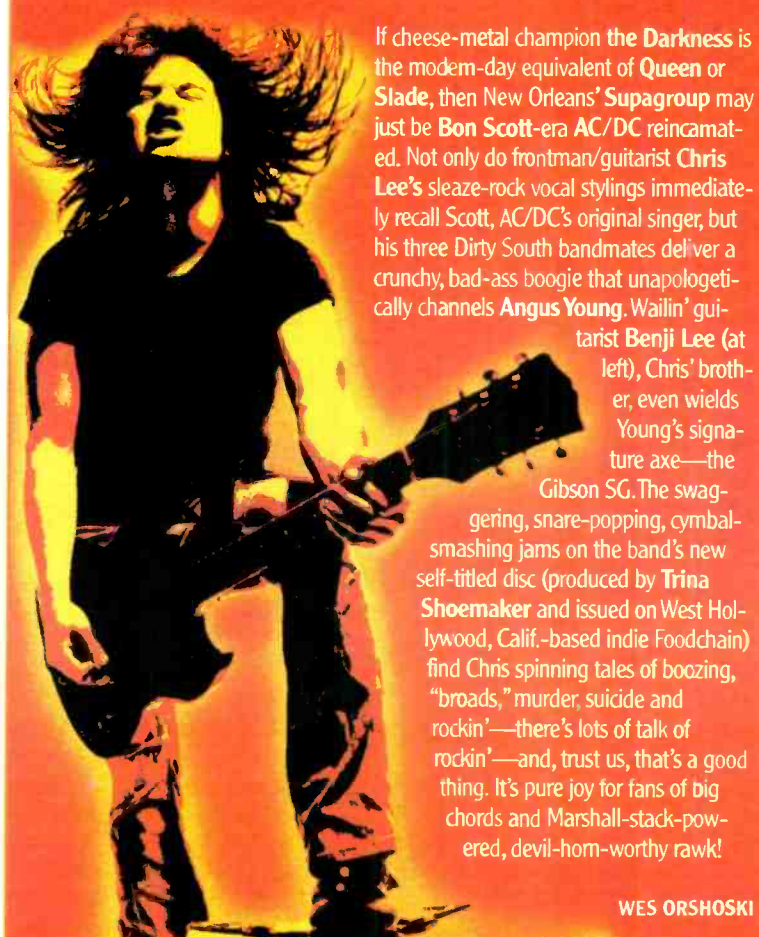


Another One For The Wall

The members of **Metallica** saw their latest effort, "St. Anger," certified platinum by the Recording Industry Assn. of America and were presented with plaques recognizing the achievement. Pictured at the ceremony, from left, are frontman **James Hetfield**, Elektra executive VP/GM **Greg Thompson**, drummer **Lars Ulrich**, Elektra senior VP of promotion **Dennis Reese**, guitarist **Kirk Hammett**, Elektra senior VP of marketing **Brian Cohen** and bassist **Robert Trujillo**. It was the first platinum award presented to Trujillo, whose former outfit, '80s cult-fave head-bangers **Suicidal Tendencies**, flirted with mainstream success for years. (Photo: Anne Maria DiSanto)

Remembering Joe Director **Josh Cheuse** hit the New York streets to shoot a video for late **Clash** frontman **Joe Strummer's** cover of **Bob Marley's** "Redemption Song," from the new, posthumous **Mescaleros** set "Streetcore" (Hellcat). In the video, a crew of graffiti artists and painters descends upon a blank wall, where they paint a mural of Strummer. The mural was painted along the side of popular East Village bar Niagara. Pictured at the video set is **Rancid** guitarist/vocalist **Lars Frederiksen**, who has a cameo in the video with the other members of Rancid, as well as filmmaker **Jim Jarmusch**, actors **Steve Buscemi** and **Matt Dillon** and singer/songwriter **Jesse Malin**. (Photo: Nathan Coates)

Now, Hear This ... SUPAGROUP Artists to Watch



If cheese-metal champion **the Darkness** is the modern-day equivalent of **Queen** or **Slade**, then New Orleans' **Supagroup** may just be **Bon Scott-era AC/DC** reincarnated. Not only do frontman/guitarist **Chris Lee's** sleaze-rock vocal stylings immediately recall Scott, AC/DC's original singer, but his three Dirty South bandmates deliver a crunchy, bad-ass boogie that unapologetically channels **Angus Young**. Wailin' guitarist **Benji Lee** (at left), Chris' brother, even wields Young's signature axe—the Gibson SG. The swaggering, snare-popping, cymbal-smashing jams on the band's new self-titled disc (produced by **Trina Shoemaker** and issued on West Hollywood, Calif.-based indie **Foodchain**) find Chris spinning tales of boozing, "broads," murder, suicide and rockin'—there's lots of talk of rockin'—and, trust us, that's a good thing. It's pure joy for fans of big chords and Marshall-stack-powered, devil-horn-worthy rawk!

WES ORSHOSKI



One For Johnny The late **Johnny Cash** was feted with an all-star concert at Nashville's Ryman Auditorium, the original location of the Grand Ole Opry. The show featured performances from **Kris Kristofferson**, **Sheryl Crow**, **Kid Rock**, **George Jones** and **Hank Williams Jr.**, among others. Pictured backstage at the event, from left, are former Vice President **Al Gore**; ex-**Black Crowes** frontman **Chris Robinson** and his wife, actress **Kate Hudson**; CMT VP of music and talent **Chris Parr**; and Kristofferson. (Photo: Rick Diamond)



Alarcón: Man of the Year

Raúl Alarcón Sr., founder of radio network Spanish Broadcasting System, wraps up an emotional speech before being serenaded by Mexican singer **Pablo Montero**. Alarcón Sr. was honored as man of the year at the City of Hope's annual Spirit of Life dinner gala, which took place Nov. 5 in Miami. The event was organized by the Latin Entertainment Industry for the City of Hope and raised more than \$300,000 for cancer research.



The Teens Love 'Em Break-through dancehall star **Sean Paul** was honored as artist of the year at Teen People's second annual Artist of the Year Awards. Paul performed at the show, which also featured guest appearances from **Jessica Simpson** and **Nick Lachey**, **Ashanti**, **Clay Aiken**, **Taryn Manning** and others. Pictured backstage at the event, held at the Avalon in Hollywood, from left, are Teen People's associate publisher **Jack Rotherham** and managing editor **Amy Barnett** with Paul.



Native Americans Honor Doors Drummer

Ex-**Doors** drummer **John Densmore** was presented with a lifetime achievement award at the sixth annual Native American Music Awards in Albuquerque, N.M., for his work with Native American bands and for his humanitarian aid to various tribes and causes. During the ceremony, Densmore also performed with the 48-piece **Flagstaff Symphony Orchestra** and the group **Burning Sky**. (The latter was honored as group of the year at the show.) While accepting his award, Densmore quoted from the Doors song "When the Music's Over," likening the lyrics to the current situation on the reservations and overseas in war-torn countries. Densmore has recently been estranged from his former Doors bandmates, who have been performing during the past year with **Cult** singer **Ian Astbury** and others.



Star-Studded Event CMT paired **Dave Matthews** with **Emmylou Harris** for an episode of its acclaimed live performance program, "Crossroads." The show, taped at the Manhattan Center in New York, featured the two backed by the core group of musicians that played on Matthews' new solo bow, "Some Devil"—**Tim Reynolds**, **Brady Blade**, **Tony Hall** and **Phish's Trey Anastasio**. Pictured backstage at the event, from left, are CMT senior VP/GM **Brian Phillips**, Harris, Matthews and MTV Networks Group president **Judy McGrath**. (Photo: Rick Diamond/WireImage)



That's A Good Thing So what does **Sarah McLachlan** do when she's got writer's block? She bakes such treats as her "writer's block cookies" or "mom's currant cake." The singer displayed her baking skills on an episode of "Martha Stewart Living." McLachlan, left, and Stewart are pictured with some of that currant cake, based on the singer's grandmother's recipe. (Photo: Vanessa Lenz)

Open Book Alicia Keys previewed her forthcoming sophomore set, "Diary of Alicia Keys" (out Dec. 2 on J Records), during a showcase at New York's Industria that was attended by the likes of **Pink**, **Musiq**, boxer **Lennox Lewis** and NBA great **Julius "Dr. J." Erving**. Pictured backstage, from left, are J Records A&R man **Peter Edge**; Keys' manager, **Jeff Robinson**; Keys; J founder and RCA Music Group chairman **Clive Davis**; and RCA Music Group president/COO **Charles Goldstuck**.



Chicago Honors Its Own The Chicago chapter of the National Academy of Recording Arts and Sciences honored saxophonist **Von Freeman**, bluesman **Buddy Guy**, children's music pioneer **Ella Jenkins** and Delmark Records/Jazz Record Mart founder **Bob Koester** during its annual Heroes Awards event. During the performance portion of the evening, 1993 Billboard Century Award honoree Guy, left, was joined by **John Mayer**. (Photo: Dan Locke)



Christmas—Kid Rock Style

VH1 ventured to the Motor City to tape a Christmas special with Detroit's own **Kid Rock**. The 90-minute special, "A Kid Rock Christmas," includes appearances by **Carmen Electra's** band, **the Pussycat Dolls**, as well as one by fellow Detroit native **Uncle Kracker**. It airs at 9 p.m. Dec. 14. Pictured with Kid Rock, center, backstage at Detroit's Emerald Theater are VH1's senior VP of music and talent **Bruce Gillmer** and GM **Christina Norman**. (Photo: Scott Gries/WireImage)

Son Reveals Croce's Roots

BY JIM BESSMAN

Think of Jim Croce, and the word "Americana" probably doesn't come to mind.

The singer/songwriter remembered for such early-1970s soft-rock hits as "Operator (That's Not the Way It Feels)" and "Bad, Bad Leroy Brown" tragically died long before the roots-music genre was so designated.

But "Home Recordings: Americana" makes a convincing case that Croce was indeed rooted in what is now called Americana. Compiled by his son and current Americana artist A.J. Croce, the disc (just released by Shout Factory simultaneously with the DVD "Have You Heard: Jim Croce Live") focuses on Croce's early American blues, country, vaudeville and pop music influences.

A.J., who was only 2 when his father died in a plane crash in 1973, also produced the "musical scrapbook" with his mother, Ingrid Croce. "It was a very emotional experience for me," he says. "I really got to know a piece of my father that I'd never known."

Indeed, the younger Croce says he had never before felt a musical connection with his late father.

"I'm influenced by old American music, of course, and by British pop music and rock'n'roll," A.J. says. "I felt he was influenced by



A.J. CROCE: COMPILED 'HOME RECORDINGS'

troubadours like Woody Guthrie and knew of his influences from the '20s and '30s—but never really heard them in his music. But he made a lot of home tapes of things he loved, and when I listened to them, I heard him play songs I had

played when I was that age."

In browsing his father's cache of homemade tapes, A.J. discovered a parallel between their careers, particularly in his father's renditions of "Living With the Blues" and "Things 'Bout Goin' My Way"—songs that A.J. had first heard recorded by Sonny Terry and Brownie McGhee. He further recognized that both father and son "found their voices" at roughly the same age.

"He was discovering what he was about in these tapes," A.J. says. "You can hear all these classic folk songs or jazz or blues or drinking songs, as well as early pieces of songs like 'Time in a Bottle' that were coming out of them. And at first he played his own songs timidly, whereas just a year or two later he had enormous confidence in playing his own material."

A.J., who is working on his own fifth album, holds half his father's copyrights in Croce Publishing (his mother owns the other half in Time in a Bottle Publishing). He says more of his father's home tapes are forthcoming so that "people will get to know my father's music in a new light."

Dankworth Taps Duke For Cleo

For an instrumental leading into his wife Dame Cleo Laine's November run at Feinstein's, bandleader/saxophonist John Dankworth unearthed a relatively obscure Duke Ellington tune, "Tonight I Shall Sleep With a Smile on My Face."

The song is also credited to Mercer Ellington and Irving Gordon.

"Duke was an amazing man," Dankworth continues. "He's a jazz icon now, but in the '40s he wrote Tin Pan Alley pop songs by the dozen, so it's easy to find another

Duke Ellington song from time to time that's almost unknown to jazz people."

Dankworth points out that Ellington's pop repertoire "doesn't lie neatly with one publisher.

"He seemed to collaborate with anybody who

asked him to do a popular song," he observes. "When 'Sophisticated Lady' was on Broadway, they wanted to do it in London, but the producers had a hell of a job clearing everything."

An estimable composer in his own right (his Feinstein sets included his music set to poems by T.S. Eliot, John Donne, W.H. Auden, and e.e. cummings, along with an adaptation of Mozart's "Turkish Delight"), Dankworth considers himself fortunate to have been positioned to help develop the postwar British jazz scene.

Post-World War II "coincided with the bebop revolution, with Dizzy Gil-

spie and Charlie Parker in New York in the late '40s," Dankworth recounts.

He was voted musician of the year in the British jazz polls six years in a row. "The war had shut off knowledge of new music, and it was a time when Britain was looking for everybody to replace the old school—and I was lucky enough to be a young musician."

The war was over, and the trans-Atlantic ocean liners were running again.

"It was before air travel, and a jazz position on the Queen Mary was the ideal way to get to New York when the jazz joints were jumping on 52nd Street with Dizzy and Ella Fitzgerald and Billie Holiday," Dankworth remembers. "We came over from war-torn Europe and listened to all these acts while nursing 75-cent beers for three hours to the annoyance of club owners—and that's how us young British jazz musicians learned."



DANKWORTH: DIGS UP ELLINGTON TUNE

Words & Music
By Jim Bessman
jbessman@billboard.com



"I got it on a V-Disc in 1944 when I was 17," Dankworth says. "Tommy Dorsey was guest soloist, and I played his trombone solo on the sax."

V-Disc Records was the '40s government-established label that produced and distributed free records to servicemen.

"I was only interested in the jazz ones," recalls Dankworth, then a habitué of Rainbow Corner, a U.S. servicemen's club in London's Piccadilly Circus. "There were always piles of them. 'Tonight I Shall Sleep' was a marvelous record that still doesn't seem to get much recognition."

Studio B Teaches Audio, Old School

Education has never been a more significant—or important—aspect of professional audio recording.

As technology races forward and equipment such as consoles and equipment becomes more complex, many commercial studios will not hire prospects lacking a solid education from highly specialized schools or programs.

On the other hand, digital technology has given rise to a generation of relatively easy-to-use digital audio workstation products, from computer-based systems utilizing hardware and software such as Digidesign's Pro Tools platform to plug-and-play, stand-alone units from vari-

hours, says Dr. Wes Bulla, Belmont associate professor and director of recording studio operation/recording curriculum.

"It's basically a museum and a teaching facility at the same time," Bulla says, "so tours can come in while they're doing sessions. [Visitors] can actually see activity, rather than just walking into a static model of what it used to be. The way it's set up now, you can go in

Studio Monitor
By Christopher Walsh
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ous manufacturers including Korg, Tascam, Roland and Yamaha.

The ease with which these products allow pristine audio production, however, has also fostered an abundance of "engineers" lacking an elementary understanding of signal flow or acoustics taught through traditional apprenticeship or in specialized curricula.

Among the many audio production schools around the globe, one recent arrival on the scene is taking a different approach to education. In Nashville, the revered RCA Studio B—home to hits by the Everly Brothers, Elvis Presley and Roy Orbison and the locale where Chet Atkins produced hundreds of hits—has been restored to its late-1960s/early-'70s prime.

Today, it serves as both a classroom for Nashville-area students and a time capsule/museum of analog recording's evolutionary apex.

The Mike Curb Family Foundation purchased Studio B in 2002, leasing it in perpetuity to the Country Music Hall of Fame and Museum. Today it is co-managed and operated in partnership with Belmont University.

While the Belmont University-owned Ocean Way is used by Belmont students, it also continues to thrive as a commercial studio. Studio B, likewise, serves multiple purposes. Visitors tour the facility; four Belmont classes are held there per semester; and student recording sessions take place during afternoon and evening

and cut records."

But where a modern education in the recording arts must emphasize computer-based recording, Studio B is anchored by a 1972 API console and a 2-inch analog multitrack tape machine, Bulla explains.

The console, he adds, "came out of a Wally Heider remote truck. We bought the whole truck, but we bought it for the gear that was in it. We got some vintage '60s and '70s outboard gear—some of the classic compressors and EQ."



HISTORIC RCA STUDIO B

Similarly, many original microphones and instruments remain from the era of RCA's "A Team" house band, including the piano furnished in 1957. "Unlike Elvis," Bulla quips, "it has never left the building."

Visitor groups, such as school bands and choirs, can record in Studio B, Bulla says.

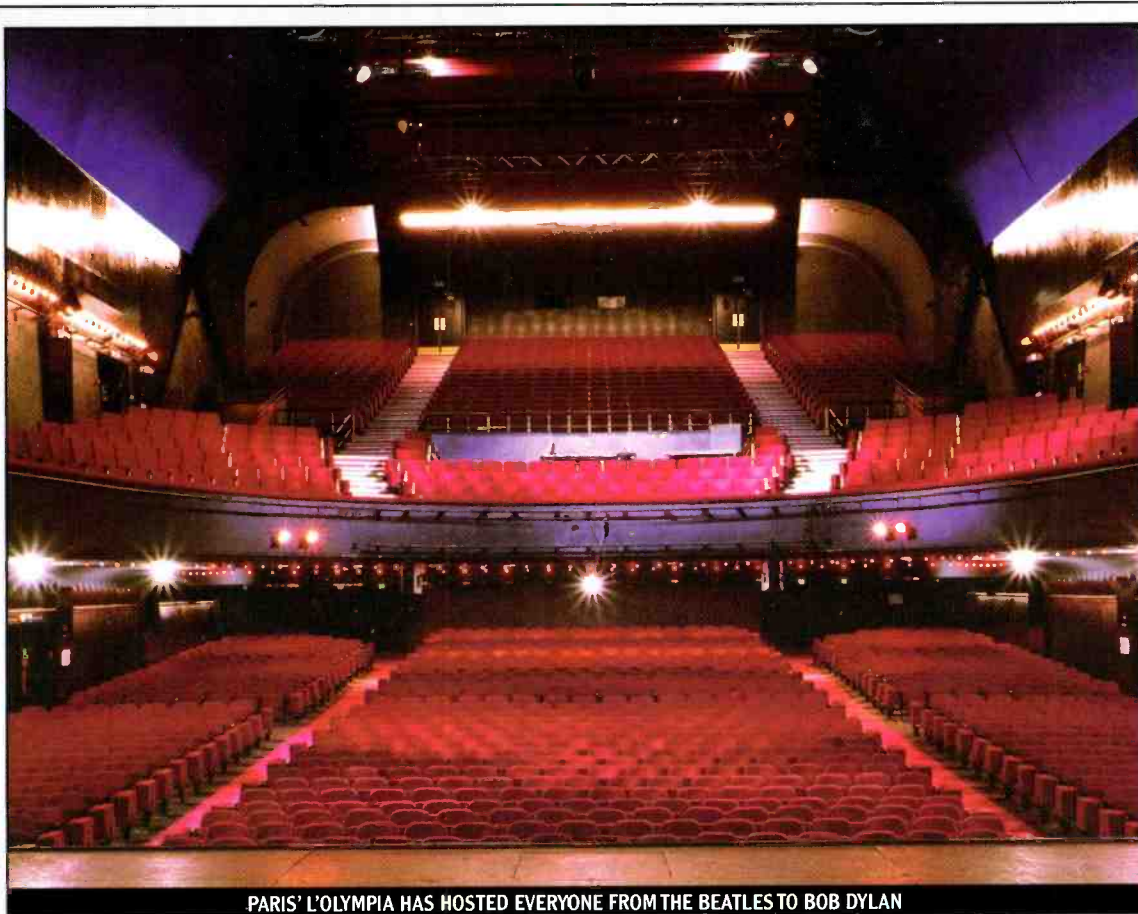
"We anticipate that in the future we might do some special projects," he adds. "But they're trying to handle that on a very selective, case-by-case basis. It's not there to function as a commercial recording studio, although we've had quite a few inquiries. It would have to be really special."

Controversial Congolese artist Papa Wemba is releasing a new album



Stockholm Records founder Ola Håkansson takes new role at Universal Sweden

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



PARIS' L'OLYMPIA HAS HOSTED EVERYONE FROM THE BEATLES TO BOB DYLAN

L'Olympia Celebrates 50th Birthday With Year Of Events

BY EMMANUEL LEGRAND

PARIS—France's most famous concert hall, L'Olympia, will stage a year-long celebration of its 50-year anniversary as a live music venue.

Almost fifty years ago, on Feb. 5, 1954, the first concert took place at the 2,000-capacity venue on the Boulevard des Capucines in Paris.

On the same date in 2004, national commercial full-service radio station RTL will broadcast several of its programs live from L'Olympia, culminating with a concert featuring a number of up-and-coming acts. Leading French acts will perform April 26 at another anniversary show.

Recognizing the venue's origins as a 19th-century music hall, a live show based on the concept of "the music hall of tomorrow" will be filmed there in September for TV broadcast.

"To celebrate our 50th anniversary, we have made the choice of having events throughout the year rather than focusing on just one major event," venue

GM Arnaud Delbarre says.

Including the anniversary events, more than 325 shows are already booked into L'Olympia for next year. International acts scheduled to perform include Dido, Sting, Sonny Rollins, Brian Wilson, America, Texas, Diana Krall, Counting Crows and Rickie Lee Jones.

French legend Juliette Gréco, crooner Eddy Mitchell, pop singer Laurent Voulzy and veteran singer Michel Sardou are among the domestic acts that will grace the venue in 2004.

A retrospective book highlighting 50 years of L'Olympia has been published, and Universal Music France recently released a three-CD boxed set with live performances of more than 30 acts recorded at the venue, including Jacques Brel, Edith Piaf, Johnny Hallyday and James Brown.

L'Olympia was relaunched in February 1954 by impresario Bruno Coquatrix, who opted to feature

AN INTERNATIONAL HOST

(Continued on page 48)



DELBARRE, LEFT, AND BORIS: MAINTAINING THE MAGIC

Chrysalis Group Posts 'Best Ever' Results For Year

BY LARS BRANDLE

LONDON—The Chrysalis Group is confident that uncertainty concerning the major labels may yet prove a blessing in disguise.

With three of the five majors involved in pending mergers or ownership changes, Chris Wright, chairman of London-based Chrysalis Group, says the company's flexible operation suggests it is well-placed to pick up the pieces from any multinational label fallout.

"What does [consolidation] do for us? It opens up a whole new series of opportunities for major independent companies like Chrysalis," Wright says.

'SAFE HAVEN' FOR ARTISTS

Chrysalis is increasingly positioning itself as a "safe haven" for artists in the current trading environment, Wright says.

"When you eliminate one company in the music business, you might

be throwing Bob Dylan and the Beatles out with the bath water [while] retaining the acts that happen to have sold you albums last year but may not have a future," he notes.

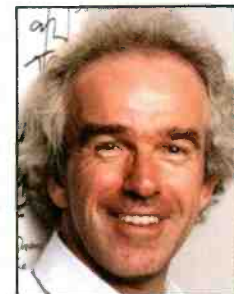
Chrysalis Group recently released its preliminary results for the fiscal year ended Aug. 31. Wright says this was the group's most successful year, bolstered by strong performances across its radio and music businesses.

Chrysalis reported pre-tax profits of £23.9 million (\$40 million), compared with £5.8 million (\$9.8 million) for the previous

financial year.

The results include an £18.6 million (\$31.6 million) gain on the disposals earlier this year of its TV production unit and U.K. dance radio station Galaxy 101.

Total revenue rose 4.5% to £246 million (\$418 million). Group earnings before interest, taxes, depreciation and amortization rose 6% to (Continued on page 48)



HUNTINGFORD: 2003 HAS BEEN 'MOST SUCCESSFUL'

Spanish Indies Launch UFI Trade Body Will Act As Pressure Group

BY HOWELL LLEWELLYN

MADRID—A group of 19 leading Spanish independent record labels has formed a trade association to act as an indie-sector lobbying group.

The Independent Phonographic Union (UFI) will campaign for increased media coverage of indie music and will seek to improve bilateral deals with such trade bodies as authors and publishers society SGAE.

It will also lobby the public and private sectors to provide funding for the independent sector, as well as

champion the development of a Spanish music export office.

The founding members of Madrid-based UFI include "new flamenco" pioneer Nuevos Medios, Subterfuge Records, V2 Music Entertainment, BOA Records, Everlasting, K Industria and PIAS.

Nuevos Medios founder Mario Pacheco is UFI president. "We want to give the indie section a voice and win more space in the media for indie music based not just on

marketing but on creativity and quality," he says.

(Continued on page 48)



PACHECO: WANTS TO GIVE INDIE SECTOR A VOICE



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
Due to holiday deadlines, last issue's chart is repeated below and on Common Currency. (IDEMPA PUBLICATIONS INC.) 11/18/03		(THE OFFICIAL UK CHARTS CO.) 11/24/03		Due to holiday deadlines, last issue's chart is repeated below and on Common Currency. (SNEP/FOP/TITE-LIVE) 11/17/03		Due to holiday deadlines, last issue's chart is repeated below and on Common Currency. (MEDIA CONTROL) 11/18/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	NEW
YUMEMONOGATARI TACKEY & TSUBASA / AVEX TRAX		MANDY WESTLIFE / SBMG		HEY OH TRAGEDIE / UP MUSIC		SCHICK MIR NEN ENGEL DVERGROUND / POLYDOR	
2	1	2	NEW	2	2	2	1
NO WAY TO SAY AYUMI HAMASAKI / AVEX TRAX		JUMP GIRLS ALDUD / POLYDOR		LA BAMBA STAR ACADEMY 3 / MERCURY		FREE LIKE THE WIND ALEXANDER / HANSA	
3	NEW	3	NEW	3	4	3	3
MATA ASHITA EVERY LITTLE THING / AVEX TRAX		MAYBE THAT'S WHAT IT TAKES ALEX PARKS / POLYDOR		MA RIVALE, FIESTA LATINA DIS CHEURE Z ZOUK / UP MUSIC		MUSIC IS THE KEY SARAH CONNOR FT. NATURALLY 7 / COLUMBIA	
4	NEW	4	1	4	3	4	5
LAST SONG GACKT / NIPPON CROWN		CRASHED THE WEDDING BUSTED / UNIVERSAL		SUMMER JAM 2003 UNDEROOG PROJECT VS. SUNCLUB / HOT TRACKS		LOVE'S DIVINE SEAL / WEA	
5	NEW	5	NEW	5	7	5	NEW
MOTTO CHIKAKUDE KIMI NO YOKOGA... ZARD / B-GRAM		50:50/LULLABY LEMAR / SONY MUSIC		TOI, TU CERENA & UNBERTO TOZZI / EAST WEST		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE	
6	2	6	2	6	11	6	2
AI GA YOBUHOUE PORNO GRAFFITI / SONY		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE		MARIA MAGDALENA JESSICA MARQUEZ / UNIVERSAL		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE / A&M	
7	3	7	3	7	5	7	4
CHOO CHOO TRAIN EXILE / RHYTHM ZONE		TURN ME ON KEVIN LYTTLE / ATLANTIC		PAPI CHIULO... TE TRAIGO EL MMMM LORNA / SCORPIO		WHITE FLAG DIDO / ARIOLA	
8	NEW	8	6	8	86	8	11
SHIROITENSHI GA ORITEKURU RAG FAIR / TOY'S FACTORY		HEY YA!/GHETTO MUSICK OUTKAST / ARISTA		BABY BOY BEYONCE FT. SEAN PAUL / COLUMBIA		TROUBLE PINK / ARISTA	
9	NEW	9	5	9	10	9	15
ETERNAL EXILE / RHYTHM ZONE		BE FAITHFUL FATMAN SCOOP FT. CROOKLYN CLAN / DEF JAM		JE VEUX VIVRE FAUDEL / MERCURY		ZUR ERINNERUNG FERRIS MC / YO MAMA	
10	8	10	NEW	10	8	10	6
HIRAGI DO AS INFINITY / AVEX TRAX		MIRACLES PET SHOP BOYS / PARLOPHONE		DJ DIAM'S / HOSTILE/VIRGIN		ROCKIN' ON HEAVEN'S DOOR JEANETTE / POLYDOR	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	4	1	NEW
THE BEATLES LET IT BE... NAKED / TOSHIBA/EMI		MICHAEL JACKSON NUMBER ONES / EPIC		CELINE DION UNE FILLE ET 4 TYPES / COLUMBIA		HERBERT GROENEMEYER MENSCH LIVE / CAPITOL	
2	1	2	NEW	2	1	2	NEW
MIKA NAKASHIMA LOVE / SONY		BUSTED A PRESENT FOR EVERYONE / UNIVERSAL		JOHNNY HALLYDAY PARC DES PRINCES 2003 / MERCURY		PINK TRY THIS / ARISTA	
3	2	3	1	3	2	3	1
MARIYA TAKEUCHI LONGTIME FAVORITES / WARNER MUSIC JAPAN		DIDO LIFE FOR RENT / CHEEKY/ARISTA		LYNDA LEMAY LES SECRETS DES OISEAUX / WEA		DIDO LIFE FOR RENT / ARIOLA	
4	3	4	NEW	4	3	4	2
JYOSHI JUUNI GAKUBOU KISEKI / PLATIA ENTERTAINMENT		RED HOT CHILI PEPPERS GREATEST HITS / WARNER BROS.		NATASHA ST-PIER L'INSTANT D'APRES / COLUMBIA		R.E.M. IN TIME 1988-2003 / WARNER BROS.	
5	NEW	5	2	5	6	5	4
BRITNEY SPEARS IN THE ZONE / BMG FUNHOUSE		R.E.M. IN TIME 1988-2003 / WARNER BROS.		DIDO LIFE FOR RENT / BMG		SEAL IV / WARNER BROS.	
6	NEW	6	NEW	6	9	6	5
ERIC CLAPTON BALLADS / WARNER MUSIC JAPAN		KYLIE MINOGUE BODY LANGUAGE / PARLOPHONE		STAR ACADEMY 3 FAIT SA BAMBAM / MERCURY		ROBBIE WILLIAMS LIVE AT KNEBWORTH / CAPITOL	
7	NEW	7	NEW	7	12	7	6
GARNET CROW CRYSTALLIZE KIMI TO IU HIKARI / GIZA STUDIO		THE BEATLES LET IT BE... NAKED / APPLE		STAR ACADEMY 3 CHANTE ELTON JOHN / MERCURY		JEANETTE BREAK ON THROUGH / POLYDOR	
8	8	8	4	8	11	8	NEW
JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY / PLATIA ENTERTAINMENT		BLUE GUILTY / INNOCENT/VIRGIN		TRAGEDIE TRAGEDIE / UP MUSIC		SARAH CONNOR KEY TO MY SOUL / X-CELL/EPIC	
9	NEW	9	6	9	5	9	7
DREAM THEATER TRAIN OF THOUGHT / WARNER MUSIC JAPAN		BRYN TERFEL BRYN / DEUTSCHE GRAMMOPHONE		ETIENNE DAHO REVOLUTION / VIRGIN		DICK BRAVE & THE BLACKBEARDS DICK THIS! / WEA	
10	4	10	11	10	7	10	3
HITOMI YAJIDA AIR/COOK/SKY / TOSHIBA/EMI		SHERYL CROW THE VERY BEST OF / A&M/POLYDOR		HENRI SALVADOR MA CHERE ET TENDRE / SOURCE		BON JOVI THIS LEFT FEELS RIGHT: GREATEST HITS / ISLAND	

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
Due to holiday deadlines, last issue's chart is repeated below and on Common Currency. (SOUNSCAN) 11/29/03		(FIMI/NIELSEN) 11/24/03		Due to holiday deadlines, last issue's chart is repeated below and on Common Currency. (AFVE/MEDIA CONTROL) 11/18/03		(ARIA) 11/22/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
SOMETHING MORE RYAN MALCOLM / VIK/BMG		OBSESSION AVENTURA / PLANET		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE	
2	NEW	2	3	2	1	2	2
TROUBLE PINK / ARISTA/BMG		WHITE FLAG DIDO / BMG RICORDI		SLOW KYLIE MINOGUE / PARLOPHONE		SLOW KYLIE MINOGUE / PARLOPHONE	
3	2	3	2	3	2	3	3
MEME LES ANGES AU DE MONTIGNY / VIK/BMG		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE		UNO MAS UNO SON SIETE FRAN PEREA / GLOBOMEDIA		BABY BOY BEYONCE FT. SEAN PAUL / COLUMBIA	
4	6	4	4	4	3	4	6
HEY YA! OUTKAST / ARISTA/BMG		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE / INTERSCOPE		ENCONTRARAS NATASHA ST-PIER / COLUMBIA		INTO YOU FATBOY SLIM / EAST WEST	
5	4	5	5	5	NEW	5	5
LOW KELLY CLARKSON / RCA/BMG		BROKEN ELISA / SUGAR		BUFANK/XHELAZZ R DE RUMBA / BDA MUSIC		SOMEDAY NICKELBACK / ROADRUNNER	
6	5	6	7	6	NEW	6	4
BABY BOY BEYONCE FT. SEAN PAUL / COLUMBIA/SONY MUSIC		GUILTY BLUE / VIRGIN		ENJOY THE RIDE MARLANGO / SUPREGO		P.I.M.P. 50 CENT / INTERSCOPE	
7	3	7	11	7	6	7	8
SUNRISE SIMPLY RED / UNIVERSAL		ALMENTO STAVOLTA NEK / WEA		PERVERSO TIZIANO FERRO / CAPITOL		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE / A&M	
8	7	8	17	8	5	8	10
SOMEDAY NICKELBACK / EMI		HEY YA!/GHETTO MUSICK OUTKAST / ARISTA		PECOS COLLECTION PECOS / SONY		TROUBLE PINK / ARISTA	
9	8	9	6	9	16	9	9
SO YESTERDAY HILARY DUFF / BUENA VISTA/HOLLYWOOD/UNIVERSAL		SLOW KYLIE MINOGUE / PARLOPHONE		FRANTIC METALLICA / VERTIGO		SO YESTERDAY HILARY DUFF / WARNER BROS.	
10	9	10	NEW	10	10	10	7
BYE BYE BOYFRIEND FEFE DOBSON / ISLAND/UNIVERSAL		UNA NOTTE E FORSE MAI PIU EIFFEL 65 / UNIVERSAL		MOTIVOS DE UN SENTIMIENTO JOAQUIN SABINA / BMG/ARIOLA		NOT ME, NOT I DELTA GOODREM / ARISTA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	5	1	1
SARAH McLACHLAN AFTERGLOW / NETTWERK/BMG		RENATO ZERO CATTURA / EPIC		QUECO TENGO / TOOL		DELTA GOODREM INNOCENT EYES / EPIC	
2	2	2	NEW	2	2	2	NEW
WILFRED LE BOUTHILLIER WILFRED LE BOUTHILLIER / MUSICOR QUEBEC/SELECT		ELISA LOTUS / SUGAR		JULIO IGLESIAS DIVORCIO / COLUMBIA		KYLIE MINOGUE BODY LANGUAGE / FESTIVAL	
3	NEW	3	NEW	3	7	3	2
SOUNDTRACK TUPAC: RESURRECTION / AMARU/INTERSCOPE/UNIVERSAL		ARTICOLO 31 L'ITALIANO MEDIO / BMG RICORDI		EUROJUNIOR EURO JUNIOR FESTIVAL / VALE MUSIC		JOHN FARNHAM ONE VOICE: THE GREATEST HITS / GOTHAM	
4	NEW	4	2	4	3	4	5
JOSH GROBAN CLOSER / 143/REPRISE/WARNER		R.E.M. IN TIME 1988-2003 / WARNER BROS.		CAFE QUIJANO QUE GRANDE ES ESTO DEL AMOR / WARNER BROS.		VARIOUS ARTISTS AUS AUSTRALIAN IDOL: THE FINAL 12 / BMG	
5	3	5	3	5	1	5	3
SHERYL CROW THE VERY BEST OF SHERYL CROW / A&M/INTERSCOPE/UNIVERSAL		GIGI D'ALESSIO BUONA VITA / RCA		ROSA AHORA / VALE MUSIC		POWDERFINGER VULTURE STREET / UNIVERSAL	
6	4	6	NEW	6	NEW	6	4
ROD STEWART AS TIME GDES BY... GREAT AMERICAN SONGBOOK VOL II / J/BMG		THE BEATLES LET IT BE... NAKED / EMI		BRUCE SPRINGSTEEN THE ESSENTIAL / COLUMBIA		DIDO LIFE FOR RENT / BMG	
7	NEW	7	NEW	7	6	7	NEW
G-UNIT BEG FOR MERCY / G-UNIT/SHADY/INTERSCOPE/UNIVERSAL		RED HOT CHILI PEPPERS GREATEST HITS / WARNER BROS.		PECOS DONDE ESTABAS TU? / SONY		BLINK 182 BLINK 182 / GEFKEN	
8	NEW	8	NEW	8	4	8	NEW
PINK TRY THIS / ARISTA/BMG		MINA NAPOLI SECONDO ESTRATTO / SONY		JOAN MANUEL SERRAT SERRAT SINFONICO / ARIOLA		MICHAEL JACKSON NUMBER ONES / EPIC	
9	6	9	5	9	8	9	6
NICKELBACK THE LONG ROAD / ROADRUNNER/EMI		NEK THE BEST OF L'ANNO ZERO / WEA		R.E.M. IN TIME 1988-2003 / WARNER BROS.		R.E.M. IN TIME 1988-2003 / WARNER BROS.	
10	NEW	10	4	10	10	10	NEW
COLDPLAY COLDPLAY LIVE 2003 / CAPITOL/EMI		DIDO LIFE FOR RENT / BMG RICORDI		FRAN PEREA LA CHICA DE LA HABITACION DE AL LAO / DRO		BRITNEY SPEARS IN THE ZONE / JIVE	

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) DATE		(GLF) 11/21/03		(VERDENS GANG NORWAY) 11/24/03		(MEDIA CONTROL) DATE	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	NEW
COWBOY CHIPZ / GLAM SLAM		VILSE I SKOGEN MARKOOLID / BONNIER		HEY YA OUTKAST / ARISTA		SCHICK MIR NEN ENGEL DVERGROUND / CHEYENNE	
2	3	2	4	2	5	2	1
TURN ME ON KEVIN LYTTLE / WEA		STARKARE SARA LOFGREN / MARIANN		HOLE IN THE HEAD SUGABABES / ISLAND		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE / A&M	
3	2	3	3	3	NEW	3	2
ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE / WARNER BROS.		HEY YA!/GHETTO MUSICK OUTKAST / ARISTA		MORE TO LIFE STACIE ORRICO / VIRGIN		FREE LIKE THE WIND ALEXANDER / HANSA	
4	4	4	40	4	2	4	NEW
TRAFFIC DJ TUESTO / BLACK HOLE RECORDS		IF IT'S ALL I EVER DO ANDERS JOHANSSON / MARIANN		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE	
5	7	5	NEW	5	3	5	3
ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA / JIVE		WHITE FLAG DIDO / BMG		WHITE FLAG DIDO / BMG	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	3	1	NEW
FRANS BAUER 'N ONS GELUK / SONY MUSIC MEDIA		PETER LEMARC DET SOM HALLER OSS VID LIV / COLUMBIA		R.E.M. IN TIME 1988-2003 / WARNER BROS.		PINK TRY THIS / ARISTA	
2	2	2	NEW	2	1	2	1
DIDO LIFE FOR RENT / BMG		BRUCE SPRINGSTEEN THE ESSENTIAL BRUCE SPRINGSTEEN / COLUMBIA		MORTEN ABEL BEING EVERYTHING KNOWING NOT / VIRGIN		R.E.M. IN TIME 1988-2003 / WARNER BROS.	
3	35	3	1	3	2	3	2
DE POEMA'S BEST OF / SONY		R.E.M. IN TIME 1988-2003 / WARNER BROS.		JAN WERNER SINGER OF SONGS / POLYDOR		DIDO LIFE FOR RENT / BMG	
4	31	4	4	4	NEW	4	3
RED HOT CHILI PEPPERS GREATEST HITS / WARNER BROS.		SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL / COLUMBIA		JOSH GROBAN CLOSER / WARNER BROS.		BON JOVI THIS LEFT FEELS RIGHT: GREATEST HITS / ISLAND	
5	3	5	3	5	4	5	5
ROBBIE WILLIAMS LIVE AT KNEBWORTH / CAPITOL		LISA MISKOVSKY FALLING WATER / STOCKHOLM		BRUCE SPRINGSTEEN THE ESSENTIAL BRUCE SPRINGSTEEN / COLUMBIA		SEAL IV / WARNER BROS.	

Wemba Emerges With Double Set

Congolese world-music star Papa Wemba releases a new double-album, "Somo Trop" (Sono/Next), this month. Wemba is currently out on bail in France on charges of smuggling African immigrants into Europe. Wemba, who has Belgian citizenship, was arrested in February and released in June on bail of 30,000 euros (\$35,000).

French authorities believe that hundreds of Congolese may have entered France on bogus visas stating they are musicians in Wemba's band. Suspicions were first aroused when a large group arrived at Paris-Roissy airport in December 2002, claiming they were musicians engaged by Wemba.

They were allowed entry, but subsequent checks revealed they had vanished. Police claim that each had paid Wemba for a visa.

Wemba, who is expected to face trial next year, employs two groups of musicians: an international band in Paris known as *Viva la Musica* and the larger, Congo-based ensemble *Nouvelle Ecrite*.

Meanwhile, the charges appear to have done little to diminish Wemba's popularity, as he played a sell-out concert last month in Paris.

NIGEL WILLIAMSON

Like other artists from that era, Neffa has switched to a different genre. "The hip-hop phase was something of an aberration," he tells *Billboard*. "The sort of music I play now is reminiscent of the 1970s soul that I grew up with. For me, Stevie Wonder represents musical perfection." MARK WORDEN

Global Pulse™

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SONGS OF FREEDOM: It may not seem as if human rights are in vogue during these bellicose times, but Spanish authors and publishers society SGAE has gone against the grain with the release of "Liberando Expresiones."

The album was released Nov. 17 by the group's nonprofit label, Factoria Autor.

The 18-track album by 26 Spanish artists marks the 25th anniversary of the Spanish offices of human rights organization Amnesty International.

"Liberando," a collaboration among Amnesty and producers Luis Mendo and Bernardo Fuster, includes original songs by Amara! Javier Ruibal, Carmen Paris and Hevia, Pancho Alvarez and Carlos Núñez, Pablo Guerrero and Raimundo Amador and Suburbano.

The album is also released in Mexico by Fundación Autor and in the U.S. through Sal Music, which is run by Miami-based Spaniard Salvador Pérez, former VP at Universal Latino and Mock & Roll. HOWELL LLEWELLYN

READ MY LIPS: China-born singer Na Ying is in hot water after she apparently admitted that she has lip-synched during all of her live performances in the past year.

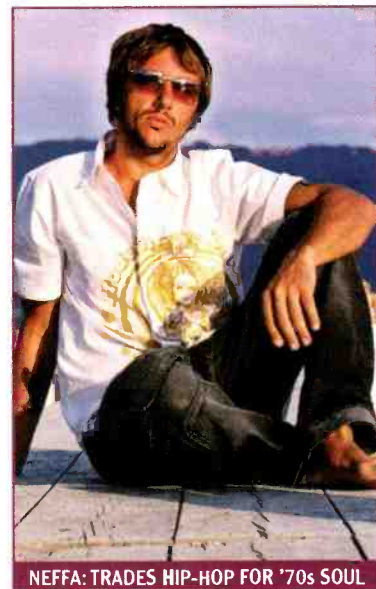
The story surfaced after Na's appearance at Warner Music's 10th Anniversary Showcase Oct. 24, at which the Warner Taiwan artist performed three songs.

After the show, Na reportedly told fellow Warner artists that owing to vocal problems, that was her first live performance in more than a year.

The singer then denied the report during a visit to Taiwan, although she did admit to the vocal problems.

Na is one of the few mainland-born artists to achieve success and popularity in the Taiwan market, which has generally been hostile to mainland singers.

Warner Music reps in China and Taiwan did not respond to requests for comment. STEVEN SCHWANKERT



NEFFA: TRADES HIP-HOP FOR '70s SOUL

NEFFA MIND: The Festivalbar Radio Airplay prize in September for funky R&B single "Prima di Andare Via" was an excellent trailer for its parent album, "I Molteplici Mondi di Giovanni, Il Cantante Neffa," released Oct. 3 by Mercury/Universal Music Italy. Neffa is the stage nickname of Giovanni Pellino, a 36-year-old singer from Bologna who was part of the Italian rap and hip-hop boom of the mid-'90s.

Billboard EUROCHARTS

Due to holiday deadlines, last issue's chart is repeated below. Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries. 11/19/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
2	1	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
3	3	WHITE FLAG	DIDO CHEEKY/ARISTA
4	2	SLOW	KYLIE MINOGUE PARLOPHONE
5	4	HEY OH	TRAGEDIE UP MUSIC
6	NEW	CRASHED THE WEDDING	BUSTED UNIVERSAL
7	15	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
8	6	LA BAMBA	STAR ACADEMY 3 MERCURY
9	NEW	SCHICK MIR NEN ENGEL	OVERGROUND CHEYENNE
10	5	FREE LIKE THE WIND	ALEXANDER HANSA
11	14	TURN ME ON	KEVIN LYTTLE ATLANTIC/WEA
12	34	HEY YA!/GHETTO MUSICK	OUTKAST ARISTA
13	10	TROUBLE	PINK ARISTA
14	19	MA RIVALE FIESTA LATINA	DIS CHURE 2 ZOUK UP MUSIC
15	18	MUSIC IS THE KEY	SARAH CONNOR FT. NATURALLY 7 X-CELL/SONY
16	7	IF YOU COME TO ME	ATOMIC KITTEN INNOCENT/VIRGIN
17	12	SUMMER JAM 2003	UNDERDOG PROJECT VS. SUNCLUB PLAYGROUND
18	24	LOVE'S DIVINE	SEAL WEA
19	11	BE FAITHFUL	FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM/MERCURY
20	8	SOLE IN THE HEAD	SUGABABES ISLAND

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
2	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.
3	NEW	PINK	TRY THIS ARISTA
4	4	ROBBIE WILLIAMS	LIVE AT KNEB WORTH CHRYSALIS
5	3	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND
6	5	BLUE	GUILTY INNOCENT/VIRGIN
7	NEW	HERBERT GROENEMEYER	MENSCH LIVE CAPITOL
8	NEW	ATOMIC KITTEN	LADIES NIGHT INNOCENT/VIRGIN
9	6	SEAL	IV WARNER BROS.
10	11	CELINE DION	UNE FILLE ET 4 TYPES COLUMBIA
11	7	ROD STEWART	AS TIME GOES BY... GREAT AMERICAN SONGBOOK VOL. II JIVE
12	NEW	BRUCE SPRINGSTEEN	THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA
13	13	SEAN PAUL	DUTTY ROCK ATLANTIC
14	10	EVANESCENCE	FALLEN WIND-UP/EPIC
15	8	SUGABABES	THREE ISLAND
16	9	STING	SACRED LOVE A&M
17	37	JUSTIN TIMBERLAKE	JUSTIFIED JIVE
18	NEW	DREAM THEATER	TRAIN OF THOUGHT ELEKTRA
19	12	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M
20	15	JOHNNY HALLYDAY	PARC DES PRINCES 2003 MERCURY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ALBUM SALES	
2	2	DIDO	LIFE FOR RENT CHEEKY/ARISTA
3	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.
4	NEW	PINK	TRY THIS ARISTA
5	4	ROBBIE WILLIAMS	LIVE AT KNEB WORTH CHRYSALIS
6	3	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND
7	5	BLUE	GUILTY INNOCENT/VIRGIN
8	NEW	HERBERT GROENEMEYER	MENSCH LIVE CAPITOL
9	NEW	ATOMIC KITTEN	LADIES NIGHT INNOCENT/VIRGIN
10	6	SEAL	IV WARNER BROS.
11	11	CELINE DION	UNE FILLE ET 4 TYPES COLUMBIA
12	7	ROD STEWART	AS TIME GOES BY... GREAT AMERICAN SONGBOOK VOL. II JIVE
13	NEW	BRUCE SPRINGSTEEN	THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA
14	13	SEAN PAUL	DUTTY ROCK ATLANTIC
15	10	EVANESCENCE	FALLEN WIND-UP/EPIC
16	8	SUGABABES	THREE ISLAND
17	9	STING	SACRED LOVE A&M
18	37	JUSTIN TIMBERLAKE	JUSTIFIED JIVE
19	NEW	DREAM THEATER	TRAIN OF THOUGHT ELEKTRA
20	12	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M
21	15	JOHNNY HALLYDAY	PARC DES PRINCES 2003 MERCURY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	STAND UP	SCRIBE DIRTY
2	2	P.I.M.P.	50 CENT INTERSCOPE
3	7	(THERE'S GOTTA BE) MORE TO LIFE	STACIE ORRICO VIRGIN
4	5	IT'S ON (MOVE TO THIS)	THREE THE HARD WAY JOY/SONY
5	4	CAN'T HOLD US DOWN	CHRISTINA AGUILERA FT. LIL' KIM RCA
6	4	HAYLEY WESTENRA	PURE UNIVERSAL
7	3	SCRIBE	THE CRUSADER DIRTY
8	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.
9	1	BROOKE FRASER	WHAT TO DO WITH DAYLIGHT SONY
10	5	DIDO	LIFE FOR RENT CHEEKY/ARISTA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	WHITE FLAG	DIDO ARISTA
2	1	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
3	3	SOLE IN THE HEAD	SUGABABES ISLAND
4	4	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
5	5	NEVER LEAVE YOU	LUMIDEE BAD BOY/ISLAND
6	9	SLOW	KYLIE MINOGUE PARLOPHONE
7	7	BLUE	GUILTY INNOCENT/VIRGIN
8	6	SOMEDAY	NICKELBACK ROADRUNNER
9	16	SEXED UP	ROBBIE WILLIAMS CHRYSALIS
10	18	ONE MORE CHANCE	MICHAEL JACKSON EPIC
11	10	TROUBLE	PINK ARISTA
12	15	IF YOU COME TO ME	ATOMIC KITTEN INNOCENT/VIRGIN
13	12	P.I.M.P.	50 CENT INTERSCOPE
14	8	THE MAGIC KEY	ONE-T + COOL-T UNIVERSAL
15	13	FAMILY PORTRAIT	PINK ARISTA
16	11	CAN'T HOLD US DOWN	CHRISTINA AGUILERA FT. LIL' KIM RCA
17	21	LOVE'S DIVINE	SEAL WEA
18	17	IN THE SHADOWS	THE RASMUS PLAYGROUND/MOTOR
19	20	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
20	26	(THERE'S GOTTA BE) MORE TO LIFE	STACIE ORRICO VIRGIN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	WHITE FLAG	DIDO ARISTA
2	1	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
3	3	SOLE IN THE HEAD	SUGABABES ISLAND
4	4	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
5	5	NEVER LEAVE YOU	LUMIDEE BAD BOY/ISLAND
6	9	SLOW	KYLIE MINOGUE PARLOPHONE
7	7	BLUE	GUILTY INNOCENT/VIRGIN
8	6	SOMEDAY	NICKELBACK ROADRUNNER
9	16	SEXED UP	ROBBIE WILLIAMS CHRYSALIS
10	18	ONE MORE CHANCE	MICHAEL JACKSON EPIC
11	10	TROUBLE	PINK ARISTA
12	15	IF YOU COME TO ME	ATOMIC KITTEN INNOCENT/VIRGIN
13	12	P.I.M.P.	50 CENT INTERSCOPE
14	8	THE MAGIC KEY	ONE-T + COOL-T UNIVERSAL
15	13	FAMILY PORTRAIT	PINK ARISTA
16	11	CAN'T HOLD US DOWN	CHRISTINA AGUILERA FT. LIL' KIM RCA
17	21	LOVE'S DIVINE	SEAL WEA
18	17	IN THE SHADOWS	THE RASMUS PLAYGROUND/MOTOR
19	20	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
20	26	(THERE'S GOTTA BE) MORE TO LIFE	STACIE ORRICO VIRGIN

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/25/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	MAMA (ANA AHABAK)	CHRISTINA UNIVERSAL
2	1	SCHICK MIR NEN ENGEL	OVERGROUND CHEYENNE
3	2	FREE LIKE THE WIND	ALEXANDER HANSA
4	9	POISON	GROOVE COVERAGE UNIVERSAL
5	3	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	6	KIDDY CONTEST FINALISTEN	KIDDY CONTEST VOL. 8 ARIOLA
2	1	R.E.M.	IN TIME 1988-2003 WARNER BROS.
3	NEW	ANDRE HELLER	RUF & ECHO POLYDOR
4	NEW	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
5	3	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 11/25/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	TAKING BACK MY HEART	MARIA LUCIA CAPITOL
2	NEW	MANDY	WESTLIFE RCA
3	1	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
4	2	HEY YA!	OUTKAST ARISTA
5	NEW	MIRACLES	PET SHOP BOYS CAPITOL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KIM LARSEN & KJUKKEN	7-11 CAPITOL
2	25	VARIOUS ARTISTS	JUNIOR EUROVISION SONG CONTEST CMC
3	3	BIG FAT SNAKE	ONE NIGHT OF SIN CMC
4	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.
5	NEW	THE BEATLES	LET IT BE... NAKED CAPITOL

IRELAND

(IRMA/CHART TRACK) 11/21/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	MANDY	WESTLIFE RCA
2	NEW	JUMP	GIRLS ALoud POLYDOR
3	1	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
4	2	BE FAITHFUL	FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM
5	3	CRASHED THE WEDDING	BUSTED UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	R.E.M.	IN TIME 1988-2003 WARNER BROS.
2	NEW	RED HOT CHILI PEPPERS	GREATEST HITS WEA
3	2	MARIO ROSENSTOCK	GIFT GRUB—THE BEST OF 2003 EMI
4	3	DIDO	LIFE FOR RENT CHEEKY/ARISTA
5	NEW	MICHAEL JACKSON	NUMBER ONES EPIC

GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 11/21/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	PES TIS	SAKIS NOUVAS MINDS
2	3	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA MINDS
3	NEW	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
4	4	GIA	DESPINA VANDI HEAVEN
5	2	MONOS MOU	MIKHALIS KHATZIGIANNIS UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	EVANESCENCE	FALLEN EPIC
2	1	DIDO	LIFE FOR RENT BMG
3	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.
4	NEW	SOUNDTRACK	THE MATRIX REVOLUTIONS WEA
5	5	BLUE	GUILTY VIRGIN

BELGIUM/WALLONIA

(PROMUVI) 11/19/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HEY OH	TRAGEDIE UP MUSIC
2	2	LA BAMBA	STAR ACADEMY 3 MERCURY
3	16	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
4	3	PAPI CHIULO... TE TRAIGO EL MMMM	LORNA ARS
5	7	STUCK ON YOU	3T TFI MUSIQUE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HENRI SALVADOR	MA CHERE ET TENDRE SOURCE
2	5	ETIENNE DAHO	REVOLUTION VIRGIN
3	3	LARA FABIAN	EN TOUTE INIMITE POLYDOR
4	2	DIDO	LIFE FOR RENT BMG
5	12	JOHNNY HALLYDAY	PARC DES PRINCES 2003 MERCURY

PORTUGAL

(AFPI) 11/25/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	KA-CHING	SHANIA TWAIN MERCURY
2	1	SING FOR THE MOMENT	EMINEM INTERSCOPE
3	4	LOSE YOURSELF	EMINEM INTERSCOPE
4	5	AS IF I CALL YOU UP	MANE FAROL
5	RE	MILK AND TOAST AND HONEY	ROXETTE EMI

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RUI VELOSO	O CONCERTO ACUSTICO VIRGIN
2	2	ROBBIE WILLIAMS	LIVE AT KNEB WORTH CHRYSALIS
3	3	TRIBALISTAS	TRIBALISTAS VIRGIN
4	4	ENNIO MORRICONE & DULCE PONTES	FOCUS POLYDOR
5	6	R.E.M.	IN TIME 1988-2003 WARNER BROS.

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 11/23/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	STAND UP	SCRIBE DIRTY

UMS Absorbs Stockholm Label

Despite Restructuring, Imprint Will Retain Its Identity

BY JEFFREY DE HART

STOCKHOLM—The management of Stockholm Records insists the imprint will retain its own identity, despite Universal Music Sweden's (UMS) plans to fully absorb the label Dec. 1.

Stockholm Records launched in 1992 as a stand-alone joint venture between PolyGram and label managing director Ola Håkansson and his four business partners.

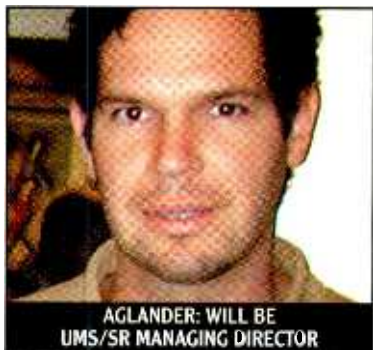
PolyGram initially owned 51% of the label. After PolyGram was merged into Universal Music, the latter acquired the remainder of Stockholm in 1999.

The new move represents "a total restructuring," UMS GM Märten Aglander says. "We're combining the operation and joining forces, but we'll still have the Stockholm identity."

Stockholm, which is based in the same building as Universal, joins Sonet and Polar as the major's third domestic imprint in Sweden.

RESTRUCTURING

Effective Dec. 1, Håkansson will become chairman of UMS/Stockholm Records (UMS/SR). Aglander will be promoted to managing director of the combined group at the



AGLANDER: WILL BE UMS/SR MANAGING DIRECTOR

same time. Both report to Theo Roos, senior VP of Universal Music International, Nordic Countries.

In his new role, Håkansson will oversee the direction and development of local A&R for UMS/SR. Aglander will run the day-to-day business.

The combined UMS/SR roster includes the Cardigans, A*Teens, Lisa Miskovsky, Lambretta, Carola, Fredrik Kempe, Lars Winnerbäck and E-Type and the ABBA catalog.

Eighteen staffers from Stockholm and UMS will be let go, most of them from UMS.

Aglander does not anticipate any changes in the amount of local repertoire released as a direct result of the integration of Stockholm.

UMS and Stockholm already share a sales team and back-office functions.

Aglander says the imprints will retain separate marketing and product management teams, but A&R will be centralized.

Håkansson will also continue to head his own wholly independent companies, Ten Songs and Ten Productions, a publishing entity and production house, respectively.

SR deputy managing director Eric Hasselqvist is leaving to assist Håkansson in running those companies.

Håkansson has also set up a new independent label, Record Company Ten, and plans to hire an A&R representative for the label.

"In the beginning it's going to be very, very humble," Håkansson says. "It's not a new Stockholm Records."

Ten Songs has 10 songwriters signed. The production house has five producers on its books, and the label has one act signed: dance/pop outfit the Attic.

"It's not a joint venture, but Universal will have a first option on signing [its] artists," Håkansson says.

"It's an interesting time to start up a small business," he adds. "But I'm still the chairman of Universal."

L'Olympia

Continued from page 45

what was then a new generation of postwar artists. The venue has hosted concerts by all major domestic and international artists and entertainers of the times since—from Charles Trenet to the Beatles, through Charles Aznavour to Jimi Hendrix and Bob Dylan.

"It is a place filled with myths and history," Delbarre says.

More recently, L'Olympia has been the Paris venue of choice for such premier acts as the Rolling Stones, David Bowie and Sting.

"L'Olympia has always been a magical venue and will continue to carry the same magic," says Jean-Michel Boris, who was Coquatrix's assistant and is now a consultant to the venue. Coquatrix died in 1979.

The concert hall closed for seven months in 1997 and was gutted and rebuilt so that it is almost identical to its original state. Its lease is now held by Universal Music France, after it was acquired by parent Vivendi Universal's then-chairman Jean-Marie Messier from bank Société Générale in 2001.

Universal Music France chairman Pascal Negre is also president of L'Olympia Ltd., which operates the concert hall. He says Universal remains firmly committed to

the venue.

"Every three months, there's a rumor that we're selling, but we are faithful to this place and we are proud owners," Negre says. "It is good for a place like L'Olympia to have a stable shareholder with long-term commitment that can allow the people here to work in a serene climate."

During the past 50 years, 30 million concert tickets have been sold at the venue, which attracts an average of 300,000 concertgoers each year.

Sources estimate L'Olympia's current annual revenue at 5 million euros (\$6 million), with more than 50% of that coming from the venue's bars, sponsorship and other ancillary sources.

Indies

Continued from page 45

Pacheco says the new body will have a "solid but calm" campaigning style. "UFI is not about making spectacular gestures," he says, adding that UFI plans to join Brussels-based, Pan-European independent labels body Impala.

UFI defines an independent label as one with less than 5% market share. This means that such high-profile Spanish indies as Vale Music—which claims an 18% market share, thanks to

the success of its spin-off albums from "Fame"-style TV show "Operación Triunfo"—and Muxxic, which is owned by music conglomerate Gran Vía Musical, are not eligible to join.

UFI has published a white paper that outlines its position on such topics as the impact of major-label consolidation, the need for public funding, the threat of piracy, the problem of "payola," value-added tax on recorded music and its relations with SGAE.

UFI has also suggested that an independent music awards ceremony could be established in Spain and that the viability of launching independent music sales charts should be

investigated.

BOA Records director Fernando Luaces is a VP of UFI. He says there is a need for a Spanish music export office that would focus on promoting Spanish music abroad through trade fairs stands funded by foreign ministry trade institute ICEX.

"We have already spoken to [labels body and International Federation of the Phonographic Industry affiliate] AFYVE, and they are interested in the idea," he says.

Luaces adds that the inaugural lineup of UFI members accounts for slightly less than 7% of Spain's recorded music market.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



WRIGHT

GERA-Europe, the European arm of the Global Entertainment Retail Assn., has warned against consolidation among the music majors. In a Nov. 21 statement, GERA-Europe claims that a market with fewer big record companies will reduce consumer choice. GERA-Europe says that further consolidation could mean that competition among labels may diminish "to a level where a healthy and diverse market cannot be retained." GERA-Europe president Simon Wright suggests that the music market needs innovation rather than consolidation. "The way forward is through investments in good, high-quality content, digitization of content and new formats—not through a cost-cutting exercise," he says. **LEO CENDROWICZ**

Spanish police stepped up raids on street vendors of pirate CDs in the first nine months of 2003. Working on information supplied by labels body AFYVE and authors society SGAE, police carried out 2,452 raids from January to September, compared with 1,900 in all of 2002. Some 1.15 million illegal CDs and 1,434 CD burners were seized, and 631 people were arrested, according to SGAE. The authors body estimates that police action so far this year has prevented illegal sales of 170 million CDs worth 2.5 billion euros (\$2.9 billion). **HOWELL LLEWELLYN**

London is gaining a new 2,200-capacity live music venue. The former Coronet Cinema on New Kent Road in South London's Elephant and Castle district will open as a live concert theater Dec. 5. Parlophone Records act Blur will headline the opening night at the venue, which retains the Coronet name. The Coronet is owned by U.K. production company Gekko, headed by theater entrepreneur Dominic Madden. Its capacity is expected to increase to 2,400 in 2004. The venue will also be used for film screenings, club nights and special events. The building had been closed since 1991. It opened in June 1879 as the Elephant and Castle Theatre, and it reopened as a cinema in 1932. According to Gekko, the cost to refurbish the building as a live venue has been £2.5 million (\$4.3 million) to date. **TOM FERGUSON**

European independent labels bodies Impala and the Assn. of Independent Music are supporting the release of a "CD-book" to protest the value-added tax (VAT) rate on music. U.K. label Ninja Tune has released a CD by Kid Koala inside a book so that it qualifies for the zero-VAT rate on books in the territory. The CD-book, "Some of My Best Friends Are DJs," is available from ninjatune.net for £9.36 (\$15.93). Typically, the CD alone would cost £11 (\$18.70). VAT on recordings is currently set at 15%-25% across Europe. Books, and other cultural goods have rates as low as zero. "We felt that the best way of demonstrating the absurdity of the VAT discrimination against music would be to allow politicians and fans to see the evidence for themselves," Ninja Tune managing director Peter Quicke says. **LEO CENDROWICZ**

Chrysalis

Continued from page 45

£14.2 million (\$24 million).

The Chrysalis Music division comprises the company's music publishing company, Lasgo Chrysalis' U.K. wholesale distribution activities and the Echo record label. It posted an overall 12% year-on-year rise in revenue to £71.4 million (\$121 million).

"On the recording side, 2003 has been the most successful in Echo's history," chief executive Richard Huntingford says.

Huntingford says releases by alternative rock band Feeder, electronica act Moloko and up-and-coming Liverpool, England, band The Stands were central to the label's improved performance.

"We've always had a very selective A&R policy, and we're going to maintain that," Wright adds.

Lasgo Chrysalis' profits doubled from one year ago. Driven by the thriving DVD market, the 25-year-old division posted a 30% rise in revenue, to more than £30 million (\$51 million).

Overall, the music division's EBITA rose from £2.1 million (\$3.6 million) to £3.8 million (\$6.4 million). Wright says the division is keen to further exploit the ring-tone market, music DVD and legitimate downloads.

BULLISH OUTLOOK

The new financial year has seen trading at all divisions proceed in line with analyst expectations, according to a statement.

Radio revenue for the three months ending Nov. 30 is expected to rise by 17.5%.

"We'd be very confident in looking at any [radio] acquisition opportunities that are out there, if they can be brought in at the right price," Huntingford says. "We don't need to be rushing out and jumping on that bandwagon just yet."

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Time Is Right For Jingles

Tight Ad Budgets Up Demand For Fresh Songs

BY SUSANNE AULT

LOS ANGELES—With today's tight budgets, advertising agencies are increasingly looking to create original commercial scores to avoid paying the higher publishing fees catalog tracks command.

But the recent Missy Elliott/Madonna Gap commercial featuring a spin on Madonna's "Into the Groove" illustrates that advertisers still turn to catalog music when it fits their vision.

"Budgets don't often allow for licensing. It has become miles more expensive [to ad clients]," said Gregory Grene, music producer for ad agency Foote, Cone and Belding. He spoke at a session about commercial music trends during the Hollywood Reporter/Billboard Film & TV Music Conference.

Panelist Kevin McKiernan, president of advertising services firm Creative License, said, "Our challenge all the time is [that ad clients] will say they need [a song] to be really recog-

nizable but really inexpensive. Like Paul McCartney or the Eagles—but for \$5,000. And I'll say, 'Hmmm.'"

So while artists like Sting and Celine Dion have earned millions from commercials, the budgetary pressure on advertisers has cleared the way for what some conference panelists see as a comeback for the jingle business.

In addition to costing less, original songs are generally made as works for hire, meaning that ad clients typically retain ownership of the jingles. This can result in considerable value for the client.

"Jingles are one of the most overt ways to sell things. The music becomes so strongly intertwined with the product," Grene said. "But there is a creative ethos against [jingles] because they feel like advertising. [Some people] think advertising is a higher [art] than selling widgets."

Dain Blair, executive creative director at commercial and TV music services company Groove Addicts, noted

that now-famous jingles for Oscar Meyer and Rice a Roni "are some of the most effective advertising we've seen. [These] are cute little ditties."

Brian Lambert, VP of motion picture and television music for Universal Music Publishing Group, admitted that increased use of jingles would affect publisher income.

But he predicted advertisers will continue to seek blue-chip songs, such as the material UMPG licensed for the superstar Gap ad. "If [consumers] hear a song they recognize, they'll be more likely to run from the kitchen [to the TV] and see what's playing," Lambert said.

It also helps to have proven hits. Even Grene acknowledged, "If people find something annoying, they'll just turn it off."

Moderator Josh Rabinowitz, music producer for ad firm Young & Rubicam, declared that in the future "we will see a song created by a corporation that will become the No. 1 song on the *Billboard* chart."

Film, TV Opportunities

Continued from page 5

ent film companies in particular seek out new, less mainstream artists.

"Independent films are aimed at smaller markets. We have the latitude of putting in different music," said Joel C. High, VP of music and head of the music departments for Lions Gate Films and Lions Gate Television. "Often, independent music is better. We want to make these deals."

In recent years, major studios have started to include lesser-known acts in their films as music budgets have been slashed and the cost of licensing hit acts has increased.

Marc Ferrari, founder of the MasterSource Music Library, said he is fielding an increasing number of calls from majors who cannot clear a particular song and are looking for something similar. MasterSource controls the synchronization and master-use rights for a large catalog of music.

"We hire a lot of independent bands to provide material and develop our library. Often this is their first major profile," Ferrari said. "We have had artists go on to get major-label deals."

MAJOR PROSPECTS

Major film studios are not averse to working with new artists, though panelists said at the "Pitching Music for Film" session that labels and musicians need to be aware of how the music is coordinated.

"The process starts very early," said Lia Vollack, head of music at Columbia Pictures. "We have conversations with filmmakers in preproduction and some-

times in development if it is a music-driven film."

Artists and labels can research which new film projects need music by reading weekly production charts in *The Hollywood Reporter* and other sources.

"One of the thrills we have is getting to dig deeper," said Mitchell Leib, executive VP/GM of music and soundtracks for Walt Disney Pictures and Television and the Buena Vista Music Group. "We are committed to developing new talent."

Vollack and Leib said that as major studio executives, they cannot accept unsolicited music from composers and songwriters. They require that material comes from an agent, lawyer or manager.

On the other hand, songwriter/composer Marcus Miller, speaking on the ASCAP-sponsored panel "The Rhythm & Soul of Film & TV Music," warned that independent music supervisors and

For more coverage, see
Movies & Music, page 14

producers tend to get overwhelmed with demo material.

"All you've got to do is look at their office, and you'll realize you've got to be sharp as a knife," Miller said.

Flyte Tyme principal/music producer Jimmy Jam also noted on that panel that new artists "need to be able to deal with a lot of rejection."

But he notes that versatility may be the key to breaking through. He explained that he and partner Terry Lewis' first foray into film was the ballad "Tender Love," performed by the Force M.D.'s, for the 1985 hip-hop film "Krush Groove." The duo had limited experience with love songs at the time.

TV opportunities for new musicians are also increasing. Not only has "Amer-

ican Idol" spawned several sequels, but such WB programs as "Gilmore Girls" continually include new artists, and NBC's "American Dreams" features current artists who play the roles of 1960s musicians and sing that era's hits.

At the "TV & Music: The New Marketing Mix" panel, Jive Records VP of creative development Jonathan McHugh said, "TV is the way to sell records for youth artists."

NEW METHODS OF EXPLOITATION

"American Dreams" music supervisor Greg Sill added that the music industry needs to find new ways to market and exploit artists. "Labels have to respond to TV with 20 or 30 million people watching a show," he says. "They never got TV, but now they have to."

Unsigned acts can now participate in such contest shows as "American Idol" as well. "Contest shows have changed the record business," said "Idol" judge Randy Jackson, who is a producer/songwriter. "This is an easier way to jump in."

Artists who do land a song on a film or TV project need to keep their eye on potential royalties. At the session "Film & TV Music: A Lifetime of Back-End Royalties," Jeff Brabec, VP of business affairs for Chrysalis Music Group, and ASCAP executive VP/director of membership Todd Brabec explored various royalty opportunities.

"The greatest returns come from Broadway," Todd Brabec said. Numerous Broadway shows have stemmed from film of late, including "The Producers" and "The Lion King."

The conference included the session "Return of the Musical," which signaled still more avenues for songwriters. New film versions of "Damn Yankees," "Guys and Dolls" and "Pippin" are in development; in some cases new songs will be added to the original material, panelists said.

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Film & TV Music Conference

Industries Converge At Hollywood Confab



The panel "Anatomy of a Franchise: 'The Matrix' Deconstructed" featured the team behind the music and sound effects of "The Matrix Reloaded" and "The Matrix Revolutions." Shown, from left, are music supervisor Jason Bentley; composer Don Davis; sound designer/supervising sound editor Dane A. Davis; panel moderator Paula Parisi, editorial director of features for The Hollywood Reporter; and film editor Zach Staenberg.



Academy Award-winning filmmaker/actor Clint Eastwood opened the conference with an ASCAP-sponsored keynote address and Q&A, led by The Hollywood Reporter editor in chief/publisher Bob Dowling. Pictured, from left, are Dowling, ASCAP's Nancy Knutsen, Eastwood and ASCAP's Todd Brabec.



"The Return of the Musical" panel talked about the gold rush of movie musicals following the Oscar-winning "Chicago." At the panel, from left, were actress/singer Erika Christensen; Randy Spendlove of Miramax Films; panel moderator Carla Hay, *Billboard* film and TV music senior writer; actor/singer Michael McKean; and film producer Neil Meron of Storyline Entertainment.



The "TV & Music: The New Marketing Mix" panel discussed the innovative ways that record companies and TV networks work together to market artists. At the session, from left, are the WB network's Leonard Richardson, Jive Records' Jonathan McHugh, music producer/"American Idol" judge Randy Jackson, "American Idol" finalist RJ Helton, music producer/composer/panel moderator Danny Pelfrey and music supervisor Greg Sill.



ASCAP sponsored "The Rhythm & Soul of Film & TV Music" panel, which discussed creative opportunities in R&B/urban music. Pictured, from left, are Grammy Award-winning musician Marcus Miller, panel moderator Jeanie Weems of ASCAP, Alonzo Brown of Brown Communications, Lynette Jenkins of Avatar, Karolyn Ali of Amaru Films, Grammy Award-winning producer/songwriter Jimmy Jam and Spring Aspers of Def Jam Records.



Shoot magazine and Creative License sponsored two sessions on music in advertising. Pictured at the "Top of the Spot Charts" panel are, from left, panel moderator/Shoot editor Bob Goldrich, John Adair of Admusic, Jeremy Adelman of Music for Picture, Reinhard Denke of Stimmung, composer Jeff Elmassian and P.J. Hanke of Spank! Music & Design.

The annual "Billboard Q&A" session, led by *Billboard* West Coast bureau chief Melinda Newman, spotlighted Emmy Award-winning composer James Newton Howard. At the panel, from left, are ASCAP's Nancy Knutsen, Howard, Newman and *Billboard* executive editor Ken Schlager.



Billboard executive editor Ken Schlager, left, and *Billboard* film and TV music senior writer Carla Hay greet filmmaker Robert Rodriguez.



"The Indie Perspective" panel focused on music in independent films. Pictured, from left, are Marc Ferrari of MasterSource; Joe Augustine of Hybrid Recordings; Joel C. High of Lions Gate Films; panel moderator Tamara Conniff, music editor of The Hollywood Reporter; and Tracy McKnight of Commotion Records.



Title sponsor Volvo displayed its new model XC90 outside the Renaissance Hollywood Hotel.



Cindy Rosman of Groove Addicts and Andrew Robbins of Megatrax hung out at the closing-night party.



Attending the opening-night reception, from left, are Patrick Curley of Plateau Musik, Graham Stairs of Popguru Sound & Vision and Earl Rosen of Marquis Records.



Enjoying the opening-night party are Tess Taylor of the National Assn. of Record Industry Professionals, left, and David Gordon of Sequoia Records.



Keynote speakers Robert Rodriguez, left, and Clint Eastwood chat at the conference.

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BET	CMT	MTV	VH1
<p>1234 W. Street, NE, Washington, D.C. 20018</p> <p>G UNIT, STUNT 101 JA RULE, CLAP BACK CHINGY, HOLIDAY IN JAY-Z, CHANGE CLOTHES BOW WOW, MY BABY BIG TYMERS, GANGSTA GIRL LUDACRIS, STAND UP MONICA, KNOCK KNOCK MISSY ELLIOTT, PASS THAT DUTCH ALICIA KEYS, YOU DON'T KNOW MY NAME WESTSIDE CONNECTION, GANGSTA NATION BEYONCÉ, BABY BOY LIL JON & THE EAST SIDE BOYZ, GET LOW ASHANTI, RAIN ON ME TUPAC, RUNNIN' MURPHY LEE, WAT DA HOOK GON BE LOON, DOWN FOR ME R. KELLY, STEP IN THE NAME OF LOVE RAH OIGSA, PARTY JAGGED EDGE, WALKED OUTTA HEAVEN OUTKAST, THE WAY YOU MOVE NELLY, IZ U DWELE, FIND A WAY BLAQUE, I'M GOOD 112, HOT & WET YOUNGBLOODZ, DAMN WYCLEF JEAN, PARTY TO DAMASCUS MUSIQ, FOR THE NIGHT AWANT, HEAD YOUR MIND JOE, MORE & MORE P. DIDDY, LENNY KRAVITZ, SHOW ME YOUR SOUL SEAN PAUL, I'M STAYIN' IN LOVE WITH YOU KELIS, MILKSHAKE MYA, FALLEN BAD BOY'S DA' BANO, BAD BOY THIS, BAD BOY THAT BENZINO & THE UNTOUCHABLES, UNTOUCHABLES OUTKAST, HEY YA MARY J. BLIGE, NOT TODAY JUVENILE, IN MY LIFE JAHHEIM, BACK TIGHT</p> <p>NEW ONS ALICIA KEYS, YOU DON'T KNOW MY NAME MUSIQ, FORTHENIGHT JUVENILE, IN MY LIFE</p>	<p>330 Commerce Street, Nashville, TN 37201</p> <p>TOBY KEITH, I LOVE THIS BAR KEITH URBAN, WHO WOULDN'T WANNA BE ME SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE BROOKS & DUNN, YOU CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL MONTGOMERY GENTRY, HELL YEAH CHRIS CAGLE, CHICKS DIG IT SHERYL CROW, THE FIRST CUT IS THE DEEPEST GARY ALLAN, TOUGH LITTLE BOYS REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN ALAN JACKSON, REMEMBER WHEN TRACE ADKINS, HOT MAMA PAT GREEN, WAVE ON WAVE JAMES TAYLOR & ALISON, HOW'S THE WORLD TREATING YOU RODNEY CROWELL, EARTHBOUND RASCAL FLATTS, I MELT CLINT BLACK, SPEND MY TIME BRAD PAISLEY, LITTLE MOMENTS MARTINA MCGIBBIE, THIS ONE'S FOR THE GIRLS ROBIN ELLA & THE O.C.S, MAN OVER JOSH TURNER, LONG BLACK TRAIN MARTY STUART/MERLE HA, FARMER'S BLUES WILLIE NELSON/WORNAH, WURLITZER PRIZE (LIVE) SARA EVANS, PERFECT JUNE CARTER CASH, KEEP ON THE SUNNY SIDE KID ROCK, PICTURE NICKEL CREEK, SMOOTHIE SONG JIMMY WAYNE, I LOVE YOU THIS MUCH BUDDY JEWELL, SWEET SOUTHERN COMFORT DIERKS BENTLEY, WHAT WAS I THINKIN' TOBY KEITH, I BEER FOR MY HORSES TERRI CLARK, I WANNA DO IT ALL ALAN JACKSON & JIMMY, IT'S FIVE O'CLOCK SOMEWHERE LONESTAR, WALKING IN MEMPHIS RECKLESS KELLY, NOBODY'S GIRL BRIAN MCCOMAS, YOU'RE IN MY HEAD DIERKS BENTLEY, MY LAST NAME MONTGOMERY GENTRY, SPEED BILLY CURRINGTON, WALK A LITTLE STRAIGHTER TIM MCGRAW, REAL GOOD MAN SCOTTY EMERICK, CAN'T TAKE YOU ANYWHERE</p> <p>NEW ONS NO NEW ONS THIS WEEK</p>	<p>1515 Broadway, New York, NY 10036</p> <p>BLINK-182, FEELING THIS BRITNEY SPEARS, ME AGAINST THE MUSIC SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE BROOKS & DUNN, YOU CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL MONTGOMERY GENTRY, HELL YEAH CHRIS CAGLE, CHICKS DIG IT SHERYL CROW, THE FIRST CUT IS THE DEEPEST GARY ALLAN, TOUGH LITTLE BOYS REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN ALAN JACKSON, REMEMBER WHEN TRACE ADKINS, HOT MAMA PAT GREEN, WAVE ON WAVE JAMES TAYLOR & ALISON, HOW'S THE WORLD TREATING YOU RODNEY CROWELL, EARTHBOUND RASCAL FLATTS, I MELT CLINT BLACK, SPEND MY TIME BRAD PAISLEY, LITTLE MOMENTS MARTINA MCGIBBIE, THIS ONE'S FOR THE GIRLS ROBIN ELLA & THE O.C.S, MAN OVER JOSH TURNER, LONG BLACK TRAIN MARTY STUART/MERLE HA, FARMER'S BLUES WILLIE NELSON/WORNAH, WURLITZER PRIZE (LIVE) SARA EVANS, PERFECT JUNE CARTER CASH, KEEP ON THE SUNNY SIDE KID ROCK, PICTURE NICKEL CREEK, SMOOTHIE SONG JIMMY WAYNE, I LOVE YOU THIS MUCH BUDDY JEWELL, SWEET SOUTHERN COMFORT DIERKS BENTLEY, WHAT WAS I THINKIN' TOBY KEITH, I BEER FOR MY HORSES TERRI CLARK, I WANNA DO IT ALL ALAN JACKSON & JIMMY, IT'S FIVE O'CLOCK SOMEWHERE LONESTAR, WALKING IN MEMPHIS RECKLESS KELLY, NOBODY'S GIRL BRIAN MCCOMAS, YOU'RE IN MY HEAD DIERKS BENTLEY, MY LAST NAME MONTGOMERY GENTRY, SPEED BILLY CURRINGTON, WALK A LITTLE STRAIGHTER TIM MCGRAW, REAL GOOD MAN SCOTTY EMERICK, CAN'T TAKE YOU ANYWHERE</p> <p>NEW ONS TRIUMPH THE INSULT COMIC DOG, I KEEED NELLY, IZ U HOOBASTANK, OUT OF CONTROL JESSICA SIMPSON, WITH YOU</p>	<p>1515 Broadway, New York, NY 10036</p> <p>MATCHBOX TWENTY, BRIGHT LIGHTS 3 DOORS DOWN, HERE WITHOUT YOU OUTKAST, HEY YA TRAPT, HEADSTRONG BEYONCÉ, BABY BOY KID ROCK, FEEL LIKE MAKIN LOVE BRITNEY SPEARS, ME AGAINST THE MUSIC NO DOUBT, IT'S MY LIFE EVANESCENCE, MY IMMORTAL NICKELBACK, SOMEDAY RED HOT CHILI PEPPERS, FORTUNE FADED SARAH MCCLACHLAN, FALLEN DIDDY, I CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL SEAL, WAITING FOR YOU CHRISTINA AGUILERA, THE VOICE WITHIN TRIUMPH THE INSULT COMIC DOG, I KEEED SHERYL CROW, THE FIRST CUT IS THE DEEPEST TARRALYN RAMSEY, UP AGAINST ALL ODDS CLAY AIKEN, INVISIBLE LIMP BIZKIT, BEHIND BLUE EYES MARDONS, HARDER TO BREATHE HOWIE DAY, PERFECT TIME OF DAY GAVIN DEGRAW, FOLLOW THROUGH ROBERT RANDOLPH, I NEED MORE LOVE JASON MRAZ, YOU AND I BOTH ENRIQUE IGLESIAS, ADDICTED BLACK EYED PEAS, WHERE IS THE LOVE EVANESCENCE, BRING ME TO LIFE PINK, TROUBLE JASON MRAZ, THE REMEDY (I WON'T WORRY) JET, ARE YOU GONNA BE MY GIRL LIZ PHAIR, WHY CAN'T I FUEL, FALLS ON ME WARREN ZEVON, KEEP ME IN YOUR HEART MICHELLE BRANCH, BREATHE FOUNTAINS OF WAYNE, STACY'S MOM DARKNESS, I BELIEVE IN A THING CALLED LOVE MATCHBOX TWENTY, UNWELL BEYONCÉ, CRAZY IN LOVE</p> <p>NEW ONS TRAPT, HEADSTRONG EVANESCENCE, MY IMMORTAL CHRISTINA AGUILERA, THE VOICE WITHIN TRIUMPH THE INSULT COMIC DOG, I KEEED</p>
<p>200 Jevcho Quadrangle, Jericho, NY 11753</p> <p>THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU RED HOT CHILI PEPPERS, FORTUNE FADED EVANESCENCE, GOING UNDER STAIN'D, SO FAR AWAY THURSDAY, SIGNALS OVER THE AIR TRAPT, STILL FRAME SWITCHFOOT, MEANT TO LIVE HOOBASTANK, OUT OF CONTROL BRAND NEW, SIC TRANSIT GLORIA, GLORY FADES LINKIN PARK, FAINT A PERFECT CIRCLE, WEAK AND POWERLESS SIMPLE PLAN, PERFECT STROKES, 1251 AUDIOSLAVE, SHOW ME HOW TO LIVE JET, ARE YOU GONNA BE MY GIRL FOUNTAINS OF WAYNE, STACY'S MOM CHELLE, CLOSURE FUEL, FALLS ON ME NICKELBACK, SOMEDAY 3 DOORS DOWN, HERE WITHOUT YOU SOMETHING CORPORATE, SPACE STORY OF THE YEAR, UNTIL THE DAY I DIE ATARIAS, THE SADDEST SONG SMILE EMPTY SOUL, BOTTOM OF A BOTTLE OUTKAST, HEY YA GOOD CHARLOTTE, HOLD ON GODSMACK, SERENITY DASHBOARD CONFSSIONAL, HANDS DOWN CHELLE, SEND THE PAIN BELOW THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</p> <p>NEW ONS RED HOT CHILI PEPPERS, FORTUNE FADED TRAPT, STILL FRAME BRAND NEW, SIC TRANSIT GLORIA, GLORY FADES GOOD CHARLOTTE, HOLD ON EVANESCENCE, MY IMMORTAL THRICE, STARE AT THE SUN WESTSIDE CONNECTION, GANGSTA NATION MISSY ELLIOTT, PASS THAT DUTCH</p>	<p>9697 E. Mineral Ave., Englewood, CO 80112</p> <p>SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE BROOKS & DUNN, YOU CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL ALAN JACKSON, REMEMBER WHEN PAT GREEN, WAVE ON WAVE TOBY KEITH, I LOVE THIS BAR REBA MCKENTRE, I'M GONNA TAKE THAT MOUNTAIN MONTGOMERY GENTRY, HELL YEAH CHRIS CAGLE, CHICKS DIG IT KEITH URBAN, WHO WOULDN'T WANNA BE ME DIERKS BENTLEY, MY LAST NAME BUDDY JEWELL, SWEET SOUTHERN COMFORT SHERRIE AUGUST, STREETS OF HEAVEN CLINT BLACK, SPEND MY TIME BRAD PAISLEY, LITTLE MOMENTS BILLY CURRINGTON, WALK A LITTLE STRAIGHTER SARA EVANS, PERFECT JOSH TURNER, LONG BLACK TRAIN SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE RODNEY ATKINS, HONESTY JIMMY WAYNE, I LOVE YOU THIS MUCH BUCKLE UP, REAL GOOD MAN TRACE ADKINS, HOT MAMA RHONDA VINCENT, I HEARTACHES HAD WINGS BRIAN MCCOMAS, YOU'RE IN MY HEAD BILLY OCEAN, I'M IN LOVE WITH YOU AMY DALLEY, I THINK YOU'RE BEAUTIFUL GARY ALLAN, TOUGH LITTLE BOYS JAMES TAYLOR & ALISON, HOW'S THE WORLD TREATING YOU TIM MCGRAW, REAL GOOD MAN RODNEY CROWELL, EARTHBOUND</p> <p>NEW ONS JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU</p>	<p>1515 Broadway, New York, NY 10036</p> <p>LUDACRIS, STAND UP CHINGY, HOLIDAY IN JET, ARE YOU GONNA BE MY GIRL JAY-Z, CHANGE CLOTHES TUPAC, RUNNIN' NO DOUBT, IT'S MY LIFE KELIS, MILKSHAKE BLINK-182, FEELING THIS MISSY ELLIOTT, PASS THAT DUTCH ATMOSPHERE, TRYING TO FIND A BALANCE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU OUTKAST, THE WAY YOU MOVE KANYE WEST, THROUGH THE WIRE ADAM GREEN, JESSICA G UNIT, STUNT 101 SIMPLE PLAN, PERFECT LINKIN PARK, NUMB LIMP BIZKIT, MUSE BLACK EYED PEAS, SHUT UP HOWIE DAY, PERFECT TIME OF DAY IGGY POP, LITTLE KNOW IT ALL TIMBALAND & MAGOO, INDIAN FLUTE TRAPT, STILL FRAME STROKES, 1251 FAM-LAY FEAT. KELIS D. ROCK N' ROLL PUDDLE OF MUDD, AWAY FROM ME MISSEY ELLIOTT, WORK IT SHINS, SO SAYS I MURPHY LEE, WAT DA HOOK GON BE HOOBASTANK, OUT OF CONTROL</p> <p>NEW ONS MISSY ELLIOTT, PASS THAT DUTCH IGGY POP, LITTLE KNOW IT ALL MARY J. BLIGE, NOT TODAY T.I., BE EASY JACK JOHNSON, TAYLOR CASSIDY, HOTEL</p>	<p>299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>MISSY ELLIOTT, PASS THAT DUTCH EVANESCENCE, MY IMMORTAL FINGER ELEVEN, ONE THING BLINK-182, FEELING THIS LUDACRIS, STAND UP NICKELBACK, SOMEDAY 3 DOORS DOWN, HERE WITHOUT YOU THREE DAYS GRACE, JUST LIKE YOU SAM ROBERTS, HARD ROAD GOOD CHARLOTTE, HOLD ON THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON OUTKAST, HEY YA DEFAULT, TAKING MY LIFE AWAY EFFE DOBSON, TAKE ME AWAY HOWIE DAY, PERFECT TIME OF DAY CHINGY, HOLIDAY IN BLACK EYED PEAS, SHUT UP BRITNEY SPEARS, ME AGAINST THE MUSIC LINKIN PARK, NUMB PINK, TROUBLE NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) TRAPT, STILL FRAME OBIE TRICE, GOT SOME TEETH OUTKAST, THE WAY YOU MOVE CHRISTINA AGUILERA, THE VOICE WITHIN BILLY TALENT, TRY HONESTY HILARY DUFF, SO YESTERDAY JAY-Z, CHANGE CLOTHES SWOLLEN MEMBERS, WATCH THIS BEYONCÉ, BABY BOY</p> <p>NEW ONS NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT) LUDACRIS, RUNNIN' (GOING TO LIVE) CORNELLE, REVES DE STAR</p>

THE CLIP LIST

h	MTV	MTV	MTV
<p>404 Washington Ave., Miami Beach, FL 33139</p> <p>LA OREJA DE VAN GOGH, ROSAS CHAYANNE, UN SIGLO SIN TI SIN BANDERA, QUIÉNTES TAN BIEN DAVID BISBAL, LUDRARE LAS PENAS GLORIA ESTEFAN, HOY RICARDO ARJONA, MINUTOS CRISTIAN, NO HACE FALTA CABAS, LA CADERONA CHRISTINA AGUILERA, CAN'T HOLD US DOWN JUANES, FOTOGRAFÍA ANDRÉS CEPEDA, CANCIÓN ROTA JUANES, LA PAGA THALIA, I WANT YOU TIZIANO FERRO, PERVERSO JUSTIN TIMBERLAKE, SENORITA JORGE CORREA, CARMELINA LA MOSCA, LOS AMORES SE VAN EROS RAMAZZOTTI, UNA EMOCIÓN PARA SIEMPRE LUIS FONSI, QUIEN TE DIJO ES O? RICKY MARTIN, TAL VEZ HECTOR Y TITO, FELINA</p>	<p>Hawley Crescent, London NW1 8TT</p> <p>BLACK EYED PEAS, SHUT UP KYLIE MINOGUE, SLOW BEYONCÉ, BABY BOY EVANESCENCE, GOING UNDER ALICIA KEYS, YOU DON'T KNOW MY NAME RED HOT CHILI PEPPERS, FORTUNE FADED MISSY ELLIOTT, PASS THAT DUTCH THE DARKNESS, I BELIEVE IN A THING CALLED LOVE BLU GAYNELL, BREATHE OUTKAST, HEY YA FATTARU, TON FOR TON BASEMENT JAXX, LUCKY STAR SUGABABES, HOLE IN THE HEAD BRITNEY SPEARS, ME AGAINST THE MUSIC CHRISTINA AGUILERA, THE VOICE WITHIN DIDDY, I CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL SYNDICATE OF LAW, RIGHT ON TIME THE CHEMICAL BROTHERS, GET YOURSELF HIGH 50 CENT, P.I.M.P. JET, ARE YOU GONNA BE MY GIRL</p>	<p>1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>ALEJANDRO SANZ, NO ES LO MISMO DIDDY, I CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL LINKIN PARK, NUMB SEAN PAUL, GET BUSY EVANESCENCE, GOING UNDER BRITNEY SPEARS, ME AGAINST THE MUSIC PINK, TROUBLE LIMP BIZKIT, EAT YOU ALIVE COLDPLAY, GOD PUT A SMILE UPON YOUR FACE 50 CENT, P.I.M.P. CONTROL MACHETE, BIEN BIEN BLINK-182, FEELING THIS KASHMIR, SURFING THE WARM INDUSTRY SIMPLE PLAN, PERFECT LA LEY, MAS ALLA PLACEBO, SPECIAL NEEDS JUSTIN TIMBERLAKE, SENORITA JEWEL, STAND BEYONCÉ, BABY BOY CHRISTINA AGUILERA, THE VOICE WITHIN</p>	<p>Im Media Park 2, 50670 Köln, Germany</p> <p>PRÉLUDES, EVERYDAY GIRL OVERGROUND, SCHICK MIR NEN ENGEL ALEXANDER, FREE LIKE THE WIND SARAH CONNOR, MUSIC IS THE KEY SEAL, LOVE'S DIVINE BRITNEY SPEARS, ME AGAINST THE MUSIC BLACK EYED PEAS, WHERE IS THE LOVE? CHRISTINA AGUILERA, THE VOICE WITHIN SCOOTER, JIGGA JIGGA! WESTLIFE, MANDY</p>

Beginning To Sound Too Much Like Xmas?

BY SKIP DILLARD and MARC SCHIFFMAN

Toys for Tots collection markets in the country. The point, Fries says, is "not just being the Christmas jukebox but exuding the Christmas spirit."

With so many AC stations hoping to own the Christmas season this year, the race to the all-Christmas music position in various markets has become more fierce than in previous years.

HOW EARLY IS TOO EARLY?
But how early is too early to get into the Christmas spirit? Berkowitz thinks we'll know the answer to that question soon.

In several markets, including New York and Philadelphia, one AC station announced its flip to Christmas music on a particular date, only to be preempted by a competitor that rushed the format on the air first. In Charlotte, N.C., AC WSSS (Star 104.7) went all-Christmas on Halloween. Other stations are easing into the all-holiday music format by programming all-Christmas weekends.

"Every year we've learned something," he says. "Year one, [the rule] was 'First [to all-Christmas] wins.' The second year we learned you can be the second station [in your market to do the format] and still probably have a better December ratings-wise than you did last year. This year, what I'm looking for is the consumers' tolerance for Christmas. If listeners accept [an all-Christmas format], will they accept it if we go on Nov. 13 or earlier?"

If you program an AC that is not planning to go all-Christmas in the face of a rival that already has, how do you keep the spirit on your station when you're still playing John Mayer's new single along with those barking Christmas dogs?



BERKOWITZ: STILL LEARNING

Consultant Gary Berkowitz believes a station not doing all-Christmas can still project the feeling of the holidays to listeners.

Berkowitz continues, "Listeners will tell you in research, 'No earlier than Thanksgiving.' But when you look at the ratings of stations who play holiday music earlier, you see something different."

"I liken [not doing all-Christmas] to a department store," he says. "They don't just sell Christmas items and toss out all the other merchandise, but they sure decorate the store. Stations can project the holidays just through their imaging and production... I've had clients tell me they don't want to go all-Christmas, but when I hear their station, it's still [dressed up] for the holiday season."

Still, Berkowitz says, when he heard a station playing all-holiday music a few weeks ago, he couldn't help thinking as he was listening to Christmas music in early November "that it was kind of like selling pizza for breakfast."

Dan Vallie, president of Vallie-Richards Consulting, sees sticking to the basics as the key to making a holiday impact even without an all-holiday format. "Do what you should have done all these years, which is to be as topical as possible," he says. "This is the easiest time of year to be top-

Fries agrees that listeners usually will tell you to wait. "The calls on our side are, 'Glad you're not doing that' and 'Thanks for not rushing the holidays.' I do run the risk of the listener who loves Christmas music running over [to the all-Christmas competitor] today. But it's Nov. 13 for God's sake; it's getting a little ridiculous."



FRIES: MORE THAN MUSIC

ical, and no matter what your attitude about Christmas, you can't get away from it... It's the easiest time to relate to what your [listeners] are thinking."

Vallie points out a factor in deciding whether to go all-Christmas. "There are plenty of stations that shouldn't go all-Christmas," he says. "A modern AC does not make as much sense as

a soft AC in the market. The hotter the AC, the less likely going all-Christmas will benefit them."

Vallie concludes that even in a worst-case scenario, many AC programmers feel they can't lose with an all-Christmas format.

"Any station going all-Christmas will have someone listening who doesn't want to hear Christmas music," he says. "But the people that don't like Christmas music won't change the button on their car, and eventually they'll come back to you."

Fries says WMGC morning host Jim Harper has been collecting toys for children through his Toys for Tots program for the past 20 years. His campaign has helped make Detroit one of the largest

Irish Tenors' second holiday set is singers' third No. 1 on World Music



Charts

R. Kelly song takes long and winding road to No. 1 on R&B/Hip-Hop

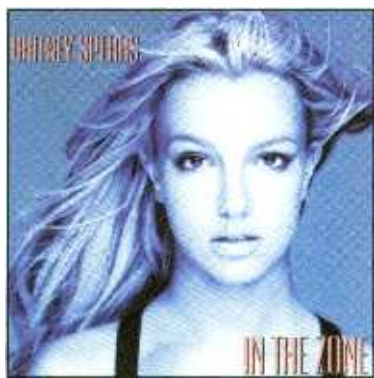


SALES / AIRPLAY / TRENDS / ANALYSIS

Britney's In The No. 1 Zone

Britney Spears rules the roost with a commanding lead in a week when all eyes are on Michael Jackson's "Number Ones," an album that was never destined to reach the top 10.

Somehow that's appropriate, because her 2001 title "Britney" was the album that ousted Jackson's last chart-topping album, "Invincible," after a lone week at No. 1. So, while "Celebrity Justice," "Extra" and the 11 o'clock nightly newscast focus on the album arriving at No. 13, let us admire the 609,000-plus copies that have Spears' "In the Zone" planted firmly at No. 1. That's down from her last opener of 746,000 but still a good 282,000 units ahead of the rest of the class.



And what a class it is. 50 Cent's G-Unit, which seemed shy of expectations when a rushed

release date brought its album in at No. 3 with 377,000 units, looks absolutely resilient this week in the runner-up slot.

Unlike the huge drops of 50% or more that big rap albums often see in the second week, 50's crew only slides by 13%,

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



reminiscent of the minor week-two evaporation that 50's own solo album showed when it was raced to market in February. Similarly, the 38% slide shown by Jay-Z (No. 4) is less drastic than albums often show after bowing at No. 1.

Blink-182 opens at No. 3 with 313,000 copies, not far short of the band's high-water Nielsen SoundScan week of 350,000 for "Take Off Your Pants and Jacket," its chart-topping 2001 album. The Beatles' much ballyhooed revisit, "Let It Be... Naked," begins at No. 5 with 280,000 sold, more than its "Anthology 3" moved when it started at No. 1 in 1996 and more than four times the best week for "Yellow Submarine Songtrack" in 1999.

Right behind that album, which has been so much in the news, Dave Matthews Band's "The Central Park Concert" camps out at No. 14 with 111,000 copies, a bigger figure than its first-day numbers had suggested.

Aside from the aforementioned albums, 15 other new titles enter the top half of The Billboard 200, and the accelerated November air date of the American Music Awards delivers a punch we normally don't see before Thanksgiving's bounty. Consequently, 16 albums on the current chart surpass 100,000, compared with a dozen this time last year.

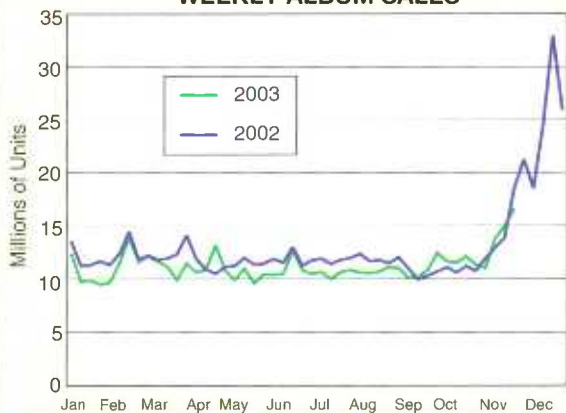
So, despite competing with the 2002 week when Shania Twain celebrated an 874,000-unit opener, the album sales that inform this issue's charts again stand ahead of the com-

(Continued on page 56)

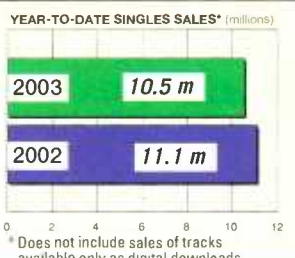
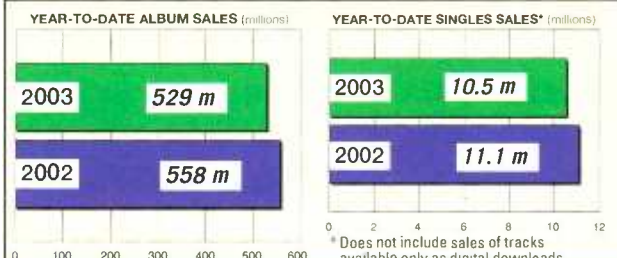
Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES

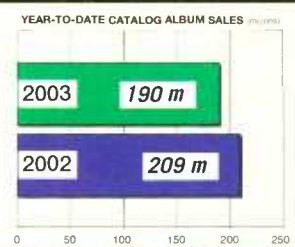
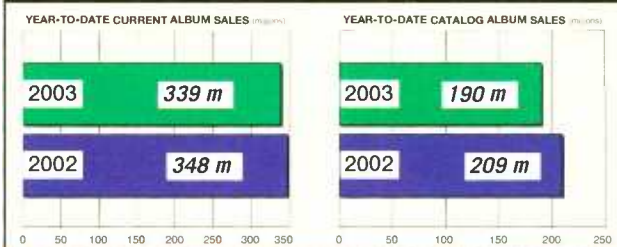


ALBUM SALES			
This Week	16,611,000	This Week 2002	15,088,000
Last Week	15,010,000	Change	↗ 10.1%
Change	↗ 10.7%		
SINGLES SALES*			
This Week	183,000	This Week 2002	175,000
Last Week	175,000	Change	↗ 4.6%
Change	↗ 4.6%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	568,664,000	539,541,000	(↘ 5.1%)
Albums	557,563,000	529,004,000	(↘ 5.1%)
Singles	11,101,000	10,537,000	(↘ 5.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	529,623,000	511,658,000	(↘ 3.4%)
Cassette	26,518,000	15,746,000	(↘ 40.6%)
Other	1,422,000	1,600,000	(↗ 12.5%)



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2002	2003	Change
Current	348,181,000	339,327,000	(↘ 2.5%)
Catalog	209,382,000	189,677,000	(↘ 9.4%)
Deep Catalog	146,577,000	134,923,000	(↘ 8.0%)

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 11/23/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Ludacris' No. 1 'Stand'

Ludacris picks up his first No. 1 song on The Billboard Hot 100, as "Stand Up" (Disturbing Tha Peace/Def Jam South) featuring Shawna dethrones "Baby Boy" (Columbia) by Beyoncé Featuring Sean Paul after a nine-week reign.

Ludacris made his chart debut in September 2000 with "What's Your Fantasy," which peaked at No. 21. He made the top 20 for the first time in February 2002 with "Roll Out (My Business)," which reached No. 17. His first visit to the top 10 came in October 2002 with "Move B***ch," which peaked at No. 10.

Ludacris' only other top 10 hit prior to "Stand Up" was "Gossip Folks," on which he was the featured artist in support of Missy Elliott.

"Stand Up" is also the first No. 1 for Shawna. Her only other appearance on the Hot 100 was her guest spot on "What's Your Fantasy."

Ludacris' song is also the first No. 1 for the Disturbing Tha Peace imprint. Previously, the logo's highest-charting single was Chingy's "Right Thurr," which peaked at No. 2 in August.

"Stand Up" is the 10th No. 1 of 2003. There were only seven chart-toppers in 2002, but there were 14 in 2001. With just three chart weeks left in this calendar year, there will probably be only one more No. 1 hit, and the leading contender is "Hey Ya!" (Arista) by OutKast.

No single had a double-digit reign in 2003. The longest-running No. 1s of the calendar year were "Baby Boy" and 50 Cent's "In Da Club," which both ruled for nine weeks.

Chart Beat

By Fred Bronson
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Three singles were No. 1 for 10 weeks or more in 2002. "Foolish" by Ashanti and "Dilemma" by Nelly Featuring Kelly Rowland both stayed on top for 10 weeks. "Lose Yourself" by Eminem was last year's longest-lasting chart-topper, at 12 weeks.

In 2001, Janet Jackson had the year's longest-running No. 1 with "All for You," which was on top for seven weeks.

POP MUSIC: Iggy Pop is back. After an absence of 10 years, one month and two weeks, the original punk-rocker returns to Modern Rock Tracks with "Little Know It All" (Virgin), a new entry at No. 39.

The man born James Jewel Osterberg made his Modern Rock debut in November 1989 with "Livin' on the Edge of Night," which peaked at No. 16. His biggest hit is "Home," which reached No. 2 in August 1990.

Iggy last charted with "Wild America," which peaked at No. 25 in October 1993.

'STEP' UP: R. Kelly collects his 11th No. 1 on Hot R&B/Hip-Hop Singles & Tracks, as "Step in the Name of Love" (Jive) becomes his first chart-topper in 2 1/2 years.

It's been exactly 18 months since Kelly's last chart-topper, "Fiesta." Earlier this year, he did manage to reach No. 2 with "Ignition."

While 11 No. 1 hits is impressive, it just barely gets Kelly into the top 10 of artists with the most R&B chart-toppers. Aretha Franklin and Stevie Wonder lead the list with 20 each.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1		BRITNEY SPEARS JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	50	NEW	1		TIMBALAND & MAGOO BLACKGROUND/UNIVERSAL 001185*/UMRG (12.98/14.98)	Under Construction Part II	50
2	3	2		G-UNIT G-UNIT/SHADY 001593*/INTERSCOPE (12.98/14.98)	Beg For Mercy	2	51	33	24	6	JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3
3	NEW	1		BLINK-182 GEFFEN 001334*/INTERSCOPE (14.98 CD)	Blink-182	3	52	21	—	2	3 DOORS DOWN REPUBLIC/UNIVERSAL 001603*/UMRG (9.98 CD)	Another 700 Miles (EP)	21
4	1	2		JAY-Z ROC-A-FELLA/DEF JAM 001528*/DJJMG (12.98/14.98)	The Black Album	1	53	NEW	1		AL GREEN BLUE NOTE 93556 (18.98 CD)	I Can't Stop	53
5	NEW	1		THE BEATLES APPLE 95713/CAPITOL (18.98 CD)	Let It Be... Naked	5	54	39	29	9	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4
6	4	2		JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	4	55	56	—	2	SOUNDTRACK J 56760/RMG (18.98 CD)	Love Actually	55
7	2	2		SOUNDTRACK AMARU 001533*/INTERSCOPE (14.98 CD)	Tupac: Resurrection	2	56	41	37	11	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
8	6	3		VARIOUS ARTISTS COLUMBIA/UNIVERSAL/EMM/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	57	29	9	3	P.O.D. ATLANTIC 83676*/AG (19.98 CD)	Payable On Death	9
9	5	1		TOBY KEITH DREAMWORKS (NASHVILLE) 450435*/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	58	NEW	1		WHITNEY HOUSTON ARISTA 50996 (18.98 CD)	One Wish: The Holiday Album	58
10	11	5		OUTKAST ▲ ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	59	60	47	65	COLDPLAY ▲ ² CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
11	7	2		SARAH MCLACHLAN ARISTA 50150 (12.98/18.98)	Afterglow	2	60	58	42	7	ELVIS PRESLEY ▲ BMG STRATEGIC MARKETING/RCA 55895*/RMG (19.98 CD)	Elvis: 2nd To None	3
12	10	4		SHERYL CROW A&M 001521*/INTERSCOPE (14.98 CD)	The Very Best Of Sheryl Crow	4	61	40	40	56	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
13	NEW	1		MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13	62	50	34	70	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)	Unleashed	1
14	NEW	1		DAVE MATTHEWS BAND BAMA RAGS/RCA 57501/RMG (19.98 CD)	The Central Park Concert	14	63	110	90	19	BROOKS & DUNN ● ARISTA NASHVILLE 67070/RMG (12.98/18.98)	Red Dirt Road	4
15	13	8		CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	64	57	50	42	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
				GREATEST GAINER									
16	20	15	15	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RMG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	65	52	51	15	SOUNDTRACK WALT DISNEY 860126 (7.98 CD)	The Cheetah Girls (EP)	51
17	12	7	5	ROD STEWART ▲ J 55710*/RMG (18.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	66	59	57	57	ROD STEWART ▲ ² J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
18	16	11	13	HILARY DUFF ▲ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	67	121	104	25	PACESETTER		
19	NEW	1		KORN IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	19	68	15	—	2	LONESTAR ● BNA 67076/RMG (12.98/18.98)	From There To Here: Greatest Hits	7
20	8	2		KID ROCK TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	69	NEW	1		PEARL JAM EPIC 85738/SONY MUSIC (19.98 EQ CD)	Lost Dogs	15
21	NEW	1		RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98 CD)	Greatest Hits	21	70	45	35	9	JENNIFER LOPEZ EPIC 90767/SONY MUSIC (18.98 DVD/CD)	The Reel Me	69
22	NEW	1		112 BAD BOY/DEF SOUL 000927*/UMRG (12.98/18.98)	Hot & Wet	22	71	61	46	53	DAVE MATTHEWS ▲ RCA 55167/RMG (18.98 CD)	Some Devil	2
23	NEW	1		LINKIN PARK WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23	72	47	21	4	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1
24	NEW	1		LEANN RIMES CURB 78829 (18.98 CD)	Greatest Hits	24	73	46	26	4	THE STROKES RCA 55497*/RMG (18.98 CD)	Room On Fire	4
25	NEW	1		REBA MCENTIRE MCA NASHVILLE 000451/UMGN (14.98 CD)	Room To Breathe	25	74	NEW	1		R.E.M. WARNER BROS. 48381 (18.98 CD)	In Time 1988-2003: The Best Of R.E.M.	8
26	9	2		PINK ARISTA 52139 (18.98 CD)	Try This	9	75	49	39	6	FLOETRY SOLJAZ/DREAMWORKS 001438*/INTERSCOPE (18.98 CD/DVD)	Floacism "Live"	74
27	22	18	19	CHINGY ▲ DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	76	66	59	31	BARBRA STREISAND ● COLUMBIA 89018/SONY MUSIC (18.98 EQ CD)	The Movie Album	5
28	17	10	7	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJJMG (18.98 CD)	Chicken*N*Beer	1	77	64	52	5	SOUNDTRACK WALT DISNEY 860127 (18.98 CD)	The Lizzie McGuire Movie	6
29	18	12	8	DIDO ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4	78	81	86	51	SOUNDTRACK WALT DISNEY 860127 (18.98 CD)	Disney Presents: Brother Bear	52
30	30	45	4	HARRY CONNICK, JR. COLUMBIA 90550/SONY MUSIC (18.98 EQ CD)	Harry For The Holidays	30	79	70	65	53	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [H]	No Pads, No Helmets...Just Balls	36
31	31	43	5	VARIOUS ARTISTS ▲ EM/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98 CD)	Now That's What I Call Christmas! 2: The Signature Collection	31	80	26	—	2	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
32	25	19	9	NICKELBACK ▲ ROADRUNNER 618493/DJMG (18.98 CD)	The Long Road	6	81	44	22	3	STONE TEMPLE PILOTS ATLANTIC 83586/AG (18.98 CD)	Thank You	26
33	24	16	54	3 DOORS DOWN ▲ ² REPUBLIC/UNIVERSAL 064395*/UMRG (12.98/18.98)	Away From The Sun	8	82	68	56	8	WYCLEF JEAN YCLEF/J 55425*/RMG (12.98/18.98)	The Preacher's Son	22
34	23	17	5	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	83	93	89	24	BETTE MIDLER ● COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14
35	35	32	91	NORAH JONES ▲ ⁸ BLUE NOTE 32088* (17.98 CD) [H]	Come Away With Me	1	84	65	53	56	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1
36	37	38	38	EVANESCENCE ▲ ³ WIND-UP 13053 (18.98 CD)	Fallen	3	85	83	84	44	RASCAL FLATTS ▲ LYRIC STREET 105031/HOLLYWOOD (12.98/18.98)	Melt	5
37	27	20	22	BEYONCE ▲ ² COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	86	71	76	60	TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [H]	Trapt	42
38	NEW	1		CYNDI LAUPER DAYLIGHT/EPIC 90760/SONY MUSIC (18.98 EQ CD)	At Last	38	87	77	74	87	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86468/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
39	36	41	35	LINKIN PARK ▲ ³ WARNER BROS. 48186* (19.98 CD)	Meteora	1	88	138	160	4	JIM BRICKMAN WINDHAM HILL 52896/AAL (18.98 CD)	Peace	87
40	NEW	1		TORI AMOS ATLANTIC 83658/AG (19.98 CD)	Tales Of A Librarian: A Tori Amos Collection	40	89	62	44	10	DMX ▲ RUFF RYDERS/DEF JAM 063369*/DJMG (12.98/19.98)	Grand Champ	1
41	28	36	18	MICHAEL MCDONALD ● MOTOWN 000651/UMRG (18.98 CD)	Motown	28	90	67	23	3	BOB SEGER CAPITOL 52772 (17.98 CD)	Greatest Hits 2	23
42	48	27	8	MARTINA MCBRIDE ● RCA (NASHVILLE) 54207/RMG (11.98/18.98)	Martina	7	91	87	94	56	CHRISTINA AGUILERA ▲ ³ RCA 68037*/RMG (12.98/18.98)	Stripped	2
43	38	25	8	STING A&M 001141*/INTERSCOPE (16.98 CD)	Sacred Love	3	92	55	30	4	GERALD LEVERT ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	6
44	14	—	2	BRUCE SPRINGSTEEN LEGACY/COLUMBIA 90773/SONY MUSIC (25.98 EQ CD)	The Essential Bruce Springsteen	14	93	76	75	22	MERCYME ▲ IND 86133/CURB (18.98 CD) [H]	Almost There	37
45	75	87	6	VARIOUS ARTISTS RCA 55424/RMG (18.98 CD)	American Idol: The Great Holiday Classics	45	94	77	74	87	BLACK EYED PEAS ● A&M 000699*/INTERSCOPE (18.98 CD)	Elephunk	26
46	19	6	3	JA RULE MURDER INC./DEF JAM 001577*/DJJMG (14.98 CD)	Blood In My Eye	6	95	54	14	3	BON JOVI ISLAND 001540/DJMG (14.98 CD)	This Left Feels Right	14
47	34	31	9	LIMP BIZKIT FLIP 001235*/INTERSCOPE (18.98 CD)	Results May Vary	3	96	78	81	53	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 80968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
48	63	62	7	KENNY CHESNEY BNA 51808/RMG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	48	97	NEW	1		SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85
49	32	13	3	COLDPLAY CAPITOL 99014 (24.98 DVD/CD)	Coldplay Live 2003	13	98	115	124	35	SOUNDTRACK WARNER STRATEGIC MARKETING 74546 (25.98 CD)	Concert For George	97
							99	74	58	11	JOHNNY CASH ▲ AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	22
											SEAL ● WARNER BROS. 47947 (18.98 CD)	Seal IV	3

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100	69	54	9	OBIE TRICE SHADY 001105*/INTERSCOPE (18.98 CD)	Cheers	5	151	72	28	3	FABOLOUS DESERT STORM/ELEKTRA 62924*/EEG (16.98 CD)	More Street Dreams Pt. 2: The Mixtape	28
101	88	101	7	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51	152	133	145	5	TOM JONES DECCA/UTV 001421/UME (14.98 CD)	Reloaded: Greatest Hits	127
102	102	112	14	JESSICA SIMPSON COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10	153	101	33	3	RYAN ADAMS LOST HIGHWAY 001376* (14.98 CD)	Rock N Roll	33
103	92	91	14	BOW WOW ● COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3	154	43	—	2	MATCHBOX TWENTY MELISMA/ATLANTIC 83701/AG (12.98 CD)	EP	43
104	89	73	21	ASHANTI ▲ MURDER INC./DEF. JAM 000143*/J.D.JMG (12.98/18.98)	Chapter II	1	155	141	183	3	TRIUMPH THE INSULT COMIC DOG WARNER BROS. 48328 (19.98 CD/DVD)	Come Poop With Me	141
105	96	83	10	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	156	73	—	2	RONALD ISLEY/BURT BACHARACH DREAMWORKS 001005/INTERSCOPE (12.98/18.98)	Here I Am: Isley Meets Bacharach	73
106	142	126	25	TRAIN ● COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6	157	143	123	18	VARIOUS ARTISTS ▲ UNIVERSAL/EMI/ZOMBA/SONY MUSIC 000556/UME (18.98 CD)	Now 13	2
107	84	64	7	VARIOUS ARTISTS ● BMG STRATEGIC MARKETING/WARNER MUSIC GROUP 55777/RMG (18.98 CD)	Totally Hits 2003	13	158	132	113	8	GARY ALLAN MCA NASHVILLE 000111/UMGN (11.98/18.98)	See If I Care	17
108	103	96	54	SEAN PAUL ▲ ² VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	159	149	147	15	DASHBOARD CONFESSIONAL ● VAGRANT 0395 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2
109	80	66	9	MURPHY LEE ● FD REEL/UNIVERSAL 00132/UMRG (18.98 CD)	Da Skool Boy Presents Murphy's Law	8	160	139	128	19	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	10
110	94	93	83	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	161	162	149	6	JOSH TURNER MCA NASHVILLE 000574/UMGN (12.98 CD) [M]	Long Black Train	130
111	117	116	15	KIDZ BOP KIDS ● RAZDR & TIE 89074 (11.98/18.98)	Kidz Bop 4	14	162	RE-ENTRY	8	SARA EVANS RCA (NASHVILLE) 67074/RLG (12.98/18.98)	Restless	20	
112	107	105	34	THE WHITE STRIPES ▲ THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	163	158	151	36	JASON MRAZ ● ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55
113	171	172	24	THE BEACH BOYS ● CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	164	114	72	5	MARQUES HOUSTON T.U.G./ELEKTRA 62935/EEG (18.98 CD)	MH	18
114	169	153	18	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8	165	RE-ENTRY	46	ELTON JOHN ▲ ² ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12	
115	82	88	6	JONNY LANG A&M 001145/INTERSCOPE (14.98 CD)	Long Time Coming	17	166	NEW	1	HANK WILLIAMS JR. CURB 78830 (18.98 CD)	I'm One Of You	166	
116	NEW	1	1	EDNITA NAZARIO SONY DISCOS 70618 (15.98 EQ CD) [M]	Por Ti	116	167	NEW	1	ASHANTI MURDER INC./DEF. JAM 0001612/DJMG (14.98 CD)	Ashanti's Christmas	167	
117	112	98	22	MICHELLE BRANCH ● MAVERICK 48426/WARNER BROS. (18.98 CD)	Hotel Paper	2	168	109	67	7	2PAC DEATH ROW 9530*/KOCB (18.98 CD)	Nu-Mixx Klazzics	15
118	125	125	7	THREE DAYS GRACE JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	118	169	152	143	7	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740 (12.98 CD)	Let Go	2
119	97	63	9	ANTHONY HAMILTON SO. SO DEF 52101/ARISTA (12.98 CD)	Comin' From Where I'm From	33	170	136	110	19	SOUNDTRACK ▲ BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1
120	113	95	27	STAINED ▲ FLIPE/ELEKTRA 62882/EEG (18.98 CD)	14 Shades Of Grey	1	171	200	189	15	LYNYRD SKYNYRD ● MCA/UTV 002284/UME (21.98 CD)	Thyrt: 30th Anniversary Collection (Limited Edition)	16
121	119	107	9	BABY BASH UNIVERSAL 001258/UMRG (15.98 CD)	Tha Smokin' Nephew	48	172	108	55	6	VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	55
122	99	85	10	A PERFECT CIRCLE ● VIRGIN 80918* (18.98 CD)	Thirteenth Step	2	173	168	155	18	YELLOWCARD CAPITOL 39844 (12.98 CD)	Ocean Avenue	99
123	116	115	34	CHER ▲ Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	174	135	82	5	MANDY MOORE EPIC 90127/SONY MUSIC (12.98 EQ CD)	Coverage	14
124	91	61	6	SIMON & GARFUNKEL LEGACY/COLUMBIA 90716/SONY MUSIC (25.98 CD)	The Essential Simon & Garfunkel	27	175	155	157	17	SOUNDTRACK HOLLYWOOD 162404 (13.98 CD)	Freaky Friday	19
125	95	68	5	VAN MORRISON BLUE NOTE 90167 (18.98 CD)	What's Wrong With This Picture?	32	176	RE-ENTRY	29	JIMMY BUFFETT ▲ MAILBOAT/MCA 06781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	
126	98	92	9	ROB ZOMBIE Geffen 001041/UME (18.98 CD/DVD)	Past, Present & Future	11	177	157	152	23	MONICA ● J 20031*/RMG (12.98/18.98)	After The Storm	1
127	118	99	52	TIM MCGRAW ▲ ² CURB 78745 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	178	146	127	14	T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
128	127	109	5	SOMETHING CORPORATE DRIVE THRU/GEFFEN 001190/INTERSCOPE (12.98 CD)	North	24	179	NEW	1	SKILLET ARDENT 72522 (18.98 CD) [M]	Collide	179	
129	123	120	7	JET ELEKTRA 62892/EEG (12.98 CD)	Get Born	79	180	183	175	56	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
130	86	49	3	TOO SHORT SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	49	181	NEW	1	MANA WARNER LATINA 61046 (18.98 CD)	Eclipse	181	
131	105	80	13	YOUNGBLOODZ ● SO. SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	5	182	131	79	4	R.E.M. WARNER BROS. 48550 (25.98 CD)	In Time 1988-2003: The Best Of R.E.M. (Limited Edition)	16
132	126	117	40	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	183	170	158	45	SOUNDTRACK ▲ ² EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2
133	128	122	32	KELLY CLARKSON ▲ RCA 68159/RMG (18.98 CD)	Thankful	1	184	156	142	9	JOSS STONE S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	128
134	111	70	4	LUTHER VANDROSS J 55711/RMG (18.98 CD)	Luther Vandross Live: Radio City Music Hall 2003	22	185	130	97	7	SOUNDTRACK A BAND APART/MAVERICK 48570*/WARNER BROS. (18.98 CD)	Kill Bill Vol. 1	45
135	51	—	2	NICK LACHEY UNIVERSAL 000190/UMRG (14.98 CD)	Soul0	51	186	NEW	1	VARIOUS ARTISTS INTEGRITY/EPIC 90365/SONY MUSIC (19.98 EQ CD/DVD)	i Worsh!p Christmas: A Total Worship Experience	186	
136	NEW	1	1	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (18.98 EQ CD)	Top Of The World Tour Live	136	187	173	161	27	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15
137	NEW	1	1	THE BROOKLYN TABERNACLE CHOIR M2:0/WORD-CURB 82502/WARNER BROS. (18.98 CD)	Live... This Is Your House	137	188	145	121	10	BUBBA SPARXXX BEAT CLUB 001147/INTERSCOPE (12.98 CD)	Deliverance	10
138	144	131	55	JUSTIN TIMBERLAKE ▲ ³ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	189	182	169	5	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/DVD)	La Historia	109
139	122	106	28	MAROONS ● OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	47	190	161	138	33	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1
140	104	77	5	BARENAKED LADIES REPRISE 48209/WARNER BROS. (18.98 CD)	Everything To Everyone	10	191	160	132	9	VARIOUS ARTISTS WARNER BROS. (NASHVILLE)/BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	37
141	85	48	5	LOON BAD BOY 000892*/UMRG (14.98 CD)	Loon	6	192	164	162	79	EMINEM ▲ ⁸ WEB/AFTERMATH 453290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
142	90	—	2	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	90	193	153	136	9	FUEL EPIC 86392/SONY MUSIC (18.98 CD)	Natural Selection	15
143	137	135	22	FOUNTAINS OF WAYNE S-CURVE 90875 (18.98 CD) [M]	Welcome Interstate Managers	115	194	174	137	10	ARETHA FRANKLIN ARISTA 50174 (18.98 CD)	So Damn Happy	33
144	42	—	2	DAVE HOLLISTER GOODFELAS/OREAM/WORKS 001395/INTERSCOPE (12.98/18.98)	Real Talk	42	195	53	—	2	DREAM THEATER ELEKTRA 62891/EEG (18.98 CD)	Train Of Thought	53
145	150	144	55	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26	196	196	182	20	TRACE ADKINS CAPITOL (NASHVILLE) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9
146	106	71	8	BAD BOY'S DA BAND ● BAD BOY 001118*/UMRG (18.98 CD)	Too Hot For T.V.	2	197	NEW	1	CHICAGO RHINO 73892 (18.98 CD)	Christmas: What's It Gonna Be, Santa?	197	
147	140	129	35	STACIE ORRICO FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	198	189	100	3	PETER GABRIEL REAL WORLD/GEFFEN 001486/UME (21.98 CD)	Hit	100
148	124	102	13	MARY J. BLIGE ▲ Geffen 000956*/INTERSCOPE (12.98/18.98)	Love & Life	1	199	187	—	2	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC (18.98 EQ CD/DVD)	Gotta Have Gospel!	187
149	134	118	59	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	200	185	166	14	DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26
150	129	111	10	ERYKAH BADU ● MCTOWN 000739*/UMRG (14.98 CD)	World Wide Underground (EP)	3							

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

DECEMBER 6 2003				Billboard TOP INTERNET ALBUM SALES™	
Sales data and internet sales reports compiled by				Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK	
		NUMBER 1	1 Week At Number 1		
1		DAVE MATTHEWS BAND BAMA RAGS/RCA 57501/RMG	The Central Park Concert	14	
2		THE BEATLES APPLE 95713/CAPITOL	Let It Be... Naked	5	
3	1	JOSH GROBAN J 557107/RMG	Closer	6	
4	3	ROD STEWART ▲ J 557107/RMG	As Time Goes By ... The Great American Songbook Vol. II	17	
5	2	SARAH MCLACHLAN ARISTA 50150	Afterglow	11	
6		BRITNEY SPEARS JIVE 53748/ZOMBA	In The Zone	1	
7		BLINK-182 GEFLEN 001334/INTERSCOPE	Blink-182	3	
8	5	BRUCE SPRINGSTEEN LEGACY/COLUMBIA 90773/SONY MUSIC	The Essential Bruce Springsteen	45	
9		LINKIN PARK WARNER BROS. 48563	Live In Texas	23	
10	6	SHERYL CROW A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	12	
11		JAY-Z ROC-A-FELLA/DEF JAM 001528*/I/JMG	The Black Album	4	
12	8	CLAY AIKEN ▲ RCA 54639/RMG	Measure Of A Man	15	
13	12	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-	
14		CYNDI LAUPER DAYLIGHT/EPIC 90760/SONY MUSIC	At Last	39	
15	9	DIDO ▲ ARISTA 50137	Life For Rent	29	
16	14	THE EARLY NOVEMBER DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]	The Room's Too Cold	-	
17	10	BETTE MIDLER ● COLUMBIA 90350/SONY MUSIC	Bette Midler Sings The Rosemary Clooney Songbook	83	
18	13	OUTKAST ▲ ARISTA 50133*	Speakerboxxx/The Love Below	10	
19	17	MICHAEL MCDONALD ● MOTO/OWN 000651/UMRG	Motown	42	
20		TORI AMOS ATLANTIC 83658/AG	Tales Of A Librarian: A Tori Amos Collection	41	
21	19	HARRY CONNICK, JR. COLUMBIA 90550/SONY MUSIC	Harry For The Holidays	30	
22	22	EAGLES WARNER STRATEGIC MARKETING 73971	The Very Best Of	35	
23	20	ROD STEWART ▲ J 20039/RMG	It Had To Be You ... The Great American Songbook	67	
24		G-UNIT G-UNIT/SHADY 001593*/INTERSCOPE	Beg For Mercy	2	
25	16	TOBY KEITH DREAMWORKS INASHVILLE 450435/INTERSCOPE	Shock 'n' Ya'll	9	

DECEMBER 6 2003				Billboard TOP SOUNDTRACKS™	
Sales data compiled by				Nielsen SoundScan	
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	BILLBOARD 200 RANK	
		NUMBER 1	2 Weeks At Number 1		
1	1	TUPAC: RESURRECTION	AMARU 001533*/INTERSCOPE	1	
2	3	LOVE ACTUALLY	J 56760/RMG	2	
3	2	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126	3	
4	5	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080	4	
5	4	DISNEY PRESENTS: BROTHER BEAR	WALT DISNEY 860127	5	
6		CONCERT FOR GEORGE	WARNER STRATEGIC MARKETING 74546	6	
7	8	BAD BOYS II ▲	BAD BOY 000716*/UMRG	7	
8	9	FREAKY FRIDAY	HOLLYWOOD 162404	8	
9	10	CHICAGO ▲²	EPIC 87018/SONY MUSIC	9	
10	7	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.	10	
11	6	THE MATRIX REVOLUTIONS	MAVERICK/WMG SOUNDTRACKS 48412*/WARNER BROS.	11	
12		MASTER AND COMMANDER	DECCA 001574/UNIVERSAL CLASSICS GROUP	12	
13	13	HOLES	WALT DISNEY 860092	13	
14	15	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC	14	
15	11	SCHOOL OF ROCK	ATLANTIC 83694/AG	15	
16	16	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY	16	
17	14	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/I/JMG	17	
18	12	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	18	
19	18	O BROTHER, WHERE ART THOU? ▲⁷	LOST HIGHWAY/MERCURY 170069/I/JMG	19	
20	24	ELF	NEW LINE 39028	20	
21	25	SHREK ▲²	DREAMWORKS 450305/INTERSCOPE	21	
22	19	THE LION KING ◆³	WALT DISNEY 860124*	22	
23	17	MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES	UTV 000704/UME	23	
24	22	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097	24	
25	21	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089	25	

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

112 Pac 22	Jim Brickman 87	Floetry 74	Tom Jones 152	Martina McBride 42	R.E.M. 73, 182	Stand 120	Gotta Have Gospel! 199
3 Doors Down 33, 52	Brooks & Dunn 63	Fountains Of Wayne 143	Toby Keith 9, 62	Michael McDonald 41	Rascal Flatts 84	Rod Stewart 17, 66	Worship Christmas: A Total
50 Cent 64	The Brooklyn Tabernacle Choir 137	Aretha Franklin 194	R. Kelly 54, 132	Reba McEntire 25	Red Hot Chili Peppers 21	Sting 43	Worship Experience 186
	Jimmy Buffett 176	Fuel 193	Kid Rock 20	Tim McGraw 127	LeAnn Rimes 24	Joss Stone 184	Just Because I'm A Woman: Songs
Ryan Adams 153	Chris Cagle 187	Peter Gabriel 198	Kidz Bop Kids 111	Sarah McLachlan 11	Seal 99	Stone Temple Pilots 80	Of Dolly Parton 172
Trace Adkins 196	Johnny Cash 98	Godsmack 190	Korn 19	MercyMe 92	Sean Paul 108	Barbra Streisand 75	Now 13 157
Christina Aguilera 90	Cher 123	Good Charlotte 86	Jonny Lang 115	Bette Midler 82	Bob Seger 89	The Strokes 72	Now 14 8
Clay Aiken 15	Kenny Chesney 48, 110	Al Green 53	Cyndi Lauper 38	Monica 177	Simon & Garfunkel 124	Switchfoot 96	Now That's What I Call Christmas!
Gary Allan 158	Chicago 197	Pat Green 160	Avril Lavigne 169	Montgomery Gentry 145	Simple Plan 78	Three Days Grace 118	2: The Signature Collection 31
Tori Amos 40	Chingy 27	Josh Groban 6	Murphy Lee 109	Mandy Moore 174	Jessica Simpson 102	TL 178	Totally Country Vol. 3 191
Ashanti 104, 167	Kelly Clarkson 133	G-Unit 2	Gerald Levert 91	Van Morrison 125	Skillet 179	Timbaland & Magoo 50	Totally Hits 2003 107
Audioslave 95	Coldplay 49, 59	Anthony Hamilton 119	Lil Jon & The East Side Boyz 61	Jason Rizzo 163	Something Corporate 128	Justin Timberlake 138	WOW Hits 2004 101
Baby Bash 121	Harry Connick, Jr. 30	Dave Hollister 144	Linkin Park 23, 39	Ednita Nazario 116	SOUNDTRACK	Too Short 130	The White Stripes 112
Bad Boy's Da Band 146	Sheryl Crow 12	Marques Houston 164	Lonestar 67	Nick Lachey 135	Bad Boys II 170	Train 106	Hank Williams Jr. 166
Erykah Badu 150	Dashboard Confessional 159	Whitney Houston 58	Loon 141	Nickelback 32	The Cheetah Girls (EP) 65	Trapt 85	Randy Travis 142
Barenaked Ladies 140	Dido 29	Ronald Isley/Burt Bacharach 156	Jennifer Lopez 69	Stacie Orrico 147	Chicago 183	Randy Travis 142	Obie Trice 100
The Beach Boys 113	Dixie Chicks 136	Alan Jackson 16	Ludacris 28	OutKast 10	Concert For George 97	Obie Trice 100	Triumph The Insult Comic Dog 155
The Beatles 5	DMX 88	Michael Jackson 13	Lynyrd Skynyrd 171	Brad Paisley 114	Disney Presents: Brother Bear 77	Josh Turner 161	Josh Turner 161
Dierks Bentley 200	Dream Theater 195	Jagged Edge 51	Mana 181	Pearl Jam 68	Freaky Friday 175	Shania Twain 71	Shania Twain 71
Beyonce 37	Hilary Duff 18	Ja Rule 46	Maroon 5 139	A Perfect Circle 122	Kill Bill Vol. 1 185	Keith Urban 149	Keith Urban 149
Black Eyed Peas 93	Eminem 192	Jay-Z 4	matchbox twenty 79, 154	Pink 26	The Lizzie McGuire Movie 76	Luther Vandross 83, 134	Luther Vandross 83, 134
Mary J. Blige 148	Evanescence 36	Wyclef Jean 81	Dave Matthews Band 14	P.O.D. 57	Love Actually 55	VARIOUS ARTISTS	VARIOUS ARTISTS
Blink-182 3	Sara Evans 162	Jet 129	Dave Matthews 70	Elvis Presley 60, 180	Tupac: Resurrection 7	American Idol: The Great Holiday	American Idol: The Great Holiday
Bon Jovi 94	Fabulous 151	Elton John 165	John Mayer 56	A.B. Quintanilla III & Kumbia Kings 189	Bubba Sparxxx 188	Classics 45	Classics 45
Bow Wow 103		Norah Jones 35			Britney Spears 1		
Michelle Branch 117					Bruce Springsteen 44		

Over The Counter

Continued from page 53

parable stanza of the previous year. Make that 10 out of the past 11 weeks in the win column, reducing the year-to-date lag from last year's sales to 5.1%.

WINNERS' CIRCLE: The Academy Awards of next year moved into the Grammy Awards window, which chased the latter toward the start of February. In that shuffle, ABC moved **Dick Clark's** American Music Awards (AMA) into the sweeps month of November, a shift that seems to benefit both the network and music stores.

Although its ratings were down a tad from the 30th annual show that

aired in January (*Billboard*, Nov. 29), the numbers were better than ABC usually draws on Sunday nights.

Most conspicuous is **Alan Jackson**, who played the show and scores The Billboard 200's Greatest Gainer (20-16, up 63%).

Other performers and/or winners who see spikes in the AMAs' afterglow are **Evanescence** (up 28%, No. 36), **Linkin Park** (up 23%, No. 39), **Justin Timberlake** (up 16%, 144-138), **Hilary Duff** (up 17%, No. 18) and **Clay Aiken** (up 14.5%, No. 15).

The special also aids **OutKast's** move back into the top 10 (up 7,000 copies, 11-10). **3 Doors Down** sees its 2002 set improve by 7%, while a 17% gain prompts a re-entry for **Faith Hill** at No. 74 on Top Country Albums.

ELEPHANT IN THE ROOM: Of the five albums **Michael Jackson** has released since 1995, "Number Ones" was his third hits compilation—all culled from essentially

the same body of Epic releases, except for the 2001 set "Invincible" and new track "One More Chance."

The compilation's release was not as stealth as some journalists



have believed; it was, after all, touted in a full-page ad in *Billboard* and was to be trumpeted on a prime-time CBS special. But at the same time, there is only so much that can be expected from one's third trip to the greatest-hits well.

Take **Bruce Springsteen**, for

example. No one thought twice, nor should they have, when "The Essential Bruce Springsteen" started at No. 14 on 90,000 copies. Because the Boss has already moved 3.3 million copies of the 1995 title "Greatest Hits," according to Nielsen SoundScan, and has followed that with a boxed set and "18 Tracks," 131,000 copies in two weeks for "Essential" is actually a rather impressive start.

Against that backdrop, I'm not sure how much could have been expected of "Number Ones" before unwanted attention from molestation allegations put Jackson's name back in the headlines.

For what it's worth, the 125,000-unit start that places his collection at No. 13 is stronger than his opening-day numbers at several chains had portended.

Indeed, the sales pattern at more than one chain suggests that if anything, the set's sales seemed to accelerate in the glare of what

would generally be considered unflattering attention.

Perhaps that's all too fitting for a performer who more than once has suggested, either in word or deed, that he buys into the old notion that it doesn't matter what the press says about you, so long as they spell your name right.

CONNECTED: **Dave Matthews Band** fetches an astounding 32.5% of its first-week sales from Internet merchants (No. 1, duh, on Top Internet Album Sales).

These 36,000 copies are not those new-fangled paid downloads you've been hearing about from iTunes and the like but rather physical albums ordered from amazon.com and its brethren.

Two months ago, Matthews' solo album, "Some Devil," had the Internet chart's largest week ever—87,000—but that accounted for less than 20% of the 469,000 copies he sold during the first week.

DECEMBER 6 2003
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 / GREATEST GAINER 9 Weeks At Number 1		
1	2	15	28	VARIOUS ARTISTS	Now That's What I Call Christmas!	
2	1	9	6	HILARY DUFF	Santa Claus Lane	
3	8	22	13	KIDZ BOP KIDS	Kidz Bop Christmas	
4	7	16	22	MANNHEIM STEAMROLLER	Christmas Extraordinaire	
5	6	7	15	THE BEATLES	16 Biggest Hits	
6	12	45	33	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	
7	3	1	86	JOHNNY CASH	16 Biggest Hits	
8	4	6	27	ELVIS PRESLEY	It's Christmas Time	
9	30	24	40	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960	
				HOT SHOT DEBUT		
10	NEW	102	1	JOSH GROBAN	Josh Groban	
11	11	21	37	CELINE DION	These Are Special Times	
12	5	2	197	TIM MCGRAW	Greatest Hits	
13	40	35	6	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas	
14	13	23	75	HARRY CONNICK, JR.	When My Heart Finds Christmas	
15	10	5	100	JOHN MAYER	Room For Squares	
16	21	—	15	VARIOUS ARTISTS	WOW Christmas	
17	9	3	114	MARTINA MCBRIDE	Greatest Hits	
18	NEW	103	1	KID ROCK	Cocky	
19	15	8	172	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	
20	31	—	2	ALAN JACKSON	Let It Be Christmas	
21	17	28	77	BING CROSBY	White Christmas	
22	14	10	167	LINKIN PARK	[Hybrid Theory]	
23	28	—	8	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas: Holiday Memories	
24	24	—	14	MARIAH CAREY	Merry Christmas	
25	16	4	112	PINK FLOYD	Dark Side Of The Moon	
26	32	—	25	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic	
27	18	13	161	COLDPLAY	Parachutes	
28	22	14	79	BOB MARLEY AND THE WAILERS	Legend	
29	19	12	164	KENNY CHESNEY	Greatest Hits	
30	34	—	12	KENNY G	Wishes	
31	20	20	72	BURL IVES	Rudolph The Red-Nosed Reindeer	
32	39	41	132	ABBA	Gold - Greatest Hits	
33	23	11	117	SHANIA TWAIN	Come On Over	
34	26	17	103	METALLICA	Metallica	
35	29	—	51	ROD STEWART	The Very Best Of Rod Stewart	
36	25	18	170	AC/DC	Back In Black	
37	NEW	101	1	PINK	M!ssundaztood	
38	NEW	104	1	VINCE GUARALDI	A Charlie Brown Christmas	
39	48	—	33	MARTINA MCBRIDE	White Christmas	
40	NEW	105	1	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack	
41	NEW	106	1	BEE GEES	Their Greatest Hits - The Record	
42	NEW	107	1	ELVIS PRESLEY	White Christmas	
43	NEW	108	1	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas	
44	49	30	83	BARRY WHITE	All Time Greatest Hits	
45	33	25	187	CELINE DION	All The Way...A Decade Of Song	
46	36	29	194	QUEEN	Greatest Hits	
47	41	26	214	PHIL COLLINS	...Hits	
48	NEW	109	1	ALAN JACKSON	The Greatest Hits Collection	
49	35	43	166	2PAC	Greatest Hits	
50	37	37	245	KID ROCK	Devil Without A Cause	

DECEMBER 6 2003
Billboard® TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		
1	NEW	1	1	EDNITA NAZARIO	Por Ti	
2	1	1	18	THREE DAYS GRACE	Three Days Grace	
3	2	2	34	FOUNTAINS OF WAYNE	Welcome Interstate Managers	
				GREATEST GAINER \$		
4	4	4	6	JOSH TURNER	Long Black Train	
5	NEW	1	1	SKILLET	Collide	
6	3	3	10	JOSS STONE	The Soul Sessions (EP)	
7	6	5	17	DWELE	Subject	
8	5	9	8	CASTING CROWNS	Casting Crowns	
9	NEW	1	1	ESHAM	Repentance	
10	7	11	77	JUANES	Un Dia Normal	
11	8	7	6	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez	
12	10	12	10	STORY OF THE YEAR	Page Avenue	
13	9	16	10	ZOEGIRL	Different Kind Of Free	
14	14	18	6	THE DARKNESS	Permission To Land	
15	11	8	18	GAVIN DEGRAW	Chariot	
16	13	10	24	DAMIEN RICE	O	
17	26	21	5	SIN BANDERA	De Viaje	
18	19	28	7	RHIAN BENSON	Gold Coast	
19	16	23	24	JOSH KELLEY	For The Ride Home	
20	17	6	3	VICO C	En Honor A La Verdad	
21	23	22	15	SHERRIE AUSTIN	Streets Of Heaven	
22	12	13	7	DAVE KOZ	Saxophonic	
23	20	38	8	CHRIS BOTTI	A Thousand Kisses Deep	
24	15	26	5	PEPE AGUILAR	Con Orgullo Por Herencia	
25	18	17	13	BERNIE WILLIAMS	The Journey Within	
26	28	25	7	THE EARLY NOVEMBER	The Room's Too Cold	
27	22	45	1	JOSHUA BELL	Romance Of The Violin	
28	NEW	1	1	LOS ORIGINALES DE SAN JUAN	La Historia	
29	21	—	27	VICKIE WINANS	Bringing It All Together	
30	30	36	32	TAKING BACK SUNDAY	Tell All Your Friends	
31	24	43	19	JEREMY CAMP	Stay	
32	32	50	15	LILLIX	Falling Uphill	
33	25	44	3	THE HAPPY BOYS	Dance Party (Like It's 2004)	
34	37	41	19	SENSES FAIL	From The Depths Of Dreams (EP)	
35	27	20	8	BILLY CURRINGTON	Billy Currington	
36	31	27	5	BASEMENT JAXX	Kish Kash	
37	NEW	1	1	CONJUNTO PRIMAVERA	Decide Tu	
38	36	37	34	KINDRED THE FAMILY SOUL	Surrender To Love	
39	42	46	20	THE POSTAL SERVICE	Give Up	
40	46	40	3	CRISTIAN	Amar Es	
41	35	24	3	THE RAPTURE	Echoes	
42	33	32	4	HIM	Razorblade Romance	
43	38	34	33	HOT HOT HEAT	Make Up The Breakdown	
44	44	—	2	THE WIGGLES	Yummy Yummy	
45	34	—	2	DARLENE ZSCHECH	Kiss Of Heaven	
46	NEW	1	1	AKWID	Proyecto Akwid	
47	NEW	1	1	THE STARTING LINE	Say It Like You Mean It	
48	41	49	5	MARK SCHULTZ	Stories & Songs	
49	NEW	1	1	BYRON CAGE	Byron Cage	
50	40	33	4	STEVE TYRELL	This Guy's In Love	

DECEMBER 6 2003
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	SALES DATA	ARTIST	TITLE
				Sales data compiled by Nielsen SoundScan		
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 26 Weeks At Number 1		
1	1	1	57	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	
2	2	4	16	YING YANG TWINS	Me & My Brother	
3	5	5	15	DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar	
4	4	3	7	2PAC	Nu-Mixx Klazzics	
5	3	2	6	VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton	
				GREATEST GAINER \$		
6	10	31	3	VARIOUS ARTISTS	Thomas Kinkade-St. Nicholas Circle: Treasury Of Christmas	
				HOT SHOT DEBUT		
7	NEW	1	1	LOUIE DEVITO	N.Y.C. Underground Party 6	
8	7	6	7	SEVENDUST	Seasons	
9	8	7	13	WARREN ZEVON	The Wind	
10	NEW	1	1	ESHAM	Repentance	
11	9	8	8	THE SHINS	Chutes Too Narrow	
12	17	10	11	MICHAEL BOLTON	Vintage	
13	6	—	2	DOLLY PARTON	For God And Country	
14	12	18	3	VARIOUS ARTISTS	Strawberry Shortcake: Berry Merry Christmas (EP)	
15	14	11	13	SIMPLY RED	Home	
16	16	14	7	DEATH CAB FOR CUTIE	Transatlanticism	
17	11	9	3	LIL JON & THE EAST SIDE BOYZ	Certified Crunk	
18	19	15	11	SHERRIE AUSTIN	Streets Of Heaven	
19	25	39	3	VARIOUS ARTISTS	Thomas Kinkade-Village Christmas: Home For Christmas	
20	15	12	3	PROJECT PAT	The Appeal Mix Tape	
21	21	—	3	SOUNDTRACK	Elf	
22	18	13	7	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3	
23	22	20	20	THE PETER MALUCK GROUP FEATURING NORAH JONES	New York City	
24	13	21	3	JIMMY BUFFETT	Live In Las Vegas NV	
25	23	24	2	TAKING BACK SUNDAY	Tell All Your Friends	
26	20	16	5	JOE STRUMMER & THE MESCALEROS	Streetcore	
27	37	—	2	101 STRINGS ORCHESTRA	Thomas Kinkade-Victorian Christmas: Christmas Favorites	
28	31	30	4	THE POSTAL SERVICE	Give Up	
29	30	27	9	ATMOSPHERE	Seven's Travels	
30	27	23	11	HOT HOT HEAT	Make Up The Breakdown	
31	NEW	1	1	101 STRINGS ORCHESTRA	Thomas Kinkade-Silent Night: The Best Of Christmas	
32	39	49	5	THE WIGGLES	Yummy Yummy	
33	NEW	1	1	DELBERT MCCLINTON	Delbert McClinton Live	
34	NEW	1	1	LIL JON & THE EAST SIDE BOYZ	Part II	
35	34	28	17	NICKEL CREEK	This Side	
36	32	22	10	SOUNDTRACK	Lost In Translation	
37	24	25	6	ANTI-FLAG	The Terror State	
38	33	35	14	LOS LONELY BOYS	Los Lonely Boys	
39	28	—	2	CLEDUS T. JUDD	The Original Dixie Hick (EP)	
40	26	17	3	DEAD PREZ	Turn Off The Radio The Mixtape Vol. 2: Get Free Or Die Trying	
41	38	—	17	JOAN SEBASTIAN	Coleccion De Oro	
42	36	43	36	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	
43	48	—	15	INTERPOL	Turn On The Bright Lights	
44	44	45	14	EVA CASSIDY	American Tune	
45	47	29	9	SILK	Silktime	
46	40	47	24	VARIOUS ARTISTS	Vans Warped Tour 2003 Compilation	
47	29	—	2	JIMMY BUFFETT	Live In Alaburn WA	
48	41	33	13	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04	
49	45	42	7	PAUL VAN DYK	Reflections	
50	NEW	1	1	CRAIG MORGAN	I Love It	

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately eligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EO, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 6 2003 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	SOUNDTRACK	U2V 000704/UME	NUMBER 1 Martin Scorsese Presents The Best Of The Blues
2	2	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
3	3	3	VARIOUS ARTISTS	NARM 50009	Get The Blues Vol. 2
4	6	2	JOHN MELLENCAMP	COLUMBIA 90133/SONY MUSIC	Trouble No More
5	7	1	STEVIE RAY VAUGHAN	LEGACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan
6	12	1	SOUNDTRACK	HIP-O/LEGACY/COLUMBIA 000393/UME	Martin Scorsese Presents The Blues: A Musical Journey
7	5	1	JIMI HENDRIX	EXPERIENCE HENORIX/MCA 000698/UME	Martin Scorsese Presents The Blues: Jimi Hendrix
8	4	1	MUDDY WATERS	HIP-O/CHESS 000482/UME	Martin Scorsese Presents The Blues: Muddy Waters
9	8	1	SUSAN TEDESCHI	TONIC COOL 751146/ARTISTS [M]	Wait For Me
10	10	1	TYRONE DAVIS	FUTURE 1005	Come To Daddy
11	13	1	JOHN LEE HOOKER	EAGLE 20023/RED INK	Face To Face
12	11	1	ROBBEN FORD	CONCORD 2187	Keep On Running
13	9	1	ERIC CLAPTON	POLYDOR/CHRONICLES 000796/UME	Martin Scorsese Presents The Blues: Eric Clapton
14		1	B.B. KING	GEFFEN 000707/UME	20th Century Masters: The Best Of B.B. King The Christmas Collection
15		1	JOE BONAMASSA	MEDALIST 10229	Blues Deluxe

DECEMBER 6 2003 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	54	SEAN PAUL	VP/ATLANTIC 83620/AG	NUMBER 1 Dutty Rock
2	2	1	VARIOUS ARTISTS	RED STAR/DEF JAMAICA 001195*/DJMG	Red Star Sounds Presents Def Jamaica
3	3	1	VARIOUS ARTISTS	VP 83654*	Reggae Gold 2003
4	4	1	WAYNE WONDER	VP/ATLANTIC 83628*/AG	No Holding Back
5	6	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 030518/DJMG	Bob Marley & The Wailers Live At The Roxy
6	5	1	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/AAL	Dragonfly
7	8	1	VARIOUS ARTISTS	RAZOR & TIE 89062	Rasta Jamz
8	7	1	SIZZLA	VP 1649*	Da Real Thing
9	9	1	JULIAN MARLEY	TUFF GONG 54610*/LIGHTYEAR	A Time & Place
10	13	1	BUJU BANTON	VP 83634* [M]	Friends For Life
11	12	1	SHAGGY	BIG YARD 113070*/MCA	Lucky Day
12	11	1	VARIOUS ARTISTS	GREENSLEEVES 4005*	The Biggest Regga Dancehall Anthems 2003
13	14	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/DJMG	Legend (Deluxe Edition)
14	10	1	SIZZLA	GREENSLEEVES 0273*	Rise To The Occasion
15	15	1	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon

DECEMBER 6 2003 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	IRISH TENORS	RAZOR & TIE 82897	NUMBER 1 We Three Kings
2	2	1	VARIOUS ARTISTS	WINDHAM HILL 54888/AAL	Celtic Circle
3	4	1	CESARIA EVORA	BLUEBIRD 54380/AAL	Voz D'Amor
4	3	1	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
5	5	1	THE CHIEFTAINS	VICTOR 52937/AAL	Further Down The Old Plank Road
6	6	1	DANIEL O'DONNELL	DPTV MEDIA 2001	Christmas With Daniel
7	15	1	VARIOUS ARTISTS	NARADA 90071	World 2003
8	11	1	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 33323	Varekai
9	8	1	VARIOUS ARTISTS	PUTUMAYO 219	Putumayo Presents: French Cafe
10	7	1	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	Frida
11	12	1	CAETANO VELOSO	NONE SUCH 74608/AG	The Best Of Caetano Veloso
12		1	PANJABI MC	SEQUENCE 8015	Beware
13	14	1	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show
14	9	1	DANIEL O'DONNELL	DPTV MEDIA 217	Daniel O'Donnell & Friends
15		1	LISA GERRARD	AD 72304/BEGGARS GROUP	Whale Rider - Original Soundtrack

DECEMBER 6 2003 **Billboard** TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	P.O.D.	ATLANTIC 83676*/WORD-CURB	NUMBER 1 Payable On Death
2	6	7	JIM BRICKMAN	WINDHAM HILL 52896/PROVIDENT	GREATEST GAINER Peace
3	2	2	MERCYME	INO 86133*/WORD-CURB [M]	Almost There
4	5	5	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown
5	3	3	VARIOUS ARTISTS	PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/CHORDANT	WOW Hits 2004
6		1	THE BROOKLYN TABERNACLE CHOIR	M2.0/WARNER BROS. 82502/WORD-CURB	HOT SHOT DEBUT Live... This Is Your House
7	4	2	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86273/WORD-CURB	Worship & Faith
8	7	6	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]	Stacie Orrico
9		1	SKILLET	ARDENT 2522/CHORDANT [M]	Collide
10	20	27	VARIOUS ARTISTS	INTEGRITY 82653/WORD-CURB	iWorsh!p Christmas: A Total Worship Experience
11	13	10	SMOKIE NORFUL	EMI GOSPEL 9086/CHORDANT	Smokie Norful: Limited Edition (EP)
12	11	9	CECE WINANS	PURESPRINGS GOSPEL/INO 82685/WORD-CURB	Throne Room
13	29	32	VARIOUS ARTISTS	WINDHAM HILL 53901/PROVIDENT	Windham Hill Christmas II
14	10	4	JARS OF CLAY	ESSENTIAL 10709/PROVIDENT	Who We Are Instead
15	12	8	MICHAEL W. SMITH	REUNION 10080/PROVIDENT	The Second Decade: 1993-2003
16	9	13	CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
17		1	PLUS ONE	INPOP 1277/CHORDANT	Exodus
18	21	30	AMY GRANT	A&M 000695/INTERSCOPE	20th Century Masters: The Best Of Amy Grant - The Christmas Collection
19	24	28	ANDY GRIFFITH	SPARROW 1815/CHORDANT	The Christmas Guest: Stories And Songs Of Christmas
20	23	19	ELVIS PRESLEY	RCA 52393/BMG STRATEGIC MARKETING GROUP	Elvis: Christmas Peace
21	8	16	MERCYME	INO 86218/WORD-CURB	Spoken For
22	17	18	VARIOUS ARTISTS	EMI CMG/WORD-CURB 80198/PROVIDENT	WOW Worship (Yellow)
23	14	12	VARIOUS ARTISTS	EMI SPECIAL MARKETS TIME LIFE 3319/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
24	16	20	ZOEGIRL	SPARROW 0666/CHORDANT [M]	Different Kind Of Free
25	28	25	VARIOUS ARTISTS	GAITHER MUSIC 2459/CHORDANT	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
26	15	17	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right...But Three Do
27	18	21	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
28	19	24	JUMP5	SPARROW 3553/CHORDANT	Accelerate
29	22	15	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
30	27	14	BILLY RAY CYRUS	WORD-CURB/WARNER BROS. 86274/WORD-CURB	The Other Side
31	34	16	VARIOUS ARTISTS	GAITHER MUSIC 2460/CHORDANT	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
32	25	11	KAREN CLARK-SHEARD	ELEKTRA 62894/WORD-CURB	The Heavens Are Telling
33	30	26	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album
34	26	22	VARIOUS ARTISTS	MARANATHA/INO/INTEGRITY 82746/WORD-CURB	iWorsh!p A Total Worship Experience Vol. 2
35	32	29	VARIOUS ARTISTS	INTEGRITY 82308/WORD-CURB	iWorsh!p: A Total Worship Experience
36	33	33	GAITHER VOCAL BAND	SPRING HOUSE 2516/CHORDANT	A Cappella
37	31	37	JEREMY CAMP	BEC 0456/CHORDANT [M]	Stay
38	35	37	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
39	36	37	DARLENE ZSCHECH	EXTRAVAGANT WORSHIP/INO 82694/WORD-CURB [M]	Kiss Of Heaven
40	37	39	MARK SCHULTZ	WORD-CURB/WARNER BROS. 86270/WORD-CURB [M]	Stories & Songs

DECEMBER 6 2003 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	13	1	THE BROOKLYN TABERNACLE CHOIR	M2.0/WORD-CURB 82502/WARNER BROS.	NUMBER 1/GREATEST GAINER 1 Week At Number 1 Live... This Is Your House
2	2	1	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
3	3	2	SMOKIE NORFUL	EMI GOSPEL 9086	Smokie Norful: Limited Edition (EP)
4	1	1	CECE WINANS	PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
5	4	4	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
6	7	5	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
7	5	3	KAREN CLARK-SHEARD	ELEKTRA 62894/EEG	The Heavens Are Telling
8	6	8	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
9	8	7	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
10	9	9	BYRON CAGE	GOSPEL CENTRIC 70047/ZOMBA [M]	Byron Cage
11	10	12	KIRK FRANKLIN	GOSPEL CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
12	12	10	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
13	15	19	TONY HIBBERT II	SPIRIT IN MOTION 70852/RUBY ROSE	In His Presence
14	11	11	SHIRLEY CAESAR	WORD-CURB 86008 [M]	Shirley Caesar And Friends
15	14	13	MARVIN SAPP	VERITY 43227/ZOMBA [M]	Diary Of A Psalmist
16		1	VARIOUS ARTISTS	DPHR 8052/PGE	HOT SHOT DEBUT A Taste Of Ophir
17	18	15	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENIA [M]	Let It Rain
18	16	26	EDDIE RUTH BRADFORD	JUANAKNIGHT 2008/MALACO	Too Close To The Mirror
19	19	25	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
20	17	24	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great
21	20	17	RICHARD SMALLWOOD	VERITY 53110/ZOMBA	The Praise & Worship Songs Of Richard Smallwood
22	23	18	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
23	27	33	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
24	25	28	JOHNNY MO	SIERRA-PEARL 0001	A New Direction
25		1	VARIOUS ARTISTS	DEXTERITY SOUNDS 90232/EMI GOSPEL	HOT SHOT DEBUT T.D. Jakes Presents: Follow The Star
26	26	20	GARY L. WYATT	HR 9198/WEW	I Do Love You
27	30	14	NATALIE WILSON & SOP	GOSPEL CENTRIC 70053/ZOMBA	The Good Life
28	22	21	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [M]	Lost And Found
29	29	29	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
30	24	16	SHIRLEY CAESAR	WORD-CURB 73898/RHINO [M]	Greatest Gospel Hits
31	31	31	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
32	28	23	FRED HAMMOND	VERITY 53712/ZOMBA	Nothing But The Hits
33	32	38	BRODERICK E. RICE	BORN AGAIN 54493/LIGHTYEAR	Get Yo Laugh On!
34	35	30	MARY MARY	COLUMBIA 85690/SONY MUSIC	Incredible
35	34	29	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CHOIR	VERITY 53744/ZOMBA	Hezekiah Walker & The Love Fellowship Choir: Nothing But The Hits
36		1	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 60603/TIME LIFE	Living The Gospel: Gospel Legends
37	39	31	BEVERLY CRAWFORD	EMI GOSPEL 82883	Beverly Crawford Live: Family & Friends
38		1	DONALD LAWRENCE & THE TRI-CITY SINGERS	EMI GOSPEL 91802	HOT SHOT DEBUT The Best Of Donald Lawrence & The Tri-City Singers: Restoring The Years
39	38	34	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7029/MALACO [M]	Right On Time
40		1	YOLANDA ADAMS	ELEKTRA 62890/EEG	Believe

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

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles)
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

-A-

ADICTO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 30
AMAZING (Dudess, ASCAP) H100 83
AMERICAN SOLDIER (Tokeco Tunes, BMI/Wacissa River, BMI/BPI, BMI) CS 37
AMOR DE LOS DOS (Peer Int'l., BMI) LT 34
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 55
ANOTHER POSTCARD (CHIMPS) (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 86
ANTES (EMI April, ASCAP) LT 4
ANYTHING GOES (Mama Lu, BMI/Off Da Yelzabulb, BMI/Singso WW, BMI/STB, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI), WBM, RBH 97
AQUÍ EN CORTITO (Esmogon, ASCAP) LT 33
AVE CAUTIVA (Seg Son, BMI) LT 5
AWAY FROM ME (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 73

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Music, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 3; RBH 15
BACK FOR MORE (Universal, ASCAP/Dirt Dre, ASCAP/Pooh7z, ASCAP/WB, ASCAP/Sounds From The Soul, ASCAP/Warner Chappell, SOCAN/One Man Music, ASCAP), WBM, RBH 92
BACKTIGHT (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Begghah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 51
BAD BOY THIS BAD BOY THAT (Tony Dofat, BMI/Rounder, BMI/Irving, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Frederick Watson, ASCAP/Rodney Hill, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Lloyd Mathis, BMI/Lynese Wiley, BMI), HL, H100 72; RBH 26
BE EASY (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 59
BIGGER THAN MY BODY (Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP), CLM, H100 67
BREATHE (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 41
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 23
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 40

-C-

CADILLAC ON 22'S (Crump Tight, ASCAP) RBH 94
CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 46
CAN'T HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI), HL, H100 54
CANT STOP, WON'T STOP (EMI April, ASCAP/Six Figga, BMI/Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL, H100 60; RBH 47
CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 32
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 15; RBH 9
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 6; H100 58
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI/Ensign, BMI), HL/WBM, H100 47; RBH 17
CLUBBIN' (R. Kelly, BMI/Zomba Songs, BMI/Joe Bud-den, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 53; RBH 16
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/WBM, SESAC), WBM, RBH 24
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 68
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 34
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 4; H100 43
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 26

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 9; RBH 6
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Wo, ASCAP), HL/WBM, RBH 45
DANGER (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Jajapo, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Sadiyah, BMI), WBM, RBH 78
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomatic Hit, BMI/Almo, ASCAP/jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 41
DOWN FOR ME (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Have Pierre, BMI/Shannon Lawrence, SESAC/Featquo, SESAC/The Writing Factory, ASCAP), HL, RBH 36
DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK) (EMI April, ASCAP/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 58
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 12; H100 70

-E-

EN EL SILENCIO NEGRO DE LA NOCHE (World Deep, BMI/Sony/ATV Latin, BMI) LT 25
EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siem-pre, ASCAP) LT 46
EN REALIDAD (Maximo Aguirre, BMI) LT 31
ESO DUELE (Ser-Ca, BMI) LT 47
ESTOY A PUNTO (Ser-Ca, BMI) LT 23
EVERY FRIDAY AFTERNOON (Murrar, BMI/Melanie Howard, ASCAP), WBM, CS 32

-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 81
FALLEN (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys,

ASCAP/Lanard Huggins, ASCAP/Edy Crahp, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, H100 65; RBH 37
FALLEN (Sony/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 52
FIND A WAY (Modat, ASCAP/916, BMI) H100 97; RBH 42
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafia, ASCAP/Universal-MCA, ASCAP), WBM, CS 42; H100 37
FK IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 98
FLY (My Own Chit, BMI/EMI Blackwood, BMI/Warren G, ASCAP/EMI April, ASCAP/Nate Dogg, BMI), HL, RBH 82
FORREST COUNTY LINE (Almo, ASCAP/Might Nice, BMI/Al Andersons, BMI/Bluewater, BMI) CS 59
FORTHNIGHT (Universal, ASCAP/Tetragrammaton, ASCAP/Soulchid, ASCAP/Nivrac Tyke, ASCAP), WBM, H100 66; RBH 23
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 19
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 38
A FUEGO LENTO (Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 22

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GANGSTA GIRL (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 58
GANGSTA NATION (Gangsta Boogie, ASCAP/Hoo Ban-gin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Uni-versal, ASCAP/Cherry Lane, ASCAP), CLM, H100 77; RBH 41
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swizz Beat, ASCAP), HL, RBH 72
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 11; RBH 19
GETTING LATE (Marshmellow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukri, BMI/Universal, BMI/Double O Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 48
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 59; RBH 29
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 35

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HANDPRINTS ON THE WALL (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 46
HARDER TO BREATHE (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 26
HEAD BUSSA (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 77
HEADSTRONG (WBM, SESAC/Triptism, SESAC), WBM, H100 19
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 84
HEAVEN HELP ME (Wacissa River, BMI/On The Man-tel, BMI/BPI, BMI) CS 45
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 5; H100 50
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Uni-versal, BMI), WBM, H100 6
HEY YAI (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 2; RBH 33
HOLIDAE IN (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 5; RBH 7
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 11; H100 64
HOTEL (Larsiny, BMI/EMI April, ASCAP/R. Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI), HL/WBM, RBH 75
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 24
HOT & WET (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP), HL, H100 80; RBH 52
HOY (Estefan, ASCAP) LT 3
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 43
HYPHY (Cyphercliff, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 99

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I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) H100 82
I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 25; H100 94
I CU (DOIN' IT) (U Betta Like My Muzic, ASCAP/Diggy Tunez, ASCAP/Jobete, ASCAP/Libren, ASCAP/Macawrite, ASCAP/Warner-Tamerlane, BMI/Gotta Get Some Music, BMI/T-Girl, ASCAP/Iam One, ASCAP/Royalty Network, ASCAP/Tonk, BMI/Uptown Express, BMI/EMI April, ASCAP), HL/WBM, RBH 98
I HATE EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 68
I'LL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 60
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 30
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 27
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 2; H100 34
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 29
I'M GOOD (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Famous, ASCAP/LeShawn Daniels, ASCAP/EMI April, ASCAP/Dotted Line, BMI), HL, RBH 95
I'M IN LOVE WITH YOU (Haneli, BMI/Wacissa River, BMI) CS 54
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 81
INDIAN FLUTE (Virginia Beach, ASCAP/WB, ASCAP/Mahaveer, BMI), WBM, RBH 73
I NEED A VACATION (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP), HL, CS 50
I NEED YOU NOW (Smokie's Song, BMI) H100 100;

IN MY DAUGHTER'S EYES (Songs Of Nashville Dream-Works, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 30
INOCENTE DE TI (BMG Songs, ASCAP/Almo, ASCAP) LT 11
INTO YOU (J. Brasco, ASCAP/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/No Question Ent., ASCAP/Cherry River, BMI/Jobete, ASCAP), CLM/HL, H100 49
INVISIBLE (Desmund, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 44
IT BLOWS MY MIND (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raychaser, BMI/My Own Chit, BMI), HL, RBH 87
IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 14
IT'S GOIN' DOWN (Top Quality, BMI/Bonecrusher, ASCAP/Llivelyn, BMI) RBH 88
IT'S MY LIFE (Universal-Songs Of PolyGram Interna-tional, BMI/Zomba, ASCAP), WBM, H100 18
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 19
I WILL HOLD MY GROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Pittsburg Landing, ASCAP), HL, CS 57
I WISH (Stills Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 21
IZ U (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/EMI April, ASCAP), HL, RBH 64

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JUST A DOG (Ottanowear, BMI) RBH 80
KEEP DOIN' IT (The Braids, ASCAP/Zomba, ASCAP/Gator Boys, BMI/Songs Of Universal, BMI/T'Ziah, BMI/Dade Co. Project Music, BMI), WBM, RBH 93
KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/Yes World Music, ASCAP/Universal-Duchess, BMI/EMI April, ASCAP/DreamWorks Songs, ASCAP/Craig-man, ASCAP), CLM/HL/WBM, H100 75; RBH 27

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LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 14
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 7
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 22
LOCA CONMIGO (Premium Latin, ASCAP) LT 45
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 26
LOVE ANGEL (Zomba Songs, BMI/R.Kelly, BMI) RBH 62
LOVE CALLS (Kem, BMI) RBH 34
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 78; RBH 28

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MAKE ROOM (Hidden Hits, BMI) RBH 96
MAS QUE TU AMIGO (Crisma, SESAC) LT 18
ME AGAINST THE MUSIC (Zomba Songs, BMI/Webo Girl, ASCAP/WB, ASCAP/Britney Spears, BMI/Songs Of Peer, ASCAP/Marchninth, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morn-ingsideatral, ASCAP/T. Youngdell's Art, ASCAP), HL/WBM, H100 40
ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 37
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 13
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Dale Songs, ASCAP/Black Owned Musik, ASCAP), WBM, H100 36; RBH 20
ME VIENT A IR (Arpa, BMI) LT 36
MEVOYAS TAN BIEN (Sony/ATV Discos, ASCAP) LT 1
MI GENTE (Iron Tigga, BMI/Ozomatli, ASCAP/DHG, BMI/Linkser, BMI/Universal-Musica Unica, BMI/King Of Bling, BMI/EMI Blackwood, BMI) LT 40
MI LIBERTAD (Universal Musica, ASCAP) LT 20
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raychaser, BMI/Careers-BMG, BMI), HL, H100 12; RBH 13
A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 69
MIRAME, MIRATE (Sony/ATV Discos, ASCAP) LT 50
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 55; RBH 18
MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Music, ASCAP), HL, H100 71; RBH 30
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 38

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NEVA EVA (Swole, ASCAP) RBH 53
NEVER (PAST TENSE) (Rayco, ASCAP/BMG Songs, ASCAP/Sephen, ASCAP), HL, H100 99
NINA AMADA MIA (SACM Latin, ASCAP) LT 49
NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 44
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 27
NOMAS POR TU CULPA (EMI April, ASCAP) LT 6
NO, NO (Jae Millz, BMI/Embassy, BMI/Katrina, BMI/ARC, BMI) RBH 89
NO REGRETS YET (Make Me Smile, ASCAP/Right Bank, ASCAP/Brand New Sky, ASCAP) CS 51
NOT TODAY (Universal-MCA, ASCAP/Mary J. Blige, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/WB, ASCAP/CWAB, SESAC/Ain't Nuthin' Goin' On But Funkin', ASCAP/Feemstar, ASCAP/Music Of Windswept, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP), WBM, RBH 43
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 45

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ONE MORE CHANCE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 95; RBH 44
ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 47
OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bonhonn Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, RBH 67

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PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 43
PAPA MORIR IGUALES (Peer Int'l., BMI) LT 35
PARTY & BULLSH*T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 85
PARTY TO DAMASCUS (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, H100 92; RBH 57
PASO A LA REINA (Maximo Aguirre, BMI/Urirma, BMI) LT 39
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 48; RBH 22
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 28
PERFECT (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 38
PIERNA SUELTA (Ser-Ca, BMI) LT 42
POP THAT BOOTY (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC) RBH 63
PORQUE ME HACES LLORAR (BMG Songs, ASCAP/Alma, BMI) LT 48

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QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 16
QUICK TO BACK DOWN (Zomba, ASCAP/III Will, ASCAP/Lil Jon 00017 Music, BMI), WBM, RBH 55
QUIEN TE DIJO ESO? (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 10
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 9

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RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colgems-EMI, ASCAP/Irving Lorenzo, ASCAP), HL/WBM, H100 24; RBH 12
REAR YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 21; RBH 10
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 17
RIE Y LORRA (Sir George, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) LT 38
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 28; RBH 21
ROC YA BODY "MIC CHECK 1,2" (Robert Clivilles, ASCAP/Dontana, ASCAP/Mighty One, SESAC) H100 88
ROSAS (Sony/ATV Discos, ASCAP) LT 15
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) RBH 61
RUNNIN' (DYING TO LIVE) (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP/Universal, ASCAP), HL, H100 20; RBH 14
RUN, RUN, RUN (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deston, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 49

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SALT SHAKER (TVT, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 79; RBH 39
SAY HOW I FEEL (DKG, BMI) RBH 66
THE SET UP (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Nate Dogg, BMI), WBM, RBH 65
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 96; RBH 56
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Buff, ASCAP/That's What's Up, ASCAP/Young Duce, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP/Hitco South, ASCAP), HL/WBM, H100 25
SHE'S NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 18; H100 74
SHOW ME HOW TO LIVE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 85
SIMPLE LIFE (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI), CLM/HL, CS 53
SI NO ME AMAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 24
SLOW JAMZ (Nappy Roots, BMI/Freddy Mac, BMI/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 62; RBH 32
SO FAR AWAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 27
SOLO POR TI (Yami, BMI) LT 41
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 22
SONGS ABOUT RAIN (Sony/ATV Timber, SESAC/Hills-boro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Com Country, BMI), HL, CS 39
SO YESTERDAY (BMG-Careers, BMI/Lauren Christy Songs, BMI/Scott Spock-Songs, BMI/Shahsu, BMI/Graham Edwards Songs, ASCAP), HL, H100 90
SOY UN NOVATO (Ser-Ca, BMI) LT 28
SPEND MY TIME (Bladen, BMI), WBM, CS 33
SPINSH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, RBH 70
STACY'S MOM (Monkey Demon, BMI/Vaguely Famil-iar, ASCAP) H100 33
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 1; RBH 2
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100 10; RBH 1
STILL FRAME (WBM, SESAC/Triptism, SESAC), WBM, H100 69

STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 29
STUNT 101 (Go Cent, ASCAP/EMI April, ASCAP/Dirty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 13; RBH 10
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI/Songs Of Universal, BMI) H100 7; RBH 54
SUMMERTIME (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 79
SUPA STAR (Hudson - Jordan, ASCAP/Wixen, ASCAP/Baj, ASCAP/EMI April, ASCAP/Black Muzik Work, ASCAP/Mtume, BMI), HL, RBH 91
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 31

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TAKE ME AWAY (Sony/ATV Canada, SOCAN/Jay & James, SOCAN), HL, H100 87

TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 21
TE LLIVARE AL CIELO (EMI April, ASCAP/Yelapa Songs, ASCAP) LT 12
TE NECESITO (Karen, BMI/Elyon, BMI) LT 2
TEXAS PLATES (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 36
THAT'S A WOMAN (Sony/ATV Cross Keys, ASCAP/Joelin' For You, ASCAP/Universal, ASCAP/Mem-phisto, ASCAP), HL/WBM, CS 52
THEM JEANS (One Up, BMI) RBH 74
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 7; H100 42
(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 Ave, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL/WBM, H100 31
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 71
THIS IS HOW WE DO (Money Mack, BMI) RBH 83
THIS ONE'S FOR THE GIRLS (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, H100 93
THOIA THOING (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 25
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Neropub, BMI/EMI April, ASCAP), HL/WBM, H100 89; RBH 35
THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 100
TOO MUCH MONTH (AT THE END OF THE MONEY) (Sony/ATV Tree, BMI/Old Wolf, BMI/Mellow Minds, ASCAP), HL, CS 56
TOUCHED A DREAM (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 50
TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 15; H100 63

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U GOT THAT LOVE (CALL IT A NIGHT) (Divided, BMI/Universal-Songs Of PolyGram, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH

R. Kelly 'Steps' To Top Of R&B/Hip-Hop Chart

R. Kelly's "Step in the Name of Love" moves to No. 1 on Hot R&B/Hip-Hop Singles & Tracks more than a year after it initially appeared on that chart. At 43 weeks on the list, its trek is the longest to the top of that chart during the Nielsen Broadcast Data Systems/Nielsen SoundScan era.

"Step" bowed on the R&B/Hip-Hop/Singles & Tracks chart in the Oct. 5, 2002, issue, initially making its entry from sporadic radio airplay when it was included on the bootleg Kelly disc "Loveland." The song then lingered in the bottom half of that list, peaking at No. 65 in its first 20 weeks. It moved to recurrent status in February.

In March, "Step" was included on a bonus disc that accompanied Kelly's "Chocolate Factory" album, and it once again picked up unsolicited airplay, re-entering Hot R&B/Hip-Hop Singles & Tracks in the July 5 issue at No. 40, well in advance of the day, Sept. 2, when Jive officially shipped the track to radio.

This week, with a slight gain in audience, "Step" ends the five-week reign of "Stand Up" by Ludacris Featuring Shawna.

Prior to "Step," the slowest Nielsen Broadcast Data Systems-era crawl to No. 1 occurred in the issue dated March 2, 2002, when "Lights, Camera, Action!" by Mr. Cheeks took the crown after 28 consecutive weeks on the chart—still a record for a single chart run.

STILL STANDING: Although Ludacris loses his grip on the R&B/Hip-Hop list, he takes "Stand" to No. 1 on

HOLD THAT THOUGHT: The oldest title on Hot Country Singles & Tracks reclaims a bullet and rises in rank in its 34th week on the chart. **Dierks Bentley's** former chart-topper, "What Was I Thinkin'," gains 63 detections and rises 15-13 in its 20th week inside this chart's top 15.

Concurrently, Bentley's second single, "My Last Name," bullets at No. 38.

"Thinkin'" leads a pack of four titles that rebound with bullets after decreasing in plays last issue. **Blue County's** "Good Little Girls" (35-35), **Kellie Coffey's** "Texas Plates" (36-36) and **Darryl Worley's** "I Will Hold My Ground" (60-57) also rebound, with the largest gain going to Coffey, up 102 plays.

SAY HEY: OutKast's "Hey Ya!" holds at No. 1 on Hot Digital Tracks for an eighth week, setting a new mark for most weeks at the top of this infant chart while extending its own record for the most paid downloads in a week with 13,500, up 40% over last issue's 9,500, which was then a record.

"Ya!" was tied with "Crazy in Love" by Beyoncé Featuring Jay-Z for seven weeks at No. 1. The OutKast track's total is almost double the sum of the top-selling retail-available single, **MercyMe's** "I Can Only Imagine," at 7,000 downloads.

STARTING FRESH: This issue marks the first week of the 2004 chart year for all *Billboard* charts. Some 2003

2003 artist, title and label rankings will appear in our Year in Music issue dated Dec. 27, which hits newsstands Dec. 20 and billboard.com Dec. 18.

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The *Billboard* Hot 100. The track withstands a furious charge by OutKast's "Hey Ya!" which gains 12 million listener impressions and climbs 3-2.

Although "Stand" is down in audience by 6.5 million impressions, it is able to sneak into the No. 1 slot, as last week's champion, "Crazy in Love" by Beyoncé Featuring Jay-Z, loses a substantial 20 million impressions. While "Stand" does not post an increase in points, the track earns a bullet because this is its first week at No. 1.

HitPredictor™		DATA PROVIDED BY	
MONITOR		promosquad™	
MAINSTREAM TOP 40			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
★	OUTKAST		
	I Like The Way You Move	ARISTA	67.9
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	EVANESCENCE		
	My Immortal	WIND UP	87.3
2	LINKIN PARK		
	Numb	WARNER BROS	88.3
3	DASHBOARD CONFESSIOAL		
	Hands Down	INTERSCOPE	80.0
4	MICHELLE BRANCH		
	Breathe	WARNER BROS	79.5
5	CHRISTINA AGUILERA		
	The Voice Within	RCA/RMG	79.3
6	LIZ PHAIR		
	Why Can't I	CAPITOL	74.2
7	NICK LACHEY		
	This I Swear	UMRG	72.0
ADULT TOP 40			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
NO NEW SONGS SHOWN			
TOP 10 CALLOUT POTENTIAL THIS WEEK			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	EVANESCENCE		
	My Immortal	WIND UP	88.6
2	CHRISTINA AGUILERA		
	The Voice Within	RCA/RMG	75.5
3	MICHAEL MCDONALD		
	Ain't No Mountain High Enough	UMRG	75.4
4	FLEETWOOD MAC		
	Thrown Down	REPRISE	73.7
5	STACIE ORRICO		
	(There's Gotta Be) More To Life	VIRGIN	72.6
6	HOWIE DAY		
	Perfect Time Of The Day	EPIC	72.3
7	JASON MRAZ		
	You And I Both	ELEKTRA/EEG	72.0
RHYTHMIC TOP 40			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
NO NEW SONGS SHOWN			
TOP 10 CALLOUT POTENTIAL THIS WEEK			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	BEYONCE KNOWLES		
	Me, Myself And I	COLUMBIA	76.0
2	MYA		
	Fallen	INTERSCOPE	75.4
3	R KELLY		
	Step In The Name Of Love (Remix)	JIVE	73.8
4	ALICIA KEYS		
	You Don't Know My Name	J/RMG	65.0
MODERN ROCK			
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
NO NEW SONGS SHOWN			
TOP 10 CALLOUT POTENTIAL THIS WEEK			
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
1	REVIS		
	Seven	EPIC	85.4
2	AUDIOSLAVE		
	I Am The Highway	EPIC	79.4
3	CHEVELLE		
	Closure	EPIC	75.0
4	THRICE		
	Stare At The Sun	IDJMG	71.2
5	NICKELBACK		
	Figured You Out	ROADRUNNER/IDJMG	67.4
6	SMILE EMPTY SOUL		
	Nowhere Kids	LAVA	66.4

Songs are listed tested online by Promosquad using multiple listeners 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, VNU Business Media, Inc. All rights reserved.

DECEMBER 6 2003		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) 6 Wks At No. 1
2	3	Hey Ya!	OUTKAST (ARISTA)
3	2	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)
4	6	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
5	5	Headstrong	TRAPT (WARNER BROS.)
6	4	Stacy's Mom	FOUNTAINS OF WAYNE (S-CURVE/EMG) ☆
7	8	(There's Gotta Be) More To Life	STACIE ORRICO (IFORFRONT/VIRGIN) ☆
8	7	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
9	13	It's My Life	NO DOUBT (INTERSCOPE)
10	14	Perfect	SIMPLE PLAN (LAVA) ☆
11	9	Harder To Breathe	MARDONS (OCTONE/J/RMG)
12	11	Me Against The Music	BRITNEY SPEARS FEAT. MADONNA (JIVE)
13	17	Someday	NICKELBACK (ROADRUNNER/IDJMG)
14	10	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
15	12	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
16	15	Why Can't I	LIZ PHAIR (CAPITOL) ☆
17	19	Bright Lights	MATCHBOX TWENTY (ATLANTIC)
18	21	The Voice Within	CHRISTINA AGUILERA (RCA/RMG) ☆
19	20	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆
20	23	Invisible	CLAY AIKEN (RCA/RMG) ☆

DECEMBER 6 2003		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Stand Up	LUDACRIS FEAT. SHAWNA (DEF. JAM SOUTH/IDJMG) 3 Wks At No. 1
2	2	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL) ☆
3	7	Hey Ya!	OUTKAST (ARISTA)
4	3	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
5	8	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)
6	5	Damn!	YOUNG LOOZ FEAT. LIL JON (ISO SO DEF/ARISTA)
7	4	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
8	9	Milkshake	KELIS (STAR TRAK/ARISTA)
9	6	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA) ☆
10	10	Wat Da Hook Gon Be	MURPHY LEE FEAT. JERMAINE DUPRI (IFU REEL/UMRG)
11	11	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)
12	15	Walked Outta Heaven	JAGGED EDGE (COLUMBIA)
13	14	Runnin' (Dying To Live)	TURAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)
14	20	Change Clothes	JAY-Z (RCA-A-FELLA/DEF. JAM/IDJMG)
15	17	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
16	12	Rain On Me	ASHANTI (MURDER INC./DEF. JAM/IDJMG) ☆
17	18	Can't Stop, Won't Stop	YOUNG GUNZ (RCA-A-FELLA/DEF. JAM/IDJMG)
18	16	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)
19	21	Fallen	MYA (J&M/INTERSCOPE) ☆
20	29	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)

DECEMBER 6 2003		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Why Don't You & I	SHANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) 9 Wks At No. 1
2	3	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
3	2	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ☆
4	4	White Flag	DIDD (ARISTA)
5	5	Fallen	SARAH MCLACHLAN (ARISTA) ☆
6	6	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆
7	8	Unwell	MATCHBOX TWENTY (ATLANTIC) ☆
8	9	Calling All Angels	TRAIN (COLUMBIA)
9	13	It's My Life	NO DOUBT (INTERSCOPE) ☆
10	7	Bigger Than My Body	JOHN MAYER (AWARE/COLUMBIA)
11	12	Another Postcard (Chimps)	BARENAKED LADIES (REPRISE)
12	16	Someday	NICKELBACK (ROADRUNNER/IDJMG) ☆
13	10	Heaven	LIVE (RADIOACTIVE/GEFFEN) ☆
14	11	Why Can't I	LIZ PHAIR (CAPITOL)
15	14	Amazing	JOSH KELLEY (HOLLYWOOD)
16	17	When I Look To The Sky	TRAIN (COLUMBIA) ☆
17	18	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆
18	19	Powerless (Say What You Want)	NELLY FURTADO (DREAMWORKS)
19	21	Waiting For You	SEAL (WARNER BROS.) ☆
20	20	So Far Away	STAINED (IFU/ELEKTRA/EEG) ☆

DECEMBER 6 2003		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG) 2 Wks At No. 1
2	1	Drift Away	UNCLE KRACKER FEAT. OOBIE GRAY (LAVA)
3	2	Calling All Angels	TRAIN (COLUMBIA)
4	4	Unwell	MATCHBOX TWENTY (ATLANTIC)
5	5	Sunrise	SIMPLY RED (SIMPLYRED.COM/RED INK)
6	6	Big Yellow Taxi	COOKING CROUS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)
7	7	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
8	8	Have You Ever Been In Love	CELINE DION (EPIC)
9	9	I Can Only Imagine	MERCYME (INDICURB) ☆
10	10	Dance With My Father	LUTHER VANDROSS (J/RMG)
11	11	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)
12	12	You Raise Me Up	JOSH GROBAN (143/REPRISE)
13	17	Invisible	CLAY AIKEN (RCA/RMG) ☆
14	15	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆
15	13	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)
16	19	White Flag	DIDD (ARISTA) ☆
17	18	Peace (Where The Heart Is)	JIM BRICKMAN FEAT. COLLIN RAYE (WINDHAM HILL/A&I)
18	21	Fallen	SARAH MCLACHLAN (ARISTA) ☆
19	20	Stand By Your Side	CELINE DION (EPIC) ☆
20	22	Tiny Dancer	TIM MCGRAW (CURB)

DECEMBER 6 2003		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Numb	LINKIN PARK (WARNER BROS.) ☆ 3 Wks At No. 1
2	2	Feeling This	BLINK-182 (GEFFEN)
3	3	(I Hate) Everything About You	THREE DAYS GRACE (JIVE) ☆
4	5	Still Frame	TRAPT (WARNER BROS.) ☆
5	8	Hit That	THE OFFSPRING (COLUMBIA) ☆
6	7	Away From Me	PUDDELOF MUDD (FLAWLESS/GEFFEN)
7	4	So Far Away	STAINED (IFU/ELEKTRA/EEG)
8	9	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)
9	10	Are You Gonna Be My Girl	JET (ELEKTRA/EEG)
10	6	Weak And Powerless	A PERFECT CIRCLE (VIRGIN) ☆
11	14	Fortune Faded	RED HOT CHILI PEPPERS (WARNER BROS.)
12	12	Faint	LINKIN PARK (WARNER BROS.) ☆
13	13	Will You	P.O.D. (ATLANTIC) ☆
14	16	Out Of Control	HDOBASTANK (ISLAND/IDJMG)
15	15	12:51	THE STROKES (RCA/RMG) ☆
16	18	Right Now	KORN (IMMORTAL/EPIC)
17	11	The Hardest Button To Button	THE WHITE STRIPES (THIRD MAN/VZ) ☆
18	19	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC) ☆
19	22	Hey Ya!	OUTKAST (ARISTA)
20	17	Show Me How To Live	AUDIOSLAVE (INTERSCOPE/EPIC) ☆

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 119 mainstream top 40, 57 rhythmic top 40, 88 adult top 40, 90 adult contemporary and 88 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

Rock The Vote Aims For 'Biggest Year Yet'

While only a smattering of artists has endorsed candidates, some of the biggest names in music are backing the 13-year-old, nonpartisan, nonprofit group Rock the Vote.

The group intends to expand the pool of eligible 18- to 24-year-old voters during the 2004 election in what president Jehmu Greene calls the organization's "biggest year yet."

Acts ranging from U2, Eddie Vedder and Neil Young to Snoop Dogg, Jewel and Ozzy Osbourne are supporting the effort.

The organization will launch a 25-city bus tour in Los Angeles in June that will zigzag its way across the country through music festivals and concert tours until days before the presidential election.

Besides providing information about the issues and promoting voter registration, the RTV bus tour will give attendees a chance to interact with the candidates, as well as express viewpoints through rap and poetry contests.

"We want to have a number of ways for young people to express their creativity," Greene says.

Street-team members armed with clipboards and pamphlets will provide information and answers regarding the election.

"Concert partnerships are definitely a major source of our voter registration numbers," Greene says. "It's one of the best ways to connect directly and have an honest conversation with our public."

RTV—along with co-host CNN—kicked off the 2004 election year with a live forum for the Democratic hopefuls. But Greene stresses that it's important the organization remains non-partisan.

"Young people are more about a certain set of issues and the answers that politicians have for solving these issues," Greene says. "We've seen over the years that it's about registering as an independent and waiting to see which candidate is going to connect with them in the best way."

Launched in July, RTV will continue its Chicks Rock, Chicks Vote! campaign, which features the Dixie Chicks and encourages young women to vote and speak out for the issues.

R&B/dance singer Brandy is slated to star in its next installment of PSAs for the campaign.

Because Greene says that the younger generation often "trusts their local DJs more than they trust their teachers or other authority figures," RTV will focus strongly on radio partnerships in 2004.

New partnerships with the WB TV network and Teen People magazine will aid the organization's TV and print campaigns, and a new deal with AOL is key to securing more online voter registrations.

Already available on MTV and BET, Greene is hopeful that the AOL connection will increase online registration awareness even further.

MARGO WHITMIRE and WES ORSHOSKI

Endorsements

Continued from page 1

This time around, the lesson hasn't been lost on Democratic presidential hopefuls. In the sweepstakes for artist endorsements, candidates Dennis Kucinich, Howard Dean and John Kerry are leading the pack, according to an informal survey by *Billboard*.

Politically active artists, meanwhile, have little to fear from a Dixie Chicks-style backlash, according to Artemis Records chief and longtime political activist Danny Goldberg.

"I don't think people usually make judgments about what kind of entertainment they like based on what the politics are of the entertainer," says Goldberg, who recently made his debut as an author with "Dispatches From the Culture Wars: How the Left Lost Teen Spirit."

ALL-STAR LINEUP

Among those who have endorsed Kucinich, a congressman and former Cleveland mayor, are country music icon Willie Nelson and political singer/songwriter Ani DiFranco.

Meanwhile, electronic pioneer Moby, James Taylor and '60s rock icon Stephen Stills of Crosby, Stills & Nash (CSN) are backing Massachusetts Sen. John Kerry.

Bandmates, however, don't always

see eye to eye on candidates. Graham Nash and David Crosby of CSN, for example, are backing former Vermont Gov. Howard Dean.

"Nash and I both met Howard Dean through a dear friend of ours, David Bender, and sat down and talked with him for quite a while, each of us, individually," Crosby tells *Billboard*.

"He was a very bright guy, very reasonable, and he had the fire, the stoniness to be able to handle the job," Crosby says.

Winning an artist's endorsement pays dividends in more ways than one.

Aside from an instant connection with the artist's fan base, top acts can be potent fundraisers.

The Eagles and John Mellencamp have played fundraisers for retired Gen. Wesley Clark.

Nelson has stumped for Kucinich in radio ads that were first aired in Iowa in August.

After noting that he doesn't "usually get too involved in politics," Nelson says in the ad that Kucinich "speaks up for heartland Americans who need a stronger voice."

Kucinich, who has also drawn the support of folk-rocker Michelle Shocked, is a four-term member of Congress, co-chair of the Congressional Progressive Caucus and a leading critic in Washington of the Bush administration's foreign and domestic policies.

A Beatles fanatic, he has quoted the likes of Marvin Gaye, Jackson

Browne and the Pretenders (featuring Ohio-born Chrissie Hynde) in his campaign speeches.

Folk icon Pete Seeger and guitarist Tim Reynolds—known for his collaborations with Dave Matthews—have also endorsed Kucinich.

Nelson performed recently at a benefit for Kucinich—and will do so again in the future at an event with DiFranco. Moby has also appeared onstage on behalf of Kerry.

A fan of Bruce Springsteen, the Rolling Stones and the Grateful Dead, Kerry recently held what he referred to as a "John Kerry Unplugged" event in Boston. Pop Gun 7, a band fronted by Kerry campaign staffer Roger Fisk, featured Moby that night.

After Moby left the stage, Kerry, a Vietnam vet, grabbed a guitar and ran through a cover of Springsteen's "No Surrender," a song about Vietnam-era soldiers.

Moby also appeared at a recent Kerry event in New York alongside Taylor, who is expected to perform at additional Kerry events as well. Fabled producer Quincy Jones is also supporting the senator.

In addition to performing at Kerry fundraisers, Stills lent his name to an e-mail sent out by the Kerry campaign titled "Something's Happening Here."

The line is borrowed from Stills' Buffalo Springfield anthem "For What It's Worth." In the e-mail, Stills attempted to raise campaign funds.

Meanwhile, CSN bandmates Cros-

by and Nash have appeared at fundraisers/rallies for Dean, who is a guitarist and harmonica player and a fan of the likes of Wyclef Jean and George Harrison.

Dean has also picked up the support of Joan Jett and Melissa Etheridge. The latter recently performed at an event for the politician in Iowa.

FICKLE POLITICS

Not all artists are quick to jump on political bandwagons. Others are content to play the field.

Moby, for example, has attended fundraisers for Clark and told *evote.com* that he is not a Democrat but rather a left-leaning voter. "If there was a strong, good, bright Republican candidate, I'd be happy to vote for him," he said.

Texas bluesman Jimmie Vaughan is set to perform in May at the 2004 Libertarian National Convention in Atlanta, although he has withheld any endorsements.

Trey Anastasio, frontman for jam-band giant Phish, has also proved fickle about political endorsements.

Dean recently had lunch with the Vermont native in an attempt to capture his endorsement, but he didn't get it.

"Obviously he wanted me to back him, because then a lot of young people who vote could help his bid for president," Anastasio recently told *Playboy*. "But I was a little bit frozen by the whole thing, because I don't real-

ly know the answer to the question yet. Politics, by definition, divide, and music unifies."

Also being heavily courted is hip-hop mogul Russell Simmons, a political activist.

He and Dr. Benjamin Chavis head the Hip-Hop Summit Action Network, a group that is pushing to register more than 20 million new voters between the ages of 18 and 30 during the next five years.

Simmons says he has met with several Democratic contenders. While he aligns himself with candidate the Rev. Al Sharpton, he has yet to endorse anyone—although he may do so by the upcoming Democratic National Convention, he says.

"A lot of the politicians, except maybe Kucinich and Sharpton, are subject to polls, choosing their words," Simmons says. "I like Sharpton's idea about spanking the donkey."

While formal endorsements have yet to be made, Jay-Z and Sean "P. Diddy" Combs have held fundraisers for Sharpton. The politician is also lifelong friends with James Brown, whom he considers a "surrogate father."

Mellencamp, who is politically outspoken, has yet to endorse any candidate. "I support Wesley Clark, I support Howard Dean, I support John Edwards; I haven't endorsed any of them," he says. "I support the process that will give the country a chance for real change."

Contributions

Continued from page 1

Of that, \$424,713 (88%) has gone to Democrats and only \$54,900 (12%) to Republicans, according to the figures, which cover the period from Jan. 1 to Oct. 15 this year.

Among artists, Barbra Streisand leads the pack, followed by Bonnie Raitt, the Eagles' Glenn Frey and his wife and Eagles bandmate Don Henley.

ASCAP and its executives have been the largest single contributors to date, making \$50,300 in individual and political action committee (PAC) contributions split 80% to 20% between Democrats and Republicans.

Hilary Rosen, the Recording Industry Assn. of America's former chairman/CEO, and Cary Sherman, the RIAA's president, are the two biggest individual music industry contributors, according to figures dating back to July.

Elektra Entertainment Group chairman Sylvia Rhone and Sony Music Entertainment executive VP Michele Anthony were also significant individual contributors.

Among record companies, Warner Music Group (sometimes referred to as Time Warner in filings) and its Lava Records label have given the most so far.

The figures are the latest from the Federal Election Commission (FEC) and were compiled for *Billboard* by the Center for Responsive Politics, a

public-interest research group in Washington.

In the 2002 election cycle, the industry contributed \$2.6 million. Of that, 76%, or \$2 million, went to Democrats, and 23%, or \$511,902, went to Republicans. The figures include individual, PAC and soft-money contributions.

Rosen, who retired at the end of June, has already contributed \$10,500. Her individual contributions to candidates totaled \$7,500, and she gave \$3,000 to the RIAA's PAC.

Sherman has given \$10,500, with \$5,500 going to individual candidates and \$5,000 to the RIAA PAC.

Less than half of RIAA's 27-member board of directors has made political contributions.

Rhone led the pack with \$4,000 in contributions. Of that, \$1,000 went

to a Democratic PAC and \$1,000 went to the RIAA's PAC.

Anthony is a close second, with \$3,750 in contributions split between Democrats and Republicans.

Neither the National Assn. of Retail Merchandisers nor its executive staff had made any contributions as of July this year.

ASCAP and its executives have contributed both individual contributions and PAC money totaling \$50,300, with 80% going to Democrats and 20% to Republicans.

Lava has donated \$31,000, all to Democrats, and Warner Music Group has ponied up \$29,250, with 98% going to Democrats. The RIAA, with \$22,750 in contributions, split the pie, with 52% to Democrats and 48% to Republicans.

In almost every case, the contri-

butions are going to Senate and House incumbents.

The manager and band members of Athens, Ga.-based R.E.M. are the exception, donating \$20,000 so far this year to Democrat John Barrow, who is trying to oust Republican incumbent Rep. Max Burns in Georgia's 12th Congressional District.

In many cases, record industry contributors as well as those in such related industries as broadcasting add to their legally allowed totals with a contribution from a wife or other relative.

Frey, National Assn. of Broadcasters chairman/CEO Eddie Fritts and Clear Channel Communications chairman Lowry Mays are among many who use this legal means to boost their contributions.

(Continued on page 64)

Stones

Continued from page 1

release from the tour has been successful in its own right, quickly topping all previous Stones videos. But its exclusive release through Best Buy caused an uproar.

"I expected a negative reaction, but I didn't expect it to be so harsh," says Michael Cohl, who produced the tour and negotiated the exclusive DVD-Video deal.

NO REGRETS

In an exclusive interview, Cohl provides rare insights into how both the tour and the DVD deal took shape, and how he and the band reacted to the Best Buy controversy.

If anyone knows the inside story, it would be Cohl. He and the Stones have been partners for years. They grossed \$750 million in the 1990s in worldwide tours produced by Cohl.

The rock producer eventually sold his Toronto-based company to SFX, which became Clear Channel Entertainment. But in a shrewd move, he retained the right to promote the Stones in conjunction with CCE, which played a role in the Licks tour.

Cohl says he expected some contention regarding the exclusive DVD deal but admits he was caught off-guard by the extent of the reaction; dozens of stores in the U.S. and Canada pulled Stones product.

Regardless, Cohl says, he has no regrets. "[Stones] record sales are up about 100% in Canada and about 300% in the United States since this started," he says.

"Maybe any publicity is good publicity. I know we hate the thought that that old adage is true. But in eight days at Best Buy, we've equaled what we did in one year on the 'Bridges to Babylon' DVD," he says.

Cohl says the "Four Flicks" DVD was not part of the plan when the tour was conceived, although a home video of some sort typically follows a Stones tour.

What he and the band did not want, Cohl says, was to do a tour and then have the DVD shoved off in the cor-

'Four Flicks': The Chart Picture

The Rolling Stones' "Four Flicks" DVD has caused an uproar in more ways than one.

Besides the reaction from retailers, the DVD presented a dilemma for *Billboard*. The magazine has historically excluded titles from its published lists unless they are "widely available" at retail stores.

Tour producer Michael Cohl took issue with the way *Billboard* opted to report sales for "Four Flicks." "What about change?" he asks. "Who the hell are you to judge whether change is right or wrong—just go with the flow."

As a result of the Stones/Best Buy deal, *Billboard* has changed. The magazine has created a new Comprehensive Music Videos Chart, which debuted Nov. 20 on *billboard.com* (*Billboard*, Nov. 22). Cohl says he would like to see the chart also appear in the print version.

Although only available at Best Buy's 600 stores, the

Stones package moved 53,000 units in the U.S. in its first week on the chart (*Billboard*, Nov. 29), which put "Four Flicks" at No. 1.

Cohl contends that no product is ever distributed to all possible retail outlets. "Nothing's ever available to everybody," he says.

All retail sales should be recognized, Cohl believes. "Why not just rename all the charts 'No. 1 on the stores we've chosen to follow and not the rest.' Sales are sales. I appreciate [what *Billboard's* doing], but I don't think it's far enough."

Cohl calls the comprehensive chart online "a compromise of the lesser of two evils."

"If you don't go to *billboard.com*, you'll never see it. It's the magazine that most matters, you know that. Mick looks at the chart, and ['Four Flicks'] ain't there."

RAY WADDELL

ner, with no "pizazz."

So the decision was made to delay the release of "Four Flicks" until the band found a company willing to "break the mold."

Cohl says he wanted a company to give the DVD release the same respect and credibility of a movie release.

"Truthfully, there were some interesting offers, but they were all within the context of business numbers: 'OK, we'll shave a few extra points, distribute it, make sure all the stores have it, put up a poster.' That's great," he deadpans, "rather than the usual dollar a unit, it's \$1.10."

NOT LOOKING

The band never set out looking for an exclusive, Cohl insists.

"My policy with the Rolling Stones for my entire life with them was 'no exclusives.' I don't do exclusives with TV; I don't do exclusives with radio. It's really bizarre that we've ended up in this position. But it was the right thing to do."

Best Buy got the message, Cohl says. "It was automatic."

The Best Buy exclusive could go on forever if it keeps selling, Cohl says. "We're locked into 120 days, but if something's working, if it ain't broke, why fix it?"

The tour itself was unprecedented from a production standpoint. The band assembled three distinct produc-

tions and set lists for shows in stadiums, arenas and theaters.

Cohl says he and the band jointly came up with the concept. "I kept pushing for an arena tour with a few stadiums, and they were interested in playing clubs and theaters," he recalls.

"One day somebody said, 'Too bad we can't bring the mountain to Mohammed,' which I took to mean, 'Why can't we do all three?'" Cohl says. "The fans would just love it—it would be the ultimate for them."

The idea took hold, and fans indeed responded, filling venues to more than 99% capacity worldwide. In all, the band played for more than 3.4 million people, with arenas and theaters on the 116-show route.

Logistically, the tour was incredibly challenging for both band and crew, says Cohl, who has produced megatours by the band since 1987's *Steel Wheels* shows. In degree of difficulty, Licks beats them all, he says.

"This was the hardest ever. This was killer," he says. "And we didn't even realize it until we got started."

CRANKING IT OUT

Cohl says a tour generally hits a groove pretty quickly. "You do your rehearsals, you go out and do shows. You have the same stage, the same lights, you get into a groove, and three or four weeks in, you're steamrolling along," he explains.

"What used to take eight hours to bring in [the building] now takes five; what used to take seven hours to take out now takes three. You really do see some extraordinary shifts in time frames and the numbers."

Not so with Licks' three productions. "Two weeks into the tour, we were almost no better off than we were to begin with, because we're all over the map, and all of a sudden people realized not only are we not bringing our times down and our numbers, but there's no time for the crew to rest."

The Stones cranked out some of their most inspired and well-received shows in years, seemingly fueled by the diversity. "But for the crew, we were killing 'em," Cohl says.

Crew laminates read TOAST (Tour of Arenas, Stadiums and Theaters), and apparently the crew was toasted at times. The tour was also incredibly expensive to produce, Cohl notes.

"It didn't have the same overly dramatic impact [of past tours], but it was a much more expensive show than the last one," he says.

At its peak, 72 semi-trucks were on the road with the tour, regardless of the venue.

"Even if we played a stadium on Monday, an arena Wednesday and a theater Friday, it's not like you could send people home and say, 'You just hired them for two days a week,'" he

says. "It doesn't work that way."

By the time the tour hit Europe last spring, it was better but still a killer, Cohl says.

"I remember [tour manager] Jake Berry coming to me toward the end of July, already 12 months into it, and saying, 'Man, the crew is dead, I don't know what we're going to do for 'em. We've got to have a party or something to show we appreciate them.'"

So they did.

GLOBAL ECONOMY

Security was much-heightened on Licks, Cohl says. "We were much more concerned, both for ourselves and for the audience. It was much more focused security and much more substantial in terms of manpower and man hours. We just upped it on every level."

As for expenses, they were "way up," Cohl says. "Through the roof, but it was one of those things you can't question."

All of which made the profit margin on Licks much slimmer than past tours.

"When we sat around planning, the thought of not having metal detectors at every gate or higher quality and added security would make us go, 'I don't even want to be in that building.'"

"You never get to the money; it's like, 'If I'm going to be nervous, I don't want to be there.' You do the best you can, and even then you have to cross your fingers and hope, don't you?"

Cohl has now well-surpassed \$1 billion in concert grosses as the Stones promoter. "Unbelievable," he marvels. "A rock band? It's impressive."

"I talked with the band about it, and we all went, 'Holy smokes!' It's not the money so much as, Can you believe how much the people are so into it? Thirty million people for the last six tours."

Meanwhile, is the Licks tour really wrapped? Licks, the band's 40th-anniversary tour, began Sept. 3, 2002, in Boston, and ended Oct. 2 in Zurich.

Appearances by the band Nov. 7-9 at Hong Kong Harbourfest concluded the Stones' touring—for now at least.

"This tour is finished," Cohl says, adding, though, that another may follow. "I have no idea," he says. "I'm always ready."

Contributions

Continued from page 63

Mays has contributed \$13,500 so far to Republican incumbents, including President George W. Bush.

Mays' son Mark has given individual contributions to Republicans and Republican PACs totaling \$18,000, and his son Randall has given \$6,000 to GOP interests.

Both are also executives at Clear Channel. Lowry Mays' wife has also contributed \$7,000 to GOP candidates. The Mays family tab totals \$44,500 through June.

Streisand has given \$15,000 to individual candidates—all Democrats—and the Democratic Senatorial Campaign Committee (DSCC).

Raitt has given \$14,300 to Democratic presidential aspirants and members of Congress.

Frey and his wife have contributed \$5,500 so far to the war chest of Sen. Barbara Boxer, D-Calif., and the Boxer/DSCC.

Texan Henley has spread his \$5,000 total around: Boxer; presidential hopeful Sen. John Kerry, D-Mass.; and two fellow Texans, Republican Sen. Kay Bailey Hutchinson and Democrat Rep. Max Sandlin, have had checks.

Singer/songwriter John Mellencamp has sent \$4,000 to Democrat Rep. Baron Hill of Illinois; musician and veteran record executive Herb Alpert has given \$2,500 to Boxer, and Las Vegas king Wayne Newton has sent \$1,000 to Harry Reid, the Senate Minority Whip from Nevada.

Total contributions from record

company executives vary widely.

Universal Music Group, including acquired labels at MCA and Interscope, has sent \$28,670, with individual contributions going to Democrats.

PAC contributions from UMG fold into the larger Universal Studios PAC, which gives Republicans a 52%-48% edge over Democrats.

Warner Music execs have contributed \$20,050, with Warner Music exec and Rock the Vote founder Jeff Ayeroff giving \$17,250 to Democratic presidential bidders Kerry, Wesley Clark and Howard Dean.

Ayeroff has also sent money to Democratic Sens. Boxer, Minority Leader Tom Daschle and Patrick Leahy, D-Vt. He has also contributed to the DSCC and the Daschle-Leahy Victory Fund.

Sony Music Entertainment execs have contributed \$14,500 so far this year.

Executives at EMI have contributed \$6,250, with Capitol Records marketing chief Fletcher D. Foster sending \$2,000 to Kerry.

According to FEC data ending last summer, BMG execs were not as active. Arista CEO Antonio "L.A." Reid gave \$3,750 to presidential hopeful the Rev. Al Sharpton.

Executives at several indie labels have also made sizable contributions.

David Geffen at DreamWorks has contributed \$13,000 to Democrats, and Berry Gordy at West Grand Media has forwarded \$4,000 to Democratic aspirant Richard A. Gephardt.

Columbia Music Entertainment Japan's New York-based executive Strauss Zelnick has given \$2,000 to Democratic presidential hopeful Sen. John R. Edwards of North Carolina.

The largest ASCAP contributions

come from its PAC, with \$35,000 (77%) going to Dems and \$10,000 (23%) to the GOP.

BMI has given \$2,721 in contributions thus far, all earmarked for Democrats.

From the management ranks, Irving Azoff and his wife have sent \$4,000 to Edwards.

Azoff has also sent \$1,000 to fellow Dem aspirant Kerry. At the Firm, Jeffrey Kwatinetz and Rick York have sent Democratic presidential bidder Gephardt \$2,000 each.

Kathy Penner, who works with the Recording Artists' Coalition, has contributed \$3,000 to Edwards.

Gail Zappa, the widow of late band-leader/composer Frank Zappa, contributed \$19,750 to Democratic incumbents, presidential challengers and Democratic PACs from January to June.

some of those markets, we're actually market leaders."

He adds: "As we move away from being attached to fixed costs, the issue of scale becomes less and less important."

Still, Sanford C. Bernstein analyst Michael Nathanson points out that the past few years have shown how important being big is to the music industry.

"Potentially, you'll have two labels [UMG and Sony BMG] with much better scale," he says. "They're going to control half the market and will be able to take more risks than other companies."

As a result, many in the industry predict that the Bronfman group will ultimately consider merger talks with EMI.

Because of its interest in selling its music assets quickly to pay down debt, Time Warner opted to pass on selling WMG to EMI to avoid a long, drawn-out regulatory battle.

Regulators rejected a WMG/EMI merger proposal in 2000. A second go at a merger was expected to meet similarly stiff antitrust scrutiny, thanks to the proposed Sony/BMG combination.

"It's clear that a sale of Warner Music to the Bronfman-led group would avoid many of the antitrust issues involved in a merger between Warner Music and any of the other four major record companies," says Rep. Howard Berman, D-Calif., the ranking member of the House subcommittee that deals with intellectual property matters.

The sale signals Time Warner's exit from the music business—for now. Under terms of the deal, it has the option to buy back up to 15% of the business "on favorable terms," or up to 19.9% "under certain circumstances," within the next three years.

The new WMG board will be dominated by the private equity firms largely financing the purchase.

NO QUICK TURNAROUND

According to published reports, Thomas H. Lee Partners is the largest investor in WMG, chipping in more than \$600 million. Bain Capital is investing \$350 million, and Providence Equity Partners is down for \$150 million.

Bronfman is said to have invested \$250 million. Media mogul Haim Saban is also contributing a small, undisclosed stake. The rest of the purchase is being financed with bank debt.

The investors in the company are seeing opportunity in a business where, to date, media conglomerates and their shareholders have been frustrated.

Music sales and profits have struggled in recent years in the face of piracy and the high cost of hitmaking. But the Bronfman group sees promise in such areas as digital distribution and ring tones.

That said, WMG's new investors—a

group that is paying about 11 times earnings for the company—are expecting a slow turnaround.

"We do not foresee an immediate upturn in the overall market for recorded music," says Scott Sperling, managing director of Thomas H. Lee Partners.

Following the sale to the Bronfman group, WMG will be the only major label that is neither publicly traded nor associated with a larger media conglomerate.

Closing—which will be subject to regulatory review—is expected within 60 days.

Without a consolidation partner, analysts say the biggest challenge facing WMG will be achieving cost savings.

Bronfman says he is looking to create a more efficient business model for WMG, so that it runs leaner, meaner and more indie-like.

There's no word yet from the group on what is coming in terms of layoffs, or whether WMG labels will be consolidated.

"We need to free up as much cash as we can to invest in finding and nur-



turing our artists and their work and then to have enough money to market and promote their work effectively to consumers," Bronfman says.

"From the fixed-cost standpoint, we've got to reduce everything else that is not part of either the editorial process or the marketing process," he adds.

SWINGING THE AX

Published reports indicate that the Bronfman group will be looking to strip out at least \$100 million in annual costs. Some reports put that figure closer to \$300 million.

To realize those savings, the group will start swinging the ax, according to analysts. That means the Atlantic and Elektra labels likely will be merged.

"I don't have any inside information, but the writing is on the wall," says Terry McBride, whose Nettwerk Management roster includes Reprise/Warner Bros. act Barenaked Ladies. "The days of Elektra and Atlantic being separate labels are over."

As for immediate cost savings, Ames says the company will look to expand shared services—including advertising, marketing and facility management—among WMG labels.

The company will also explore the possibility of sharing functions with other labels in areas like distribution.

"We're looking at some things that are industry-wide where we can cooperate with other people," Ames says.

He points out that before selling its manufacturing business to Cinram, WMG was in talks with other majors about shared distribution and manufacturing.

As the architect of the Universal/PolyGram merger, Bronfman is no stranger to cutting costs.

Cost cutting is not a foreign concept at WMG, either. The company has laid off roughly 2,000 staffers in the past three years, according to published reports. Ames tells *Billboard* that WMG's head count currently totals roughly 5,000 between recorded music and publishing.

Nathanson says going private will relieve WMG of the worry about quarterly numbers and top-line growth as it restructures.

"They could actually cut a lot of costs out that would hurt revenue for the near term but would be great for cash flow," he says.

Michael Lippman, manager of Atlantic acts Matchbox Twenty and Joe Firstman, believes the move to a private entity will benefit artists.

"An independent company that doesn't have to report to shareholders is much better suited to develop artists," he says.

McBride expects "severe changes" in the near term—"then I think it will get interesting," he adds.

Additional reporting by Melinda Newman in Los Angeles and Bill Holland in Washington, D.C.

EMI, Analysts Look Ahead

Although It Is Under Pressure, The Company's Mood Is Upbeat

BY EMMANUEL LEGRAND

LONDON—Speaking to analysts last week, EMI Group chairman Eric Nicoli said that EMI had the resources to flourish "with or without a deal." He was referring to the then-ongoing negotiations to merge with Warner Music Group.

He probably did not expect to be taken at his word so soon.

The Nov. 24 withdrawal of EMI's bid on Warner Music and the proposed acquisition of Time Warner's music division by a group of investors led by Edgar Bronfman Jr. has brought EMI back to square one, as a stand-alone company.

An EMI source describes the mood of upper management as "upbeat," despite the setback. The whole process with Warner, which lasted less than eight weeks, has resulted in "very minor distraction."

Since the withdrawal of their offer, Nicoli and EMI Recorded Music chairman Alain Levy have been communicating to their staff the notion that although the acquisition of Warner would have sped up the transformation of the company, it is now time to move on.

The view of Nicoli and Levy is that EMI has the artists, the management and the strategy to have "a bright future" as a stand-alone company.

Under pressure from shareholders, EMI's management will have to deliver better financial returns in what remains a tough environment. Economies of scale through a merger will not appear, and the implementation of a new business model is expected to take some time.

Nevertheless, analysts seem to believe that EMI can deliver its financial promises as a stand-alone company.

U.S. rating agency Standard & Poor's has removed EMI Group from CreditWatch following

the music producer's move to pull out of the bidding war for Warner Music Group.

"The ratings have been removed from CreditWatch because the withdrawal of EMI's offer takes away uncertainty about how such a transaction might be financed," according to Trevor Pritchard, an S&P credit analyst.

S&P has affirmed EMI's credit rating of BBB-/A-3 but noted a negative outlook for the U.K.-based firm. EMI's debt ratio, which is three times ebitda (earnings before interest, tax, depreciation and amortization), has pushed it into "junk" status.

TARGET FOR TAKEOVER?

After WMG announced Nov. 24 its pending sale, talk rapidly spread that EMI would itself become a takeover target by a private-equity group.

That's highly unlikely, industry insiders say, because private-equity groups often seek companies with a low debt load that they can rehabilitate with cost-cutting measures. But EMI, with about \$1.8 billion in debt, has already trimmed its staff and undergone other radical cost-cutting measures.

If EMI's credit ratios do not improve or market conditions continue to deteriorate, its ratings could be lowered, S&P cautioned.

Sources at EMI point out that the publishing unit delivers stable returns and that the effects of the recorded music division's restructuring, under Levy and vice chairman David Munns, have been reflected in recent financial results.

"EMI has been very aggressive in cost cutting over the past two years," according to a report from New York-based finance firm Sanford C. Bernstein, which states that Warner Music has been delaying cost cutting because of the merger discussions. In that regard, EMI is in a much better position than

Warner Music.

Analysts have also started to reassess EMI's share value. Based on the current performances of the company and the multiples used in the Warner Music case, Bernstein analyst Michael Nathanson considers that EMI is currently undervalued.

At the current share price, EMI has a market value of some £1.29 billion (\$2.18 billion). Bernstein Research raised EMI's price target to £1.84 (\$3.13) against £1.64 (\$2.79) Nov. 25.

Similarly, Goldman Sachs analyst Marc Sugarman has expressed confidence that global recorded music "will trend better next year" and has upgraded EMI.

A scenario entertained by some observers is that from being a predator, EMI could become prey. Press reports that the Blackstone Group was to make a formal bid for EMI were dismissed by the U.S. company.

Analysts suggest that based on the acquisition price for Warner Music, EMI could end up being an expensive target.

Warner was sold at a multiple of 11.5 to 12.8 times earnings, according to Sanford C. Bernstein. EMI is currently trading at a 7.6 times multiple of an estimated £292 million (\$495 million) ebitda for fiscal year 2003/2004.

Some believe that eventually EMI and Bronfman might discuss merging their music operations. Bronfman has flatly dismissed this option.

Analysts suggest that it might become an attractive proposition when the private equity investors supporting Bronfman Jr. decide to opt out and cash in their investment.

EMI declined to comment.

Additional reporting by Samantha Chang in New York.

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'We've Paid More To Artists Than They've Been Paid Ever Before'

BY RAY WADDELL

Brian Becker has been at the center of the whirlwind that has transformed the concert business from a group of independent and competitive regional promoters into today's consolidated landscape.

Becker is chairman/CEO of Clear Channel Communications subsidiary Clear Channel Entertainment, the world's largest tour and concert producer. CCE is also the largest owner and operator of event venues, including the majority of amphitheatres in the U.S.

Becker is responsible for the management and strategic direction of CCE and its various operating units in the U.S. and Europe, including Clear Channel Music.

"We've been on board with Brian Becker from day one," artist manager Sharon Osbourne says. She describes Becker as "most professional and a real gentleman," adding: "The guy is so in tune with what's going on in the entertainment business."

Q: Is the concert business healthy?

A: I think the business is healthy. I don't think it is robust, but [I] think it could be, and focusing on new talent and value for money is the key to that.

Q: Are ticket prices too high?

A: Ticket prices need to reflect what the concertgoer gets. In general, we are priced higher than we should be, because we're seeing the levels of attendance going down. The grosses don't reflect that because the ticket prices have increased more so than the impact of diminished attendance, in many cases.

I don't think there's anything wrong with charging more for things that include special value, such as better [seat] locations or the opportunity to do or see something special, meeting the band or whatever. I would like to see in general a decrease in the average ticket price, and that is accomplished by creating more pricing tiers.

Q: What kind of year has it been for Clear Channel Music?

A: We've had a very strong year. We had the best third quarter in the history of [the division]. We were able to operate within a financial framework that was responsible and reasonable and also paid more to artists than I think they've been paid ever before, in most cases. We've really been successful this year in teeing ourselves up for next year to even have a stronger year.

And in Europe we were involved in 26 festivals this summer. 4 million tickets. We launched six new festivals in Europe, which I think is unheard-of, and [we] actually made a profit on them, which I think is even more unheard-of.

Q: With the record business down, has the role of touring changed?

A: The role of touring has changed for the artist, certainly, because as revenue from record sales has gone down, revenue from tours has remained stable or gone up. So from the artists' economic model, I think touring will either continue to be as strong as it's been in the past or become more important.

I think from the perspective of the health of the industry, touring needs to become much more important. If you look at the most successful artists touring today, many of them are the same artists that were touring 20 years ago. First and foremost, that's because they are immensely talented, but also because they have an extraordinary work ethic and a commitment to performing in front of and establishing a committed relationship with their fans.



The Last Word



A Q&A With Brian Becker

Brian Becker: Career Highlights

2000-present: Chairman/CEO, Clear Channel Entertainment
1998-2000: Executive VP, SFX Entertainment
1994-1998: President/CEO, PACE Entertainment
1985: PACE opens Starwood Amphitheatre near Nashville, the prototype of today's amphitheater
1982: Joined PACE as co-founder of PACE-Theatrical with Miles Wilkin

I think thirdly from our perspective, we've always had a commitment to new artists. Seventy percent of our concerts each year are presented in clubs and small theaters for emerging bands.

Q: Has the synergy with Clear Channel's radio division come to pass?

A: The answer to that is a qualified yes. We have had some great synergies. We are able to offer national advertising platforms with brand managers from radio for national tours that are really beneficial to the artists and the tours. We have the ability to research every day with our listeners to find out what's hot and what's not.

We continue to find ways to drive sponsorship and promotional dollars by offering advertisers a live entertainment component with media.

We've been able to put contesting together and special events for national artists and national tours, and local markets have been able to offer promotional packages. Again, that gives us a great opportunity to have special events or greater ability to be entrepreneurial and innovative on riskier events.

I say a qualified yes, however, because of two things. One, there's always room to grow, and you have to get in the game before you learn how to play it well. More importantly, I think it's extremely relevant to look at the last three years, really from January of '01 through this year. Remember, the economy was great at the end of 2000, then fell off a cliff at the beginning of 2001. Then we had Sept. 11, of course. Since then we've had poor economic times, choppy consumer confidence and continued rising unemployment. In that kind of environment, it's harder to capture synergies.

Q: Is the concert business as competitive today as it was two years ago?

A: You have to look at the dynamics of the concert business. No matter how you cut it, in the case of the touring artists that play at amphitheatres or arenas, you really do have monopolistic sellers. By that I mean there are 80 available dates and an artist will only play 40, and in each of those markets there are three venues and the artists will only play one. And there are 10 radio stations that could advertise them and they're going to pick two.

However, when you go to the promoting side only, sure I think there's tremendous competition in the concert industry. [There are] a number of promoters, some are bigger, some are smaller, of course, but when you have public assembly facilities, whoever has the best offer and the best ability can get an artist on any given day.

Q: Why is CCE so often portrayed as the 800-pound gorilla dominating the business?

A: We are the largest, and by definition that creates a rallying cry for those that want to be the largest. I will tell you this: It's not based upon the merit of how we operate. There are people that are going to say "big is bad." And it's not going to matter why or how, it's just going to be a matter of fact. And to those people I would say let's go talk about baseball, because we're never going to be able to talk about anything more substantial if you don't drill down deeper.

But if you drill down deeper and say what makes big bad or good, I will tell you in the case of Clear Channel, big is good. We spend millions and millions of dollars a year on database marketing and specialized ticketing programs and artist services. We have spent hundreds of millions of dollars and continue to spend tens of millions of dollars developing new venues around the country and the world. And we commit incredibly significant sums of money for artists to tour or to create tours that would otherwise not go out on the road.

Q: Has consolidation been good for the concert business?

A: It's a natural thing, not a matter of choosing or not choosing consolidation. However, I would pose the following question to you: Where would the industry be today, where would the artists be who want to tour, who need the revenue, [the] upfront capital because capital is not available to them because their record sales are not there; where would the national sponsorship dollars that are coming in to benefit everybody, how would those have ever been accessed; how would any of those things have occurred—to the benefit of the industry as well as Clear Channel Entertainment—if you didn't have Clear Channel Entertainment today?

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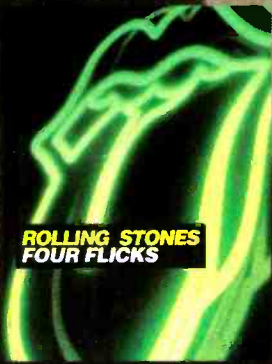
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