Britney Sexes Up The Music
Will Her New Image Overshadow Album?

BY RASHAUN HALL

If you can believe it, Britney Spears would like people to focus on her music, not her midriff.

But seeing is believing, and since the debut of her music video "I'm a Slave 4 U," two years ago, fans have seen Spears take an increasingly provocative journey into sexual exhibitionism.

(Continued on page 71)

Details Prove Devilish For Sony, BMG Merger

A Billboard staff report

Sony and BMG officials are facing issues involving cost cutting and label integration as they race to come up with a merger proposal to submit to regulators.

Blending the two sprawling global companies with distinct cultures while attempting to satisfy antitrust scrutiny on both sides of the Atlantic is likely to be easier said than done. "What's happening looks like the logical thing to do on paper, but the practical issues are going to be much more difficult to iron out," says a senior executive familiar with the talks.

Once all the details are worked out, the two companies expect to save in excess of $300 million annually by combining their recorded music.

(Continued on page 73)

And The Winner Is... TOBY KEITH!

585,152 SOLD first week!

2 million Shock'n Y'all albums shipped so far!
Multi-Week #1 Single and Video: "I Love This Bar!"
The Most-Played Artist at Country Radio this year!
His Unleashed album is still Top 5 after 87 weeks on the chart!
Two of the Top 5 selling Country Albums by year's end?

For more information about Toby visit www.tobyleith.com or www.dreamworksnashville.com

LOUISVILLE, KY 06 010 bedrooms and bathrooms average

DVD Curb Stings Retailers

Universal Piracy Policy Ends Store Screeners
BY JILL KIPNIS

LOS ANGELES—Universal Studios' decision to stop providing DVD screeners is hurting retailers more than its intended target: movie pirates, according to store executives.

"I would be surprised if any of the major retailers were doing something stupid and pirating their screeners," says Rick Timmermans, director of video merchandising for the West Sacramento, Calif.-based Tower chain. "It would ultimately be hurtful to them."

(Continued on page 72)

Price Slide Hits DVDs
BY JILL KIPNIS

LOS ANGELES—Deep discounting on hit DVDs has raised concerns among many that the format is being devalued at a dangerous pace.

At such mass-merchant chains as Best Buy, Wal-Mart and Target, consumers can usually find a hot new release for less than $15 within weeks of the street date.

(Continued on page 72)
IN THE ZONE
The highly-anticipated new album from
BRITNEY SPEARS

12 brand-new songs featuring the debut single and event record of the year, "Me Against The Music" featuring Madonna

- One Hour ABC Special "Britney Spears: In The Zone" airs Monday, November 17
- MTV's "In The Zone and Out All Night" airs Saturday, November 15 and Sunday, November 16 "TRL" appearance Tuesday, November 18
- See Britney on the American Music Awards on ABC Sunday, November 16
- "The Tonight Show with Jay Leno" airs on NBC Monday, November 17
- "Live! with Regis and Kelly" airs on ABC Monday, November 24

ALBUM IN STORES NOVEMBER 18

Management: Larry Rudolph for ReignDeer Entertainment
Management Rep: Dan Dymtrow

Top of the News
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6 Best Buy’s “Sweet Tracks” CD contains holiday songs from Sting, jewel and Coldplay and is available to members of the retailer’s Reward Zone frequent buyer program.

Music
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20 The Classical Score: Sir Simon Rattle talks about his second year with the Berlin Philharmonic.
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26 Touring: With more than a dozen Christmas tours this year, organizers are hoping for happy holidays.
28 R&B: Elephant Man’s hot reggae beats are “Good 2 Go” on his VP/Atlantic debut.

30 Beats & Rhymes: Dizzee Rascal brings his U.K. street beats to the U.S. with “Boy in Da Corner.”
32 Latin Notas: Strong demand and album sales prompt Chayanne to hit the road on another tour.
35 Beat Box: DMX Music’s Randy Schager is the mastermind behind the hip sounds played at Ambercombe & Fitch stores.
37 Country: The Country Radio Broadcasters’ Fall Forum provided the setting for a presentation on the second industry’s declining fortunes.
46 Songwriters & Publishers: Eve Selis is gaining recognition for writing and performing music for the film “Song of Songs.”

“QUOTE OF THE WEEK
As an industry, we haven’t practiced birth control. We don’t know when to stop.”

Joe Galante
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JEWEL

The Billboard Music Conference is presented by Volvo

Billboard NO. 1 ON THE CHARTS

NOVEMBER 22, 2003 • VOLUME 115, No. 47

ARTIST
Toby Keith
Al Green
Beetles
Bon Jovi
Britney Spears
Brooks & Dunn
Chayanne
Dizzee Rascal
Elephant Man
Eve Selis
Jay-Z
Llsha
OutKast
P.D.O.
Phil Collins
Randy Schager
Randye Jones
Rolling Stones
Sting
Trans-Siberian Orchestra (TSO)
Twee

ALBUM
Shack’s Y’All
Shack’s Y’All
“Brother Bear”
Live
Payable On Death
Stogie
Afterglow
Dirtypack
The Cheetah Girls (EP)
The Cheetah Girls
Stand Up
Stand Up
Stand Up
Stood Up

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Company
Abercrombie & Fitch Co.
Another Planet Entertainment LLC
AT&T Wireless Service Inc.
Atlantic Records
BCI Eclipse LLC
Best Buy Co. Inc.
BMG Entertainment
Codiscos de Colombia
Infinity Broadcasting Corp.
Machine Head
MTV Networks
Mystery Machine Productions Inc.
Navarre Corp.
RCA Label Group
Sony Music Entertainment Inc.
Starbucks Corp.
Trans World Entertainment Corp.
Universal Studios
Violator Management
Waterloo Records Inc.

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COUNTRY MUSIC IS DEAD

Winner of Three 2003 CMA Awards

Album Of The Year
Single Of The Year
Music Video Of The Year

Johnny Cash American IV: The Man Comes Around
Produced by Rick Rubin

www.americanradiohistory.com
Machine Head Tunes Up TV Ads, Videogames, ‘Matrix’

BY MICHAEL PAOLETTA

Billboard Option to 125

Bentley: supervising the music for the ‘Matrix’ films taught him the nuts and bolts of scoring.

Millions of TV viewers and film aficionados around the world are under the spell of Jason Bentley and Mark Burgoyne. The duo’s creative services, which encompass music production and music supervision, have been heard in international TV ads. Additionally, Bentley has supervised the music for “The Matrix” film franchise. The final installment of the movie trilogy, “The Matrix Revolutions,” opened Nov. 5. Throughout, Bentley and Burgoyne—in house music supervisors for sound design/music composing firm Machine Head—remain on the cutting edge, bringing tomorrow’s dance/electronic artists into the here and now.

“That’s pretty much my personal agenda in everything I do,” says Bentley, a globe-trotting club DJ who also hosts radio shows on Los Angeles stations KCRW and KROQ. “As a DJ, it’s important to always stay ahead of the curve.”

(Continued on page 58)

Senators For ART

Bill Targets Prerelease Pirates

WASHINGTON, D.C.—Two Senate lawmakers are working on legislation that would crack down on the practice of putting an unreleased recording or track on the Internet.

Sens. John Cornyn, R-Texas, and Dianne Feinstein, D-Calif., plan to introduce the Artists’ Rights and Theft Prevention Act (ART) after the partisan fight over judicial nominations on the Senate floor. The bill would give prosecutors greater authority to go after pirates who obtain prerelease recordings and make copyright infringers subject to both criminal and civil penalties. It would also remove the current requirement under civil procedures that prosecutors prove an infringer made 10 illegal downloads or caused $2,500 in damages to show harm.

Those uploading prereleased material should know that it might be downloaded “a hundred—maybe even millions of times,” Feinstein said in a written statement. Recycling Industry Assn. of America chairman/CEO Mitch Bainwol said at a press conference, “This week, two major artists have been forced to release their albums earlier than planned because Internet ripping groups distributed their music in prerelease form worldwide.”

Sens. Orrin Hatch, R-Utah, and Lindsey Graham, R-S.C., are co-sponsors of the bill.

(Continued on page 71)

Mystery Machine In Planet Orbit

BY RAY WADDELL

San Francisco Bay Area promoter Another Planet has acquired boutique Bay Area promoter Mystery Machine, giving the former a presence on the small-venue, new artist front.

The Mystery Machine staff, including founder Allen Scott, moved into Another Planet’s Berkeley, Calif., offices Nov. 10 and will do business under the Another Planet banner going forward (Billboard Bulletin, Nov. 10).

Scott will be a senior talent buyer for Another Planet. Mystery Machine has specialized in promoting shows in venues in the market with a capacity of 2,000 and under, working about 125 shows annually.

“Allen Scott has a great ear and is very professional,” says Gregg Perloff, president of Another Planet, which he formed earlier this year after resigning as president of Clear Channel Entertainment Music’s West division. He was part of Bill Graham Presents prior to BGP’s acquisition by SFX in 1998.

Scott says working with Perloff and Another Planet’s Sherry Wasserman (also a BGP/CCE alum) is a great opportunity. “Experience and management depth is what they bring to the table,” says Scott, who founded Mystery Machine in 2000. “They’re the best in the business at what they do.”

(Continued on page 71)
Best Buy In ‘Sweet’ Deal
Frequent Buyers Get Holiday CD Reward

BY CARLA HAY

NEW YORK—Best Buy has upped the stakes on exclusive offerings in time for the busy holiday season. Billboard has learned exclusively that Best Buy will offer an exclusive five-song holiday CD beginning the weekend of Nov. 24. “Sweet Tracks” will feature previously unreleased holiday songs performed by Sting, Joss Stone, Jewel, Seal and Coldplay and Chris Botti.

Unlike other Best Buy exclusives, “Sweet Tracks” will not be sold to customers. The limited-edition CD—packaged in a round container resembling a freebie candy—will be given away to anyone who is a member of Best Buy’s Reward Zone frequent-buyer program.

Best Buy will not distribute the CD online, instead, customers will get the CD by showing proof of Reward Zone membership at a Best Buy store. Best Buy operates about 700 stores in the U.S. and Canada. Best Buy senior VP of entertainment Gary Arnold says, “We wanted to do something special for customers; something that was supportive of music, fun to do and tied in the holidays."

For the 2003 holiday season, Minneapolis-based Best Buy has also offered exclusive DVDs from the Rolling Stones and John Mellencamp (Billboard, Oct. 15). Best Buy’s exclusive Rolling Stones DVD deal sparked a protest from some retailers, who decreased or removed their Rolling Stones inventory as a result (Billboard, Nov. 8).

No such backlash appears imminent for Best Buy’s “Sweet Tracks” CD, as the collection is not for sale.

EXCLUSIVE

“This kind of deal has no effect on us,” says Kevin Lovell, pop/rock buyer at Tower Records’ Clark Street location in Chicago. “Exclusive deals are the wave of the future. It’s a method to generate more traffic in stores.”

Best Buy executive VP/chief marketing officer Mike Linton adds, “We let customers be the arbiter of whether these exclusive deals are fair or not.”

It remains questionable if Best Buy will make a profit from the “Sweet Tracks” deal, because the company will pick up most of the promotional cost, including manufacturing, licensing and recording studio time for the artists. The artists will retain the rights to the songs.

“In this case, there may not be a direct financial result,” Arnold explains. “The offer is all about building a positive relationship with consumers so that they can declare Best Buy their ultimate location for shopping.”

Linton adds, “It’s about building loyalty to a brand, and it’s a way to connect with customers in a unique way.”

Best Buy is not the only retailer to offer CD exclusives. Minneapolis-based retail chain Target has exclusive releases, including an eight-song CD from Ron Sexsmith and a limited CD EP from Christina Aguilera and Justin Timberlake.

“Sweet Tracks” features Sting’s “Bethlehem Down,” Jewel’s cover of “Blue Christmas,” Coldplay’s rendition of the Jimmy Durante song “Make Someone Happy,” Coldplay’s version of the Pretenders hit “2000 Miles” and Botti’s “O Come All Ye Faithful.”

For artist managers who are key players in these exclusive deals, the advantages of doing these deals—

(Continued on page 58)

New Charts To Track Exclusives

Two new charts set for a Nov. 20 bow on billboard.com will augment Billboard’s menu of sales charts, offering a broader view of the music market.

Joining the site that day will be Billboard Comprehensive Albums and Billboard Comprehensive Music Videos.

Along with the current titles now ranked on the published Billboard 200 and Top Music Videos charts, the new lists include titles that are being sold only exclusively or through limited arrays of stores.

Billboard Comprehensive Albums will also include catalog titles, defined as albums that are 2 years old and rank below No. 100 on The Billboard 200.

To increase the usefulness of its charts to retail and wholesale buyers and to avoid consumer confusion, Billboard has excluded titles with limited availability and catalog albums from most of its published lists.

While exclusive titles or exclusive windows for titles that will eventually be available at mass stores represent thorny issues for many music retailers, such products are becoming increasingly common in music’s landscape (see story, this page).

The new billboard.com charts will enable Billboard subscribers to monitor the changing nature of such titles, as well as the competitive strength of the best-selling catalog albums.

Universal Music & Video Distribution president Jim Urie applauds the new charts, which will also be available through Nielsen SoundScan and Billboard Information Network. “Billboard has an obligation to accurately reflect the best-selling home entertainment products,” he says, “regardless of how many or how few stores may sell some of them.”

IFPI Provides Licensing Resource For Webcasters

BY JULIANA KORANTENG

LONDON—A new landmark international agreement that aims to simplify licensing for Webcasters has been hailed as significant for the online music sector.

Coordinated by the International Federation of the Phonographic Industry (IFPI) and unveiled Nov. 11, the agreement’s framework for the first time creates a one-stop licensing shop for Webcasters offering streamed music programs.

Although it does not apply to interactive, on-demand download services, or “simulcasters,” transmitting the same content on terrestrial airwaves at the same time, the Webcasting of streamed music is a growing sector.

IFPI figures indicate there are an estimated 1,250 licensed Webcasters in the U.S. alone, plus about 30 major companies supplying Webcast services in Europe, with several hundred smaller operators worldwide.

The agreement is “a positive development and a move in the right direction,” says Marco Rupp, a director at Brussels-based European Digital Media Assn., which represents international online services that Webcast music such as Virgin, RealNetworks Europe, plus France’s Wanadoo and virginmedia.fr.

“We’ve not seen it in practice yet, but it is a good sign,” Rupp says.

It should also make life easier for U.S.-originated streamed Webcast services like Radio@JOL Broadband and Yahoo’s Launch, which recently entered the multinational European market.

Even such Pan-European download service providers as Tiscali Music Club, which also Webcasts streamed music on its radio stations, will be able to make use of the new agreement.

“When non-interactive content is part of the Unidirectional services package, service providers would be free to negotiate directly with the individual rights holders, but I assume they would be better off with a one-stop license,” says Lauri Rehardt, IFPI’s London-based senior legal adviser.

With an increasing number of Webcasters targeting multinational online audiences, an international accord was needed. IFPI facilitated one by encouraging the national producers’ collecting societies, such as the U.S.’s SoundExchange, the U.K’s PPL, SCPP in France and GVL in Germany, to reach a consensus.

Webcasters, which until now had to approach each society, can now clear the necessary rights for multi-market services through one particular country.

The new arrangement has been open for signature since late October, and the first producers’ society to sign up is Gramex in Finland.

According to Rehardt, the societies representing the key music markets will sign up in a matter of weeks.

IFPI chairman/CEO Jay Berman is confident the new agreement will be endorsed by more than the 33 countries that have already signed a similar pact for simulcasters, which came into force in September 2001.

“It normally takes time for societies to get the mandate from their [record company] members. But this new agreement will represent well over 50% of the world’s record producers. They have come a long way,” Berman notes.

A LOOK AHEAD
Next No. 1 Rated ‘G’ Or Jay-Z

BY KEITH CAULFIELD

LOS ANGELES—A new 2Pac compilation led the heavy album slate that hit stores Nov. 11, but another title will likely lead next issue’s Billboard 200. Both Jay-Z’s “The Black Album” (Roc-A-Fella/Def Jam/DMG) and G-Unit’s “ Beg for Mercy” (G-Unit/ Shady/Interscope) had their release dates pushed forward to curb piracy. Each set is launching on the off-cycle release date of Nov. 14.

Even with just three days in the Nielsen SoundScan tracking period, both should generate huge numbers. G-Unit, which features 50 Cent, shipped 1.8 million copies, while Jay-Z’s set shipped 1.5 million.

For some, the delay in release dates forward late in the game, and each still bowed at No. 1. The former’s “Get Rich or Die Tryin’” sold 872,000 in its four-day first week in February — that year’s largest chart sum.

2Pac’s “Resurrection” (Amaru/Interscope) soundtrack looks good to shift between 320,000 and 350,000 units, but with the biographical movie of the same name hitting theaters Nov. 14, it could skew even higher.

Also on deck for lofty debuts next issue are new efforts from Josh Groban (143/Reprise/Warner Bros.), Kid Rock (Atlantic) and Pink (Arista).

Groban’s second studio album, “Close,” could move between 250,000 and 270,000 copies; Kid Rock’s self-titled set could manage 200,000. Pink’s third album, “Try This,” is aiming for between 150,000 and 180,000.

“Essential Bruce Springsteen” (Columbia) and Pearl Jam’s odds-n-sods collection “Lost Dogs” (Epic) could each move as many as 100,000 units.
CONGRATULATIONS TO OUR WINNERS

SONG OF THE YEAR /
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Doug Johnson
Kim Williams
Mike Curb Music, Sweet Radical Music

BROOKS & DUNN /
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MARTINA McBRIEDE /
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RASCAL FLATTS /
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www.americanradiohistory.com
One-Stop Shop For Music DVD

BY JILL KINFUS and SUSANNE AULT

LOS ANGELES—A joint venture between film and TV production company @radical.media and live-event producer Done and Dusted is expected to offer new and established artists a one-stop shopping for their music-DVD needs.

The new venture, the New York-based Done and Dusted @ Radical Media, will stage and film live musical events for eventual DVD release or use on TV or to promote CD and/or DVD releases.

Producer Ian Stewart, co-founder of Done and Dusted, says the venture will differentiate itself by working with an artist for several years at a time.

“If you need a concert shoot, we will think of an interesting way to do it. If you’re going to need support for your CD, promos for that CD or more ideas for a DVD, we’ll think about staging something that will push a CD and DVD release,” he says. “We are going to come up with a whole package for the artist.”

“This joint venture is really about making quality live-event programs that appeal to a broad audience,” @radical.media chairman/CEO Jon Kamen said in a statement.

Done and Dusted co-founder Hamish Hamilton, a well-known multi-camera director, says that the venture will take a more creative approach to music DVDs.

“Too many people want to record their 90-minute show and put some special features on it,” he says. “We’re trying to say to record companies that there are different ways of doing this. We will think of fresh approaches that excite consumers and help artists sell records.”

Done and Dusted’s recent DVDs include Coldplay’s “Live 2003” (EMI) and Peter Gabriel’s “Growing Up Live” (Universal), while @radical.media’s “Coldplay: Up Live” is due in November.

(Continued on page 71)

EU Slams New Members On Copyright

BY LEO CENDROWICZ

BRUSSELS—Less than six months before the European Union takes 10 new countries into its fold, there are still serious fears that future members are not doing enough to clamp down on music and movie piracy.

A set of reports by the European Commission—the EU’s executive body—has warned that in many of the central and eastern countries due to join May 1, 2004, national and local authorities have been ineffective in staunching the production and export of pirate CDs and movies.

The reports—produced by the department headed by European enlargement commissioner Günter Verheugen—criticize Poland, the Czech Republic, Hungary, Slovenia, Lithuania, Slovakia and Latvia for their lack of concern. Only Malta, Cyprus and Estonia escape the commission’s criticism.

While these shortfalls are not enough to delay the enlargement process, they do concern the music industry about what will happen upon accession, when border controls will be lifted and pirate CDs and DVDs can be freely distributed to the rest of the EU.

International Federation of the Phonographic Industry (IFPI) director for Eastern Europe Stefan Krawczyn is grateful the reports identified the problem of piracy. “But,” he adds, “they should have pointed the finger at the lack of interest of the police or the courts. They simply do not take piracy or intellectual property crimes seriously. We have not heard of any instances of severe punishments of big-time pirates.”

WAL-Mart could unofficially bow its a la carte download store as early as the week of Nov. 17, sources say. The store will be powered by Anderson Merchandisers’ Liquid Audio and offered through walmart.com. At least some tracks are expected to retail below $5. Wal-Mart is soft-launching the store for beta-testing purposes. A formal launch of Wal-Mart’s digital music store is slated for next year.

Universal Music Group confirmed this week its acquisition of DreamWorks Records for about $100 million. The two parties also revealed that their corporate parents have extended an agreement for Vivendi Universal Entertainment to provide distribution for film and home videos of DreamWorks SKG until October 2010. DreamWorks is expected to generate sales of about $125 million to $170 million this year, sources say. The acquisition is subject to customary conditions, including regulatory approval.

Jennifer Lopez and her Sweetface Fashion business are adding a lingerie/sleepwear collection to her JLo clothing line. The new collection is expected to debut in fall 2004 and will be available in department and specialty stores. Last year’s J. Lo fashion revenue exceeded $130 million. This year’s J. Lo revenue is expected to be more than $175 million.

The number of rivals to Apple Computer’s iPod in the Windows-based PC market continues to grow. Computer maker Gateway introduced Nov. 11 a 20GB portable music player, the Gateway DMP-X20 Digital Jukebox, which holds 5,000 songs. Gateway is trying to compete with Apple on price—its device costs $399 vs. $399 for a 20GB iPod—as well as on features like a built-in FM tuner.

Chicago-based FullAudio has launched the MusicNow download store through bestbuy.com, with plans to expand its availability before year’s end. Access to the store, which does not require a subscription, will be exclusively available through Best Buy during the month of November.

By WES ORSHOSKI

Cell phones are becoming yet another weapon in record companies’ promotional arsenals. And AT&T Wireless and BMG have emerged as early players in the movement.

By year’s end, nearly 40 BMG titles will have been promoted through a unique text-messaging program created by AT&T Wireless.

Through the service, customers are sent digital coupons for $2 off various BMG titles purchased at Sam Goody stores. AT&T Wireless plans to reach out to 1 million of its customers this month to expand the program.

The wireless provider’s pact with BMG was launched earlier this year around the release of “Thankful” (RCA), the debut from original “American Idol” winner Kelly Clarkson.

AT&T Wireless customers who used their phones to vote via text messaging for their favorite “American Idol” contestant last spring were sent a text message asking if they wanted the $2 discount.

Those who wanted the discount received a second message containing the coupon, which is redeemable by showing the message to a Sam Goody clerk.

Although the numbers are fairly small, the response rate on the digital coupons—the number that was actually used—was roughly 1,000% higher than the response that BMG normally sees from physical coupons, according to senior director of online marketing David Levin.

In an effort to expand the group of users receiving the digital coupons and to promote text messaging, AT&T Wireless is sending 1 million customers a direct mail offer to receive text messages in the future.

The offers will be mailed by the end of this month. In addition, a Web site has been created at atwireless.com/musicaldeals that will enable AT&T Wireless users to sign up for the text-messaging service as well as receive digital coupons previously offered for already released albums.

At the moment, AT&T Wireless is working exclusively with BMG, but the company expects to work with other labels, according to senior director of business development Jon Vlassopulos.

Billboard Century Award honoree Sting and pop/rock act No Doubt are the first performers confirmed for the 2003 Billboard Music Awards.

Set for Dec. 10 at Las Vegas’ MGM Grand Garden Arena, the event will be hosted by “American Idol” host Ryan Seacrest and air live on Fox at 8 p.m. ET (tape-delayed on the West Coast).

The Billboard Music Awards annually recognize the year’s leading artists and songs as determined by their performance on Billboard’s weekly charts, which are based on sales data compiled by Nielsen SoundScan and radio information monitored by Nielsen Broadcast Data Systems. Finalists for the 2003 awards will be announced Nov. 20.
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Sam Moore
Ann Peebles
Wilson Pickett
Carla Thomas
Rufus Thomas
Mary Wilson

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PREBOOK: DECEMBER 23 • STREET: FEBRUARY 3

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  - Feature Audio
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  - Commentary with Soul Legends
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• NATIONWIDE THEATRICAL RELEASE!

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DIRECT PREBOOK: DECEMBER 9
PREBOOK: DECEMBER 23 • STREET: FEBRUARY 3

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EDITORS: CHRIS HEGEDUS, EREZ LAUFER, INC., D A PENNEBAKER, PRODUCED BY BOB WEINSTEIN, HARVEY WEINSTEIN, PRODUCED BY ROGER FRIEDMAN, FCCRAZER PENNEBAKER, PRODUCED BY REBECCA MARSHALL

DIRECTED BY CHRIS HEGEDUS AND D A PENNEBAKER

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For Brief Language And A Drug Reference

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We're still on the frontier of the Information Age, and it's pretty much a place where anything goes.

In its effort to rouse concern about illegal music downloading, the record industry discovered that kids were exposed to much more potentially damaging material—such as child pornography.

The good news is that in the wake of the RIAA's campaign, at least some parents are taking more responsibility for what their children do on the Internet.

August, as many as 20 million families in the U.S. deleted all of their digital music files, according to research firm NPD Group. What's more, the company attributed much of the trend to the RIAA's lawsuits.

It also claimed that the number of households downloading peer-to-peer file-sharing software had declined by 11% from August to September.

Now for the bad news. It appears that illegal file swappers are heading underground. According to one university professor, trading on open P2P networks may be declining, but private file-sharing systems are on the rise, using everything from specialized software to Microsoft Messenger, which is free.

While the RIAA may be putting a dent in mass file sharing, it's facing an ever more difficult problem—and technology won't make things any easier.

For one, the storage capacity on computers is growing. The newest personal computers come with 100-gigabyte hard drives. But it's possible to get them with up to one terabyte (1,000 gigabytes) of storage. And by 2008, experts say 15-terabyte systems will be common. That's enough to hold every song ever recorded—about 5 million tracks—using today's MP3 format.

That means the RIAA had better be ready to carry on its legal war indefinitely. Or how about this? Find a way to harness that technology. You know the old saying: If you can't beat 'em, step in and take away their market.
Dear Ketel One Drinker

At this time of year it can be difficult to find suitable gifts for all your friends and family. Please find below a list of helpful suggestions:

Ketel One
Ketel One Citroen
A Check Of The Industry’s Pulse Proves New Sales Systems Are Still Needed
Spur Growth With A Local Approach

It’s time to check the industry’s pulse again. In a Billboard commentary almost four years ago (Dec. 19, 1999), I called for a “grassroots people music movement” to “pump creativity into the marketplace.” It was based on the fact then that (quoting myself): “Interest in music is flat at the local level, and so is consumer sales response. This is in large part because there are no local choices in recorded music being offered to consumers through broadcast and other outlets.”

Well, well— the more things change, the more they stay the same! Four years later, there’s still a need for new sales systems to bring back growth.

But by all accounts, retail sales have only gotten worse—the Recording Industry Assn. of America blames it on illegal file-sharing and CD copying. But the question I asked back then remains: Has the industry returned to the local approach and created new markets?

No. Distribution is still the bottleneck. Corporate structures are in upheaval, the industry is undergoing realignment and, with the continuing wave of consolidation and mergers, it looks as if hundreds more middle managers are about to get their walking papers (after which the majors will still be deciding what to do). But there’s good news, too.

At the new-music luncheons, from Americana and new rock to country and Christian music, these may not be chart busters now, but they can be the footing for a new sales model for those smart enough to see that this is a time of unprecedented opportunity.

The timing is better now for a revolution in music sales than it was in 1999. As I said four years ago, “Let’s bring back that independent spirit that is needed to break acts,” and I still say it today. Independent promoters need to wake-up—they are the people with the knowledge to loosen the music genre. They are the key to revitalizing the music business by helping to nurture this local talent.

The music industry would benefit if they provide expanded distribution for these independents before the outsiders succeed in doing an end-run on the system that is currently standing in their way.

And radio will have to change, or it will continue to choke the music business to death; the public is bored with the sameness that doesn’t serve Americans who love music.

The corporate systems must welcome new music from the heartland and from the grassroots, or the music industry will continue to contract and entrepreneurs will find a way around it.

There also are going to be a lot more sales and marketing experts newly available to help make it happen—people who love the music business and could join forces to build new and more effective systems. It may not be what they originally went into the business to do, but they are experienced professionals being freed from a system that’s broken to help develop those new structures and methods.

I noted previously that although independent labels are proliferating today, they are caught up in the fever to start or continue their national hit. This has them competing with the majors and wasting their resources, going up against the giants when they could be using their strength at the local and regional levels to nurture careers and get results upon which to build and grow.

So let me put it another way: If we can’t remember how to do it from the days of the great independent labels that brought us music from every city in the nation, then remember it from what hip-hoppers have done. They built a multibillion-dollar industry from the street up, without the majors.

There’s still time to revive the music industry, but remember, you can’t compete with the majors. New independent music doesn’t have a chance against them. You need to build your own empire, own your market, own the structure in your market—perhaps in your market. The solution is to get back to basics, and that means going back to the game plan of building local followings, then regional ones and then, perhaps, national ones. Together we can reinvigorate the music industry by using proven promotion techniques that develop and break out from the source, new artists and music that broad audiences can enjoy.

Harold Childs has held executive positions at A&M Records, Warner Bros. Records and PolyGram Records. He is currently marketing director of Music Research Consultants, an audience testing firm.

Forget Exposure: Show Us The Blues Money

Perhaps Chris Morris’ article “All Out for the Blues” (Billboard, Sept. 6) should have been titled “All Out for Money” for the Blues.”

As the publishing administrator for certain blues artists, we were approached to participate in the [Martin] Scorsese project and were appalled to see that it chose to “honor” the blues by perpetuating the tradition of ripping off its artists by offering a paltry $500 buyout fee to include our clients’ songs in the series that will be sold on 200,000 DVDs.

Even if the synch fees were reduced to equal the mechanical statutory rate, it is easy to see that royalties for the DVD project alone could potentially amount to as much as $16,000 per song—a buyout of this nature would typically fall between $8,000 and $12,000.

The notion is that the artists should just take their $500 and shut up because this series will be “great exposure” for each represent-ed artist. Will it be $15,500 worth of exposure? Not likely. Basically, these blues artists have been offered nothing more than a crippled mule—sans 40 acres—and were told to like it.

Not that this is any different from how blues artists have been treated throughout history. It’s just a shame that this self-glorified series puts on such a false front claiming to honor these artists, when in reality, it is just one more big blues rip-off—rich, white men patting themselves on the backs as they profit from struggling black artists. In this day and age, we should know better.

Perhaps you’d be interested in investigating/reporting on this atrocity rather than glorifying this project?

Erik Szabo
Wixen Music Publishing, Inc.
Calabasas, Calif.

Libraries Are Not Piracy Hotbeds
We love it when people begin their music search at the public library!

Our professional music librarians help acquire patrons with a wide variety of sounds, as well as related book topics such as music business, production and copyright.

Just yesterday I ordered more than 200 new titles in many different music genres, including a number which will give exposure to local and emerging artists.

With many radio-station playlists repeating the same small rotation, libraries remain a place where people can sample music and find their favorites.

To put the blame on libraries as “the biggest source of pirated music in the world,” as Tom Stinson of Randy’s Record Shop in Salt Lake City did in the Oct. 25 issue, seems unfair and extreme.

While we do have a large circulating collection of CDs and realize that some people may burn copies when they take them home, we certainly don’t condone that practice.

In fact, we have built an even more impressive reference collection, accessible only through our listening/viewing center, and Mr. Stinson may be relieved to find that copying is not allowed there.

Isn’t the typical image of librarians a bunch of old ladies with their hair in buns going around saying “shh” to people? We’re happy to know that, according to Mr. Stinson, we’ve now got a more exciting depiction as pirates. Ahoy, mateys! Our department was formed in 1914 and, in the decades since, we’ve witnessed the financially successful emergence of 78s, 45s, LPs, cassettes and CDs. They all survived the library “pirates.”

So as we move toward our 90th year of service, we’ll proudly and legally continue to help share music with the public.

Christopher Popa
Sound recordings librarian
Chicago Public Library
Chicago

Beyoncé’s Baubles
Ring Hollow
Thank you for your Nov. 1 front-page article on Beyoncé’s earnings. Is it safe for me to cancel my subscription to Us magazine now, or might Billboard return to artists, music and industry business at some point in the future?

Dr. Marcus Glass
Media professor, UCLA
Los Angeles
The history of Country Music is deeply rooted in tradition.

The distinguished list of artists represent the legacy that has been created over the years at the RCA Label Group.

FROM EDDY TO ALAN
DOLLY TO MARTINA
WILLIE AND WAYLON TO BROOKS & DUNN

ALAN JACKSON
ENTERTAINER OF THE YEAR
MALE VOCALIST OF THE YEAR
VOCAL EVENT OF THE YEAR

MARTINA MCBRIDE
FEMALE VOCALIST OF THE YEAR

BROOKS & DUNN
VOCAL DUO OF THE YEAR

CONGRATULATIONS ON YOUR CMA AWARDS
THE LEGACY CONTINUES.
How to leverage product placement without bastardizing the production?
How to create additional revenue streams from content?
How to make a decent salad when there's absolutely no arugula?

So many questions. But that's hardly surprising considering the growing complexity that is reshaping the entertainment industry. Whether the issue is using movies to market brands or using brands to market movies, fresh thinking is required at every turn. The kind of thinking that's fueled by sharper vision and deeper insights. The kind of fuel that's found in one publication alone. The Hollywood Reporter.

Fuel for thought
Bon Jovi Revamps, Rerecords Past Hits

Touring to Promote Warner Bros. (and Atlantic) Reissues

The Beat

By Melinda Newman
mnewman@billboard.com

As the band's sixth album, 2001's "Junkyard Dog" failed to make the charts, Bon Jovi
decided to rerecord old hits, plus add new material on an Updated Version of "This Left Feels Right," a two-disc collection

Bon Jovi: "This Is Just the Beginning of Yet Another Chapter"

Green Refreshes His Soul On Secular Album

By Gail Mitchell

It may have taken 27 years for Al Green and mentor/producer Willie Mitchell to reunite for a bold new secular album, but now that they're in the groove, it seems there's no stopping a good thing.

Of the new "I Can't Stop," released worldwide on Blue Note this week, Green says, "This brought back warm feelings for the good times"—borrowing from the title of his 1972 album track "For the Good Times." He adds, "We're already in the middle of writing a fourth song for another album.

Not only did the legendary team work out of Mitchell's Memphis-based Royal Studios, the birthplace of such soul classics as "Let's Stay Together" and "Love and Happiness," but it went a step further and recruited some of the same musicians (guitarist Mabon "Tee Tee" Hodges, bassist Leroy Hodges, the Royal Horns and backup vocalists Donna Rhodes, Charlie Chalmers, Sandra Rhodes) from Green and Mitchell's 1970s heyday. Even the same RCA ribbon mic—No. 9—was dusted off for the occasion.

However, "I Can't Stop" product manager Zach Hochkeppel quickly points out that the album is "not a retreat. Some people say it's old, but the exact thing that's speaking some people is attracting others. It's picking up where they left off; an updated version of the classic Al Green sound.

The title track was sent to triple-A and urban AC radio in October.

"We would love to see it on urban stations and top 40," Hochkeppel adds, "but we'll see how it pans out. What we really want to do is foster the word-of-mouth we've already received. We're trying to get to that elusive adult demographic who's not reading Rolling Stone or listening to commercial radio.

In that respect, Blue Note is pulling out all the stops. The label taped the Hughes Brothers' ("Dead Presidents," "Menace II Society") Allen Hughes to direct the single's video. Promotions will target hybrid, oldies and soul stations, complemented by ads on talk radio and smooth jazz stations.

Green is set to appear on "The Tonight Show With Jay Leno" Nov. 20, followed by a performance Dec. 6 at New York's Beacon Theatre. Features are slated for Rolling Stone, USA Today.

(Continued on page 18)

Green Refreshes His Soul On Secular Album

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Al Green

Continued from page 15

Entertainment Weekly and NPR.

Green will sing “Let’s Stay Together” with fellow Memphis native Justin Timberlake on the latter’s Nov. 25 NBC special. And a Green tribute special begins filming in mid-November for a probable early-2004 airdate. Details concerning guest artists and an affiliated network are still being negotiated, as are plans for an extensive 2004 tour of the U.S. and overseas.

For the new set, the only rule that Mitchell stipulated was that this should not be a gospel album. “I had some things in my head and he had things in his head,” recalls Mitchell, who had been in the hospital fighting diabetes. “We didn’t have a label at the time. My idea was just to cut some good songs and make him sing it. And it came out exactly the way I planned it. There was no doubt that we’d get a label.”

The pair co-wrote eight of the album’s 12 songs, with Green penning four on his own. “We tried to redo a bunch of old songs,” Green says. “Then Willie said, ‘It can’t be some songs that has sung 2,000 times. It’s gotta come from the inside of you.’ So we sat down at the piano like we did in the ‘Tired of Being Alone’ days.

“Willie saw the picture,” Green adds. “He told me, ‘You’ve started a great oil painting, but you haven’t finished it.’ He’s such a great artist himself. I’ve just tried to do what he sees Al Green can be or could be.”

Blue Note got wind of the project by way of EMI Catalog division the Right Stuff, which has been compiling reissues of Green’s Hi Records output. “This is more about the music,” says Tom Evered, GM/senior VP of EMI Jazz & Classics, when asked about Blue Note’s segue into soul. The label scored mainstream success last year with Norah Jones’ top-selling, multiple Grammy Award-winning “Come Away With Me.”

“Willie and Al are two legends who deserve a reprise and reassessment,” Evered says.

For Mitchell’s part, little has changed since he first met Green in 1969, promising he could make the singer a star in 18 months. “He’s got the greatest voice I’ve ever heard in my life—and I’ve cut everybody. There’s nothing he can’t do with it.”

Since 1980, Green’s soulful voice has graced a series of gospel albums as well as preachers from his Memphis pulpit at Full Gospel Tabernacle. However, longtime fans relish Green’s passion-greased pipes on the 2002 Grammy-nominated duet with Ann Nesby, “Put It on Paper.”

Having reconciled his secular and gospel personas—“I first asked my church about singing songs where I throw in words like ‘baby’ and ‘sugar’”—Green is ready to march onward. “Did you hear that damn thing?” he says with a laugh, referring to his new album. “Sounds pretty good, don’t it?”
Steve O’Rourke

1940 - 2003

In memory of a true gentleman

From all his friends and colleagues at EMI
The Beat

Continued from page 15

them with an orchestra, last January in Japan.

But somewhere along the way, the group decided to turn the songs on their ears.

"I just thought, 'Why not?'" Bon Jovi says of the decision to scrap the acoustic Japanese session and turn the project into a tour.

"This is just the beginning of yet another chapter," he says. "'Keep the Faith' was the beginning of the second chapter, [which] is now closed. It's obvious we're not going to try to write those songs again. It's time to go left and find another avenue."

As for what the next 10 years will bring, that's yet to be determined, but Bon Jovi says he knows what it won't be. "I don't know yet what it will entail, but I think I’ve been honest with myself and with anyone else that this will never be a nostalgia band [that is] knocking on the '80s door and putting one of those bills together."

In fact, Sambora says the group's ability to revisit its past in such a fresh fashion is one of the keys to its longevity.

"This album is going to show people that the reason we're still around after 20 years is because we're not afraid to do this kind of [thing] and that these songs are really, really good and they hold up."

To help push "This Left Feels Right," the band has linked with Samsung, which will Webcast Bon Jovi's Nov. 15 Atlantic City, N.J., concert live through samsungusa.com. The Web site is also conducting a sweepstakes to win a guitar autographed by the band.

Additionally, the electronics company is promoting the project with ads on more than 350 consumer and business Web sites that push the new Samsung/Napster MP3 player.

Bon Jovi is also appearing in commercials for Duracell as part of a $30 million commercial campaign for the battery maker. The ads began airing Oct. 6 (Billboard, Nov. 1).

BACH FOR MORE: Sebastian Bach—former Skid Row frontman-turned-Broadway thespian—just finished a club/theater tour with his new group, Bach Tight 5. He and band members Brian "Cheeze" Hall, Randall X. Rollins, Mark "Bam Bam" McConnell and Adam Albright gave rousing performances of such Skid Row classics as "Piece of Me" and "Youth Gone Wild," along with new material from the group's upcoming Spitfire Records release.

The band will finish recording the album after Bach completes taping this month of a recurring role on the WB series "Gilmore Girls." No release date has been set.

Fans whose appetites were whetted by Bach's frenzied stage performance and piercing voice can tide themselves over with his first DVD, "Forever Wild," arriving in January 2004. Taken from his VH1 show of the same name, the DVD will include outtakes and bloopers from the program and a concert of Sebastian Bach and Friends (a project he put together in the late '90s) that was shot at Hollywood's Whisky a Go Go.

"Rock'n'roll is self-expression. Broadway is expressing the [wishes of] the director and the writer and the choreographer and the musical director," says Bach, comparing metal and the Great White Way. "I love Broadway. [But] I've done three musicals in a row, so I've had enough of that right now. I want to rock."

But Bach hasn't completely shaken the stage bug from his system. During Bach Tight 5's sets, he slyly threw in "Time Warp" from "Rocky Horror Picture Show," which he helped revive on Broadway when he portrayed the butler, Riff Raff.

Additional reporting by Christa Titus in New York.
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Rattle Charts New Course For Berlin Philharmonic

During his recent visit to New York, I sat down with Sir Simon Rattle, the Berlin Philharmonic’s dynamic 48-year-old English music director and EMI Classics artist, to discuss his second year at what may well be the world’s best orchestra. “I love wine,” Sir Simon says, “and Berlin is a really deep, rich red. I want to choose repertoire that suits that palate.”

The conductor sees many opportunities to expand the orchestra’s reach. “I looked at what the orchestra has been playing in the past 20 years. They had done more Mahler and Brahms than any other composer,” he says, “but almost no Mozart or Haydn. On the contemporary front, they had played a lot of Kurtág and Rihm and some Ligeti, but never John Adams or Magnus Lindberg, just to pick out two great names.

“I want to give this great big bird as many colored feathers as it can take,” he says. “I’m doing the big central pieces, but we’re also doing works like Messiaen’s ‘Éclairs sur l’Au-Delà,’ which the whole orchestra feels is such a raving masterpiece. And we’re going to record the extraordinary Dvořák late tone poems, which nobody knows.”

What does Sir Simon see as his role in Berlin? “My job,” he says, “is to build the orchestra, build on its extraordinary tradition and expand it. It’s such a young group now; there are so many players in their 20s. I’m one of the only gray-haired people there!” he says with a laugh. “And it’s a very international group as well. As one of the older musicians reminded me, we don’t have a shared memory of how we play very much music, so we need to build up this generation’s foundation.”

What has the response been in Berlin thus far? “Although more people canceled their subscriptions than usual after my first year,” he notes, “many more people have come in as new subscribers. They are definitely seeing the shift in the music and in the orchestra.”

While many labels and orchestras bemoan declines, perhaps they should take their cues from Sir Simon, who continues to clear a new path and set a new pace.

A NEW HOME: In other EMI news, American soprano Deborah Voigt has inked an exclusive deal with Angel/EMI Records for her solo albums. The singer is especially celebrated for her interpretations of the German repertoire, so it should come as no surprise that the first release is a disc of opera arias by Richard Wagner and Richard Strauss, to bow April 6. Among the selections is “Es Gibt ein Reich,” a natural for a singer who cheerfully refers to herself as “Ariadne Inc.”

Plans are under way for a vocal recital album and a Broadway-themed disc.

ANDANTE AND NAÏVE TEAM UP: Popular Web site andante.com announced Oct. 31 that it is merging with the noted French indie Naïve. Expanding on its online presence, Andante has released a number of acclaimed CD sets; in the future, these will be produced by Naïve under the Andante brand.

In return, Naïve’s online presence will be significantly boosted through Andante’s sales. Artistic director of Andante will be co-managed by Naïve Classique director Hervé Boissière and Andante co-founder Alain Coblenz.
P.O.D. Keeps The Faith

Continued from page 15

the band earlier this year after the exit of original guitarist Marcos Curiel. Committed to writing the lead single for the "Matrix Reloaded" soundtrack and strapped for a guitarist, P.O.D. called Truby, whom the band's members knew from his former group, Living Sacrifice, Collaboration on the song, "Sleeping Awake," went so well that he was asked to work on the new album as a permanent band member.

Rap-rock has met with diminishing returns in 2003, and Sandoval says that the lack of rap on "Payable on Death" comes as a result of adding Truby.

"There might be less rap vocals, but there's no less of a hip-hop influence," he says. "There's still the attitude and style. But Jason's guitar playing and the beauty that he adds just call for a different road, vocally."

Truby draws from his background in jazz, classical and hardcore to flesh out the sound of the band, which includes bassist Traa Daniels and drummer Noah "Wuv" Bernardo.

Truby says his first album with the band is deceptive: "When you first hear it, it may not sound as heavy, but the rhythms are heavier and have more melodic melodies going over them."

While P.O.D.'s first album for Atlantic, 1999’s "The Fundamental Elements of Southtown," sold 900,000 copies in two years, the band did much of that without the support of radio.

Truby has changed after "Alive," the first single from the "Satellite" album. Radio embraced "Alive" as a healing anthem after the tragedies of Sept. 11.

"Being who they are and saying what they have to say about our world turned out to be miraculously well-timed to what the world needed to hear," Shapiro says.

While P.O.D.'s spiritual nature and lyrics praising "Jah" have led some to call it a Christian band, Sandoval says he and his bandmates don't necessarily want to be labeled as such. "If someone wants to know my personal beliefs and [that] I have joy in my life, then I want to share that with them, too. But if you just want to rock out and listen to music, then by all means, let the music take you.

"We're the types of guys that want to say something positive with our music, and we felt that way before the tragedy," Sandoval says. "When the healing process began and we started to get feedback from people saying the record really touched them, that's what music's really about."

Radio is one of the most important tools for P.O.D.'s continued success, and Shapiro has no concerns about crossing the band over to pop, which accepted "Alive" and follow-up single "Youth of the Nation."

"There's still no better way to sell records than the radio, and there's no better way to sell tons of records than multiple formats," Shapiro says. "To the degree that we don't have to compromise our music, we're going to go to pop radio and any other format that works. We'll start with the core of what they are and expand it as far as we can."

"I have yet to see a package priced under $20 that includes a videogame, a full album of music, artwork and DVD footage. We've never put anything out like this before.

- RON SHAPIRO
ATLANTIC CO-PRESIDENT

The album's first single, the driving "Will You," is performing well at rock radio. It is No. 13 at modern rock and No. 12 at active rock. (Cont'd on next page)

The album's first single, the driving "Will You," is performing well at rock radio. It is No. 13 at modern rock and No. 12 at active rock.

"Rock the Party," from the band's 1999 album, was the first rock video to reach No. 1 on MTV's "Total Request Live," and the videos for "Alive" and "Youth of the Nation" were fixtures on the channel.

"Will You" has been in the top 10 on "TRL" since its debut. "One thing that this band has done very successfully is [tak] a song that may have an easy-to-explain lyric and created a video that speaks on so many different levels or ways that it completely widens the meaning of the song," Shapiro says.

"PAYABLE" IS PLAYABLE

"Payable on Death" is the first CD to be packaged with a videogame, an expansion to the music-oriented "Amplitude," for Sony's PlayStation 2. The band got involved with Sony through its inclusion of a song on the original, full version of the game.

It isn't like a typical, shoot-'em-up videogame, Sandoval says. "It was more about music and rhythm and timing, and it was creative."

The version of "Amplitude" included in the package will feature an unreleased P.O.D. song, "Space." Shapiro says that the fact that videogames aren't downloadable has helped that industry boost sales.

"The gaming industry is explaining for that reason, and with a million P.O.D. CDs, if you want that song or game, you have to buy it," he says.

In addition to the game, the second disc includes a DVD portion, a key to a Web site that will unlock unreleased music and three different art cards by painter Daniel Martin Diaz, who designed the album's artwork.

Of those cards, 500 of each will be signed by the band, which Sandoval likes to "getting a gold ticket from Willy Wonka."

Shapiro adds, "I have yet to see a package in our business priced under $20 that includes an exclusive, never-before-had videogame, a full album of hit music, original artwork and behind-the-scenes DVD footage. We've certainly never put anything out like this before."

A WORLD VISION

Additionally, Atlantic hopes to get P.O.D. on the road to help break it as a global phenomenon. Stateside, the band will play station holiday festivals and will begin a tour with Linkin Park in January 2004.

Honestly, we want P.O.D. to be the biggest band in the world," Shapiro says. "We think they're that compelling, that talented, that important. Beyond just sales, we're proud of their contribution to the world, to society, to our culture and their messages to young people."

While P.O.D.'s first Atlantic album sold 100,000 copies outside of North America, "Satellite" has moved 1.2 million units abroad, according to the label. "Clearly, they're on the edge of worldwide success, and we, the band and Warner Music International are going to put an enormous amount of attention to that," Shapiro says. "A huge push to this is making them globally successful."

"It's exciting," Shapiro says. "We want the music to speak for itself," he says. "As people first, we're always going to be looking for love and hope and faith and the beautiful things of this world— and that's going to come across in our music."

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"PAYABLE" IS PLAYABLE
**Film & TV Confab Hosts Eastwood, Rodriguez**

By Carla Hay

The Hollywood Reporter/Billboard Film & TV Music Conference is reaching new heights, with an impressive lineup of stars and industry heavyweights. The second annual conference will take place Nov. 19-20 at the Renaissance Hollywood Hotel in Los Angeles.

Academy Award-winning movie legend Clint Eastwood will kick off the event with a keynote address sponsored by ASCAP at 9:45 a.m. Nov. 19.

The director/producer/composer will discuss his work in movies and music, including his latest movie, “Mystic River” (Warner Bros.). The film has been generating considerable buzz as a big Academy-Award contender.

Director/screenwriter/composer Robert Rodriguez (the “Spy Kids” movies, “Once Upon a Time in Mexico,” “Desperado”) will give a keynote speech at 2:15 p.m. Nov. 19. At 11 a.m., Nov. 20, Emmy-winning composer James Newton Howard will be the featured subject of the annual Awards Q&A session.

“This year’s installment of the ‘Anatomy of a Film’ panel (4:45 p.m.-6 p.m., Nov. 20) will focus on the music of ‘The Matrix Reloaded’ and ‘The Matrix Revolutions.’ Panelists will include film composer Don Davis, music supervisor Jon Bentley, sound designer-supervising sound editor Dane E. Davis and editor Zach Staenberg.

Another highlight will be the panel “The Return of the Musical,” 3:15 p.m.-4:30 p.m. Nov. 20. Panelists will include actor/singer Michael McKean (‘This Is Spinal Tap,’” “A Mighty Wind”), Craig Zadan and Neil Meron, executive producers of the Academy Award-winning film “Chicago,” and Miramax Films president of motion picture music Randy Spendlove.

Other panels include “The Indie Perspective” and “Pitching Music for Film.” Nov. 19 and ‘TV & Music: The Reel World’ Nov. 20.

**Who’ll Get The Nods For Grammys, Oscars?**

By Carla Hay

With 2003 coming to a close, the race is heating up for soundtrack music vying for Academy Award and Grammy recognition.

For Oscar nods, likely contenders for best original score include Clint Eastwood’s “Mystic River” for Warner Bros. Pictures’ “Mystic River” and Academy-Award winning Rachel Portman for Miramax Films’ “The Human Stain,” which is also generating Oscar heat.

Portman won an Oscar for composing the music to the 1997 film “Emma.”

Eastwood has received Oscars for producing and directing the 1992 film “Unforgiven.” But he has yet to receive an Oscar nod for composing film music; industry insiders are saying that “Mystic River” could be his first.

Phil Collins is a strong contender to be nominated for an Oscar and a Grammy for his work on Disney’s “Brother Bear.” Collins will likely earn a nomination for best original song for “No Way Out” or “Look Through My Eyes.”

Composer cousins Randy Newman and Thomas Newman could also be facing off at the 2004 Oscar and Grammy ceremonies for their respective film scores: Randy for Universal Pictures’ “Seabiscuit” and Thomas for Buena Vista’s “Finding Nemo.”

Don’t discount composer/record producer T Bone Burnett, who won several Grammys for the 2000 film soundtrack “O Brother, Where Art Thou?” but so far has not received any Oscar nods in his career. That could change, as Burnett composed music for the Miramax film “Cold Mountain,” which is also said to be a major Oscar contender.

The 2002 soundtrack “8 Mile” (Shady/Interscope) is sure to yield Grammy nominations in the film, TV and visual-media field for best compilation soundtrack and best original song for the Oscar-winning “Lose Yourself.”

Compilation soundtracks released in 2003 that will likely get Grammy nods include “Chicago” (Epic/Sony Music Soundtrack) and “Martin Scorsese Presents The Best of the Blues” (UTV/Universal Music Enterprises).

Elliott Gouldenthal’s original score to the 2002 Miramax film “Frida” won an Oscar and a Golden Globe award. So the “Frida” score soundtrack (Decca/Universal Classics) will probably receive a Grammy nomination as well.

The 2004 Academy Awards ceremony will take place Feb. 29 in Los Angeles; nominations will be announced Jan. 27.

The 2004 Grammy Awards show will take place Feb. 8 in Los Angeles; nominations will be announced Dec. 4.

**Collins Scores For Disney**

In his ever-evolving career, Phil Collins has achieved every possible major success in music and film, from selling millions of records to starring and singing in hit movies to winning a slew of prestigious awards.

But with new Disney film “Brother Bear,” Collins accomplished something he has never done before: composing music for a film. He collaborated on the film’s score with composer Mark Mancina.

Collins also wrote all the songs with vocals on the “Brother Bear” soundtrack, which was released Oct. 21 on Walt Disney Records. The “Brother Bear” movie opened Oct. 24 in New York and Los Angeles and had a wider U.S. release Nov. 1.

The animated film is about a young man who turns into a bear and discovers life lessons in his transformed state. The movie features the voices of Joaquin Phoenix, Michael Clarke Duncan, Rick Moranis and Dave Thomas.

DisneY hired Collins for the “Brother Bear” project even before ‘Tarzan,’ but Disney didn’t want me to sing all the songs in ‘Brother Bear’ because they wanted to avoid comparisons to ‘Tarzan,’ I was a little disappointed, because I like to write songs for myself, but then I started to realize I was pushing against an immovable object.”

Lucky, Collins says, he was happy with the artists who were selected to perform three of his “Brother Bear” songs. Tina Turner sings “Great Spirits,” the Bulgarian Women’s Choir performs “Transformation,” and the Blind Boys of Alabama sing “Welcome.”

Collins performs his own version of “Transformation” and “Welcome” on the soundtrack. Other songs he sings are “Look Through My Eyes” (the soundtrack’s first single), “No Way Out” (the theme to “Brother Bear”) and “On My Way,” which is featured prominently in commercials for the film.

Turner and Collins performed songs from the soundtrack at the Oct. 20 world premiere of “Brother Bear” in New York.

The marketing of the film’s music went beyond releasing a soundtrack. Walt Disney Records has also released the “Brother Bear CD Read-Along,” which includes a 24-page color book on the movie. In addition, there is a “Brother Bear Sing-Along Songs” DVD/VHS, which includes a promotional coupon for a free children’s ticket to the “Brother Bear” movie.

Collins says, “It’s harder to do a score for an animated film than a live-action film. I learned a lot from working with Mark Mancina.”

Next up for Collins will be a stage musical version of “Tarzan,” for which he is writing original music. Collins says that the stage version of his “Tarzan” songs will still be pop music but perform more orchestral than the movie version.

He concludes doing music for movie projects: “You can just give your songs to a musical arranger, or you can get involved by becoming a collaborative part of the team. I choose to do the latter.”
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WEDNESDAY, NOVEMBER 19

9:00am - 5:00pm  Hollywood Foyer (Mezz-Level II)
REGISTRATION

9:30am - 9:45am  Hollywood Ballroom
GREETING: BOB DOWLING, THE HOLLYWOOD REPORTER

9:45am-10:45am  Hollywood Ballroom
OPENING KEYNOTE
CLINT EASTWOOD
Sponsored by ASCAP

Memorable scores and successful soundtracks are hallmarks of Clint Eastwood's films as a director, actor, producer and composer. His latest film “Mystic River” is no exception. The Academy Award-winner discusses his lifelong interest in music and how he approaches the use of music in his films in a one-on-one interview with Bob Dowling, publisher of The Hollywood Reporter.

11:00am - 12:15pm  Hollywood Ballroom
THE INDIE PERSPECTIVE
How Hollywood's most innovative filmmakers, music supervisors and record labels overcome tight budgets to achieve their musical aims. The panel will address how to find the best music at the lowest cost, clearances and licensing, advantages and disadvantages of soundtrack album releases, and why music plays such a vital role in indie films.

MODERATOR
Tamara Conniff, The Hollywood Reporter

PANELISTS
Joe Augustine, Hybrid Recordings
Joel C. High, Lions Gate
Marc Ferrari, MasterSource
Tracy McKnight, Commotion Records

12:30pm - 2:00pm  LUNCH BREAK

2:15pm  Hollywood Ballroom
INTRODUCTION: KEN SCHLAGER, BILLBOARD

2:20pm - 2:45pm  Hollywood Ballroom
VANGUARD SESSION
REBEL WITH A SCORE
ROBERT RODRIGUEZ

The filmmaker discusses how he made the creative leap from writer/director/editor to composer on films like “Once Upon A Time in Mexico” and “Spy Kids 3-D: Game Over.”

3:00pm - 4:15pm  Hollywood Ballroom
PITCHING MUSIC FOR FILM
Insiders unlock the secrets of getting music placed in hot Hollywood projects. We look at the roles played by labels, publishing companies, music libraries, music supervisors and agencies in helping studios make music choices. We also examine ways that individual songwriters and composers can play the film music game.

MODERATOR
Steven Winogradsky, The Winogradsky Company

PANELISTS
Bob Knight, Music Sales Corp.
Mitchell Leib, Walt Disney Pictures & Television/Buena Vista Music Group
Frankie Pine, Whirlly Girl Music
Christine Russell, Evolution Music Partners
Adam Taylor, Associated Production Music
Lia Vollack, Columbia Pictures

4:30pm - 5:30pm  Hollywood Ballroom
FILM & TV MUSIC: A LIFETIME OF BACK-END ROYALTIES

Presented by ASCAP

An examination of the back-end royalties and other revenue opportunities that occur after a film's release or the initial broadcast of a television show, including soundtrack albums, singles, TV and radio broadcasts, ring tones, streaming, downloads, Broadway musicals, foreign theatrical performances, musical telephones and singing fish.

PRESENTERS
Todd Braber, ASCAP
Jeff Braber, The Chrysalis Music Group

6:00pm - 7:30pm  Twist Restaurant (Mezz-Level II)
OPENING RECEPTION

THURSDAY, NOVEMBER 20

9:00am - 5:00pm  Hollywood Foyer
REGISTRATION

9:30am- 10:45 am  Hollywood Ballroom
TV & MUSIC: THE NEW MARKETING MIX

Music companies are collaborating with TV networks for mutually beneficial marketing that goes beyond placing song clips on TV series. Successful strategies include using multimedia campaigns to align artists with certain TV programs in order to boost ratings and sell records. This panel will also discuss how recent TV talent shows like “American Idol” have impacted the music business and the TV industry.

MODERATOR
Danny Pelfrey, music producer/composer (“American Dreams,” “Felicity” and “Spin City”)

PANELISTS
RJ Helton, “American Idol” Top 5 finalist
Randy Jackson, producer/songwriter/“American Idol” judge
Jonathan McHugh, Jive Records
Leonard Richardson, The WB
Greg Sill, music supervisor (“American Dreams,” “Boomtown”)

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THURSDAY, NOVEMBER 20
continued

11:00am - 12:15pm
THE BILLBOARD Q&A
Hollywood Ballroom
JAMES NEWTON HOWARD
Our annual on-the-record interview conducted by Billboard West Coast Bureau Chief Melinda Newman. Her star subject this year is multiple Oscar-nominee James Newton Howard, who has scored more than 70 films, including “The Prince Of Tides,” “The Sixth Sense,” “My Best Friend’s Wedding,” and the upcoming “Peter Pan.” He’ll also discuss his Emmy-nominated score to “ER” and his rock ‘n’ roll past with Elton John and Cher.

12:30pm - 2:00pm LUNCH BREAK

2:00pm - 3:00pm
Hollywood Ballroom
THE RHYTHM & SOUL OF FILM & TV MUSIC
This panel explores some of the ways rhythm & soul composers can expand their opportunities in the film and TV music industries. Panelists discuss the differences between creating a hit record and writing/licensing material for film and television and map the thought process behind crafting a hit soundtrack.
MODERATOR
Jeanie Weems, ASCAP
PANELISTS
Karolyn Ali, Amaru Films
Spring Aspers, Def Jam Records
Marcus Miller, Grammy award-winning composer/songwriter/jazz artist
OTHER PANELISTS TO BE ANNOUNCED

3:15pm - 4:30pm
Hollywood Ballroom
THE RETURN OF THE MUSICAL
The success of the Academy Award-winning “Chicago” has fueled a gold rush of movie musicals. How will these projects change the entertainment industry? This panel will also discuss the challenges involved when cast members are responsible for recording a musical’s soundtrack.
MODERATOR
Carla Hay, Billboard
PANELISTS
Erika Christensen, co-star of MTV’s “Wuthering Heights”
Michael McKeown, actor/songwriter/director/screenwriter
Neil Meron, Storyline Entertainment
Randy Spedlove, Miramax Films
Irwin Winkler, Winkler Films
Craig Zadan, Storyline Entertainment

3:15pm - 6:00pm
Laurel Canyon
SHOOT SESSIONS
SESSIOI: MUSIC FOR COMMERCIALS
Sponsored by Creative License
Advertising agency music producers and commercial music production companies talk about the major issues of the day regarding music for spots, including original vs. licensed music, and demo tracks as well as the opportunities and problems that arise when exposure of songs through commercials translates into successes on the record industry music charts.
MODERATOR
Josh Robinowitz, Young & Rubicam
PANELISTS
Dain Blair, Groove Addicts
Brian Lambert, Universal Music Publishing Group
Kevin McKiernan, Creative License

SESSION II: TOP OF THE SPOT CHARTS
Direct from SHOOT’s quarterly Top 10 Spot Tracks Chart, you’ll hear from the talent behind some of the year’s highly ranked commercials. Commercial music production companies discuss their chart-topping work while providing insights into the process of creating successful music and sound design in the advertising industry.
MODERATOR
Bob Goldrich, SHOOT
PANELISTS
John Adair, Admusic
Jeremy Adelman, Music for Picture
Reinhard Denke, Stimmung
Jeff Elmassian, creative director/composer
P.J. Hanke, Spank! Music & Sound Design

4:45pm - 6:00pm
Hollywood Ballroom
ANATOMY OF A FRANCHISE: “THE MATRIX” DECONSTRUCTED
We get the back story on the evolution of the music in “The Matrix Reloaded” and “The Matrix Revolutions.” The creative team behind the “Matrix” franchise will share how they married music to the film elements. The panel will examine scenes with and without music to illustrate how they achieved maximum impact in the editing process.
MODERATOR
Paula Parisi, The Hollywood Reporter
PANELISTS
Jason Bentley, music supervisor
Dane A. Davis, sound designer/supervising sound editor
Don Davis, composer
Zach Stanford, editor

6:30pm - 8:00pm
Pool Terrace - Level 5
CLOSING COCKTAIL PARTY
For latest schedule: www.billboardevents.com - schedule subject to change.
New Entries Expand Christmas Tour Season

BY SUSANNE AULT

LOS ANGELES—More than a dozen Christmas tours are competing this year to make the season bright, with visions of great ticket sales dancing in many organizers’ heads. Preparing for a relatively short window—tour dates generally run three to four weeks between Thanksgiving and Christmas Day—long-running yuletide acts like Trans-Siberian Orchestra (TSO) and Kenny Rogers will be on the road as usual.

Entering the fray are the Blind Boys of Alabama and Harry Connick, Jr.— with inaugural holiday series—and Chicago with its first major Christmas tour since 1998. Amy Grant and Vince Gill return with a 20-date outing, nearly double their last holiday tour in 2001. Even with this abundance of cheer, organizers believe careful planning coupled with rosy Christmas 2003 retail predictions will fuel ticket sales. Last month, the National Retail Federation reported that shoppers could spend as much as 7% more on presents than in 2002.

“When you talk to the [venue] sales departments and box offices, there’s a buzz that hasn’t been there in years past,” says Terry Elam, manager for Gill. “That’s not just my shows but for shows out there, too.”

He admits that “there’s more choices than there were a few years ago” but says the crowded waters can be navigated “if you just try to make sure you’re not stepping all over each other.”

For Simply Christmas With Amy Grant and Vince Gill, running Nov. 28-Dec. 22 with tickets averaging $50, Elam says the key was finalizing routing early.

“We had this tour done in February of this year. That allowed us a lot of time to say ‘OK, we’re here’ [to concert-goers],” he says, of the series that as of late October is outpacing sales of its 2001 edition. “And it allowed us to be first in the marketplace.”

A diligent routing strategy is the reason behind TSO’s expansion to more dates and larger venues in its fifth installment, says the tour’s booking agent Nick Carlis at the Agency Group.

“Cirque du Soleil has the intention of transferring to arenas in those cities the following year—has powered a lot of the growth, he explains. For instance, in Houston, TSO’s December 2002 show was at the 2,405-seat Aerial Theater. While this year’s Dec. 22 gig is set for the city’s 19,300-seat Toyota Center. Between its two casts, TSO will perform 85 shows Nov. 14-Dec. 30, Caris says. About eight additional concerts will likely be added to the run (tagged with an average $40 ticket price), he adds, which will beef up the 2003 tour by 17 shows over last year. Also, TSO will likely employ a third traveling company in 2004.

“Every year, sales increase exponentially,” says Caris, who expects more than 1.5 million to be sold out, including the tour’s 43 arena shows. “It’s word-of-mouth; it’s the show that everyone has to see.”

Also strengthening TSO is the fact that it frequently spruces up its rock/orchestra formula, says its producer Paul O’Neill.


“Forget it, light it or blow it up—just keep it interesting,” O’Neill says. “That’s our job—to come out with guns blazing.”

For other veteran holiday acts, including Kenny Rogers (Nov. 27-Dec. 22, bundled with a $50 average ticket price); Jim Brickman (Nov. 28-Dec. 31, $45); the Irish Tenors (Nov. 18-Dec. 22, $55); and John Berry (Nov. 1-Dec. 22, $25), regular reinvention keeps the fans in the attendance spirit. Rogers will stop at 22 western U.S. markets that haven’t hosted his 16-year-old holiday tour.

“After some significant research, we determined that it would be successful out West,” says Greg Oswald, Rogers’ agent at the William Morris Agency. “It’s not easy doing the same places typical to East and the South” over and over.”

Oswald agrees that the high number of holiday shows is threatening to saturate the market but believes there is room for all. He declined to reveal specifics, but says Rogers’ 2003 dates “are all on par to do significant business.”

Since the holiday season encourages quality family time, he says, it begins for [concert] activity to come from our end.”

Besides, several tours did pack venues during the economically troubled 2002 Christmas period.


“Tis a chance for families to get together and feel the spirit of Christmas,” Baird says. “Holiday music is leading many acts, like Rogers, to search for a distinctive hook.

Inviting Jeff Timmons, formerly of 98°, into the lineup “will add a youth presence because of his popularity with teen girls,” says Brickman, whose core fan base is adult women. “When you do keep coming back, you have to bring something that people haven’t seen before”.

Chicago is touring during the Christmas for the first time in several years (Nov. 21-Dec. 6, $50) to support the Oct. 14 release of its holiday album, “What’s It Gonna Be, Santa?”

“It’s a tour we’ve been discussing for years,” says band member Lee Loughnane of his act’s first seasonal tour. “What I’d like to see is Christmas all year ‘round. People celebrate, go out and enjoy themselves.”

Being a new face on the holiday circuit could also be a selling point. In the past, Christmas acts like Rascal Flatts, CA&CS Mitch Ross and Jim Brickman have added five shows for 2003 (Nov. 10-Dec. 23, $55) due to fan demand.

In addition, Chris Goldsmith, agent for the Blind Boys of Alabama at the Rosebud Agency, notes that in contrast to the act’s first Go Tell It on the Mountain tour (Dec. 9-21, $40), “a lot of stuff has changed. Now here is an opportunity to do something fresh and exciting.”

Clarence Fountain, a member of the gospel-singing Blind Boys for 61 years, says that the group’s sight impairment will “show [crowds] that you can do anything that you set your mind to. We know how to make people feel good inside.”

Brooks & Dunn Take Red Dirt Road Less Traveled

BY RAY WADDELL

NASHVILLE—After a three-year run with the production-heavy Neon Circus & Wild West Show, Brooks & Dunn will scale back considerably in 2004 with the Red Dirt Road tour.

The move is designed primarily to give major markets a rest and to take country’s most successful duo into markets that have not seen Brooks & Dunn in several years.


During a decade as headliners, the duo has reported close to 150 million in grosses to Billboard Boxscore, much of it from Neon Circus dates.

“The Neon Circus is a killer brand, but we’re going to take a break from it next year,” says Clarence Spalding, the manager of B&D with Bob Titley.

“We can’t go back and do the major markets every year,” Spalding says. “We’ve got to give them a break.”

A lesser concern is the availability of the four or five support acts that Neon Circus demands. Many of the opening acts on previous Neon Circus tours have developed into headliners themselves, including Toby Keith, Montgomery Gentry, Rascal Flatts, Brad Paisley, Gary Allan and Trick Pony.

“We have to let some new talent develop,” Spalding says. “But the bigger issue is we don’t want to keep going back into these major markets with 10 or 11 trucks.”

The Red Dirt Road tour will begin next spring with about 25 dates in secondary and tertiary markets, with Joe Nichols—the 2003 CMA Horizon Award winner—as support.

“Kix and Ronnie will only have to follow one act, not four or five,” Spalding says.

The duo will take off May through July. Spalding notes in August, it will play some major fairs it hasn’t visited in a while, possibly including state fairs in Louisville, Ky., Des Moines, Iowa., Sedalia, Mo., and Colorado Springs, Colo.

Production will not be as extravagant as Neon Circus, “but it’s still Kix and Ronnie, so you know we won’t scale back too much,” Spalding says.

Rick Ship, agent for B&D at the William Morris Agency; adds; “I don’t look at this as backing off. It’s just a smaller number of acts [on the bill], and we’re going into some places where they’ve either never been or haven’t been in a long time.”

Spalding says the secondary market situation has changed since B&D last went that route. “It has been interesting going back and seeing the last time we played in those markets,” he says. “Most of them we haven’t been in since before we went out [co-headlining] with Reba [McEntire], back in 1995-96.”

COMMUNITY FEEL

Spalding says the main challenge of playing secondaries is being cognizant of traffic issues.

“Brooks & Dunn aren’t the only act to go out and play secondary markets,” he says. “So are Kenny Chesney, Toby Keith, Alan Jackson and Rascal Flatts.”

“We’ve got to figure out who’s going to be where and at what time.”

That said, communication is key in Nashville these days. “It’s back to the days of all of us talking, managing and agents on the phone trying to work it out,” Spalding says. “We realize we can’t go out and beat the shit out of each other.”

Such cooperation makes the Nashville music business unusual. “We’re a community here, we have lunch together, we’re friends,” Spalding says. “It’s easy to say ‘Screw the guy in New York, we’re playing Evansville,’ because you know you won’t see that guy at lunch.”

Two more years remain on B&D’s sponsorship deal with Coors Light. A relationship Spalding says has been mutually beneficial. “The people they want drinking their beer are the same people we want going to concerts and buying our records. They see beer sales go up when we go into a market.”

Clear Channel Entertainment, spearheaded by Nashville VP Brian O’Connell, will promote the majority of dates on the Red Dirt Road tour. That relationship dates back to the beginning of Neon Circus, which was designed primarily to play arenas.

“Neon Circus had a pretty big price tag, and some of the regional promoters we used to work with thought it was a little too high for them,” Spalding says. “Brian stepped up to the plate and said, ‘I get it, and I want it.’”

BILBOARD NOVEMBER 22, 2003

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**Headbangers Have A Fall Ball**

The Summer of Rock has turned into the Fall of the Headbanger, with Killswitch Engage, Lamb of God and Shadows Fall making noise on the debut MTV2 Headbangers Ball tour.

The tour not only heralds the return of the Headbangers Ball brand to music TV but testifies to the health of artist development in the rock-hard genre.

The tour is doing well at venues ranging from 1,000-2,500 seats, with more than 2,100 in attendance at shows. At both the Electric Factory Nov. 1 in Philadelphia and at the Worcester (Mass.) Palace on Halloween, a sellout at New York's Irving Plaza is up for Dec. 3.

"The vibe has been amazing," says Tim Borr, agent with Face the Music, which represents four of the five acts participating on the Headbangers Ball tour.

Unearth opens the first leg, God Forbid the second. Borr, whose agents represent several metal bands, including Cradle of Filth, says the success of the tour shows interest in the genre is growing.

"A lot of these bands aren't selling tons of records, but they can go out and put 1,000 people in a club in any one of 35 markets in North America," Borr says. "The fans are there."

Jeremy Holgersen, agent for Shadows Fall at the Agency Group, says the Headbangers Ball tour is a great showcase for these bands. "I think it's a good indicator of what's going on with music right now," he says. "These three bands in particular [Killswitch, Lamb, Shadows] have worked very hard to get where they are."

Holgersen says combining the three main bands on the tour follows the blueprint of the Clash of the Titans tour from 1990, which featured Slayer, Megadeth and Anthrax.

Talk of joining forces began when Killswitch Engage and Shadows Fall were on Ozzfest last summer. Lamb of God was a likely choice for a third act. "All these bands are even, and they've already been playing and touring together," Holgersen says.

All three bands are on the MTV2 Headbangers Ball CD released Oct. 7 on Roadrunner, so the network was a logical media sponsor. "We're still developing the future of bands in this genre," says Joe Armea, VP of marketing and promotion for MTV and MTV2.

The bands get a lot of on-air and online presence at MTV2, and the network gets "previews" on the tickets and venue signage. "It's working incredibly well," Armea says. "We're still early in the run."

Headbangers Ball debuted on MTV in April 1987, but it had been missing from the airwaves for several years. Armea says the show's return is evidence of MTV2's "reactive" nature to viewers.

"There is an extremely vocal and passionate fan base for this music, and we were constantly inundated with the network to go back on-air with this program," he says. "I'm sure we'll do more tours in support of Headbangers Ball.

MTV2's participation "legitimizes the credibility and hard work of these bands," Borr says. "As soon as one of these bands delivers the right record at the right time, with the support we're getting, there will be a band that pops up on a Pantera level out of this genre."

**NEW RODEO BUYER:** Rick Candeo has joined the Houston Livestock Show & Rodeo as director of entertainment and event presentation.

Candeo previously was with Houston country radio station KILT, where he worked for 18 years. He'll be responsible for booking the show's talent lineup for the 2005 event.

Talent was previously booked by Lort Rennen, who stepped down at the end of the year. The 2004 rodeo runs March 2-21 at Reliant Stadium.
with their partnership on Elephant Man’s “Good 2 Go.”

Due Dec. 2, the album serves as the dancehall veteran’s full-length debut.

“Elephant Man is really the hottest reggae artist on the street right now, so they saw him as potentially being another star,” VP Records VP of marketing Randy Chin says. “He definitely had a lot of the elements—he has a record at radio and he is a great, charismatic artist.”

Atlantic Records co-president Craig Kallman agrees.

“The momentum of Elephant Man has been riding so strong for months,” Kallman says. “He’s been building so formidably in Jamaica for so long, and when ‘Pon De River’ came out and was such a phenomenally explosive record, it just made sense to have him come next.”

Elephant Man owes much of his recent success to the album’s lead single, “Pon De River, Pon De Bank.”

Since it debuted on the Hot R&B/Hip-Hop Singles chart in the May 24 issue, the single has steadily climbed and recently reached its peak at No. 29.

“I knew it would take off because I put my all into it,” Elephant Man says. “I made sure that it was an exclusive—I didn’t waste it on a rid-dim that everybody was going to be on. I didn’t know it would reach this far, but I knew that it would break, because the song is one that anyone could catch on to.”

Chin says, “Similar to our other records, it was a huge record in Jamaica on the reggae core scene first. We took that momentum, parlayed it first into mix-show and club play [here] and then into commercial airplay.”

While VP began working on the record as an independent project, Atlantic was quick to come aboard. “Our mission with VP is to continue to gain a greater foothold for dancehall in the widest sense with as many diverse artists and styles as possible,” Kallman says. “We want to really embed the entire culture and musical movement into the global mainstream consciousness. “Every record we’ve gone after has been a substantial hit,” he adds. “From Wayne Wonder’s ‘No Letting Go’ to consecutive Sean Paul singles, we’ve made such tremendous inroads with every song that we have done together as two companies.”

With their combined, proven track record, the labels are focused on repeating that success with “Good 2 Go.”

“We plan on building on the different strengths of Elephant Man,” Chin says. “We’re really figuring out ways to take his live show that he is so known for—to a mass audience. His energy and charisma is amazing because it comes across so well both onstage and onscreen. Our goal is to get him in front of the camera. If people see him, there is no denying that this guy is a star.”

If you ask his fellow artists, Elephant Man already is. With guest appearances on upcoming projects by Mariah Carey and Missy Elliott, among others, he has already made a name for himself in industry circles. Next up is the consumer.

“We’re certainly not putting any significant expectations on just the couple of [heavy-release] fourth-quarter weeks, because the amount of product is so unbelievable,” Kallman says. “With Elephant Man, as it has been for this genre, it will be a bumpy ride but not a relay race. All of these artists have evolved, grown and built over a long period of time in the album cycle.”

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**Tweet’s “New Adventure”**

*Rideout Expands R&B Exposure; Mya Climbs On Ecko Float*

Next member Tweet is teaming with rapper Max Lux and recording under the moniker Goldiggez. But in this instance, the term has everything to do with “digging and achieving our goals.” Tweet says, and nothing to do with its usual negative connotation. To further underscore that message, the pair’s debut CD, “DIGGA,” is an acronym for Damn. I’m Gettin’ Goals Accomplished.

The R&B/Hip-Hop duo is currently shopping the project, which was developed through Tweet’s production company, Wut-ShawardsAdó (Shawan is Tweet’s legal middle name). The pair will perform an industry showcase Nov. 17 at Los Angeles’ Key Club. Dispelling any Next breakup rumors, Tweet says, “Next will always be together. That’s my foundation.”

As you may recall, Next’s RL released a solo album last year, “RL: Emments,” on J Records.

**TWEET**

**What’s Next Forwitt**

**GOLDIGGEZ**

**What’s Next Forwitt**

**MUSICAL BITs:** Mya will adorn Ecko Unlimited’s debut float during this year’s 77th annual Macy’s Thanksgiving Day Parade. Christened “Expedition to the Top of Rhino Mountain”—which features rock climbers on a mountain—pays homage to the fashion line’s rhinoceros mascot.

| Artist                      | Title                  | Label                      | Sales Data From Nielsen SoundScan (

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
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<td>This Is It</td>
<td>Epic/Interscope</td>
<td>100,000 units</td>
</tr>
<tr>
<td>Jay Z</td>
<td>Empire</td>
<td>Def Jam/Grand Hustle</td>
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<tr>
<td>Eminem</td>
<td>The Marshall Mathers LP</td>
<td>Aftermath/Interscope</td>
<td>50,000 units</td>
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<tr>
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**Weekly Sales**

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**Monthly Sales**

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**Yearly Sales**

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<td>Jay Z</td>
<td>Hegen</td>
<td>Def Jam/Grand Hustle</td>
<td>30,000 units</td>
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Get Ready To Get Dizzee In The U.S.

Having snatched up Britain's coveted Panasonic Mercury Music Prize at the ripe old age of 18 (Billboard, Sept. 20), Dizzee Rascal is now primed and ready to make his stateside debut with "In Da Corner" (XL Recordings/Matador).

"A lot of the hip-hop scene should take it," Rascal says. "Even techno and punk people will like it. Everyone can get something out of it."

The album is due Jan. 20, 2004. It has already been released overseas to rave reviews.

"It's very steady," Rascal says. "The fans can get a sense of inner-city life in the U.K. just like hip-hop gives you a real sense of inner-city life in the U.S."

Earlier this year, the Simmons brothers partnered with the Redwood Co., a marketer of apparel and consumer soft goods, to develop Run-Around.

Letics, a men's active wear collection that will include jogging suits, T-shirts, jerseys, fleece wear, baseball caps, and more. The line is currently available in specialty and department stores nationwide.

**WHAT TIME IS IT?** Just in time for the holidays, Flavor Flav of Public Enemy has teamed with fashion company Ecko Unlimited for the limited edition "Legends Flavor Flav Talking Alarm Clock." The clock features three special wake-up jingles including classics like "Fight The Power." "Yaaaaaasss Boy," "Bass For Your Face," and "Yo, G, Yo!"

The clock also has a distinct wake-up message: "Rock that shit, homie!"

Only 500 of the limited-edition back and red version will be produced, but they will be widely available in green and yellow, blue and burgundy, and white and gold. The clock will retail for $55 and will be available at select specialty stores and ecko.com.

**HERE & THERE:** Fabolous made his name on the mix-tape circuit, and it only makes sense for the Brooklyn, N.Y., native to return to his roots with "More Street Dreams Pt. 2 The Mixtape" (Elektra). Due Nov. 11, the 14-track set features guest appearances from R&B singer John Legend, Joe Budden, and fellow Desert Storm MC Paul Cain. As an added bonus, the CD version allows purchasers to make their own PC/DJ mix of album track "Now Ride" when inserted into a computer.

Koch Records and Vh1 Squared have expanded their all-star lineup of West Coast NICS for their "True Crime: Streets of L.A." soundtrack (Nov. 11). Serving as the soundtrack to the Activision videogame of the same name, the set features tracks from Snoop Dogg, West Side Connection, Boo Yaa Tribe, Warren G, and Jayo Felony, among others.
<table>
<thead>
<tr>
<th>WEEK</th>
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<tr>
<td>21</td>
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<td>Banda El Recodo</td>
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<td>Banda El Recodo</td>
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<td>23</td>
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<td>24</td>
<td>&quot;HOT SHORT DEBUT&quot;</td>
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**TROPICAL AIRPLAY**

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**REGIONAL MEXICAN AIRPLAY**

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<td>21</td>
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<tr>
<td>22</td>
<td>&quot;POR TI&quot;</td>
<td>Banda El Recodo</td>
<td>Banda El Recodo</td>
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</tr>
<tr>
<td>23</td>
<td>&quot;EN REALIDAD&quot;</td>
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<td>Banda El Recodo</td>
<td>6</td>
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</tbody>
</table>

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Compiled from a variety of reliable sources, including Nielsen Broadcast Data Systems Radio Track service. A total of 180 unique Lato Pos. 18 Tropical 5 Regional Mexican are electronically monitored 24 hrs. a day, 7 days a week. Singles ranked by Audience Impression. All records, including an incentive in audience during the previous week, will be compared in all markets. Records which place on the top 30 chart for more than 25 weeks will not necessarily receive a listing, if it is no longer being played. Records which place on the top 25 are chosen from the chart after 18 weeks. © 2003, BMI Broadcast Data, Inc. All rights reserved.
### Latin Pop Albums

<table>
<thead>
<tr>
<th>Artista</th>
<th>Titulo</th>
<th>Posicion</th>
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<tbody>
<tr>
<td>Marco Antonio Solís</td>
<td>La Historia</td>
<td>1</td>
</tr>
<tr>
<td>A.B. Quintanilla &amp; Kumbia Kings</td>
<td>El Historico</td>
<td>2</td>
</tr>
<tr>
<td>Luis Miguel</td>
<td>Los Rieleros Del Norte</td>
<td>3</td>
</tr>
<tr>
<td>Pepe Aguilar</td>
<td>El Embarcado</td>
<td>4</td>
</tr>
<tr>
<td>Los Bukis</td>
<td>Los Pielados De Caracas</td>
<td>5</td>
</tr>
<tr>
<td>Celtia Cruz</td>
<td>A Bongiorno</td>
<td>6</td>
</tr>
<tr>
<td>Joaquin Sebastian</td>
<td>Coleccion De Oro</td>
<td>7</td>
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### Tropical Albums

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<td>Thalía</td>
<td>En El Exitus</td>
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<tr>
<td>Alejandro Sanz</td>
<td>En El Sonido</td>
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<tr>
<td>Luis Miguel</td>
<td>El Ritmo En La Historia</td>
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<tr>
<td>Luis Fonsi</td>
<td>En El Habano</td>
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<tr>
<td>Luis Miguel</td>
<td>El Victoria</td>
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<td>Luis Miguel</td>
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<td>Luis Miguel</td>
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### Regional Mexican Albums

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<tr>
<td>Jorge Rasbe</td>
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<td>A.B. Quintanilla &amp; Kumbia Kings</td>
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<td>Luis Miguel</td>
<td>Los Rieleros Del Norte</td>
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<td>Jocelyne</td>
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<td>Celtia Cruz</td>
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<td>Joaquin Sebastian</td>
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<tr>
<td>Pepe Aguilar</td>
<td>El Embarcado</td>
<td>7</td>
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</tbody>
</table>
Gold’s Value

Continued from page 32

certified gold albums in Mexico had been sliced by more than half. In 2001, when a gold album required shipments of 75,000 copies, Amprofon certified 74 titles. In 2002, that number dropped to 31.

Likewise, 54 platinum titles were certified in 2001 for 150,000 copies shipped, but in 2002, the number dropped to 35. This year, even with the adjusted numbers, Hernández expects even fewer certifications than in 2002.

But, Hernández says, the certifications are still significant:

“They’re extremely important, especially for artists, managers and producers,” he says. “Plus, the marketing investment required to sell copies now is the same, or higher than before.”

In Argentina, certification numbers were dropped after 2000, to 20,000 from 30,000 for gold and from 40,000 to 60,000 for platinum.

But there, despite the severe economic crisis of 2001-02, the actual number of certifications barely dropped. In 2002, 27 titles were certified, but nine or ten overlapped. Airplay remains the same,says. Hernández says, “but we can improve things on the marketing front.”


certified gold versus 33 in 2001, and 11 titles were certitfied platinum versus 12 in 2001.

This year, things are better. “We’ve given quite a lot of certifications with the numbers at 20,000 and 40,000,” says Gabriel Salcedo, executive director of Capif, Argentina’s record industry chamber.

“Having that gold record is a very important marketing distinction,” Salcedo adds. “You can’t stop giving them. The thing is, each market has to find its level. It may seem low, but if that’s the level the market can bear, it’s correct.”

Take Colombia, a once-booming market with a population of 40 million that now certifies gold albums for shipments of 10,000. The number was kressed from 15,000 last year and 25,000 in 2000. Platinum albums are now certified for shipments of 20,000, down from 30,000 last year and 50,000 in 2000.

Orlando Parra, president of Colombia’s Asn. of Record Producers (Asin), certifies gold albums for shipments of more than 60,000.

Gold and platinum certifications are often awarded for long-standing success, not for major hits, says. Hernández also sees an improvement in Argentina’s market, Hernández also sees an improvement of sorts in Mexico.

We have far more support than before from the state attorney in the fight against piracy,” he says. In fact, Hernández thinks piracy may drop as much as nine or 10 percentage points for the past six months.

“Our hope is that we can maintain the market as it is,” he says.

Cocidos

Continued from page 32

the success of the DGGs, since Aug. 1, Cocidos has released 20 titles, with shipments of 1,000-5,000 copies per title (a gold album in Colombia is 10,000 copies sold).

The label has also opted to reissue its popular hits compilation “Los 30 Mejores” (The 30 Best Ones) at about $10. It previously sold for $14.

On the marketing front, Cocidos is looking to further internationalize its product.

“We have close to 50 Colombian acts that can fall into the more universal concept of ‘Caribbean music,’ which can easily include vallenato, our forte, and salsa,” Zuleta says. “A European tourist, for example, may not understand what vallenato is, but he’ll have gone to the Caribbean on holidays and he’ll be familiar with all sounds related to the word ‘Caribbean.’”

Zuleta admits that his primary goal is survival. But he also wants to expand by marketing in a way that appeals to a new generation of buyers and that navigates Colombia’s tough economic climate.

“There’s no need to be afraid of crisis,” he says. “But of a company’s incompetence in dealing with one.”

During a recent visit to Abercrombie & Fitch (A&F) in New York, we couldn’t help but wonder who was responsible for the savvy musical mix blasting out of the store’s club-like sound system.

In fact, so good was the beat-mixed music that what should have been a short visit turned into a nearly one-hour shopping spree.

Tracks like Paul van Dyk’s “Homage,” ATB’s “Long Way Home,” Annie Lennox’s “A Thousand Beautiful Things,” Vely Cody’s “Beautiful Outside” and Marc et Claude’s “Free Spirit” were heard loud and clear.

This soundscape created a perfect energy for employees and shoppers alike. For the hip A&F crowd, this was their version of one nation under a groove.

After making a few phone calls, we discovered that the man responsible for A&F’s music was Seattle-based, Billboard-reporting DJ Randy Schluger.

A music programmer at DNA Music, which also provides cas programming to the Sunwear, among other retailers.

With radio and video channels not wholly championing dance/electron ic music, fashion outlets like A&F have become alternatives to getting music heard and breaking acts.

“The music I program for A&F represents the company’s overall philosophy, which is to be ahead of the ball,” Schluger says. “A&F doesn’t want the music that is all over radio.”

Additionally, Schluger notes, because A&F does not sell a “dark and depressing” lifestyle, the music must reflect that. Which is why Schluger focuses on “bright and sunny” sounds.

While it is difficult to put actual numbers on alternative music programming like this, Schluger does acknowledge that an increasing number of labels are seeing the potential in exposing music and artists in this manner. “It’s about thinking outside the box,” he says.

Schluger says he receives numerous calls and e-mails from A&F customers who want to know where they can purchase the music. “We send them to the record labels,” he explains.

These kids are excited about this music,” Schluger adds. “There are online bulletin boards where they discuss the music heard in A&F stores. For them, it becomes an obsession to discover and locate the music.”

COMMUNITY SERVICE: The Crystal Method—Ken Jordan and Scott Kirkland—makes it to V2 Records debut with the Jan. 13, 2004, release of “Legion of Boom.” This is the duo’s first proper artist album since “Twee kend (2001).

The musically feisty collection features collaborations with Wes Borland (former Limp Bizkit guitarist), rapper Rahzel (of the Roots) and the Bell Rays’ Lisa Kekaula, among others. (Kekaula is making the disco rounds of late; she also appears on Basement Jaxx’s new album, “Kish Kasha.”)

One album track, the energized “Born Too Slow,” has already been licensed for use in “Need for Speed Underground,” the latest volume in the Need for Speed videogame series from Electronic Arts.

In a special arrangement with V2, Erick Morillo’s remixes of the track will be released Nov. 25 on his own Sub/US/Subliminal label.

In early December, V2 will release reheets by Deepsy, EK and NuBreed on 12-inch vinyl. At the same time, V2 will issue a maxi-CD containing all the remixes.

The Crystal Method is currently on a select-city North American DJ tour.


### HOT DANCE SINGLES SALES

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<td>SYMPATHY FOR THE DEVIL (REMIX)</td>
<td>The Rolling Stones</td>
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<td>THERE’S GONNA BE MORE LIFE TO THIS</td>
<td>Stacie Orrico</td>
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<td>HAREM (REMIXES)</td>
<td>Sarah Brightman</td>
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<td>OFFICIALLY MISSING YOU (REMIXES)</td>
<td>Timbaland</td>
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<td>STUCK (THUNDERPUSS REMIX)</td>
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<td>HOLLYWOOD (REMIXES)</td>
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<td>Jennifer Lopez</td>
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<td>PAVEMENT CRACKS (REMIXES)</td>
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<td>Mike &amp; The Cot</td>
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<td>BOTTLE LIVING (REMIXES)</td>
<td>Dave Gahan</td>
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<td>KISS MY EYES</td>
<td>Bob Sinclar</td>
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<td>Paul Oakenfold</td>
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<td>Baby Boy</td>
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<td>JUST SO YOU KNOW (REMIXES)</td>
<td>Nate Dogg &amp; Snoop Dogg</td>
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<td>THIS BEAT IS FOR YOU</td>
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<td>ROCK WIT U (AWW BABY) (DANCE REMIXES)</td>
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<td>I FEEL LOVE</td>
<td>Blue Man Group Featuring Venus Ruff</td>
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<td>MY LOVE IS ALWAYS (MAXIMIUS TRYOUT)</td>
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<tr>
<td>LAW OF LOVE (MARK O’G &amp; RALPH KERRE)</td>
<td>Mark O’G &amp; Ralph Kerre</td>
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<tr>
<td>BRINGIN’ ON THE HEARTBREAK (REMIXES)</td>
<td>Michael Jackson</td>
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<tr>
<td>WHAT U DO (REMIXES)</td>
<td>Bounkounk</td>
<td>8</td>
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<tr>
<td>NOBODY KNOWS IF I’M RAUPHER, ABOVE &amp; BEYOND, MOUNT SIMS MIXES</td>
<td>Above &amp; Beyond</td>
<td>8</td>
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<tr>
<td>LEI LOI LOL (EDMUND KENNY REMIX)</td>
<td>The Latin Project</td>
<td>8</td>
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<tr>
<td>JUST ABOUT HAD ENOUGH (REMIXES)</td>
<td>Best Heather Featuring Thia Austin</td>
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<tr>
<td>ARE YOU READY FOR LOVE (DESMOND MONROE REMIX)</td>
<td>Elton John</td>
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<tr>
<td>A BETTER WORLD</td>
<td>Arij D’Harvest</td>
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<tr>
<td>CENTER OF THE SUN</td>
<td>Cliff Richard</td>
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<tr>
<td>I’M WAITING</td>
<td>Aubrey Vs. Jimmy Vicious</td>
<td>8</td>
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<tr>
<td>ANYTHING (GABRIEL &amp; DRESDEN MIXES)</td>
<td>Private Music</td>
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<tr>
<td>FUTUR FUNK</td>
<td>Seth Lawrence</td>
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### HOT DANCE RADIO AIRPLAY

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NUMBER 1</th>
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<tbody>
<tr>
<td>SOMETHING HAPPENED ON THE WAY TO HEAVEN</td>
<td>Deborah Cox</td>
<td>17</td>
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<tr>
<td>PAST TENSE</td>
<td>The Roots Project Featuring Teo</td>
<td>16</td>
</tr>
<tr>
<td>JUST THE WAY YOU ARE</td>
<td>Missy Elliott</td>
<td>16</td>
</tr>
<tr>
<td>ALONE</td>
<td>Lolo</td>
<td>16</td>
</tr>
<tr>
<td>I BEGIN TO WONDER</td>
<td>Dannii Minogue</td>
<td>15</td>
</tr>
<tr>
<td>YOU PROMISED ME (TU ES FOUTU)</td>
<td>In-Grid</td>
<td>14</td>
</tr>
<tr>
<td>IF YOU’RE NOT THE ONE</td>
<td>Daniel Bedingfield</td>
<td>14</td>
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<tr>
<td>BABY BOY</td>
<td>Beyoncé Featuring Scoop Paul</td>
<td>13</td>
</tr>
<tr>
<td>SUNRISE (CRICKET MIX)</td>
<td>Simply Red</td>
<td>13</td>
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<tr>
<td>ENJOY</td>
<td>Drunkimmunity</td>
<td>13</td>
</tr>
<tr>
<td>ME AGAINST THE MUSIC</td>
<td>Britney Spears Featuring Madonna</td>
<td>13</td>
</tr>
<tr>
<td>NOTHING BUT YOU</td>
<td>Paul Van Dyk Featuring Humate &amp; Jingles</td>
<td>12</td>
</tr>
<tr>
<td>SLOW</td>
<td>Kyle Minogue</td>
<td>12</td>
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<tr>
<td>ROCK YOUR BODY</td>
<td>Justin Timberlake</td>
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<tr>
<td>APPRECIATE ME</td>
<td>Amerikka Featuring Shevia Brody</td>
<td>12</td>
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<tr>
<td>MY TIME</td>
<td>Dutch Featuring Crystal Waters</td>
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</tr>
<tr>
<td>CRAZY IN LOVE</td>
<td>Beyoncé Featuring Jay-Z</td>
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<tr>
<td>DOVE (I’LL BE LOVING YOU)</td>
<td>Mjso</td>
<td>12</td>
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<tr>
<td>HEY YA!</td>
<td>OutKast</td>
<td>12</td>
</tr>
<tr>
<td>SECRET LOVE</td>
<td>Ian Van Dahl</td>
<td>12</td>
</tr>
<tr>
<td>AT THE END</td>
<td>Jive</td>
<td>12</td>
</tr>
<tr>
<td>SATISFACTION</td>
<td>Benny Benassi Presents The Bic</td>
<td>12</td>
</tr>
<tr>
<td>IT’S MY LIFE</td>
<td>No Doubt</td>
<td>12</td>
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<tr>
<td>SIMPLY BEING LOVED (SONGBLUMANTIS)</td>
<td>BT</td>
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### TOP ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>Mariah Carey</td>
<td>The Remixes</td>
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<tr>
<td>Da Bomb</td>
<td>Voyageur</td>
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<tr>
<td>Basement Jaxx featuring Sparklehorse</td>
<td>S/T (Back to Nature)</td>
</tr>
<tr>
<td>The Happy Boys</td>
<td>Dance Party (Like It's 2000)</td>
</tr>
<tr>
<td>Chemical Brothers</td>
<td>Singles 13 13</td>
</tr>
<tr>
<td>The Postal Service</td>
<td>Give Up</td>
</tr>
<tr>
<td>Louie Devito</td>
<td>Louie DeVito Presents Ultra Dance 04</td>
</tr>
<tr>
<td>Paul Van Dyk</td>
<td>Reflections</td>
</tr>
<tr>
<td>Paul Oakenfold</td>
<td>Perfecto Presents. Great Wall</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Vervi/Remixes</td>
</tr>
<tr>
<td>Stephane Pompognac</td>
<td>House Cast Vol. 6</td>
</tr>
<tr>
<td>Bond</td>
<td>Bond Remixed</td>
</tr>
<tr>
<td>Prafal</td>
<td>One Day Deep</td>
</tr>
<tr>
<td>Bad Boy Joe</td>
<td>The Best Of Dj Style Megamix Volume 4</td>
</tr>
<tr>
<td>The Happy Boys</td>
<td>Trance Party (Volume Three)</td>
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<td>Various Artists</td>
<td>Emotional Technology</td>
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<tr>
<td>Mark Farina</td>
<td>Air Farina</td>
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<tr>
<td>Various Artists</td>
<td>Best Of House Volume Three</td>
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<td>Delerium</td>
<td>Chimeras</td>
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<tr>
<td>Peaches</td>
<td>Fatherucker</td>
</tr>
<tr>
<td>George Acosta</td>
<td>Miami</td>
</tr>
</tbody>
</table>
CRB Eyes Effects Of Declining Sales

BY PHYLLIS STARK

NASHVILLE—RCA Label Group chairman Joe Galante gave audience at Country Radio Broadcasters’ third annual Fall Forum a dose of harsh reality with a statistics-based presentation charting the declining fortunes of the record industry. Citing Nielsen SoundScan figures, Galante said the industry sold 34 million country albums in the first 43 weeks of 1993 and only 24 million in the same period this year.

With only nine weeks left of this year, he said, the country music industry would have to sell 17% more units than in the same period last year just to stay level with 2002’s overall annual sales. The Fall Forum, titled “Follow the Money: An Economic Snapshot of Radio, Record Labels, Touring and Publishing,” was held Nov. 4 here.

Explaining how the family-friendly country music genre competes with other media, such as DVD, Galante said, “People don’t have a country music budget, they have an entertainment budget.” When a release like “Finding Nemo” sells well, Galante said, “we feel that effect.”

Galante also encouraged the record industry to slow down its release schedule in all genres. “As an industry, we haven’t practiced birth control,” he said, “We don’t know when to stop.”

The slower speed at which radio is playing records (reflected by slower radio charts in trade publications) is having an unexpected effect on all aspects of the industry, including touring. Galante said artists are reluctant to play the same market two years in a row when the only difference in their careers in that year is single. Former Warner/Chappell Music executive VP/CM Tim Wipperman said the radio chart speeds “cuts in half the number of songwriters I can support. What it has done is decimate the number of people being supported by the publishing industry. It’s down by half.”

Clear Channel Entertainment president Brian O’Connell painted a rosier picture of the touring industry than Galante. With the compared with the doom and gloom hovering over the rest of the music industry, O’Connell said, “The touring business is rocking right now. We’re having a killer year in country music. Why? Because we’re being creative.”

Among the examples of that creativity he cited was selling $1,000 front-row seats for the Alabama farewell tour, a controversial move that he claims proved to be very successful. He also cited the spectacle of the Brooks & Dunn Neon Circus and Wild West tour, complete with its “bunch of midgets and a goat that blows up balloons.”

O’Connell said more country music tickets have been sold this year than in any year in the past five years. He added that artists and their managers are increasingly understanding that with record sales off, they have to build their fan base themselves.

He also described his job as “kind of like being a bookie,” explaining that he gambles on how much it will cost to promote a show versus how much it will earn.

Clear Channel regional VP Mick Anselmo provided the panel’s radio industry perspective, warning that as a result of consolidation, “we stand the chance of losing the champions of country radio.

“Country needs to stay relevant [because] very few companies can afford to promote formats that fall out of favor with the listening public for extended periods of time,” said Anselmo, who oversees Clear Channel stations in Minnesota and the Dakotas.

Country Music Assn. Gets Kix On Its Board Of Directors

Brooks & Dunn’s Kix Brooks has been elected president of the Country Music Assn. board of directors, marking the first time an artist has held that post since Tex Ritter in 1965. Brooks succeeds Charlie Anderson of Anderson Merchandisers, who rises to chairman of the board.

The president-elect for 2005 is Victor Sansone of ABC Radio in Atlanta. The secretary-treasurer for 2004 is former Warner/Chappell executive VP/GM Tim Wipperman. [Among others elected to the board was the author of this column.]

The CMAs also announced that the Dixie Chicks are the winners of this year’s International Artist Achievement Award, which recognizes the accomplishments of artists in contributing to the awareness and development of country music outside North America.

The international talent buyer/promoter of the year award was given to Judy Seale, president/CEO of Judy Seale International. Seale produces international tours and is the talent coordinator for numerous festivals in Europe and Asia.

ON THE ROW: CMT has hired Wayne Isaak as its executive consultant of music and talent. Isaak is head of Isaak Entertainment, which specializes in music TV production and artist management. He previously was executive VP of talent and music programming at VH1.

Veteran Nashville publicist and label executive Lisa Wysocky has opened Sterling Entertainment Associates on Music Row. The company includes a record label, music and book publishing companies and a concert division. Wysocky previously owned and operated public relations firm White Horse Enterprises and was GM of Navarre-distributed Scarlet Moon Records. Tina Cory joins SEA as CEO. Cory has a corporate business background.

SIGNINGS: Universal South Records is in the process of signing Kellie Williams to its roster. Despite being the granddaughter of Hank Williams and the daughter of Hank Williams Jr., she will record a non-country album for the label.

Look for Equity Music Group to sign former MCA Nashville artist Shannon Lawson and new group Carolina Rain. They will join Equity flagship artist Clint Black on the fledgling label’s roster, Equity, meanwhile, has signed a distribution deal with the Navarre Corp. (see The Indies, page 48). Agyness/Databox act Cowboy Crush has signed with Buddy Lee Attractions for booking.


Sixteen semi-finalists were chosen from more than 1,400 contestants by a panel of judges (including Billboard’s Deborah Evans Price) at regional contests in eight cities. The finalists then competed in Nashville for a chance to record an album for Daywind Records next year. A compilation recording of the eight finalists will be released Jan. 27, 2004, by Daywind’s Vital Communications imprint.

ARTIST NEWS: Alan Jackson and Martina McBride have announced plans to tour together in 2004.

Ricky Skaggs will embark on his first holiday tour, the Skaggs Family Christmas, Dec. 4 in Dallas. The tour wraps Dec. 19, Mountain Heart is also on the tour.

Tim McGraw has filmed a commercial for the National Football League. The clip, which includes a music bed of McGraw’s “Real Good Man,” is airing nationwide this season.
### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>CHART POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHNNY CASH</td>
<td>COLUMBIA</td>
<td>American IV: The Man Comes Around</td>
<td>102</td>
</tr>
<tr>
<td>2</td>
<td>ALAN JACKSON</td>
<td>MCA</td>
<td>Greatest Hits Volume II And Some Other Stuff</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>MARTINA McBRIDE</td>
<td>MCA</td>
<td>Martina</td>
<td>38</td>
</tr>
<tr>
<td>4</td>
<td>TOBY KEITH</td>
<td>MCA</td>
<td>Unleashed</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>SHANIA TWAIN</td>
<td>WARNER BROS</td>
<td>Up!</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>RASCAL FLATTS</td>
<td>CMT MUSIC NETWORK</td>
<td>Melt</td>
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**GREATEST GAINER -**

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<th>CHART POSITION</th>
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<tbody>
<tr>
<td>1</td>
<td>VARIOUS ARTISTS</td>
<td>MCA</td>
<td>Just Because I'm A Woman: Songs Of Dolly Parton</td>
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<tr>
<td>2</td>
<td>JOHNNY CASH</td>
<td>COLUMBIA</td>
<td>American IV: The Man Comes Around</td>
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<tr>
<td>3</td>
<td>KENNY CHESNEY</td>
<td>COLUMBIA</td>
<td>All I Want For Christmas Is A Real Good Tan</td>
<td>59</td>
</tr>
<tr>
<td>4</td>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA</td>
<td>Red Dirt Road</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>KENNY CHESNEY</td>
<td>COLUMBIA</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>TIM McGRAW</td>
<td>COLUMBIA</td>
<td>Tom McGraw And The Dancehall Doctors</td>
<td>2</td>
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<tr>
<td>7</td>
<td>LONESTAR</td>
<td>MCA</td>
<td>From Here To Here: Greatest Hits</td>
<td>16</td>
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<tr>
<td>8</td>
<td>GARY ALLAN</td>
<td>MCA</td>
<td>See If I Care</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>KEITH URBAN</td>
<td>MCA</td>
<td>Golden Road</td>
<td>3</td>
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<tr>
<td>10</td>
<td>PAT GREEN</td>
<td>MCA</td>
<td>Wave On Wave</td>
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**PACESETTER -**

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<td>1</td>
<td>VARIOUS ARTISTS</td>
<td>MCA</td>
<td>Greatest Hits Volume II And Some Other Stuff</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>JOHNNY CASH</td>
<td>COLUMBIA</td>
<td>American IV: The Man Comes Around</td>
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</tr>
<tr>
<td>3</td>
<td>KENNY CHESNEY</td>
<td>COLUMBIA</td>
<td>All I Want For Christmas Is A Real Good Tan</td>
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</tr>
<tr>
<td>4</td>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA</td>
<td>Red Dirt Road</td>
<td>5</td>
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<tr>
<td>5</td>
<td>KENNY CHESNEY</td>
<td>COLUMBIA</td>
<td>No Shoes, No Shirt, No Problems</td>
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</tr>
<tr>
<td>6</td>
<td>TIM McGRAW</td>
<td>COLUMBIA</td>
<td>Tom McGraw And The Dancehall Doctors</td>
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<td>LONESTAR</td>
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<td>8</td>
<td>GARY ALLAN</td>
<td>MCA</td>
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<td>MCA</td>
<td>Golden Road</td>
<td>3</td>
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<tr>
<td>10</td>
<td>PAT GREEN</td>
<td>MCA</td>
<td>Wave On Wave</td>
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</tbody>
</table>

**RIAA Certification -**

- **Platinum**: 100,000 copies sold.
- **Gold**: 50,000 copies sold.
- **Silver**: 25,000 copies sold.

**Other Notes -**

- Billboard Top Country Albums is compiled by Nielsen SoundScan based on sales data from retail outlets.
- Album sales are based on sales to retailers only and do not include sales to consumers through Internet downloads, streaming, or other direct-to-consumer sales.
- Sales data includes sales of CD, LP, and cassette albums, as well as digital downloads.
- Albums are ranked based on a combination of sales, airplay, and streaming data provided by Nielsen SoundScan.
- The chart appearance date refers to the date the album entered the chart or reached its peak position.
- The chart is updated weekly and published in Billboard magazine.
- This chart is for the week ending November 22, 2003.
OUR MEMBERS WIN 73% OF THE 2003 CMA AWARDS

CONGRATULATIONS TO THE GREATEST SONGWRITERS IN THE COUNTRY!

ALAN JACKSON
- Entertainer of the Year
- Vocal Event of the Year

JOHNNY CASH
- Single of the Year
- Album of the Year
- Music Video of the Year

RASCAL FLATTS
- Vocal Group of the Year

KIM WILLIAMS
- Song of the Year
- "Three Wooden Crosses"

DONNA HILLEY
- Song of the Year
- "Three Wooden Crosses"

RICK RUBIN
- Producer of Single & Album of the Year

CONGRATULATIONS TO THE GREATEST SONGWRITERS IN THE COUNTRY!

www.americanradiohistory.com
### Billboard Hot Country Singles & Tracks

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<th>Title</th>
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<th>Format</th>
<th>Label</th>
<th>Peak Position</th>
<th>Weeks at Peak</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>&quot;I Love This Bar&quot;</td>
<td>Toby Keith</td>
<td>1</td>
<td>39</td>
<td>2 Wks</td>
<td>Number 1</td>
<td>19 Chords, Storytelling</td>
<td>Toby Keith &amp; Country Music Hall of Fame Inductee</td>
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### Billboard Top Bluegrass Albums

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<th>Weeks at Peak</th>
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<tbody>
<tr>
<td>&quot;Number One&quot;</td>
<td>Alison Krauss</td>
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<td>12</td>
<td>Number 1</td>
<td>12 Wks</td>
<td>1</td>
<td>Nielsen</td>
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Country Music Community Celebrates CMA Week

The country music community celebrated its top artists, songwriters and publishers at numerous black-tie galas surrounding the annual Country Music Assn. (CMA) Awards show. Dubbed “CMA Week” by participants, the week of festivities included awards dinners held by ASCAP, BMI and SESAC, as well as the Nashville Songwriters Assn. International’s gathering. The centerpiece of the week was the 37th annual CMA Awards show, which was broadcast live on CBS. Vince Gill hosted for the 12th consecutive year. The show featured performances by Alan Jackson, Jimmy Buffett, Patty Loveless, Terri Clark, Dolly Parton, Norah Jones and a special tribute to the late Johnny Cash.

During the DreamWorks post-CMA party, Toby Keith was honored by the Recording Industry Assn. of America with a special plaque commemorating 15 million units shipped during his 10-year career. The plaque included two gold, four platinum, one double-platinum and one triple-platinum album certifications. Pictured, from left, are DreamWorks GM Wayne Halper; DreamWorks senior executive for promotion and artist development Scott Borchetta, DreamWorks principal executive James Stroud, RIAA chief Mitch Bainwol, Keith and DreamWorks senior executive of sales and marketing John Rose.


SESAC honored its top songwriters and publishers during a black-tie dinner at the company’s Music Row offices. Pictured, from left, are SESAC president/COO Bill Velez; SESAC songwriter of the year Jerry Salley; Gary Overton, president of EMI Music Publishing Nashville; SESAC’s country publisher of the year; and SESAC’s Tim Fink and Trevor Gale.

RCA Label Group (RLG) artists netted five CMA victories. Pictured during the post-show party at the company’s Music Row offices, from left, are RLG executive VP Butch Waugh, Jimmy Buffett, Kix Brooks, BMG COO Michael Smelie, Ronnie Dunn, Martina McBride, Alan Jackson and RLG chairman Joe Galante.

SESAC staffers congratulate Joe Nichols on his SESAC Summit Award. Nichols was also CMA’s Horizon Award winner. Pictured, from left, are SESAC president/COO Bill Velez; SESAC’s John Mullins; Nichols; SESAC’s Dennis Lord; Nichols’ manager, John Lytle; SESAC’s Shannan Heese; and Nichols’ producer, Brent Rowan.
ALBUMS

Edited by Michael Paulett

POP

► CYNDI LAUPER
At Last
PRODUCERS: Russ Titelman, Cyndi Lauper
Epic, 90766
RELEASE DATE: Nov. 18
At a recent sold-out show at Joe’s Pub in New York, Cyndi Lauper explained that she wanted to make an album comprising songs from her childhood. “At Last,” which finds the artist reuniting with Epic, is that album. Yes, Ms. Lauper is the latest in a long line of artists to deliver a collection of known and cherished songs.
Fortunately, Lauper being Lauper, each track is stamped with her own, very individual style of sense. In Lauper’s world, “Stay”—popularized by the 4 Seasons—becomes a Latin festa. Jazz standard “My Baby Just Cares for Me” is cleverly updated, with Lauper referencing Jennifer Aniston and Queen Latifah. Tony Bennett joins the singer on the track “Makin’ Whoopee.” While Stevie Wonder’s signature harmonica playing is heard in the R&B classic “Until You Come Back To Me,” for тусове близких, it goes “Walk On By: “La Vie en Rose” and “Don’t Let Me Be Misunderstood.” —MP

► ISLEY MEETS BACHARACH
Here I Am
PRODUCERS: Burt Bacharach, Ronald Isley, Teo Pardis
DreamWorks 0011005
RELEASE DATE: Nov. 11
Ronald Isley—as frontman for the Isley Brothers and as the R. Kelly-inspired Mr. Biggs—possesses one of the most distinctive voices in R&B. Burt Bacharach, with musical partner Hal David, penned a 60s book of pop hits. Here, Mr. Biggs meets Mr. Bacharach in the Capitol studios that Nat “King” Cole and Frank Sinatra made history. Backed by a full orchestra and armed with lush new scores by Bacharach himself, Isley’s tenor has a field day with such songs as “Make It Easy on Yourself” and “The Look of Love.” Of a slowed-down arrangement of “Raindrops Keep Falling on My Head” does not fare well. Still, it is always intriguing when an artist stretches beyond the box.—GM

► IGGY POP
Skull Ring
PRODUCERS: Iggy Pop, Gregori Nori
Virgin 88774
RELEASE DATE: Nov. 4
Considering that “Skull Ring” not only derives its name from the Stooges but also features guest turns by Peaches, Sum 41 and Green Day, it is rather amusing that most of the disc’s best cuts are those featuring only his current solo band, the Trolls. Chief among them is the speaker-shredding gutter sneer of “Blood on Your Cool” and the arithmetic, wondrously simplistic “Hero Comes Down the Tunnel.” That said, hearing Pop sing with Green Day on the slick “Supernatural” feels somewhat like a revelation. Iggy gives us more of that! A nice surprise is the industry-bashing, acoustic cut “Til Wrong Feels Right.” —WO

► BON JOVI
This Left Feels Right
PRODUCERS: Patrick Leonard, Jon Bon Jovi, Richie Sambora
Island 80001540
RELEASE DATE: Nov. 4
During the course of 20 years and eight studio albums, Jon Bon Jovi has gained legions of fans, worldwide success and ultimately, begrudging respect from critics that initially dismissed the group as disposable hair metal. It is questionable, however, why the band opted to rework demo versions of 12 of their best-known songs for “This Left Feels Right.” The album is mainly acoustic, but producer Patrick Leonard (Madonna, Rod Stewart) gives an electronic sheen to the proceedings. Too often, though, the songs remain none of the energy that made them hits in the first place. The tracks that work best—like “I’ll Be There for You”—were ballads in their original form. Ultimately, this left should feel right for Bon Jovi completists only.—BT

► RYAN ADAMS
Rock N Roll
PRODUCER: James Barber
Lost Highway 0001376
RELEASE DATE: Nov. 4
Breathing much-needed fresh air into the rock genre with his latest album, Ryan Adams can proudly stand by the critical acclaim heaped upon him for his 2000 debut, “Heartbreaker.” Deceptively simple, “Rock N Roll” (spelled backward in the title) focuses on straight-ahead guitar work. Unlike so many rock acts today, Adams does not attempt to rev things up with a Detroit garage sound or a wailing punk vocal style. This bare nakedness suits him fine. Still, Adams puts a few curves in the landscape. A bluesy, explosive swagger figures in “Shallow,” while current single “So Alive” pulsates with softer guitar layers. He takes another turn, vulturing cloyly on “Anymore wanna take me home?” on the track of the same name. With this kind of work, how could you not want to?—SA

► SOUNDTRACK
The Texas Chainsaw Massacre—The Album
PRODUCERS: various
DRT Entertainment/Nitrus/Bulletproof RTR 00060
RELEASE DATE: Nov. 4
The remake of the 1974 classic horror film “The Texas Chainsaw Massacre” hooked up the competition during its debut week at the box office. But whether its accompanying soundtrack will repeat the process at retail is questionable. Metal has become the backdrop for cinematic bloodbaths almost by default, so this is a decent showcase for some still developing acts in that milieu, such as Mushroomhead’s “45th.” Seether (“Pig”) and Nothinglace (“Down in Flames”). But Index Case, Core-Tex and Finger Eleven’s modern-rock-flavored cuts, although worthy, are out of place. Furthermore, the set lacks cohesive, delivering quick jabs of metal instead of an onslaught of sound. While nothing is really wrong with this collection, there is nothing remarkable about it, either.—CLT

► THE TWILIGHT SINGERS
Blackberry Belle
PRODUCERS: Mike Napoli,an, Mathias Schreiber, Greg Dulli
Birdman/One Little Indian 27954
RELEASE DATE: Oct. 14
Former Afghan Whigs frontman Greg Dulli’s side project, the Twilight Singers, cut the light of day in 2000 with an album for Columbia. That opus was more a collaborative effort, with significant contributions by vocalists Harold Chichester and Shawn Smith and. —CM

DANCE/ELECTRONIC

► VARIOUS ARTISTS
Undulation 1
PRODUCERS: various
Sac Recordings 6754271001
RELEASE DATE: Oct. 28
Sac Recordings is the label helmed by international DJ/producers Satoshi Tomiie, Compiled and mixed by Tomiie and DJ label maker Romeo. “Undulation 1” is Sac’s first full-length—and it finds the pair digging into the label’s catalog to come up with one very progressive, seamless journey. Underground classics like Stephen K’s “Nurm,” Meat Katie’s “R’ Hole” and Lezaxx Avenue’s “Why R U Here?”—which form a wicked medley—are nestled among newer tracks (Echomine’s “Core” and Missy Zeez & Presslabboys’ “E.F.X.”). Also included are a couple of as-yet-unreleased jams, including Rob Rives hawtly sweepting “Let Yourself Go.” Comprising synery grooves and rippling vibrations, “Undulation 1” is one very real aural treat.—MP

JAZZ

► ABBEY LINCOLN
It’s Me
PRODUCERS: Jean-Philippe Allard, Dane Richard
Verve 440 038 171
RELEASE DATE: Nov. 11
When legendary, list-making singer, people listen, especially aspiring—as well as established—female vocalists. On “It’s Me,” her 10th album for Verve—and first recording with an orchestra—she sings with authority: her husky, dark-tinted voice is drenched in melancholy, buoyant with joy and steeped in wisdom. A super singer goddess. Lincoln wrote or co-wrote six of the 11 tracks. Book-ending the selection is a pensive, gorgeous rendition of the Hoagy Carmichael/Johnny Mercer classic “Skyline” and her playful ditty “Can You Do It?” She also fullly pays homage to the music that has been her life calling on “They Call It Jazz,” zipping through the jaunts “Runnin’ Wild” (featuring a scintillating piano run by Kenny Barron, who girds the rhythm section throughout) and venerable “In a Sentimental Mood,” straight off the heartfelt reading of Cedar Walton’s “The Maestro.”—DO

(Continued on next page)

CONTRIBUTORS:
Susanne Ault, Keith Caulfield, Leila Cobo, Gordon Ely, Brian Garry, Rashawn Hall, Jill Kipnis, Gail Mitchell, Chris Morris, Wes Oroshski, Dan Ouellette, Michael Paulett, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christis L. Titus, Roy Waddell. ESSENTIALS: Reviews deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL BUSSINESSES: Released albums of special artistic, archival and commercial interest and substantial collections of works by one or more artists. PICKS: New release promoted to hit the top of the chart in the corresponding format. CRITIC 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 Paulett and simple review copies to Chuck Taylor (Billboard, 777 Broadway, 66th Floor, New York, NY 10003) or the writers in the appropriate bureau.

www.americanradiohistory.com

BILLBOARD NOVEMBER 22, 2003
**SINGLES**

Edited by Chuck Taylor

**POP**

★ WILL FORD FEATURING MAY A Toast to Men (3:12)

PRODUCER: Toby Gad

WRITERS: A. Willard, T. Gad, R. Robinson

PUBLISHERS: various

Lava 301330 (CD promo)

Willa Ford had no problem convincing the masses a couple years ago that she was Atlantic's bad girl. Not only did she snip and sample her way to the pop-princess mold, but her refreshingly audacious persona K.O.D. PC attitudes into a coma. Wowing Willa 2001 against that should have been a tedious task, but just how far musical mality has moved to the left. A "Fraid To Men" is cleaned up for radio, but that doesn't hide the pre-chorus' hook, an almostidor chant: "Here's to the men we love to loove. Here's to the men in love with us. Here's to the men that pass us by, the men, let's drink to us." A saucy (but precisely playful) videoclip adds fuel to the flamboyant raunch. While pushing the envelope this far comes across as a calculated move—after all, it takes some effort to take attention from pin-up models Britney and Christina nowadays—there's nothing the fact that underneath it all, a pop hook and catchy chants give this ditty much more meat to the bone than one might suspect. Ford is not reinventing the wheel here, but she's definite one saucy vixen. We're offering a C for the cheap thrill and an A for the musical vision behind the vamp.  —CT

**R&B**

★ AL GREEN I Can't Stop (3:48)

WRITERS: A. Green, W. Mitchell

PUBLISHERS: Al Green Music/Poppie

Willie, BMI

Blue Note 93556 (CD track)

At the top of his game, and timeless. In his soulful appeal and unapprised hit, the singer is moments away from a gloriously comeback with his Blue Note debut. "I Can't Stop." The title track holds true to all that we love about Big Al, from groovy, 70's style horns and organs—even a flute solo—to his loose, life-loving vocal. Complete with Green's trademark cat-calling falsetto. "(S)oul is even processed to sound like it's from another era—and that should suit fans to a T. The potential here is boundless; adult R&B is its natural home at radio, but this could just as easily fill the floor at frat parties and something terrific around the world. A welcome return from a man we never knew we missed so much.  —CT

**HOLIDAY**

★ JOHN CONLEE How High Did You Go? (3:32)

PRODUCER: Bud Logan

WRITERS: M. White, T. Martin

PUBLISHERS: Glitter Boy Music, Sony/ATV Songs/Mosaic, BMI

Rose Colored Records (CD promo)

Instrumental drum tracks have been one of country music's most distinctive vocalists, and he has consistently had a good ear for a fine song. Both those qualities are readily evident in this new track from "John Conlee's Classics," released on his own Rose Colored Records. Penned by Mark Nieler and Tony Martin, it's a well-written song about bravery, risk and people's fascination with the triumph of man over fate. Conlee delivers the lyric in a conversation-alf tone that infuses each line with a sense of purpose and meaning. It is a solid single from one of country music's most talented veterans. Sure, it's a long shot at country radio, but every now and again a dark horse runs a pretty good race.  —DEP

**NEW & NOTEWORTHY**

★ KIMBERLY LOCKE 8th World Wonder (3:59)

PRODUCER: Shaun Shankel

WRITERS: S. Shankel, K. Jacobs, J. Parkes

PUBLISHERS: Shankel/Jacobsong, ASCAP, BEEBee/BBC Worldwide, SOCAN

Curb Records 18723 (CD promo)

While it remains to be seen if "American Idol" second-season winner Ruben Studdard will come close to the success of that surprise hit, this vibrant, up-tempo flavored album drops Dec. 9, second runner-up Kimberly Locke is holding a loaded hand with major-label debut "8th World Wonder." Like Alken before her, the Curb artist is wise enough to know that the show's core audience likes what he heard on this show—pure, glorious pop that showcases arm-stretching vocal talent. Her debut single, produced and co-written by Shaun Shankel, is a one-listen anthem that ace will fans parading into record stores wanting a victory flag. Locke's voice is indeed a world-wonder, painting glorious hues across the musical landscape, as a positive lyric of renewed love cares even fervent, uptempo, chug-along melody. Curb intends to work this record with steadfast determination, market by market, holding off on Locke's album release until well into the new year. This is artist development the old-fashioned way—and Locke possesses the kind of spirited, believable bravado that could help bring attention to his upcoming "Num- ber Ones." And the song is better than anything he's recorded this decade. That's something, at least.  —CT

**COUNTRY**

★ JOHN CONLEE How High Did You Go? (3:32)

PRODUCER: Bud Logan

WRITERS: M. White, T. Martin

PUBLISHERS: Glitter Boy Music, Sony/ATV Songs/Mosaic, BMI

Rose Colored Records (CD promo)

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**HOLIDAY**

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

Wide Chrysalis 187

Contact: 646-732-3722

MICHAEL BUBLE The Christmas Song (4:14) Reprise 101233

JIM BRICKMAN FEATURING KRISTY STARLING Sending You A Little Christmas (3:50) Windham Hill

LeANN RIMES O Holy Night (3:42) Curb Records

STACY ROCK Christmas Angels (3:05) RTP International 101503

Contact: 781-383-9494
EXECUTIVE TURNTABLE

ARTIST SERVICES: Evan Greene is named VP of marketing and strategic alliances for the National Academy of Recording Arts and Sciences in Los Angeles. He was executive director of marketing and promotions for Columbia Pictures.

PUBLISHING: Michael Lau is named manager of strategic marketing/catalog development for Warner/Chappell Music in New York. He was a freelance music supervisor and editor.

VENUES: G. Scott Walden is named manager of marketing for Ryman Auditorium in Nashville. He was an artist management consultant.

HOME VIDEO: Antonio “Tony” D. Rodriguez is named senior VP of U.S. finance for Warner Home Video in Los Angeles. He was executive VP of Seagram’s spirits and wine division.

Sam Napolitano is named VP of sales for Kultur International Films in New York. He was director of sales for Central Park Media.

RECORD COMPANIES: Kim Buie is named VP of A&R for Lost Highway Records in Nashville. She was head of A&R and West Coast operations for Palm Pictures.

DISTRIBUTION: Tim Atzinger is named VP of human resources for the Handleman Co. in Troy, Mich. He was director of human resources for LG Philips Display Co.

City of Hope Gala Honors Portnow

Cancer research and treatment center City of Hope raised $2.3 million at its Spirit of Life dinner honoring National Academy of Recording Arts and Sciences president Neil Portnow, president of the MusiCares Foundation and the Grammy Foundation. The proceeds will be used to establish an honorary research fellowship in Portnow’s honor at the City of Hope cancer treatment and research center. The event was held at the Pacific Design Center in L.A. and featured performances by Brian McKnight, Sarah McLachlan and others. Pictured above, clockwise from top left, are David Renzer, president of worldwide for Universal Music Publishing; John Frankenheimer, partner with Loeb & Loeb; Kathy Nelson, president of film music for Universal Pictures and Universal Music Group; Bruce Resnikoff, president of Universal Music Enterprises; Gary Stiffelman, partner with Ziffren, Brittenham, Branca & Stiffelman; Zach Horowitz, president/CEO of UMG, Portnow; City of Hope music and entertainment industry president and senior VP/GM of music publishing at Fox Music Mary Jo Mennella, and Don Passman and Gregg Harrison of Gang, Tyre Ramer & Brown. At left is Portnow with, from left, McNight, comedian/actor George Lopez and McLachlan. (Photos: Lester Cohen)

U.K. Biz Honors Dickins

U.K. industry veteran Rob Dickins was honored with the 2003 Music Industry Trusts’ Award. The annual award for lifetime contributions to the U.K. music industry was presented last month during a charity dinner in Dickins’ honor at London’s Grosvenor House Hotel. Pictured at the event, from left, are MTV Networks International president Bill Roedy, Dickins and former Warner Music Group chairman Michael Fuchs, who paid tribute to Dickins in a surprise speech. Previous recipients of the award include George Martin, John Barry, Ahmet Ertegun, Andrew Lloyd Webber and Bernie Taupin & Elton John.

Instrumental Women

Women in Music held its Seventh Annual Touchstone Awards, honoring women who make a difference in the music industry. Pictured, from left, are four of the evening’s five honorees: Maryne Lang, president of Williamson Music; singer/songwriter Phoebe Snow; Frances Preston, president/CEO of BMI; and Tina Davis, senior VP of A&R for Def Jam/Def Soul Records. Late singer/songwriter Laura Nyro was also honored at the event, held at the Marriott Marquis in New York. (Photo: Chuck Pulin)

Two of a Kind

Golftour/T VT act Ying Yang Twins stopped by Billboard’s New York office to meet the staff. The duo’s latest album, “Me & My Brother,” is currently No. 17 on the Top R&B/Hot 100 Albums chart. The pair recently scored its biggest hit with a guest appearance on labelmate Lil Jon & the East Side Boyz’s “Get Low.” The duo, featured on Britney Spears’ new “(I Got That) Boom Boom,” tells Billboard that it will also appear on forthcoming releases by Bone Crusher and Nick Cannon. Pictured are D Roc, left, and Kaine.
**Going Hungry** With tongue planted firmly in cheek, the members of Tenacious D announced around midday Nov. 3 that they would begin a 45-day hunger strike at 5 p.m. In a move to promote “The Complete Masterworks” DVD that was issued the next day on Epic, band members Jack Black and Kyle Gass said they would climb into a glass box and be hoisted 50 yards above Times Square at the intersection of 45th Street and Broadway. They said they would remain there—the intersection is the location of MTV studios (where they appeared on an episode of “Total Request Live” later that day)—for the length of the strike. Actor/singer/guitarist Black said the strike would end early either if “The Complete Masterworks” goes platinum, if “hunger is solved” or if there is peace in the Middle East. The duo made the announcement dressed in silver and white superhero costumes, with the letter “D” covering their barrel-shaped chests. In addition to water and a cell phone, Black said they would bring a guitar into the glass box with them, quipping: “If we need extra nourishment, we will live off each other’s rock.” The duo did go forward with the stunt, banging on the box’s glass walls and asking to be brought down about 40 minutes after being hoisted above Times Square. (Photos: Theo Wargo/Wireimage.com)

**Fighting AIDS**

A recent concert in New York featuring Patti LaBelle and the 50-member Broadway Inspirational Voices (BIV) raised more than $70,000 for Broadway Cares/Equity Fights AIDS. The event, held at Town Hall, featured a “Cosby Show” star Phylicia Rashad appearing as a guest member of BIV, which features cast members of such Broadway shows as “Rent,” “The Producers” and “Beauty and the Beast.” Picture, from left, are Rashad, BIV founder Michael McElroy and LaBelle. (Photo: Bruce Glikas/Broadway.com)

**Addin’ Da Flavor**

Victory emo act Taking Back Sunday teamed with fellow Long Island, N.Y., native and rap icon Flavor Flav of Public Enemy to shoot a video for the band’s new single, “You’re So Last Summer.” The Christian Winters-lensed clip was captured in front of a live audience gathered at Fulton State Park, underneath the Brooklyn Bridge. Pictured, from left, are drummer Mark O’Connell, Flavor Flav, vocalist Adam Lazarra, guitarist/vocalist Fred Mascherino, guitarist Ed Reyes and bassist Matt Rubano. (Photo: Justin Borucki)

**Crystal Clear**

Crystal Gayle played a week of gigs at swanky New York cabaret club Feinstein’s at the Regency to promote her new CD, “All My Tomorrows,” a 14-song collection of standards. In addition to her numerous country and pop hits, Gayle has visited a variety of genres on record, including Broadway, inspirational and children’s lullabies. Her SRO show at Feinstein’s included selections from the new CD—“Cry Me a River” and “You Belong to Me”—as well as evergreen hits “Don’t It Make My Brown Eyes Blue” and “The Man in Me.” The answer to the obvious question: Yes, Gayle’s hair still reaches her ankles.

**For the Record** The photo of the Rolling Stones in last week’s Backbeat section was taken at New York nightclub/restauranct Capitale.
Selis Wants To Be ‘Known’

BY DEBORAH EVANS PRICE

Indie film “Song of Songs” is starting to garner recognition today. It is a San Diego-based singer/songwriter Eve Selis.


“She performed live, and I was blown away,” says Teague, who thought of Selis during preproduction. “The lead character in the film is a musician, so we needed music and a voice to establish her in a few scenes. [Selis]’ music fits the mood and the spirit of the film so well that it became like a character itself. In several places, we use it to advance the story without a word being spoken.”

“Show Me What Love Is,” which Selis co-wrote with longtime collaborator Marc Intravaia for her 1998 album “Out on a Wire,” is the key song of “Song of Songs.” It’s heard three times during the film, and according to Selis is also being used in an upcoming movie, “Extreme Close-Up.”

Selis, who recently won best American-artist at the San Diego Music Awards, now hopes her cinema exposure will focus attention on her audio catalog, which includes three solo albums and three preceding recordings with her previous rock group, Kings Road. A video for the new album’s title track is being serviced.

The album was produced by Kim Patton-Johnston and is receiving positive reviews for the SESAC writer, whose Lemonade and Whiskey publishing company recorded the way one critic described her voice.

Selis met Patton-Johnston—owner of Hippie Chick Twang Records and a songwriter who has recorded with Trisha Yearwood, Tim McGraw and Lee Ann Womack—in 2001 at a songwriters’ night in Nashville’s Printer’s Alley.

“Our music is definitely based on rock, but it has a lot of country feel to it,” Selis says of the collaborative, which is gaining an international foothold via her Internet presence. “I get e-mails from all over the world, and people are buying my CDs in Europe and Russia. My motto is ‘Taking over the world, one person at a time.’ It will be a long time, but it’s happening.”

The album has been picked up for distribution in the U.K. by Proper Music. To keep the momentum, Selis relies on a busy tour schedule. “We do about 150 dates a year,” the self-booked and -managed artist says.

Selis has also just released a DVD that includes four songs recorded live at her album-release party, as well as the new “Do You Know Me” video.

Soprano Randy Jones recently released the first fruits of her ongoing research in the history of the art songs of Negro spirituals. Her CD “Come Down Angels” (Ahljay Records) features her singing spirituals accompanied by pianist Francis Comlin—with “settings” by composers including H.T. Burleigh.

“I don’t use the term ‘arrange’ because it doesn’t give the composer proper credit for composing the piece of music,” Jones says, though she notes that spirituals emerged from an oral tradition. “So using the term ‘settings’ is also my way of giving credit to the unknown person who originally inspired the creation of the song.”

Burleigh had written vocal and instrumental pieces based on the plantation melodies he learned growing up. But his published setting of the spiritual “Deep River” in 1916 is considered “the first work of its kind to be written in art song form specifically for Negro spirituals.” Jones writes in her CD notes. “Deep River” is included on “Come Down Angels.” It and other spiritual settings, Jones notes, later became popular with concert performers and recording artists, prominently including Paul Robeson, Marian Anderson, Leontyne Price, Jessye Norman and Kathleen Battle.

A librarian at George Washington University in Washington, D.C., Jones operates the Art of the Negro Spiritual Web site and a sister site, Afrocentric Voices in Classical Music, which focuses on African-American performers and composers and on the vocal music forms they influenced—especially opera, art songs and Negro spirituals composed for concert performance.

Jones now looks to produce other recordings of spirituals, in addition to publishing a book for singers, teachers and musicologists.

The book will outline the history of the genre, including biographies of composers and performers, a bibliography of other relevant resources and a discography and analysis of published scores.

“Most importantly, we want to discuss the ways these art songs should be performed that is stylistically consistent with the roots of the spirituals,” Jones says.

“There are many wonderful works out there that challenge the vocalist both technically and on a personal level. She should be a trained singer.” Jones writes in her CD notes. “Deep River” is included on “Come Down Angels.” It and other spiritual settings, Jones notes, later became popular with concert performers and recording artists, prominently including Paul Robeson, Marian Anderson, Leontyne Price, Jessye Norman and Kathleen Battle.

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“There are many wonderful works out there that challenge the vocalist both technically and on a personal level.” She says, “Students and voice teachers are looking for this music, but it is not always easy to find or understand how to perform it. I hope that “The Art of the Negro Spiritual” will address the trained singer.”

Meanwhile, Jones will distinguish between spirituals and gospel music in a lecture titled “The Gospel Truth About the Spiritual” to be delivered Feb. 24, 2004, at George Washington University.
Coffeehouses Brew New-Artist Promotions

BY MARISA STARR BARDACH

The practice of promoting music at coffeehouses is becoming more sophisticated, as a growing number of consumers turn to such establishments to discover artists.

In Hamilton, N.J., coffeehousemusic.com (CHM) has begun promoting unsigned artists through independent coffeehouses and nontraditional stores.

On a larger scale, Starbucks has for some time had its own label/recording chain, Hear Music, in addition to its branded compilation series, Artist’s Choice, which is sold nationwide in music stores and Starbucks shops.

Starbucks music directors also create compilations of signed and unsigned artists for retail and in-store play.

An increasing number of AC and emerging artists are looking to such exposure to expand their fan bases.

Record companies and their publicity agents even boast of promoting through Starbucks. That’s the case with new singer/songwriter Jen Foster, who was added to Starbucks’ October playlist.

IMPULSE BUYING

But signed artists like Ron Sexsmith and Gillian Welch also benefit in the coffeehouse environment, according to Timothy Jones, Starbucks programming manager/comilation producer.

“The radio didn’t really seem to know what to do, but they were incredible artists when you heard them in the coffeehouse,” he says.

That thinking is also driving CHM’s business, which is attempting to capitalize on impulse purchasing at such places.

CHM, a fulfillment center for cdreviewnetwork.com, gathers songs from unknown artists for compilation CDs and markets them to consumers in coffeeshouses, cafés, restaurants and hotels.

The CDs interact with cdreviewnetwork.com, which provides consumers with direct links to the artists’ Web sites.

Since it began seven months ago, owner Scott Clark has marketed to other informal venues like gift stores, children’s clothing stores and chiropractic practices.

“By grouping artists together based on the environment, you associate the CD with something that wraps around your lifestyle as opposed to, ‘Oh, I want to buy this CD because so-and-so is on it,’” Clark explains.

The idea for CHM came to Clark a few years ago, when he and his wife heard an Italian opera singer at a restaurant and asked the waiter who the singer was. The waiter returned with “Andrea Bocelli” scrawled on a napkin, and Clark bought the CD on Amazon.com that night.

Clark immediately warmed to the idea of independent stores promoting music in nontraditional venues like restaurants.

“Usually in the smaller stores, the person selling the CD is the person who placed the order in the first place,” Clark says. “So there’s a passion there; there’s a love there.”

(Continued on page 49)
Navarre’s Acquisition Of BCI Is ‘First Of Many To Come’

Navarre Corp, chairman/CEO Eric Paulson says his company’s purchase of home video and audio firm BCI Eclipse is just the beginning of the New Hope, Minn.-based Navarre’s acquisition strategy. NASDAQ-traded Navarre announced it was buying the assets of Newbury Park, Calif.-based BCI Nov. 5 for $15 million in cash, stock and debt assumption (Billboard, Nov. 15).

Paulson says, “This is just the first of many [acquisitions] to come. This is our first step as we build this company into this new century.”

“Nothing comes quickly and nothing comes easily. You’ve got to be prepared to hang in there, to continue to negotiate, to find the right partners that fit culturally. We’ve been very, very cautious, and we’re going to continue to be cautious,” Paulson explains.

Paulson compares the BCI acquisition to Navarre’s 2002 purchase of videogame and CD-ROM publisher Encore, which now operates as a separate division complementing the efforts of the software distribution division, Navarre Distribution Services.

“It is [about] getting our arms around content ownership and management in fast-growing categories of home entertainment software and at the same time driving the sales of those units,” Paulson says. “It is enhancing the overall margin of Navarre.”

The BCI deal brings 900 new proprietary DVD titles—many of them budget- and midline-priced—to Navarre. The latter company has dipped its toe into the DVD market, licensing and distributing some 120 titles in its Navarre Home Entertainment line. That influx of new home video product, as well as BCI’s audio catalog of 1,000 titles, will enable Navarre to make inroads in important non-specialty accounts, Paulson says.

“The budget and midline titles give us a perfect entree into the mass merchandisers we have started doing business with, where we’re selling third-party software, Encore software and videogames,” he notes. “We’ve now opened direct pipe to retailers like Wal-Mart and Target.”

As you look at it going forward, the more product that you have for this mass merchandise area adds value to your company.”

To date, BCI has sold its product through a number of independent distributors and has also sold direct to some major accounts, using a third-party distribution center in Valencia, Calif. BCI will continue to have its main operations in California, but some manpower will be based in the Twin Cities area.

One BCI sales exec already working close at hand to Navarre headquarters will be a familiar name to regular readers of The Indies: Scott Haidle, who headed Paulstarr Distribution until it closed its doors in 2001.

MORE WHEELS AND DEALS: In addition to its BCI deal, Navarre has brought a couple of noteworthy distributed labels on board.

The company has signed up Equity Music Group, the new label founded by former RCA country star Clint Black, ex-Sony Music Nashville VP/GM Mike Kraski.

Black’s manager Jim Morey and business manager Charles Sussman (Billboard, Aug. 9).

The relationship will bow with the Feb. 3 release of “Spend My Time,” a new album by Black. The title track has already cracked the top 40 on the Billboard Hot Country Singles & Tracks chart.

Black’s imprint joins a distribution roster that includes such successful artist-run labels as Dreamcatcher (Renny Rogers), Wildflower (Judy Collins), Jacket (Vonda Shepard) and Pookie (Rafael Saadiq).

Navarre has also picked up distribution of the Salut/Storyville home video line. Storyville is the noted Danish jazz and blues imprint. The label’s catalog includes more than 100 DVD titles. priced at $11.98.

The deal commences with an offering of 19 titles in November. The performance videos and documentaries feature Duke Ellington, the Mills Brothers, Lennie Tristano, Stephane Grappelli, Champion Jack Dupree, Rockin’ Dopsie & the Zydeco Twisters and a 1975 Monterey Jazz Festival lineup that included Bill Evans, dizzy Gillespie, Paul Desmond and Etta James.

AOL Music: Total Monthly Streams

<table>
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<th>Top Audio</th>
<th>Top Video</th>
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<td>1 BRITNEY SPEARS “Me Against the Music” 3,356,007</td>
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<td>2 ‘TUPAC &amp; EMINEM” “One Day at a Time” 823,632</td>
<td>2 JUSTIN TIMBERLAKE “I’m Loving It” 1,433,330</td>
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<td>3 CHINGY “Right Th’’s” 712,155</td>
<td>3 C-LINT “Stunt 103” 719,613</td>
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<td>4 Nelly “FAT BOY” “You Don’t Know My Name” 1,315,683</td>
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<td>5 CLAY ARKIN “The Naked Truth” 1,097,635</td>
</tr>
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<td>6 ASHTON “It Ain’t Over” 1,066,418</td>
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<td>7 CLAY ARKIN “The Naked Truth” 563,071</td>
<td>7 50 CENT FEAT. SNIPER DOGG “P.I.M.P.” 1,019,470</td>
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<td>8 G-LINT “Stunt 103” 556,180</td>
<td>8 LIMP BIZKIT “Behind Blue Eyes” 945,534</td>
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<td>9 MARILYN MANSON “The Dope Show” 940,905</td>
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<td>10 CHRISTINA AGUILERA “The Voice Within” 506,779</td>
<td>10 CHRISTINA AGUILERA “The Voice Within” 672,544</td>
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* First Listen/Find/View * Artists of the Month * Breaker Artists * Sessions/BATL 
Source: AOL Music for four weeks ending Nov. 6, 2003
The Trans World Entertainment chain’s Localseyez program, which has set up a system for independent artists to get their product into the company’s stores in markets that make sense, continues to build. The company says it now carries more than 1,200 titles through the 16-month-old program.

But this is consignment done chain-style. Trans World has set up a system where select groups of independent distributors have been given responsibility in the handling of indie product for certain sections of the country.

Artists can sign up through Trans World stores or, more efficiently, through the chain’s Web site. Then, if Trans World is interested, artists are assigned to a distributor, depending on where they are located.

The BCD Music Group in Houston handles the Southwest and West and has been a key player in helping to build Localseyez, while Jeff Brody of HBB Sales has set up a new company called First Buzz and appointed his daughter Jen to oversee the tri-state area around New York.

In the Midwest, the Music Outlet, which is a division of Galgoa Records in Gurnee, Ill., handles the Localseyez responsibilities, while PGE does it in Florida. 101 Distribution does it in Arizona, and Nation Jam covers the New England area.

Localseyez is an extension of trying to build a chain [that’s] like 1,000 mom-and-pop stores, Trans World executive VP Fred Fox says. “We know music breaks locally and then spreads through regions before breaking out, and we want to tailor our stores like that for each trade area.”

Fox says the major label had been considering that Trans World didn’t do enough regionally, so after responding to those concerns, the chain decided to break it down further and set up a guerrilla marketing campaign for emerging artists.

The way it works, according to Brody, is that Trans World refers bands to First Buzz who are located in First Buzz markets and who have signed up for Localseyez, and “we contact them either directly or through their manager or label.”

But first things first, Brody says. So, when an act has its own CD, it first needs a bar code. Also, Brody consults with the artists on pricing. He prefers that Localseyez titles sell at $9.99.

In Kingwood, Texas, Harald Blakelsey, director of the BCD Music Group, picks up the process from there. “The artists tell us where they are promoting their album, where they are getting radio and where they are playing dates,” he says. “We look up and see what stores should have the album and discuss this with the [Trans World] buyer, who signs off on it, then we issue a request for purchase order.”

After the titles are sent to Trans World either directly to the stores or to the company’s warehouse, BCD lets the artists know where the product has been placed. Then, “the artists have the responsibility to make that product fly off the store shelves,” Blakelsey adds.

To ensure that artists have incentives to market their product, BCD signs them to a contract that calls for the artists to pay $2,000 if they fail to clear certain sales marks.

“We hope they meet their obligations in marketing product, so it sells and we never have to collect.

The Sixth and Lamar development conflict ended when Borders abandoned its plans to build an Austin store. In the wake of the controversy, nonprofit group Civic Economics produced a study of how shopping at local merchants could benefit the Austin community. Waterloo, Book People and the Austin Independent Business Alliance—a group of some 200 indie retailers—collaborated on the report.

Kunz says the study indicated that “$14 million to $15 million more would stay in the economy if everybody bought what they normally bought at an independently owned store, versus a chain-owned and operated store. This goes across hardware stores and bookstores and kids’ stores and all that stuff.”

Waterloo maintains its competitive edge by stocking its titles alphabetically (as opposed to by genre) and allowing customers to open and listen to any disc in the store and return any title they don’t like for full price.

Kunz notes, with what sounds like a last laugh, that many thought Waterloo would never succeed with policies like these.

“People said, ‘You’re going to put it alphabetically? You’re going to have sections? You’re giving people open up and listen to anything in the store? You’re crazy. You’re going to go out of business in no time’,” he recalls.
MLB Bows New ‘Series’

BY JILL KIPNIS

LOS ANGELES—This year’s Major League Baseball post-season ranked among the most exciting in history. MLB hopes to carry that excitement to retail.

Speculation about a Boston Red Sox and Chicago Cubs World Series once again established established baseball fans to their TV sets night after night.

Even though that matchup was not to be, sales of “The Official 2003 World Series Home Video” (MLB Productions, Q Video, No. 18), featuring this year’s champions the Florida Marlins, are expected to surpass previous editions of the annual title.

Additionally, consumer interest in Q Video’s recently released “100 Years of the World Series” is expected to pick up heading into the holidays.

“We’ve found in the past that most of our sales come from the winning market,” says Don Spielvogel, director of sales and marketing for Q Video.

But because we came so close to the Cubs and the Red Sox (facing each other), there’s so much footage of those two teams that will interest fans of those teams.”

Previous World Series videos have sold between 165,000 and 200,000 copies, according to Q Video. The 2001 edition was the No. 2 recreational sports video of 2002, according to Billboard year-end charts.

This year, however, the sales number could be significantly higher. There has already been a “tremendous amount of interest in mass merchants and other retailers” in Florida, as well as in Chicago and Boston, Spielvogel notes.

The 2003 title, released only on DVD, will retail for $19.95. It features an 80-minute program, presented in film form, and 25 minutes of extra footage.

Marketing plans include newspaper and radio advertising, as well as price and positioning programs at retail. Q Video is working with Sports Illustrated on a special subscription offer featuring the title. Consumers can also get the DVD directly by calling an 800 number.

Sales of the title are expected to grow if retailers also feature the “100 Years of the World Series” DVD. It is available for $14.95 or as a two-disc set for $19.95.

Both versions feature footage from every World Series with narration from sports broadcaster Bob Costas. The two-disc set also contains two hours of bonus footage.

“Some of the retailers are going to pair the 2003 World Series title and ‘100 Years of the World Series’ together,” Spielvogel says. “We will start selling very well now that the 2003 title is coming out.”
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CANNES IS FREEZING FOR MIDEM 2004!
MTV Europe Awards Hit A High Note For Scotland

BY GORDON MASSON

EDINBURGH, Scotland—Competition to host the annual MTV Europe Music Awards is now so fierce that eager officials representing cities across Europe are already pitching bids for the 2005 event.

This year's show was held Nov. 6 in the Scottish capital of Edinburgh. It demonstrated how the event can be used to showcase a city—or indeed a country—to the world.

MTV Music Awards executive producer Richard Godfrey says the network was so impressed with its hosts that the network is creating a special award to present to Edinburgh and Scotland.

"Edinburgh is a fantastic location for an event of this scale," Godfrey says. "We want to thank everyone in Scotland for their support and warm welcome."

Onstage, the event's big winner was Justin Timberlake, who won in three categories. Beyoncé collected two awards, while show host Christina Aguilera took home one of her four nominations.

In all, there were 13 main categories, plus 11 national/regional awards. All the awards, with the exception of the best video and best Web site categories, were voted on by MTV viewers. The two exceptions are decided by MTV staff.

A full list of winners from the 2003 awards is available at mtv.co.uk.

With some of the planet's biggest stars from music, film and sport in attendance, interest in the annual show helps generate substantial financial benefits for both the host city and for MTV.

This year, MTV says it earned $10 million from the event's four sponsors: American Express, Foot Locker, Replay and Vodafone. It also collected countless millions more from TV advertising and syndication rights from the sale of the show to 26 TV outlets around the world.

To entice the broadcaster to Edinburgh, a consortium of three public sector organizations (Scottish Enterprise, Edinburgh and the City of Edinburgh Council) contributed a total of £750,000 ($1.25 million).

That investment met half the cost of constructing the awards show's... (Continued on page 56)

Labels, Retailers Upbeat About French Award

BY JAMES MARTIN

PARIS—French music merchants are optimistic that the Prix Constantin, France's "album of the year" award, will take off in the long term.

"We want the Prix Constantin to become an institution, although that won't happen before the third or fourth edition," judging panel member Georges Fangon says. Fangon is product/marketing manager and co-founder of independent retail network Starter, which includes 70 individual indie stores throughout France.

Virgin France rock trio Mickey 3D won this year's Prix Constantin Nov. 3 with its album "Tu Vas Pas Mourir de Rire." The group was picked from a short list of 10 acts by a jury of 16 music journalists and retailers, headed by veteran rock artist Jean-Louis Aubert.

The award, which launched in 2002, was modeled after the U.K.'s Panasonic Mercury Music Prize.

Unlike the U.K. prize, the Prix Constantin does not reward the winners with cash. But all nominees benefit from improved media visibility. Specialist music retailers FNAC, Virgin Megastores and Starter also prominently display the nominees' albums at a reduced price during the run-up to the event.

"France's specialist retailers have been behind the awards from the outset," says coordinator Patricia Sarrant, "because they very much want to push new talent." Sarrant is communications director of labels body SNEP.

Virgin France CEO Laurent Chapeau says he was "delighted" by Mickey 3D's victory. The label is capitalizing on the win by sticking the act's three albums and by reacting to its media campaign around "Tu Vas Pas Mourir de Rire."

The award is a considerable helping hand for us," Chapeau adds, "especially at this time of the year."

New Law Boosts NZ Fight Against Pirates

BY JOHN FERGUSON

AUCKLAND, Australia—The New Zealand music industry has a new legislative weapon in the battle against piracy.

The Nov. 4 adoption into law of the Copyright (Parallel Importation of Films and Oumus of Proof) Amendment Bill provides local copyright owners with a major deterrent to deploy against importers of pirated products.

Under previous legislation, it was time-consuming—and costly—for copyright owners to take action against importers of pirated goods.

For a civil action to succeed, rights owners needed to track the suspect goods to their country of origin, then prove that they were made there without the permission of the rights holder. Even then, an importer could claim that they believed the goods were genuine.

Now, a copyright owner will have to prove that the importer knew, or reasonably ought to have known, that the goods were pirated. The onus will be on the importer to prove that he or her goods are legitimate.

BURDEN HAS SHIFTED

"These changes make it easier for rights holders to take action against persons blatantly importing pirated material," says Judith Tizard, the government's associate commerce minister.

Anthony Hosking, an intellectual property specialist at the Auckland office of law firm Minter Ellison Rudd Watts, adds: "The change to onus of proof is a significant plus for the music industry."

Labels body the Recording Industry Assn. of New Zealand (RIANZ) embraces the new law.

"Currently, New Zealand Customs are active in apprehending the flow of counterfeit CDs, especially from Pakistan," RIANZ CEO Terence O'Neill Joyce says. "This new law will make... (Continued on page 56)
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**HOT MOTER SINGLES**

**ALBUMS**

**HITS OF THE WORLD**

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**HOT MOTER SINGLES**

**ALBUMS**

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**HITS OF THE WORLD**

**NEW = New Entry RE = Re-Entry**

Hits of the World is compiled at Billboard/London, www.billboard.com
**Mystery Surrounds Stones’ China Gigs**

There are renewed problems with the **Rolling Stones’** scheduled concerts in Beijing and Shanghai, China. Dates were first meant to have taken place in March and April, but were canceled because of concerns about the outbreak of Severe Acute Respiratory Syndrome. They were later rescheduled for mid-November, but have been canceled a second time without explanation.

“The dates are pushed back—again,” according to a source close to promoting Beijing Times New Century Entertainment.

The Stones’ concert in Hong Kong Nov. 7 and 9 at Harbourfront, organized by the Hong Kong-based American Chamber of Commerce.

Keith Richards recently told *Billboard*, “Everything has to be done through the official channels. The Ministry of Interior is more official and the Ministry of Culture is more progressive, and I think we got caught up in the politics between them. We hope to find out more while we’re there.”

**STEVEN SCHWANKERT**

**NIGEL WILLIAMSON**

*VOO ARE YOU*: Mid-October saw the release of the new album “Z Kobiet” by Polish band Voo Voo. Singer/guitarist Wojciech Wąsowski started the Warsaw-based quartet 18 years ago with the band’s name on his initials: the letter W is pronounced “wo” in Polish. The band plays a blend of rock, folk and jazz, and the new album continues in a similar format.

“I’m amazed that so many people are attracted to my strange rhythms and have stuck with us for so many years,” Wąsowski says.

Voo Voo’s 14th album features guest vocal appearances from top Polish female vocalists Urszula Dudziak and Anna Jopek.

**ROMEK ROGOWIECKI**

**COMMON CURRENCY**

A weekly scored album of bands simultaneously attaining top 10 chart status in three or more leading world markets.

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**GLOBAL PULSE**

**Nigel Williamson, Editor**

nwilliamson@billboard.com

**M. Sanger**

**Global**

**Billboard**

**EUROCHART**

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

**THE NETHERLANDS**

**SINGLES**

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**COMMON CURRENCY**

A weekly scored album of bands simultaneously attaining top 10 chart status in three or more leading world markets.

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Lhasa Rejoins Rock Circus

Montreal-Based Singer Keeps Her Feet On ‘Living Road’

BY LARRY LeBLANC

TORONTO—As might befit an artist who briefly jet-setted her recording career to join the circus, Lhasa’s sophomore album, “The Living Road,” centers on the metaphor of life as a road.

“I guess I come from a nomadic tribe,” the 31-year-old Montreal-based singer/songwriter says.

Sung in Spanish, English and French, the album is mostly self-written. It was co-produced and arranged by percussionist/engineer François Lalonde and pianist Jean Massicotte.

“The Living Road” was released Oct. 21 in Canada by Montreal-based Audiogram Records and debuted at No. 16 on Nielsen SoundScan album chart (week ended Nov. 2).

The album was released Nov. 4 in France by Warner Music France affiliate Tot ou Tard. Elsewhere in Europe, it will have appeared on Warner Music International affiliates in Belgium, Switzerland, Portugal and Italy by Nov. 21. In the U.K., Ireland and Germany, release is set for early 2004. No U.S. release is yet planned.

Audiogram issued Lhasa’s debut album, the Spanish-language “La Llorona,” in 1997. It has shipped 120,000 units in Canada to date, according to AudioScan Records VP of A&R and international Denis Wolff.

The album was released in 1998 in France by Tot ou Tard. Wolff says it has shipped 330,000 units there to date. In the U.S., the first album was issued by Atlantic Records in 1998. Wolff puts U.S. sales at 30,000 units.

“We’d been getting calls from stores and from people waiting for her second record for a long time,” Wolff says. “People are still discovering her.”

Tot ou Tard president Vincent Freereau credits touring and media support for Lhasa’s breakthrough in France.

“There wasn’t a lot of radio,” Freereau recalls. “People who bought the record told other people.”

Lhasa toured extensively in Europe and North America in support of “La Llorona” but backed away from the spotlight in 1999.

She was, she says, concerned about the effects of overnight success. “I still wanted to have my feet on the ground,” she explains.

Lhasa then went to France in 1999 to fulfill a childhood dream of performing with her three sisters, all circus performers. They created a theatrical show, “La Maison Autre,” which played throughout France for two years. Lhasa sang in the troupe.

“I was living in trailers again, like when I was growing up,” she says.

Lhasa—who does not use her family name de Sela professionally—was born in the Catskill Mountains village of Big Indian, N.Y., to a Mexican teacher father and an American photographer mother. The family traveled around the U.S. and Mexico for several years before settling in San Francisco.

Lhasa moved to Montreal after visiting her sisters, who were attending the National Circus School there, in 1991. When “La Maison Autre” ended in 2001, she moved to Marseilles, France, where she wrote most of the album. “Marseilles is not a gentle city; it is very inspiring,” Lhasa says.

“I’ve grown up a lot since [La Llorona],” she adds. “I can recognize myself more in this album.”

Lhasa is slated to tour Canada in February 2004, followed by two months in France.

She is booked by S.L. Feldman and Associates in English-speaking Canada and by her Montreal-based manager, Gina Brault, in mostly French-speaking Quebec. Her agent in France is Paris-based Asterios Productions.

MTV

Continued from page 53

venue (the temporary Ocean Terminal Arena) and associated tented village. Without the funding, the event would not have gone to Scotland, MTVsays.

Frank McAveety, the country’s minister for tourism, culture and sport, says the local economy had benefited from the event to the tune of an estimated £4 million ($6.68 million).

Preliminary findings of a Scottish Enterprise study to assess the benefits of hosting the EMAs revealed a dramatic rise in hotel bookings in Edinburgh during the week of the event and on the night of the awards ceremony. Overall hotel occupancy in the city on the night of the awards was 98.5%, up 23% from 2002.

“It was a fantastic night, and it proved to a global audience that Scotland has all the best parties,” McAveety says. “The awards show at Leith and the party in Princes Street Gardens showed Scotland as a ‘must visit, must return’ destination.”

A six-week promotion campaign on MTV across Europe leading up to the awards also exposed Edinburgh to 114 million households. Tourism bosses say that a normal advertising campaign running for that period on the MTV Europe networks would cost in excess of £2 million. MTV estimates the potential worldwide audience for the EMAs to be 1 billion.

Despite that huge audience, there were no clear signs of any sales spikes at press time.

“Both in Edinburgh and nationally, there has been no evident pattern of an uplift for any of the artists involved in the show,” a spokesman for U.K. market leading music retailer HMV says. “But that doesn’t necessarily mean we won’t see that in the coming days.”

New Law

Continued from page 53

their task that much easier.”

According to RIANZ, much of the counterfeited material from Pakistan is DVD and soundtrack CDs of “Bollywood” movies.

The new legislation also bans the import of DVDs and videos for a period of nine months after a title’s release overseas. Parallel imports of music remain legal. O’Neill-Joyce says RIANZ is disappointed that the parallel-import ban only applies to video product.

Tizard says the changes form part of the New Zealand government’s commitment to encouraging the growth of the country’s creative industries and ensuring that its intellectual property regime is balanced and robust.

The government is now waiting to see whether the new law will assuage U.S. concerns about copyright protection in New Zealand.

Earlier this year, New Zealand was included on the Office of the U.S. Trade Representative’s Special 301 watch list, which rates the effectiveness of intellectual-property protection around the world.

The USTR had expressed concern about a lack of action on parallel imports and urged the New Zealand government to adopt legislation that would counteract the erosion of copyright.

U.K.-based Sanctuary Group is looking to raise £20 million ($30 million) through the issue of unsecured convertible loan notes and warrants. Sanctuary will use the new funds to reduce its current debt level of £23.3 million ($37.3 million) and to fund record acquisitions. The first issue of notes and warrants, valued at £21.5 million ($35.9 million), has been provisionally placed with investment banker Merrill Lynch International and fund manager Highbridge International. The notes are convertible into fully paid ordinary shares in Sanctuary Group within the next five years. The move is subject to shareholder approval at a Nov. 28 extraordinary general meeting.

Merrill Lynch and Highbridge will have the option of taking up an additional £2.5 million ($4.2 million) of loan notes and warrants within the next 18 months. Sanctuary says its financial results for the year ended Sept. 30 will be “in line with consensus market expectations, with all business divisions operating profitably.”

Tokyo-based Avex Group reported a net profit for March-September of 309 million yen ($2.8 million), compared with a net loss of 1.3 billion yen ($10.6 million) for the corresponding period of 2002. First-half net sales were down 12.9% to 32 billion yen ($290.3 million). Group chairman Tom Yoda says the company had relatively stable CD sales compared with other Japanese labels. He says overall revenue was down because of the postponement of concert tours by acts like female vocalist Ayumi Hamasaki, whose tours are handled by group company Prime Direction. The group’s core company, Avex Inc., includes label imprints Avex Trax, Avex Tune and Cutting Edge. Avex Inc.’s first-half sales were 18 billion yen ($163.3 million), down 6.5% from 2002’s first-half result for a net profit of 294 million yen ($2.7 million), compared with a 1.2 billion yen ($10 million) loss in first-half 2002. The group also includes music publishing, nightclub management, artist management and distribution companies.

Warner Music Spain artist Alejandro Sanz will collect two of the 10 music awards at Spain’s annual Premios Ondas ceremony Nov. 27 in Barcelona. The awards recognize achievements in music, radio, TV and cinema. A 20-member entertainment-industry jury picks the winners. The show is organized by the country’s biggest private radio group, Cadena SER. Sanz was named best artist, and his “No Es Lo Mismo” won best single. Best album went to La Oreja de Van Gogh’s “Lo Que Te Conté Mientras Te Hacías la Dormida” (“Sony”). Best new Spanish act went to Andy & Lucas (BMG Ariola). Sting, Phil Collins and Rod Stewart are among the acts due to perform at the awards ceremony.

HOWELL LLEWELLYN

HMV Group has appointed Sir Robin Miller to succeed Eric Nicoli as non-executive chairman. The role is effective Feb. 2, 2004. Nicoli will stand down from the London-based retail group at that time. Miller recently held roles as CEO and non-executive chairman at U.K.-based media group Emap and is chairman of EMI Group. He joined the HMV Group board in January 2000 and was appointed non-executive chairman in March 2001.

LARS BRANDLE

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Machine Head

Continued from page 5

petition.” Club DJs are always looking for the next trend—the new musical hybrid coming down the pipe. And this fits in perfectly with “The Matrix” philosophy, Bentley notes. The first two films in the series—“The Matrix” and “The Matrix Reloaded”—featured tracks by Paul Oakenfold, Rob Dougan, the Prodigy and Propellerheads, among others.

Though primarily a spotlight for the music of composer Don Davis, “The Matrix Revolutions” includes three collaborations with trance/techno act Juno Reactor. Utilizing his skills as a DJ for “The Matrix” and “The Matrix Reloaded,” Bentley—a former A&R executive at Maverick Records—compares the experience to “diving for pearls.”

Supervising the music for “The Matrix Revolutions” was a more sophisticated process, he acknowledges. “It was very maturing and humbling experience for me, because I was learning the nuts and bolts of scoring. I deferred to Don Davis quite often.”

Outside of “The Matrix,” Bentley and Burgoyne work with high-profile companies like Mitsubishi, American Express Blue, Motorola and Nike on their TV ad campaigns. Depending on the client, Bentley and Burgoyne either license third-party music or have original music created. “Jason and I offer a unique style of today’s music,” Burgoyne says. “We get an advance look at what’s in store—what bands will be cool bands that you need to know about.”

Indeed. In the past year alone, the pair has introduced several acts—including Télêpopmusik, Felix da Housecat, Paul van Dyk, DJ Convice and Overseer—to the mainstream.

Most recently, Bentley and Burgoyne assisted in the production of the TV ad for Ubisoft’s new videogame, Prince of Persia. The duo cast cutting-edge hip-hop artist Melo-D (of the Beat Junkies) in the commercial, for which he also produced the music.

Such commercials are considered a “double whammy” by many artist managers.

In addition to Melo-D, van Dyk, Housecat and DJ Colette have also starred in commercials for which they created the music (Motorola was the client for all three). An upcoming Motorola ad campaign will feature Oakenfold.

“It is the exception when an artist is actually featured in a commercial that he or she created the original music for,” notes Dan Ross of X-Mix Productions in Boston, who manages the career of Housecat, among others. “It’s an added bonus.”

But does such exposure result in immediate increased CD sales for the artist?

Not necessarily, most industry observers say. Actually, Ross says, it “increases visibility incredibly.” When the Motorola ad with Housecat began airing, Ross says he saw an immediate jump in the artist’s tour schedule and remix work load. “In that way, there is unbelievable value in such TV ad campaigns.”

Burgoyne concurs, adding: “Financially, exposure like this can subsidize an artist’s career.”

—MARK BURGOYNE, MACHINE HEAD

MILEPOSTS

BIRTHS
Boy, Ethan Lanzau, to Suzanne and Rob Affrit, Sept. 6 in New York.
Mother is associate partner/broadcast producer for Young & Rubi-
cam. Father is director/associate counsel for the Harry Fox Agency.

Girl, Rebecca Grace Salo, to Katie Schroeder and Sean Salo, Sept. 6, in New York.
Mother is director of public relations for Radio City Entertainment. Father is director of consumer marketing for VH1.

Boy, Justin Daniel, to Erika and Bryan White, Oct. 24 in Nashville. Father is a country recording artist.

Boy, name undecided, to Kori and Pat Green, Oct. 27 in Austin.
Father is a country recording artist.

Girl, Beatrice Willy, to Heather Mills and Paul McCartney, Oct. 28 in London. Father is a recording artist and former member of the Beatles.

Boy, Christopher William, to Sharon and Tom Cording, Oct. 28 in Ridge-
wood, N.J. Father is VP of media relations for Legacy Recordings.

Boy, Dayton Grei Herndon Carson, to Kim and Jeff Carson, Nov. 1 in Nashville. Father is a Curb Records recording artist.

Girl, Isabelle Rose Pagnotta, to Tonya Hurley and Michael Pagnot-
ta, Nov. 11 in New York. Mother is a filmmaker. Father is a music publicist and music supervisor.

MARRIAGES
Mia Tyler to Dave Buckner, Oct. 25 in Las Vegas. Bride is a model and daughter of Aerosmith’s Steven Tyler. Groom is the drum-
er for Papa Roach.

DEATHS
Stephanie Gean Lawler Mavry, 54, of cancer, Oct. 27 in Los
Angeles. An Emmy Award-nominated songwriter/producer, Tyrell wrote more than 200 songs and poems. Her most notable success was the 1992 Billboard Hot 100 No. 1 hit, “How Do You Talk to an Angel,” which she co-wrote with Barry Coffing and her husband, Steve Tyrell. Throughout her career, Tyrell’s lyrics were recorded by such artists as Ray Charles.
Diana Ross and James Ingram.

Franco Corelli, 82, of heart problems and complications from a stroke, Oct. 29 in Milan. Corelli began his career as a renowned Italian tenor in 1950, when he won the Maggio Musicale in Flo-
rence. His professional debut in 1951 at the Spoleto Festival as Don José in Bizet’s “Carmen” led to a four-year stint with the Rome Opera. In 1954, Corelli debuted at Milan’s famed La Scala. In 1963, he sung opposite Maria Callas in Spontini’s “La Vestale.” Before his retirement in 1976, he performed in many world-famous opera houses, including London’s Royal Opera, New York’s Metropoli-
tan Opera and Vienna’s Staat-
soper. Corelli is survived by his wife, singer Loretta Di Lelio.

Buddy Arnold, 77, of complica-
tions from open-heart surgery, Nov. 9 in Los Angeles. Born Arnold Buddy Grishaver, the saxophonist got his start performing in Harlem’s Apollo Theater with bandleader George Auld. He played alongside drummer Buddy Rich in the ‘40s, toured with Buddy DeFranco’s orchestra in the early ‘50s and played with the Dorsey Band and Stan Kenton in the ‘60s. Arnold recorded for ABC Para-
mount and Capitol Records, but toward the end of his life, he was best known for founding the Musi-
cians’ Assistance Program, which has served more than 1,500 music-
icians seeking treatment for drug and alcohol addiction. He is sur-
vised by his wife, son and sister.

Best Buy

Continued from page 6

including an unusual retail push for the artists—outweigh any possibility of a backlash from retailers left out of the deal.

“At this point, nothing can hurt,” says Allison Azoff of Irving Azoff Man-
agement, which represents Jewel and Seal. “We have a good relationship with Best Buy, and we thought it would be beneficial to put Seal and Jewel on this CD.”

Azoff Management previously dealt with Best Buy in an exclusive Eagles offering.

“The whole process was very sim-
ple and mutually beneficial,” notes Dave Holmes of Network Manage-
ment, which represents Coldplay.

Sting’s manager, Kathy Schenker of Kathy Schenker Management, adds: “We have enjoyed a great partnership with Best Buy. Several years ago, Gary Arnold asked Sting to play Central Park, and it was one of the highlights of Sting’s career. When Best Buy asked us to participate in this Christmas record, we were happy to do it.”

Arnold says, “We’re facilitating the relationship between artists and their fans and trying to make it more passionate. I would challenge all of retail to get involved and do the same.”

French Award

Continued from page 53

The album will benefit from lower pricing and prominent store place-
ment until year’s end, he adds. Virgin says the album has shipped 200,000 copies since release.

As yet, retailers report no great rise in Mickey 3D’s sales since the announcement of the winners. Vir-
gin Megastores France music product manager Isabelle Faillut says sales have been steady over the past two months.

But sales of some of the other nom-
inees, notably Epic R&B artist Malia and Hostile/EMI rap signing Diam, have increased by up to 20% since the event, Faillut says.

“Overall, the Prix is gaining in noto-
riety,” she adds. “Our related sales have been quite satisfactory.”

Growing Curiosity

Faillut and Fangon report a positive reaction from consumers to 40,000 free Prix Constantin compilation albums supplied by SNEP and Association Constantine. The albums were given to customers buying any of the 10 nominated albums.

“The general public today is curious about the Prix Constantine,” Fangon says, “and that curiosity will grow in years to come.”

The award is named after late indus-
try veteran Philippe Constantin, who co-founded Virgin France and was managing director of the Barclay and Mango labels.

It is organized by Association Con-
stantine, a committee of indus-
try executives including representatives of SNEP and indie labels body UPFI.

The prize honors up-and-coming French artists, excluding those whose previous album gained for them status (100,000 copies shipped in France).

The awards ceremony at Paris venue Le Trionfo was recorded for a December TV broadcast by state-owned chan-
els France 2 and France 5. All 10 nomi-

inates performed at the event.
Veteran programmer Steve Rivers has been named senior VP of programming at Infinity Broadcasting, based in Los Angeles. He most recently was president/CEO of Power Media and has held senior programming posts at Radio Central, AMFM, Chancellor Media, Evergreen Media and Pyramid Broadcasting.

REACHING FOR SKY: Rhythmic top 40 WKTY New York has named Sky Walker the station's new music director. He had been with the Clear Channel outlet as programming/music director since February 2002.

REACHING FOR RESPONSES: Arbitron’s perennial efforts to arm its clients with a tide of declining response rates from survey participants had mixed results in the summer 2003 survey. Among the top 10 markets, response rates were up to 27.9% from 27.3% the previous year. But across all 97 continuously measured markets, the response rate was off from 32.6% in summer 2002 to 30.8% this year.

The ratings company has a multi-year plan in place to improve response rates. Arbitron is expected to focus beyond the top 10 markets to target lower-response-rate markets.

YULE TUNE IN: The stores aren’t the only place where Christmas comes early. The annual migration of AC stations to all-Christmas formats is ramping up as well. AC WLTY (Late 106.7) New York will temporarily segue to an all-Christmas format beginning Nov. 28.

After stunting with an hour of Halloween music Oct. 31, AC WSSS (Star 104.7) Charlotte, N.C., flips to all-Christmas music as “Christmas 104.7, Charlotte’s holiday music station.” In addition, WSSS morning hosts Sander Walker, Robin King and Kara Edwards exit.

United Stations unveils the line-up for its annual music holiday specials. Recording artist Terri Clark will host Thanksgiving special “Country Heroes 2003.” The three-hour program airs the week of Nov. 24 and features Clark and other stars honoring everyday heroes.

“Nashville Star” winner and Sony Music artist Buddy Jewell hosts year-end tribute “Country Winners 2003.” The program airs the week of Dec. 22 and recaps the winning artists and songs recognized by various awards shows throughout the year.

BOUNCING OFF THE SATELLITE: Former modern WZTA (Zeta) and classic rock WCRX, both powered by Infinity Steel, have signed Sirius as director of classic-based rock. He’ll oversee eight satellite streams.

XM Satellite Radio picks up artist/producer Jermaine Dupri’s SoSo Det Radio. Dupri’s show has been heard on R&B WVEE (V103) Atlanta since 2002. XM will air the hip-hop show Saturday afternoons.

Bills: To Infinity....
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for Music Information

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AAFFES, A.I.R., ABC Radio
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Alternative Dist. Alliance, Amazon.com, American
Gramophone Amigo Broadcasting, LP Anderson Entertainment
Angel/Bluenote Artists, ASCAP ASCAP Backyard
Chachas Christian Music Group, Christian Music Trade Association, Citadel Communications Corp., Clancy-Mance Communications, Classified Records Clear Channel Communications Clear Channel Entertainment Clearpath CMH Cold Front
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Year-To-Date Gap Closing

This issue's Billboard 200 is what labels and music dealers hope for when each fourth quarter rolls around: Six bows inside the top 10, including career-best sales weeks for Toby Keith, Sarah McLachlan and Sheryl Crow.

Feels good, doesn't it? The bonanza, led by Keith with a start of 585,000 copies, puts music stores back in the fast lane, marking the eighth time in nine weeks that album sales beat those of the same week in 2002. A friend who is a label sales VP, a guy normally bright enough to figure this sort of thing out, asked me what all the fuss is about with these same-week victories. "Isn't the important thing where we stand year to date?" he asked.

Indeed, that's true—but you can't build year-to-date traction without those same-week gains. With this latest rally, the gap between 2003 and last year's sales to date has been shaved to 5.9%, according to Nielsen SoundScan. That gap stood at a more daunting 8.5% only 10 weeks ago. At its lowest ebb, the current year's album volume trailed by 13.0%, in the week ended Feb. 2. So, to paraphrase a favorite Jon Lovitz line from "A League of Their Own," "We're back in the game!"

REWARDING: Sorry you didn't win any Country Music Assn. (CMA) trophies this year, Toby Keith, but your fans bought you a heck of a consolation prize. Your latest album scores one of the largest Nielsen SoundScan weeks ever seen by a country act and your second No. 1 on The Billboard 200.

Since 1991, when SoundScan began counting, there have been only 12 weeks when a country set weighed in with a total larger than Keith's 585,000-unit opener. The dozen weeks were shared by six different titles.

It goes without saying that Garth Brooks is at the top of that heap, owning country's top three weeks, including the genre's only 1 million-copy frame ("Double Live" in 1998). Shania Twain, Dixie Chicks and Tim McGraw are the only other country acts to beat Keith's career-best week.

Aside from the traffic that Keith's "Shock'n Y'All" attracted, CBS/Nov. 5 telecast of the CMA Awards ensured that country boots would own many of the longest strides on The Billboard 200, including Keith's earlier "Unleashed," which advances 45-34 with a 61% gain.

OutKast Shifts Dual Gears

For the first time in three years, a duo or group has two songs in the top 10 of The Billboard Hot 100. OutKast earns a backdoor bullet as "The Way You Move" (Arista) slips 7-8, while "Hey Ya!" leaps 13-5 and earns Greatest Gainer/Airplay honors.

The last group to place two songs in the top 10 at the same time was Destiny's Child. "Independent Women Part I" ranked No. 7 the week of Nov. 4, 2000, and "Jumpin' Jumpin'" was one notch lower at No. 8.

"Hey Ya!" and "The Way You Move" are OutKast's 12th and 13th songs to chart on the Hot 100. The only OutKast track that has charted higher than these two titles was "Ms. Jackson," which spent one week at No. 1 in February 2001.

"Hey Ya!" is No. 1 on Hot Digital Tracks for the sixth week and is also charting new ground for OutKast. On the Modern Rock Tracks list, "Hey Ya!" moves 29-25 in its sixth chart week.

VISIBILITY: Any chance of Clay Aiken being labeled a one-hit wonder on The Billboard Hot 100 evaporates this issue, as "Invisible" (RCA) earns the Hot Shot Debut designation by opening at No. 57. Aiken's first single, "This Is the Night," had a commercial component and was able to debut at No. 1 based on sales. "Invisible" is charting solely on airplay.

That will change when RCA releases a commercial single of "Invisible" backed with the non-album track "Solitaire," a remake of the Neil Sedaka song that Aiken performed on "American Idol." The single has a street date of Dec. 9.

DEEPEST SPACE, NINE: Sheryl Crow collects her eighth top 10 hit on the Adult Top 40 chart, as her cover of Cat Stevens' "The First Cut Is the Deepest" climbs 11-9.

Crow was tied with Jewel as the female artist with the most top 10 hits on this tally. She now owns the honor all by herself.

Crow is tied with Goo Goo Dolls in second place on the list of acts with the most top 10 hits. The champ is Matchbox Twenty, with 10.

Crow's biggest hit, "All I Wanna Do," precedes the Adult Top 40 survey and isn't counted in her total. The chart was introduced in 1996, and Crow's first top 10 hit was "If It Makes You Happy," which peaked at No. 5 in December 1996.

SPINNING AROUND: It looks like a Spinners revival on Hot R&B/Hip-Hop Singles & Tracks, but it's not. Cee-Lo has a new entry at No. 71 with "I'll Be Around" (Arista), which shares its title with the first Spinners single on Atlantic in 1972.

A hit below Cee-Lo's entry at No. 73 is a debuting song from T.I., "Rubber Band Man" (Grand Hustle/Atlantic), with a title extremely similar to a 1976 Spinners single, "Rubberband Man."

FOR THE RECORD: New Zealand's Keith Urban has three No. 1 songs under his belt on Hot Country Singles & Tracks, including "Who Wouldn't Wanna Be Me" (Capitol), which topped the chart two weeks ago. I credited him with six in the Chart Beat column dated Nov. 8.
<table>
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<th>ARTIST/YEAR/IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>GREATEST GAINER $</th>
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<td>BEYONCE ▲</td>
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<td>4</td>
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<td>THE STROKES ▲</td>
<td>Room On Fire</td>
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<td>VARIOUS ARTISTS ▲</td>
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<td>New That's What I Call Christmas! 2: The Signature Collection</td>
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<td>HARRY CONNICK, JR.</td>
<td>Harry For The Holidays</td>
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<td>SHAUNA TWIN ▲</td>
<td>COLDPLAY ▲</td>
<td>A Rush Of Blood To The Head</td>
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<td>LOON ▲</td>
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**Sales data by Nielsen SoundScan**

**ARTIST/YEAR/IMPRINT & NUMBER/DISTRIBUTING LABEL**

- **1. TOBY KEITH**
  - "Just What I Call Christmas! 2: The Signature Collection"
  - "This Christmas"

- **2. NILE RODGERS**
  - "Live: Radio City Music Hall (1978)"
  - "Live: Radio City Music Hall (1979)"

- **3. KENDRICK LAMAR**
  - "To Pimp A Butterfly"
  - "Humble"

- **4. THE STROKES**
  - "Room On Fire"
  - "This Isit"

- **5. R. KELLY**
  - "The R. In R&B Collection: Volume One"
  - "The R. In R&B Collection: Volume Two"

- **6. NICKELBACK**
  - "The Long Road"
  - "Sumer Sonnet"

- **7. NOAH JONES**
  - "Come Away With Me"
  - "The Right Time"

- **8. JAY-Z**
  - "The Blueprint"
  - "Dangerously In Love"

- **9. LINKIN PARK**
  - "Metéora"
  - "Minutes To Midnight"

- **10. CAMERON Beka**
  - "A Rush Of Blood To The Head"
  - "The Kill"
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<td>102</td>
<td>DISNEY REVOLUTION: BROTHER BEAR</td>
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<td>103</td>
<td>THE LIZZIE McGUIRE MOVIE</td>
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<td>112</td>
<td>O BROTHER, WHERE ART THOU?</td>
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<td>113</td>
<td>A WALK TO REMEMBER</td>
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<td>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</td>
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Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike other Billboard album charts, existing titles are included in the Internet and Soundtrack charts. • Figures with the greatest sales gain this week. • Recording Industry Assn. of America (RIAA) certification for first-time shipment of 100,000 albums units (Platinum). • RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numerical followup Platinum or Diamond symbol indicates album's platinum level for the boxed sets, and double albums add a runtime of 118 minutes or more. the RIAA multiples shipments by the number of discs and/or tapes. RIAA Uses: ** Certification for shipment of 100,000 units (Platinum). ** Certification of 100,000 units (Platinum). * Asterisk indicates available on past or present heartbreak title. © 2002, W.B. Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Over The Counter

Continued from page 61

Among the CMA winners and/or performers who make glint steps are the week's Greatest Gainer, Alan Jackson (25-15, up 100%), along with Martina McBride (59-27, up 119%), Rascal Flatts (71-53, up 61%), Johnny Cash (64-60, up 115%), Alan Jackson (151-126, up 23%), Kenny Chesney (62-40, up 50%), and George Strait (199-140, up 27%). During the same week, a couple of the CMA's leading ladies also appeared on "The Opry Winfrey Show," and one of them sees her sales double, as Sugar Hill's Dolly Parton tribute vaults 125-55 on a 170% spike. Winfrey guest Shania Twain also jumps (65-46, up 40%), as does Norah Jones, who shared the CMA stage with Parton.

The awards fest also stirs Billboard 200 re-entries for Joe Nichols (No. 167, up 149%) and Allison Krauss + Union Station (No. 177, up 66%). This was the CMAs most-watched telecast since 1996, according to Nielsen Media Research, pulling a 12.8 rating with a 20 share. It led all shows aired that night and ranked fourth among that week's programs.

"NOW!" NOVEMBER: Although it's that which the multi-label Now! That's What I Call Music franchise had been fading over the past year, the new "Now! 14" has the series' best opener since "Now! 9" began with 419,000 in March last year. The 14th edition, in fact, has the sixth-largest start since the series' U.S. launch in 1998. The new one sets up camp at No. 1 with 322,000 copies—and it has company.

The first Now! DVD, a cousin of "Now! 14," enters Top Music Videos at No. 6. The series' new Christmas edition springs 109-43, almost tripling its prior-week sales (up 191%). The first "Now! That's What I Call Christmas" was the best-selling seasonal offering of 2001. Since its release, the series has spent 14 weeks at No. 1 on Top Holiday Albums—which returns to Billboard's pages next week—and has sold 2.4 million copies, according to Nielsen SoundScan.

BETTER YOU BET: Until now, 338,000 copies had been Toby Keith's best Nielsen SoundScan peak, but he isn't the only artist to reach a new sales peak. In matching the Billboard 200 peak earned by her 1997 album, "Surfacing," runner-up Sarah McLachlan sheds her previous SoundScan highs, which was 221,000 for "Mirrorball" in 1999. Her new "Afterglow" begins with 361,000 copies.

"Afterglow," incidentally, is McLachlan's second No. 1 on Top Internet Album sales, but the stakes are higher this time. The new one ticked shipments of more than 10,500 units, about five times what"Mirrorball" did with Web site sales when it bowed atop the Internet list. On the big chart, the hits collection by Sheryl Crow rules 247,000 copies (No. 4), easily beating her previous SoundScan peak of 185,000 for her previous album, "C'mon C'mon," in 2002.

Joined by the aforementioned "Now! 14" and box by Okra (No. 6, 140,000 and P.D.O. (No. 1, 80,000, there are six new entries entering The Billboard 200's top 10. This is the eighth time in 2003 that five or more titles have made top 10 debuts, extending that chart's Web site of the Year (Over the Counter, Billboard, Oct. 4).

Below the top 10, critics' darling Ryan Adams draws his most potent sets ever. His new two sets combine to sell 59,500 (Nos. 33 and 78). In his prior best SoundScan week, the 2002 title "Demolition" sold 28,000 copies.
**NOVEMBER 22 2003**

### Top Pop Catalog

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales Data</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>JOHNNY CASHD</td>
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### Hot Shot Debut

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<td>John Hendrix</td>
<td>Martin Scorsese Presents The Blues: John Hendrix</td>
<td>23</td>
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<tr>
<td>Various Artists</td>
<td>Martin Scorsese Presents The Blues: Various Artists</td>
<td>21</td>
</tr>
<tr>
<td>Keb’ Mo’</td>
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<td>29</td>
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<tr>
<td>Various Artists</td>
<td>Various Artists [taped]</td>
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### Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>Sean Paul</td>
<td>Duppy Rock</td>
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<tr>
<td>Various Artists</td>
<td>Red Star Sounds Presents Del Jamaica</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Reggae Gold 2003</td>
</tr>
<tr>
<td>Wayne Wonder</td>
<td>No Holding Back</td>
</tr>
<tr>
<td>Ziggy Marley</td>
<td>Dragonfly</td>
</tr>
<tr>
<td>Bob Marley And The Wailers</td>
<td>Bob Marley &amp; The Wailers Live At The Riverfront</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Rasta Jam</td>
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<tr>
<td>Sizzla</td>
<td>Da Real Thing</td>
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<td>Various Artists</td>
<td>The Biggest Reggae Dancehall Anthems 2003</td>
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<tr>
<td>Sizzla</td>
<td>Rise To The Occasion</td>
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<tr>
<td>Julian Marley</td>
<td>A Time &amp; A Place</td>
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<tr>
<td>Easy Star All-Stars</td>
<td>Dub Side Of The Moon</td>
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<tr>
<td>Bob Marley And The Wailers</td>
<td>Legend (Deluxe Edition)</td>
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<td>Buju Banton</td>
<td>Friends For Life</td>
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### Billboard Top Gospel Albums

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<tr>
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<td>Praise The Lord (BMI)</td>
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<td>Various Artists</td>
<td>Multiple Artists</td>
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<tr>
<td>Karen Clark Sheard</td>
<td>Adoration: A Total Worship Experience</td>
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<td>Various Artists</td>
<td>Various Artists</td>
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<tr>
<td>Andy Griffith</td>
<td>Whispers: A Total Worship Experience Vol. 2</td>
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<tr>
<td>Various Artists</td>
<td>Various Artists</td>
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<tr>
<td>Robert Randolph &amp; The Family Band</td>
<td>Take Me To The King (BMI)</td>
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### Billboard Top World Albums

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<td>Martin Scorsese Presents The Blues: Various Artists</td>
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<td>Snoop Dogg</td>
<td>Long Beach Slippin’</td>
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<td>Various Artists</td>
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<td>Lucky Day</td>
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<td>Sizzla</td>
<td>Rise To The Occasion</td>
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<td>Richard Smallwood</td>
<td>The Praise &amp; Worship Songs Of Richard Smallwood</td>
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<td>Tony Hibbert</td>
<td>A Man Of His Word</td>
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<td>Shirley Caesar</td>
<td>Shining Light</td>
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Visit [www.americanradiohistory.com](http://www.americanradiohistory.com) for more information.
For the first time since the chart’s rollout in July, the No. 1 selling song on Hot Digital Tracks bests the total of No. 1 title on Hot 100 Singles Sales. With the rollout of Napster 2.0, sales data of digital tracks takes another step north, resulting in OutKast’s “Hey Ya!” (Raoul Maxer) selling 8,500 downloads compared with 7,500 physical singles scanned of MercyMe’s “I Can Only Imagine.” This occurrence speaks to the speed with which it was accomplished, was predicted in most music quarters, once the business model of digital distribution was put in place.

While it appears that the new kid in town is beating up the physical single, a closer look reveals that this is not exactly a fair fight. It stores were provided with the same quantities (i.e., titles) that the digital distributors are able to offer, the number of units on Hot 100 Singles Sales would most likely exceed those found on Hot Digital Tracks.

For the top songs on Hot Digital Tracks, seven are not available in any form at retail. Of the three that are retail, OutKast’s “Hey Ya” can be found on the less viable DVD single and 12-inch vinyl formats. Black Eyed Peas’ “Where Is the Love?” is only out as a 12-inch vinyl and Coldplay’s “Clocks” is currently being released as a limited-run CD single.

In turn, of the top 10 songs on Hot 100 Singles Sales, only Jagged Edge’s “Walked Outta Heaven,” OutKast’s “The Way You Move” and Clay Aiken’s “This Is the Night” have enough transactions to register among the top 300 digital tracks.

### Life Goes Fast:
With the biggest increase on Hot Country Singles & Tracks, Kenny Chesney’s “There’s Going My Life” leads 15-9 and is the third title so far this year to crack the top 10 in five weeks or less. That is a slight improvement compared with 2002, when only two titles made such a quick ascent on the chart.

At 12 weeks into its life, Toby Keith’s “I Love This Bar” spends a second week at No. 1, giving DreamWorks the edge for total No. 1 singles in the current chart year (four). The label previously tied with MCA Nashville and Arista Nashville, with three No. 1 each. Keith and Gallina are the only country artists to achieve two No. 1 singles this year.

### CAN YOU FEEL IT? Linkin Park’s “Numb” moves to No. 1 on the Modern Rock chart making Warner Bros. Records its fifth chart-topper of the year. The label matches the record for most No. 1s on the chart in a calendar year.

On Hot R&B/Hip-Hop Singles & Tracks, “Mind” holds at No. 10, while “Heaven” moves into the top five (6-5), making it the act’s fifth that has reached that portion of the chart and the first there since “Where the Party At” in the summer of 2001.

Additional reporting by Anthony Colombo in New York.
Britney Spears
Continued from page 1

From her love life to her infamous MTV Video Music Awards kiss with Madonna to her National Football League kickoff concert and her most recent performance in New York’s Times Square, the artist has tested the limits of her sexuality.

But now comes the moment of truth. With her new album, “In the Zone,” set to be released Nov. 17 internationally and Nov. 18 in the U.S., her label, Jive Records, can only hope that her midrift won’t overpower her music.

The challenge for the record label is to get across that Spears, 22, has matured as an artist and is ready for a grown-up and more musically diverse audience.

In an interview with Billboard, Spears tries to make the point clear that she’s just being herself.

“I’m doing my thing, and it’s the media that’s misconstruing the whole conception. It’s not me,” she insists. “I can’t help the fact that they write about me going to Starbucks 24/7.”

Ironically, her album sales seem to have declined in direct proportion to her increasing public profile. Her 1999 debut “…Baby One More Time,” sold 10 million copies. Subsequent releases—2000’s “Oops!… I Did It Again” and 2001’s “Britney”—sold 9.1 million and 4.2 million copies, respectively, according to Nielsen SoundScan.

“Certainly, the kiss at the MTV Awards segued into the Madonna single and video in a big way,” Jive president Barry Weiss says. Perhaps. But so far, public reaction to the new material has fallen well short of the media excitement. “Me Against the Music,” the album’s opening single (featuring ample guestwork by Madonna), is up 13-11 this week on the Mainstream Top 40 chart. But on The Billboard Hot 100, it slips six slots to No. 44 in its fifth week.

THE MEDIA BLITZ

With the single leading the way, Jive is turning up the volume on its marketing campaign.

“We’ve left no stone unturned,” Weiss says. “We have tons and tons of media on a worldwide basis going into the album, and we’re exhausting every area that we can—print and electronic media, TV, radio, video—to make sure that people know this album is coming.”

Spears has already been a musical guest this season on “Saturday Night Live.” On Nov. 9, VH1 premiered her new installment of “Behind the Music.”

She followed that up by kicking off MTV’s Spanking New Music week with a performance in New York’s Times Square and a one-hour “Primetime Live” interview with Diane Sawyer.

Spears will also do the talk show circuit, appearing on “Jimmy Kimmel Live!,” “The Tonight Show With Jay Leno,” “Today,” “Good Morning America” and “Live With Regis & Kelly.”

In the days before the album’s release, Spears was scheduled for her own MTV special, “In the Zone and Out All Night.” She is also set to perform “Me Against the Music” Nov. 16 at the American Music Awards.

And on Nov. 17, there will be a one-hour ABC primetime special, “Britney Spears: In the Zone.”

NEW MARKETS

In addition to such mainstream appearances, Jive is targeting the gay community with the album, which is heavy on dance influences. To that end, the label is working with lifestyle marketer the Karpet Group.

“Because this music is so much more dance-oriented and the producers that are on this album are so encased in that community, we just felt like this was really the time to do this,” Jive marketing executive Kim Kaman says.

Other, broader-based marketing efforts include a tie-in with marketing company LiDiRock.

Starting in early November, if you go to Pizzaria and order a soda, you get a cup that features Britney’s album art and a three-inch disc in the lid that features [new album track] “I Want New Girl” as well as songs by two other artists, Kaman says.

Under the promotion, Regal Theaters will show a short film that includes footage of the making of Spears’ latest videos.

In December, a new LiDiRock disc will feature a remix of “Me Against the Music” without Madonna, plus songs from Jive acts Nick Cannon and Bowling for Soup.

“Me Against the Music” will also be released as a VideoNow cut for Hasbro’s VideoNow player, which is geared to younger audiences.

A national TV advertising campaign that began with a teaser ad on “Saturday Night Live” is also pushing the album. A separate national campaign that began Nov. 1 will run all month exclusively on MTV.

Larry Rudolph, Spears’ manager for Reindeer Management, says no other sponsored cross-marketing campaigns are in the works at the moment.

“We’re not going to have anything like that this time,” he says. “It’s going to be more about the music than about corporate tie-ins.”

Still, a sponsored campaign remains a possibility.

“If the sponsors come forward, we look for opportunities to tie in the album,” Kaman says. “We’ll be doing initially, because the album’s release date is coming so soon, will be focusing our co-sponsored efforts in the beginning of the year and also tie it into the tour.”

Clear Channel Entertainment will produce next year’s 36-date Spears tour. The outing will play West Coast arenas from March 3 through April, then hit outdoor amphitheaters in mid-July.

Jive plans to release a Spears DVD in mid-March, with previously unreleased footage. Sponsorship efforts may be tied into that as well.

GLOBAL PUSH

Jive is also planning a significant global marketing campaign.

“This record is a very international sound,” Jive senior VP of international Laura Bartlett says, citing the connection with Madonna, who is based in the U.K., as well as the album’s dual role.

Spears has already begun the international push; during a four-month period, she will be featured in seven mini-TV specials and more than 150 interviews outside the U.S.

“It’s as important for us to debut in the top of the charts [overseas] as it is to make sure that we’re doing that with a slightly new audience this time,” Bartlett says.

“From a positioning perspective, that’s what we’re doing. She’s growing up, and we want to make sure that the fans are changing too,” Bartlett adds.

“In the Zone” marks a musical departure for Spears. Instead of traditional pop, the singer opts for a darker, more dance-oriented sound.

“It was a weird process at first,” Spears says. “I didn’t exactly know what direction I wanted to go in, but I took my time. That’s why I like this album so much.”

“I’ve right to find myself with other people that I really had chemistry with and could really be creative with,” she says.

The album includes production from Moby, Bloodshy & Avant, R. Kelly and the Matrix, among others.

For Rudolph, it was important for Spears to continue moving away from a traditional pop sound.

“On the last album, she kind of departed from that with the Neptunes-produced stuff that she did, like ‘I’m a Slave 4 U’ and ‘Boys.’ Those departures were really what worked best for us on the last album,” Rudolph says. “We recognized that going into this album.”

After weighing their options, Spears and her camp decided on a more dance-oriented album.

“Dance music is really pop music anyway, it just has sort of a different label to it,” Rudolph says.

The new direction was felt immediately with “Touch of My Hand,” the first song that Spears cut for the new album.

“It really did provide a balance for the rest of the record. We just went from there,” Spears says of the track, which was produced by Jimmy Harry and Shem Solomon, who have worked with such artists as Kylie Minogue and Clay Aiken.

Spears co-wrote seven of the album’s 13 songs. “She has achieved what she set out to achieve, which was to make a mature album that she thought she should have done three years ago while still making a commercial album that has hit singles,” Weiss says.

“It’s a little more mature. It’s very dance-oriented and very mature,” he adds. “It’s the kind of record she should be making right now, and it came down to her to make it.”

Mystery Machine
Continued from page 5

Scott brings his staff with him to Another Planet, including buyers Bryan Duquette and Lucy Williams. They will focus on working with emerging acts. Scott says that while Another Planet has relationships with established artists, “I’m a little closer to the streets on the up-and-coming acts.”

Scott will buy talent for the Independent, a new 500-capacity room in San Francisco, along with other clubs, theaters and mid-sized venues in the market.

Perloff says the Mystery Machine deal is in accord with his plan for Another Planet. “When I started this company and people asked if I would just do big shows, I said no,” he says. “I always intended for Another Planet to be a full-service company, from 300 seats and up.”

As further similar growth for Another Planet would be forthcoming, Perloff says, “You bet.”

Shows promoted by Another Planet this fall include Shannon Twain, Simon & Garfunkel, Dave Matthews and Cyndi Lauper. Rickie Lee Jones, Staind and the Dead.

The Dead will perform with Robert Hunter and the Funk Brothers Dec. 4, and Jive Records’ Poe is releasing an Internet concert Webcast that he directed in 2000, will likely play a role in the company’s upcoming music projects.

Bert Holman, manager for the Allman Brothers Band, says that the current consolidation of labels is likely to encourage acts to seek out DVD production help. “If labels continue to cut staff, there may be more of a need for a company like Done and Dusted & Radical Media,” he explains. Holman says that his company’s services may be particularly beneficial to lesser-known acts that do not have established relationships with event producers and production companies.

Rebel Waltz management partner Jim Guerinot, who represents No Doubt and the Offspring, says there are already a number of concert DVD production companies in existence. However, he says, if this venture offers more distribution services to get his acts’ DVD products to larger audiences, he would be more interested in working with them.

Done and Dusted’s Hamilton notes that new media distribution channels, such as the Oakland Arena’s in 2000, will likely play a role in the company’s upcoming music projects.

One-Stop Shop
Continued from page 8

cent film and TV projects include “Concert for George,” MTV special “Battlegrounds” and VH1 show “Players.”

Future musical projects are currently in the works. Its first joint proj-ect is the Nov. 19 “Victoria’s Secret Fashion Show” for CBS.

HAMILTON: FRESH APPROACHES
Price Slide
Continued from page 1

“The risk is that consumers start to think that the opening price point for a DVD is $15,” says Bob Chapke, president of Buena Vista Home Entertainment. “The economics of Hollywood mandate that this can’t be. We need every penny coming out of the video machine.”

SHORT-SIGHTED STRATEGY

As with music, the mass merchants are using DVDs as loss leaders to drive store traffic and sales of such higher-profit items as home appliances.

And, as with music, the pricing strategy has raised concerns among rival retailers. “We think it is a short-sighted strategy,” says Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain.

He adds that some retailers have reacted to loss leading by breaking street date in an effort to get an edge in marketing hot DVDs.

Studios set a suggested retail price (SRP) for each title and adjust their wholesale price based on that level. For each title, the studios also set a minimum advertised price (MAP), which they attempt to enforce through co-op allocations and undisclosed monetary penalties.


“I don’t think we have seen new-release prices going down,” says Lexine Wong, executive VP of worldwide marketing for Columbia TriStar Home Entertainment. “But consumers’ price perceptions may be lowering.”

That could be because mass merchants are consistently selling “A” titles below MAP.

“The Matrix Reloaded” DVD from Warner Home Video (WHV), for example, carried an SRP of $29.95 and a MAP of $22.95. After its Oct. 14 release, Wal-Mart was selling it for $15.99. Best Buy’s price was $17.99 and Target’s price was $19.47.

Similarly, Twentieth Century Fox Home Entertainment’s “The Hulk” carried an SRP of $39.95 and a MAP of $19.95. The week of its Oct. 28 release, Wal-Mart was selling it for $15.87. Target’s price was $17.54 and Best Buy was selling it for $17.99.

“We anticipate that the trend will continue,” says Brian Lucas, spokesman for the Minneapolis-based Best Buy chain. “We want people to come in and buy DVDs but also buy televisions.”

The strategy is particularly evident in the holiday selling season.

“This is a fact of life in the fourth quarter,” says Peter Staddon, Fox senior VP of marketing.

Michael Arkin, Paramount Home Entertainment senior VP of marketing, adds, If [retailers] choose to take a DVD out below the minimum advertised price, there is not much we can do other than take away the benefits that are clearly provided in our MAP policies.”

No retailers or studios contacted for this story would comment on the nature or size of MAP penalties.

FEARS FOR THE FUTURE

As loss leading grows, studios and retailers appear to be moving away from value DVDs in the eyes of consumers.

“The industry has to take care to preserve the value of new releases. Customers are prepared to pay if they think a title is worth it,” says Virgin’s Alder. “To our mind, why devalue the product too quickly?”

Consumers are not even demanding lower prices, says Kelly Sooter, head of domestic marketing for DreamWorks Home Entertainment.

“Retailers are recognizing the traffic that DVD brings,” she notes. “You have a hot category day-and-date that you never saw before. We know that somebody who buys DVDs has a larger overall spend at a store that carries them.”

Independent video companies in particular are feeling the squeeze of low pricing. For example, Ground Zero Entertainment, which carries urban, kung-fu and Latin-oriented titles, has dropped its prices to appeal to mass retailers.

“It is a very price-driven market,” Ground Zero president Anthony Perez says. “I don’t like dropping prices, but unfortunately we have had to do it. We can’t get the real estate that the majors do, so we have to try to keep up.”

Price deflation is also leading to inferior product lines, according to York Entertainment president Tanya York.

“When a new company comes on board, they have to lower the price to get their product in there,” says York, whose company creates and distributes urban-themed DVDs. “When they lower the price, they hurt everyone in the industry.”

Loss leading “makes things difficult for those of us trying to make money,” says Zane Plsek, director of video for the Torrance, Calif.-based Wherehouse chain. “Mass merchants give away the product for their commodity price of $14.99. Prices on new releases are three or four dollars below cost. We go out at MAP pricing, which is $19.99 in most cases. We have already adjusted how we price out some major titles based on what we think the price on the street is going to be.”

The low-ball pricing often is not revealed until just prior to street date. Wal-Mart, for example, did not advertise a price for Disney/Pixar’s “Finding Nemo” before its Nov. 4 street date (Billboard, Nov. 15).

For its part, the National Retail Federation, a monitor for the Minnontonka, Minn.-based Musicland chain, says retailers want to size up the competition before determining their own price. “They also don’t want to put in play that they are going to price a title below MAP,” she says.

SHORT-TERM SOLUTIONS

Retailers and studios are trying to come up with new-release pricing strategies offering a greater selection of high-margin catalog and niche product, as well as creative promotions.

“What I find critical for retailers to be successful is smart management,” says Alex Carloss, VP of marketing for MGM Home Entertainment. “For every loss-leader title, you have to balance that with DVDs that are going to deliver margin. That’s where the library titles give the retailer a huge advantage.”

Specialty chains such as Virgin Megastore are taking this advice to heart. The retailer creates themed events each month focusing on particular product categories.

“We can sustain sales over a longer period by finding ways to interest consumers,” Virgin’s Alder says.

Rental chain Blockbuster employs a similar strategy. Its new trade-in policy is a case in point. Blockbuster is offering consumers a low price ($12.99) on the latest new releases if they bring in a used DVD (which the chain will resell), but it is selling individual titles near SRP (Billboard, Nov. 15).

“We are not going to go out and compete on this low-ball pricing,” says Karen Raskopf, spokeswoman for the Dallas-based chain. “We are going to compete by the factors that differentiate us. We are a specialty home entertainment retailer that has convenience and selection and special offers for consumers.”

In the music industry, the video business can see an upside in rental revenue. Specialty and independent stores can take heart in recent figures from the Video Software Dealers Assn.’s 2003 Benchmarking Report, which says that independent video rental stores on average experienced a 5% increase in net profits last year (Billboard, Oct. 18).

Looking at loss leading, Koch Entertainment Distribution president Michael Rosenberg says, “We won’t see as much damage, because the video business has always been a rental business.”

DISSENTING VOICES

Indeed, others in the industry dismiss the notion that loss leading is a problem.

“I think of that as more of a testament to the strength of the product,” says Bo Andersen, president of VSDA. “There aren’t a lot of products that can drive consumers to the store to buy other things. Every retailer has the same opportunity to price as aggressively as another.”

Likewise, GoodTimes Entertainment president of retail and entertainment Bill Sondheim says the industry should not concern itself with loss leading.

“One of the reasons the music industry has gone through enormous difficulties is because it has lost touch with consumer value. The CD purchasing price of $17.98 is no longer visible in any way versus brand-new, $250 million box-office movies at $14.95 on DVD with extra features. The good news is that while we have accelerated a decrease in margin and there’s a bit of frustration, we have also become a much more viable entertainment format.”

DVD Curb
Continued from page 1

Universal Studios Home Video is the first home entertainment company to officially ban DVD screeners at retail.

The policy, which became known Nov. 10, follows the Motion Picture Assn. of America’s Sept. 30 decision to stop releasing DVD screeners of Academy Award contenders and Universal Pictures’ announcement that it will start inserting digital watermarks in its films in mid-October.

The MPAA has since tweaked its DVD screener ban by allowing studios to send specially encoded VHS tapes to Academy Award voters. A USHW representative would not comment about its new retail screen- er policy and referred inquiries to the MPAA. The MPAA did not return calls by deadline.

USHW is expected to send selling retailers screeners on VHS, which is the format of choice for other studios, such as Buena Vista Home Entertainment, Columbia TriStar Home Entertainment and Param- ount Home Entertainment (PHE). Studios like Columbia PHE, Twentieth Century Home Entertainment and Warner Home Video (WHV) continue to send screeners to reviewers with their current screen- er policies.

Chapke: Prices Could Mislead Buyers

It is unclear whether USHW’s new policy will affect how retailers place orders for the company’s titles.

Retailers will not be able to view DVD menus and special features in most cases. Some VHS screeners do contain a preview of added features.

“This won’t hurt the ordering of major blockbuster releases,” says Brian Lucas, spokesman for the Minneapolis-based Best Buy chain. “It could have an impact on some of the niche titles or smaller box-office titles.”

Wright Szollosy, senior director of product for the Los Angeles-based Virgin Megastore chain, says that generally, his company “knows what most of these movies have done at the box-office.” He finds that the high popularity of these titles. We don’t look at this as changing our approach to buying. We can still pop a screen- er into a VHS player as long as the players continue to be made.”

Upcoming USHW DVD releases include “Seabiscuit” (Dec. 16) and “Johnny English” (Jan. 13, 2004).

Though Szollosy adds that he does not know whether Universal or any home video company has any proof that piracy leaks are coming from retail, he is fully behind USHW’s new policy.

“We are supportive of any efforts to curb piracy. Any step is a step in the right direction,” he says. “Looking at what has happened in the music industry, home video companies have to start protecting themselves any way they can. We don’t take offense at it. It is a means of ultimately sustaining the business.”

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BILBOARD NOVEMBER 22, 2003

www.billboard.com
announcing a billion-dollar merger

meant that Sony and BMG are leaving physical distribution and manufacturing, as well as publishing, out of the deal in an effort to curry favor with regulators. But whether that—in tandem with reports of deteriorating business conditions—is enough to satisfy regulators remains to be seen.

Sources in Brussels suggest that the EU Commission's reasoning for looking at the Sony/BMG union with a possible merger between EMI and Warner Music Group in mind.

Recommendations on whether Time Warner should go for a deal with EMI or with an investment group are expected to be made to the Time Warner board at a Nov. 20 meeting.

It's not clear how the commission could look at one [proposals] in isolation, an observer says.

Competitors also point out that the commission looks at both horizontal and vertical integration. Because Bertelsmann owns the biggest TV and radio group in Europe with RTL Group, issues such as fair access and dominant position are likely to be raised in the proceedings.

Amelia Torres, spokeswoman for the EU Commission, says once the commission has received the applications, it will look at the facts to see how the music market has changed since the last rejection in 2000.

In the U.S., Sen. Mike DeWine, R-Ohio, chairman of the Senate Anti-Trust and Competition Committee, announced Nov. 9 that he plans to hold an oversight hearing on the planned merger.

"While we recognize that the music industry currently faces numerous problems, greater consolidation may not be the answer to those problems," DeWine and Sen. Herbert Kohl, D-Wis., the majority Democrat, on the subcommittee said.

The announcement also mentioned that the lawmakers would look at "any other deals in the industry... that would affect the music buying public.

Since the last rejection in 2000, BMG has already withdrawn from Greece. Instead of having a stand-alone company, its catalog is licensed to a local firm.

Sony has a few bright spots. It is by far the strongest company in France, Italy and the Scandinavian countries. But sales in the past have been feeble, as in Spain.

"Historically, Sony had the best global organization for setting priorities," the manager says. "It is only quite recently that they started to focus on local repertoire, especially in Europe."

Meanwhile, BMG has become a much more artist-friendly company than in the past, the manager says.

"Globaly, both companies have shown a clear commitment to their international operations in recent months."

Sony Music has a New York-based international division headed by Bob Bowlin and Rick Dobbs. BMG has integrated its international operations, with executives in key territories reporting directly to Schmidt-Holtz and Smelie. Smaller territories report to Maarten Steinckens, BMG's senior executive vice president, who is based in the Netherlands.

Sony and BMG have experienced share erosion in the U.S. in 2003. At the end of the third quarter, Sony placed fifth in total album market share, with a 13.9% ranking—down more than two percentage points from 16% a year ago. BMG came in at 14% of the end of the third quarter, down from 14.4% last year.

However, BMG is enjoying a strong fourth quarter, with releases from the likes of Bono and Dido. For October it had 18% of the total album market share in the U.S.

Brillay Spears’ latest, “In the Zone,” (Jive) Nov. 18.

Similarly market-share figures by country are not available outside the U.S. But BMG and Sony had a combined Pan-European albums chart share of 27.7%, while BMG in Germany listed in the No. 1 spot. In contrast, a combined EMI and Warner would have a Pan-European albums chart share of 30.5%.

BMG is strong in the U.K. and Germany. Affiliates in both countries have benefited from momentum created by the TV show “Pop Idol,” while in Italy local repertoire has proved to be a strong point.

Among the company’s success stories are U.K. artist Dido and Eros Ramazzotti from Italy. Both have been major sellers over the past five years.

Unsurprisingly, BMG affiliates are in France, Spain and Scandinavia. As a result, the merger, it would have been forced to scrutinize its rosters for further cuts.

Now, however, we can build up new talent repertoire [at Sony] and promote the existing national stars more effectively," Bertelsmann chairman Guenther Thielens says.

Nonetheless, rosters are likely to be cut in the U.K., where the merger is likely to be streamlined.

The distribution picture

The merger does not include record-pressing and physical distribution. But the combined company is expected to use only one of the operations in a given country or region.

In the U.S., Sony’s manufacturing and warehousing facilities are more superior to Bertelsmann-owned Arvada. But sales and marketing forces—which in the U.S. are housed within distribution—are included in the deal and are likely to be streamlined. Combined, Sony and BMG have 340 people in the field in the U.S.

As of September, BMG Distribution had 165 people in 10 offices, sources say. Sony has 800 people in the field, with 175 people spread across four offices.

Universal Music & Video Distribution handles the same market share that the merger will create, with 255 field positions.

Sony Music Entertainment restructured its sales and marketing forces in the U.S. during the summer. It consolidated four sales forces into one under the newly created executive VP of sales, Bill Frolhich, who was named executive VP of Sony Music Distribution, oversees a trimmed-down but empowered field sales staff.

Sony Music Entertainment, Vice President, Pete Jones heads the company as president, with Bob Morelli serving as senior VP of marketing and brand operations and Rick Wilcox as senior VP of sales.

At year’s end, regardless of what happens with the merger, Jones is slated to step down and act as a consultant to BMG, sources say. This leaves the company leadership up in the air at this point in time.


Copyright

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The reports accept the fact that the new members have undertaken a radical program of economic and political transformation. But even if the legislation is in place to effectively deal with the counterfeit music and movie trade, it is often let down by the feeble administrative capacity for implementing the laws. The reports are a clear signal—with some qualifications—that none of the new member states are so far behind in their preparations that their access to the EU is in doubt. As is the case with copyright enforcement, the report said the commission "is confident they can be closed by the time of accession, provided the necessary efforts are made."

But the music industry is concerned that in the rush to sweep the countries into the EU, piracy issues will be sidelined.

The future EU members see the complaints about anti-piracy enforcement as among their last priorities before membership. "We have taken a long time in considering the concerns about transport and food safety, and we are addressing them now," one Czech official said. "But we were barely aware of these copyright issues." This is why we are focusing our attention on other issues," a Hungarian ambassador to the EU Peter Babicz said. "This has not been raised at all in our discussions with the EU, and I am not aware of any serious piracy problem in Hungary."

Latvia’s deputy ambassador Edvards Stipnais said that everything had been done in terms of legislation, but the issue was more about preparing authorities like the police and customs officials. He said training programs were in place, supported by the EU, and the authorities should be ready by next May.

But the IFPI’s Krawczyk is wary about these promises. "I don’t want to sound cynical about their training programs, but we’ve heard it all before," he says. "I doubt we will see any more efforts to deal with this problem over the next few months than we have already seen."

He suggests that although EU accession would be less of an incentive to reform, the new members might be prompted to act in the face of the expected threats from the U.S. next year to put them on the Special 1011 trade watch list, which leaves them open to trade sanctions.
'You Have To Treat Each Career And Each Artist As A Brand'

BY GAIL MITCHELL

The busier, the better. That's how Chris Lighty likes to spend his days.

As CEO of Violator Management, Lighty guides the careers of some of the hottest artists in contemporary hip-hop, including 50 Cent, Missy Elliott and Busta Rhymes.

But Lighty also doubles as senior VP at Jive Records, overseeing forthcoming projects by former Loud Records act/Violator client Mobb Deep and newcomer Dritag as well as the third installment in the Violator album series: "V3: The Good, The Bad and The Ugly."

The Bronx, N.Y., native has always kept his eye on the prize. The former DJ-in-training apprenticed with DJ Red Alert and the late Scott La Rock. He turned down basketball and football scholarships to study electrical engineering and later became a road manager for the Jungle Brothers.

Lighty joined Russell Simmons and Lyor Cohen's Rush Management team and later launched Violator Records with a roster that included Fat Joe and the Beatnuts. Since bringing Violator co-owner/president Mona Scott on board, the entrepreneur has built Violator into a marketing group and multimedia entertainment firm. Earlier this year, Creative Artists Agency began representing Violator Management for motion picture, TV and marketing projects.

Jive Records president Barry Weiss describes Lighty as "a multi-faceted individual." He says Lighty has taken "the best of his artist management experience to make him a savvy music executive."

Q: At the recent National Assn. of Broadcasters conference in Philadelphia, Russell Simmons said hip-hop's power lies in its consistency. Do you agree?

A: Well, I agree with mostly everything Russell says, since he put me in the business [laughs]. But consistency is what sells. If you're consistent with quality music, as Kurtis Blow was when he was putting out records, you will further hip-hop along so there will be a 50 Cent.

Q: What was the defining moment for you in terms of gauging hip-hop's mainstream potential?

A: It's hard to pinpoint one moment. But there's A Tribe Called Quest doing a Sprite commercial and only being in it for 10 seconds. There's LL Cool J in a Gap commercial wearing a FLUSH hat, [and] [Jay-Z] not taking the commercial off the air. The Fresh Prince being on NBC.

Those helped define for me that hip-hop had arrived. When the major labels decided they were going to sign hip-hop acts— that's when everyone said, "OK, this isn't a fad."

As hip-hop grows, there are different defining moments. Like Phat Farm, Sean Jean and Rocawear becoming major clothing distributors and players in the fashion industry.

Q: Could hip-hop's mainstream popularity lead to overexposure?

A: There's always overexposure possibilities. There has to be a moment when you're not on the radio, when you go away for a second. You have to treat each career and each artist as a brand. And if they want to expand their brand, to a certain degree you have to roll with that. But then you have to take into account, "OK, if I have this clothing line, I can only do X; if I'm in this commercial, I can only do this one. I can't do five of them. Or if I'm going to put out this book deal, I'm not going to then do something else."

There has to be a checks and balances.

But I think everyone has come to the realization that hip-hop is a lifestyle. So if you're living, eating and drinking hip-hop, how do you become overexposed on your life?

Q: Nelly has been criticized for his decision to market a drink called Pimp Juice. What's your take on the controversy and hip-hop's social responsibility?

A: Nelly has done some things for the community as far as trying to help find a cure for a disease [leukemia] affecting his family that will help everyone overall. Again, though, this is entertainment. But we can't be the parents of all the children in the world.

You try and put some truth into your music here and there. But at the end of the day, it's still entertainment. Arnold Schwarzenegger can kill 300 people in "Terminator" and then be the governor of California. So why can't Nelly write a song about pimp juice or Snoop and 50 Cent do the song "P.I.M.P.?" They're not glorifying it. They're just talking about one facet that they've seen in their neighborhoods.

Q: We've seen Missy Elliott and Madonna doing a Gap commercial and 50 Cent with his G-Unit Clothing Co. How do you decide what will or won't work?

A: Mona Scott was very influential in putting Missy and Madonna together. However, we looked at the overall situation: Is this the right event? Is this the right branding? The Gap is common ground to everyone. Mountain Dew for Busta Rhymes was a stretch that we felt we could take on.

We can't just jump on anything, though. We get offers for branding all the time, but we don't take them because it's not the right thing for the logo, the artist or our culture. We won't put it in a situation where we feel the ads are degrading to our community. We have to be very careful who we align ourselves with so our culture remains our culture.

Q: With industry consolidation, there are fewer black music executives. What needs to happen to change this scenario?

A: We just can't be the A&R person, the guy who brings the product to the company and drops it off. We have to learn all the nuances of the business, whether it be in business affairs or the creative department. We have to be more active than just making records.

Q: Given the current industry climate, what one thing would you change?

A: I don't know any one thing I'd change. But it's obvious that we have to become more in tune with the computer-driven next generation. We have to figure out a way to get them out of the mindset that music is free. We need to concentrate on that more than anything else. That's what's really putting us out of business.

Q: Is Universal Music Group's price-reduction program the right move?

A: We'll see. Anything beats a blank right now. If that's going to help move the ship in the right direction, I'm all for it. We just have to become more economical with our records and be smarter on how we market and promote. This isn't the Clinton era anymore. We're definitely in the Bush era, and it's going to be tough for at least the next four years.

Q: Is it difficult juggling your roles as a manager and a label executive?

A: No, it's actually useful. I've worked with [Jive president] Barry Weiss for many years in my career. He was one of the first individuals I did business with, alongside Lyor Cohen. This is a great opportunity. I'm getting the chance to see the overall. I have to learn just as much about marketing and promoting Britney Spears as I know about marketing and promoting R. Kelly.

Q: It has been reported that Minister Louis Farrakhan wants to resolve the beef between 50 Cent and Ja Rule. Have you and 50 Cent sat down with either party?

A: We had a conversation with the great minister, but that's about it. This is a Ja Rule "let me get my record sales up" move. We won't be sitting down and shaking Ja Rule's hands. He has three records out right now and selling. Why would we do that? There's always concern that a beef will go too far. Hopefully, this will just go away, because there's enough room for everyone. No one has to like each other. Everyone's a grown man. This is a business. Aerosmith may not like Metallica. Metallica might not like Led Zeppelin or whatever. But they're not going around trying to hurt each other. They're just trying to put out their records and do the best they can. That's what we're trying to do also.
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