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JOSÉ JOSÉ

40 years of a successful artistic career.
Over 30 million copies sold worldwide.

We thank you for 40 years of dedication to our company.
Warner Eyes New Suitor
Bronfman Group Proposal Gaining; EMI Reduced To Second Fiddle

A Billboard staff report

Always the bridesmaid, never the bride?
EMI was left waiting at the altar after Time Warner’s board wrapped up their Nov. 20 meeting to consider bids for its Warner Music Group assets.
Sources indicated that Warner was halting at an EMI cash-and-stock bid worth more than $1 billion out of concerns regarding regulatory resistance.
In a statement Thursday evening, EMI Group chairman Eric Nicoli said that as of Nov. 19, talks were “progressing well and at an advanced stage.”
But he also acknowledged that EMI had been informed by Time Warner “that they are now considering a possible proposal from another party.”
Time Warner executives declined to comment, but an investor group comprising former Seagram chief (Continued on page 68)

RIAA Ups Ante And Piracy Haul
BY LEILA COBO
MIAMI—Seizures of illegal Latin music in the U.S. and Puerto Rico have skyrocketed since the beginning of the year—up by almost 60% over the same period in 2002, according to data obtained by Billboard.
Through the end of October, the Recording Industry Assn. of America had confiscated nearly 1.7 million pieces of illegal Latin music—defined as music that is 51% in Spanish. In comparison, the RIAA seized slightly more than 1 million illegal pieces during the same period last year.
The surge in seizures can be attributed at least partly to a $2.5 million increase in anti-piracy funds that (Continued on page 68)

Keys Sets Her Own Pace
Soulful Singer Takes Thoughtful Approach To Craft Her ‘Diary’
BY RASHAUN HALL
NEW YORK—There’s no blueprint to follow after selling 5.6 million copies of your debut album and winning five Grammy Awards—all before the age of 23.
But for Alicia Keys, whose cool, soulful 2001 landmark album, "Songs in A Minor," wowed the world, selling more than 10 million units globally, the next step was simple enough: "take time off."
“When I got home from touring, I could have gone straight into the studio,” she says. “But I knew I owed it to myself to take at least a little time to breathe."
“It had been such a crazy whirlwind. I had to take the time to sleep late, watch movies, be (Continued on page 69)

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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 67 weeks on the chart!
Two of the Top 5 selling Country Albums by year’s end??

For more information about Toby visit www.tobykeith.com or www.dreamworksnashville.com or call 1-877-TOBY-USA (877-862-9872)

(Continued on page 68)
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Joe Nichols
On your
TRIPLE CROWN victory

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QUOTE OF THE WEEK
6 Hip-hop records rarely had a hook. We helped put song structure in hip-hop. That came from growing up listening to the Beatles—that was the inspiration.

RICK RUBIN
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SIMON COWELL

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Celebrating the life of a good friend

Steve O’Rourke

Our thoughts and prayers are with his family
Colombian Acts Making ‘Best Music Ever’

BY LEILA COBO

BOGOTÁ, Colombia—The rain poured down incessantly on a recent chilly Bogotá night, but the crowd at the open-air El Campín Stadium was unfazed.

The concert, part of the Cepeda & Friends: Colombian tour, brought together the enormously popular Cepeda with up-and-comers Maia, Julio Nava, Jorge Celedón and Fonseca.

“This is a concert by Colombians, for Colombians,” shouted Andrés Cepeda to the screaming delight of 20,000 soaked fans.

The local appeal of Colombia’s new generation of pop acts was evident, but the question in the minds of the label executives, promoters, agents and managers who watched backstage was: “How do we export them?”

Colombia has had a string of spectacular international successes in recent years with Carlos Vives, Shakira and Juanes.

To a lesser degree, Charlie Zaa, Los Tri-O, Aterciopelados and Bacilos (its lead singer/songwriter is Colombian Jorge Villamizar) have enjoyed global recognition.

Against this backdrop, expectations are high for finding the next big Colombian act.

“We all dream of the next Shakira,” says Angel Carrasco, senior VP of A&R for Sony Music International Latin America. He says that for Sony, Colombia ranks behind only Mexico in terms of emphasis on Latin artist development.

“We’re waiting for something else to happen in Colombia to release it here,” says Carrasco, who is based in Miami.

With kidnapping and homicide rates among the highest in the world, Colombia is a country mired in social turmoil. But its cap-

(Continued on page 67)

NEW GENERATION: At left, Cepeda, seated, with, from left, Maia, Nava and Fonseca, and at right, Cabas

Sasha Mixes It Up In New GU Pact

BY MICHAEL PAOLETTA

British DJ/producer Sasha is not yet ready to embark on the creative process for his second proper artist album—nor does he want to deliver “just another” DJ-mix compilation. But he does want to remain in the mix.

A new deal with globally renowned dance/electronic label Global Underground (GU) will give him the freedom to do just that.

In an exclusive interview with Billboard, Sasha says he will be compiling three volumes—possibly five—for a new, as-yet-untitled GU DJ series. It will join such GU series as “nu:breed” and “24/7.”

Each best-mixed release in the new series—which debuts in April 2004—will spotlight exclusive Sasha remixes and re-edits, as well as unreleased, original Sasha productions.

In this way, each CD will be part-DJ mix, part-remix album and part-artist album. (Sasha’s debut artist album, “Airdrawn Daggers,” was released last year.)

“After doing DJ mixes for the past 12 years, the thought of doing another one was not thrilling any of my buttons,” Sasha explains. That is, until he and GU director Andy Horsfield began laying down the foundation for the new series.

“It’s an exciting concept,” says Sasha, who is signed to BMG U.K. for artist albums. “I see it as a definite progression—an evolution—in my career.”

For Sasha—who has helmed two volumes in the GU series (“San Francisco” and “Ibiza”)—such a series further blurs the boundaries between artist and DJ. “This is something we’ve been attempting to do (Continued on page 67)

Sting Strikes CCE Deal

BY RAY WADDELL

Bucking a trend of working with individual promoters in each market, Sting’s upcoming Sacred Love tour will go with Clear Channel Entertainment to promote all dates worldwide.

The tour’s promotion will be spearheaded by CCE. Touring president Arthur Fogel, who tells Billboard that CCE is “thrilled to be in business with Sting on a worldwide basis. Where we are playing in the touring business, it’s a perfect fit.”

Fogel agrees a global promotion “is somewhat of a departure from how [Sting] has previously done his tours. It really emanates from a relationship I developed with [Sting manager] Kathy Schoenike and some informal discussions over the last couple of years that took on some substance.

“The other part is bringing some value-added [aspects] and expertise to the table that pushes things along a (Continued on page 69)
**Arrest Has Tepid Effect On Jackson’s Sales**

**BY GEOFF MAYFIELD**

LOS ANGELES—Police searched Michael Jackson’s Neverland estate in California the same day that his Epic compilation “Number Ones” hit stores. Then, after prosecutors filed criminal child molestation charges, CBS opted to indefinitely postpone a prime-time Jackson special that had been scheduled for Nov. 26.

Jackson has turned himself in to the authorities, but retail does not expect this latest scandal to affect sales. In fact, the new album is widely expected to debut at No. 1 in the U.K. People aren’t surprised,” says Carl Mello, music buyer for Boston-based chain Newbury Comics. “It’s not like they’re going. ‘Oh my God, Michael! I would have never believed that.’

Amid on the same day as hotly anticipated titles from Britney Spears, Blink-182, the Beatles and Dave Matthews Band (see story, right), Jackson’s “Number Ones” was far from the most talked-about Nov. 18 release until authorities arrived with search warrants at his residence that morning.

Based on first-day numbers cited by music merchants, sales executives predict the album will begin in the neighborhood of 65,000-100,000 copies, a sum that would cause it to fall shy of the top 10 in next issue’s Billboard 200.

This is the third hits compilation that has been culled from Jackson’s Epic discography since 1995, when “HIStory: Past, Present and Future” began a two-week stand at No. 1. It sold 390,000 copies in its first week and has sold 2.5 million to date, according to Nielsen SoundScan.

A single distillation of that double-album, which jettisoned the new tracks from the original 1995 set, hit stores two years ago. It peaked at No. 85 and has sold 632,500 to date, SoundScan reported.

The only other new tracks available say they will follow listeners’ desires when deciding whether to drop the song from their playlists. Many also believe it is too early to gauge public reaction regarding the allegations.

“If listeners say, ‘Stop playing the music,’ we will,” says Barry Smith, GM for Clear Channel-owned R&B stations WGCI and WVAZ in Chicago.

“If he’s found guilty, we’ll have to reconsider. But for now right, until a... (Continued on page 60)

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**Fila, Rock Steady Crew Partner On Sneaker**

**BY RASHAUN HALL**

Legendary break-dancing group the Rock Steady Crew is getting its foot in the door of sneaker design. The group’s Crazy Legs has inked a deal with Fila for their own Rock Steady Crew sneaker.

“We’re an athletic brand first and foremost, but there is a convergence on sports and entertainment, more specifically with the music business, that’s undeniable,” Fila VP of marketing/marketing communications Mark Westerman says in an exclusive interview with Billboard.

“Six months ago, Legs did a shoot with Sean John [clothing], and he needed some footwear. So, our entertainment marketing person, Leslie Kirschner, got him some shoes, and our relationship with them ultimately embraced. We’re looking to participate in the shift of consumers from free content to trying and buying. Hence, our companies will face different paths to market.

Microsoft has a hurdleless lane to entering the competitive fray of selling music online. The company is in the midst of securing rights from the major labels and leading independents. It says it plans to be in the market by next year.

“We are excited to confirm that MSN will deliver a downloadable music service next year, and we look forward to sharing more details at a later date,” says Lisa Gurry, lead product manager for MSN Music.

Earlier this year, Microsoft teamed with OD2—the U.K.-based digital-music service provider—under a $500,000 deal to set up an à la carte download store for Europe, based on the software company’s Windows Media Player 9.

(Continued on page 68)

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**Microsoft, Kaazaa Plan Online Music Stores**

**BY BRIAN CAGGITY**

NEW YORK—Microsoft and Kaazaa parent Sharman Networks—two of the biggest forces in the Internet music world—are among the latest companies to officially express an interest in selling downloads in the U.S.

Microsoft confirmed Nov. 17 that it intends to launch a service through its MSN online unit in the coming months. The store will compete with the likes of Apple Computer’s iTunes Music Store and Roxio’s Napster.

Sharman chief executive Nikki Hemming says that her company is also looking to participate in the shift of consumers “from free content to trying and buying. Hence, our companies will face different paths to market.

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(Continued on page 67)
THE CRITICS HAIL WYCLEF'S
THE PREACHER'S SON

“WITH THIS ALBUM, WYCLEF IS FOR TODAY'S GENERATION A WINNING COMBINATION OF STEVIE WONDER & BOB MARLEY.”
ROGER FRIEDMAN, FOX NEWS (NOVEMBER, 2003)

“People Pick: It’s eclectic, incorporating hip-hop, pop-soul, Latin, Middle Eastern and old-school R&B. It’s Wyclef Jean at his best.”

PEOPLE MAGAZINE

“`The Preacher’s Son’ proves that Wyclef Jean is in a class of his own.”

BILLBOARD

“Wyclef Jean is a rarity in hip hop. His new album is a rarity also - well crafted, and festive. High rating!”

USA TODAY

“This is musical rap, reggae, samba and smooth-groove R&B and it delivers! The duet with Patti LaBelle on ‘Celebrate’ is outstanding!”

NEW YORK POST

FEATURING GUEST STARS:
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MONICA
CARLOS SANTANA
PATTI LABELLE
REDMAN
SCARFACE
WAYNE WONDER,
PRODIGY(MOBB DEEP)
ELEPHANT MAN
SHARISSA
AND MORE

WYCLEF JEAN
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AMA’s Move Favors ABC
Network’s Ratings Rise, While Show’s Pull Stays Flat

BY MELINDA NEWMAN

LOS ANGELES—A move to November from January and to a Sunday night failed to raise ratings for the American Music Awards but gave ABC a major boost.

Although the ratings for the Nov. 16 show were the lowest in the program’s history, producer Dick Clark predicts that the AMAs will air in their new November Sunday spot for years to come as ABC builds a franchise around it.

“I don’t think there’s any doubt [that] we’ll stay in sweeps and on Sunday,” he says.

The show, which aired from the Shrine Auditorium here, held even with January’s AMA telecast. “I’m very happy with the ratings,” Clark says. “There has been an attendance factor and we’ve stopped that.”

The show drew an 8.1 rating/12 share, according to Nielsen Media Research, which translates into 12.8 million viewers. The 30th annual AMAs, which aired Jan. 13, garnered an 8.4 rating/12 share for a similar 12.8 million viewers. The AMAs’ best showing was in 1984, when the program landed a 25.4 rating/41 share.

More important, Clark says, this year’s program helped ABC deliver its largest Sunday audience in eight months. According to ABC, more than 32 million viewers tuned in to at least a portion of the show, and viewership among women ages 18 to 34 was up 8% from the January telecast.

The ceremony moved from its former early-January date to November for several reasons, including ABC’s desire to run the show during sweeps. Also, producers pumped it to November to avoid conflicting with the Grammy Awards, which move next year from their late-February date to early February to distance themselves from the Academy Awards, which move in 2004 from late March to late February.

The three-hour show featured appearances from 18 acts. They included standout performances by OutKast and Clay Aiken; both are expected to see sales boosts, according to sales executives queried by Billboard. The evening’s big winners were Luther Vandross and 50 Cent, each of whom captured two awards. Other winners included Faith Hill, Tim McGraw, Lil Jon & the East Side Boyz, Jennifer Lopez and Linkin Park.

Moving the show into prime holiday-season time helped secure acts. “We got extraordinary cooperation from the artists and the labels,” Clark says. “They’re all dropping CDs at this time, and that made it very easy.”

Additionally, the show used to compete with the Grammys for acts when it ran in January. But a ban on acts appearing on both shows ended after National Academy of Recording Arts and Sciences chairman Michael Greene left last year. “Michael Greene had a rule,” Clark says. “When he left, that rule went with him.”

ABC executives did not return calls by press time.

Additional reporting by Carla Hay in New York.

Sony China Stages Anti-Piracy Show

BY STEVEN SCHWANKERT

SHANGHAI—Sony Music China has taken the fight against piracy to the world’s largest potential music market and one of piracy’s major battlegrounds.

Between 50,000 and 60,000 people packed Shanghai Stadium Nov. 15 for the 2003 Asia Superstar Anti-Piracy Rally Concert.

The showcase featured 16 acts from the region, most of whom were Sony artists, including Faye Wong and Wang Lee Hom. Jay Chou, Sony’s top-selling Chinese-language artist, was contractually unable to perform at the show but accompanied Taiwan’s Jolin Tsai on piano for two songs.

Although the anti-piracy message was clear from the concert’s title and signage at the show, few artists chose to address the issue directly from the stage, and Chinese press reports following the show made little mention of the concert’s message.

“Piracy has to be stamped out all over the world. Piracy takes away the fruits of hard work,” Chou, singer for the Centurians and The Nemo. “The artist fees are very low for our country.”

The ceremony moved from an early-January date to November for several reasons, including ABC’s desire to run the show during sweeps. Also, producers pumped it to November to avoid conflicting with the Grammy Awards, which move next year from their late-February date to early February to distance themselves from the Academy Awards, which move in 2004 from late March to late February.

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ABC executives did not return calls by press time.

Additional reporting by Carla Hay in New York.

Holiday Chart Bows This Issue

It’s beginning to look a lot like Christmas, as the Top Holiday Albums chart returns to Billboard’s pages, starting with this issue (see page 61).

Based on reports compiled by Nielsen SoundScan, the No. 1 position chart will appear in the magazine every other week through the Jan. 10, 2004, issue, running in the space the Top Pop Catalog chart normally occupies.

During each list’s unpublished week, the holiday and catalog charts will still be available to subscribers of Billboard Information Group and Nielsen SoundScan. They will also appear weekly at billboard.com.

All seasonal albums—that is, all new and catalog—that are generally available at retail are eligible to appear on the chart. This differs from most Billboard album charts, where holiday titles appear only during the first year of release. Hanukkah and Kwanzaa titles are also tracked for this chart but generally do not sell enough units to make the list.

The first published No. 1 this year on Top Holiday Albums is the second Christmas release of the writer’s song, Tony Blackburn Jr., “Harry for the Holidays” (Columbia).

As with all billboard weekly charts, the “last week” numbers refer to the holiday list’s prior unpublished frame, in this case for the tracking period that ended Nov. 9.

The late George Harrison, Prince, Traffic and ZZ Top are among the 2004 Rock and Roll Hall of Fame inductees. Jackson Browne, the Delis and Bob Segar round out the group. Harrison was previously inducted in the hall’s 1988 class as a member of the Beatles. The 19th annual induction ceremony will be held March 15, 2004, at the Waldorf Astoria Hotel in New York. A Lifetime Achievement Award/Non-Performer honoree will be announced soon. Artists become eligible 25 years after the release of their first recording. A foundation committee nominates eligible artists, who are then voted on by an international body of about 700 music experts.

BARRY A. JEECKLE

Warner Music Group would not comment on recent press reports that it may buy Madonna’s Maverick Records label. WMG may continue to finance or buy out the label after their current partnership agreement expires at the end of next year, according to a report in The New York Times. Maverick did not return calls at press time, and Warner Music declined to comment. WMG chairman/CEO Roger Ames said through a spokesman that “Maverick, one of the most important artists in the world from both a creative and a commercial standpoint and has been for the past two decades. I hope she spends the rest of her career with Warner.”

Performance issues may lie at the heart of the sale talks, industry insiders opine, because Maverick may not have cleared certain revenue milestones required in its contract with Warner. WMG executives say Maverick has been leaking money since 1998, according to press reports. People who work with Madonna say that Maverick has lost money for only a couple of years. Neither of Madonna’s lawyers, Allen Grumburg or Bert Fields, returned calls for comment.

SAMAIRE CHANG

“World Idol,” the international singing contest that was first reported here (Billboard, Aug. 3, 2002) will air in the U.S. on Fox-TV in two parts on Dec. 25 and Jan. 1, 2004. Contestants will be “Idol” winners from around the world competing for the world-championship title, including Wili Clark, Jr., Will Young (U.K.), Alexander Waters (Canada), Ryan Malcolm (Canada) and Heinz Winckler (South Africa). The program is being produced by 19 Television and Fremantle Media. In related news, “American Idol” has inspired two new fragrance lines: Idol Spirit for Men and Idol Moments for Women. Products will include deodorant sprays and lotions retailing from $6 to $35. The two fragrance brands will be available as of Dec. 1 at americandolbeauty.com and in JC Penny stores throughout the U.S. They will be sold at other mass retailers as of February 2004. The new products will be marketed by Scion International’s Beauty Innovations and “American Idol” production company Fremantle Media North America.

CARLA HAY

Disney/Pixar’s “Finding Nemo” has become the top-selling DVD of all time by moving 15 million DVD units, according to Buena Vista Home Entertainment. The company reports that 20 million combined VHS and DVD copies of the film’s title have sold. A spokesperson for “Finding Nemo” also set a first-day sales record Nov. 4 with 8 million combined units (Billboard, Nov. 15) and a first-week sales record with 17 million combined units, according to Buena Vista.

HIL KIPNIS

Warner Strategic Marketing has purchased the Del-Fi catalog from founder and owner Bob Keane for an undisclosed sum. The catalog boasts 1,500 masters, including classic recordings from Ritchie Valens, Bobby Fuller, the Centurians and the Lively Ones, as well as numerous other acts from the ’50s and ’60s. The two companies have a shared past. The first hit song set that WSMR Records released spotlighted Valens. Initial releases will include titles by Valens, the Bobby Fuller Four, Frank Zappa and some of Del-Fi’s surf catalog. Keane will act as a consultant for the company.

MELINDA NEWMAN

The For the Record: The Nov. 1 article “Johnson’s Son Gets Rights” regarding the rights of the Robert Johnson catalog did not mention that in February 2002, Lehsen Music II purchased the musical composition copyrights from Stephen C. LaVere. LaVere no longer receives publisher royalties for the songs. In the normal writer/publisher split, Johnson had 2/3 Claudio Johnson has written all of the writer’s songs, and Lehsen Music II’s affiliate, Music & Media International, is the administrating worldwide publisher. . . . Contrary to the Oct. 1, 2004 article “A Yearning for More Meaning,” Stacie Orrico’s self-titled album has sold 360,000 combined units between Christian and general market retailers, according to Nielsen SoundScan. The number previously reported did not reflect the 116,300 scans from the Christian Booksellers Assn. retail market.
I love quality music. It can be Hip Hop, Pop, R&B or Rock. Now there are ways to get the music that I love just a click away. Now you can be legit!

BEYONCÉ

I DOWNLOAD
(Legally.)
A Message Goes Out To Fans

In the debate about illegal file sharing, artists have been noticeably absent. As a result, many of their fans have been left to make assumptions and draw their own conclusions about what artists—as opposed to record labels—think about the issue.

That’s one reason why, several weeks ago, Billboard decided to open its pages to key artists and other significant industry figures. We wanted to provide a means—through the offer of free advertising pages—for artists to let their thoughts be known on the issue.

At the time, we had no idea how, or even if, the industry would respond to our unprecedented offer. But in the weeks since then, support has poured forth from some of the biggest names in the business.

In this week’s issue, artists as diverse as Beyoncé and Sheryl Crow kick off a remarkable advertising campaign that has been spearheaded by the five major labels. Their message is loud and clear: it’s cool to download—legally.

In the coming weeks, such artists as Missy Elliott, LL Cool J, Martina McBride, Reba McEntire, P. Diddy and Lenny Kravitz will also appear in ads with the same message. Also expect to see Jason Mraz, Pharrell, Good Charlotte, 3 Doors Down, P!nk, Loveless, Brooks & Dunn, Aaron Lewis of Staind and Andrea Bocelli.

They have all volunteered their time and effort to let the world know that artists do care about illegal downloading and oppose the damage it’s doing to their colleagues and the music industry.

It has been our position all along that diverse music illegally online is not only damaging to the industry but also to thousands of musicians—many obscure—who depend on royalty payments and performance fees to make ends meet. We want to thank all of the artists who decided to speak up on their behalf.

But there’s another key reason for our campaign. A number of legitimate digital music sites are now up and running. These online services did not exist when illegal downloading effectively stole the attention of a generation of music lovers that is active online. We’ve urged the industry to find a market solution to illegal file sharing, and now it has. These services are finally meeting the public’s demand for inexpensive, high-quality music on the Internet. There really is no reason at this point to continue the rip-off.

For most of its nearly 110-year existence, Billboard has been known as the “Bible” of the music industry because of its charts. Yet we see ourselves as much more. Billboard should be the Town Square for everyone who shares a passion for music, a place where they can congregate, get all the latest news and debate the issues of the day, in print, online and at conferences and events.

We strongly support intellectual property and copyright law. But most of all, we want a generation of fans raised on illegal file sharing to know how much damage it is doing to an industry that entertains, inspires and delights us all.

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

SHERYL CROW

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I Don't Have To Be Me/ Steve Azar /MERCURY
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Faint/ Linkin Park /WARNER BROS.
What Was I Thinkin'/ Dierks Bentley /CAPITOL
Real Good Man/ Tim McGraw /COLUMBIA
Heaven/ Live /RADIOACTIVE/GEFFEN
Someday/ Nickelback /ROADRUNNER
I Want You/Me Pones Sexy/ Thalia /EMI LATIN/VIRGIN
The Jump Off/ Lil' Kim /ATLANTIC
Excuse Me Miss/ Jay-Z /ROC-A-FELLA/DEF JAM/IDJMG
Straight Out Of Line/ Godsmack /REPUBLIC/UNIVERSAL Spin/ Lifehouse /DREAMWORKS

50,000 SPINS
Stand Up/ Ludacris /DEF JAM SOUTH/IDJMG
Bigger Than My Body/ John Mayer /AWARE/COLUMBIA
I Melt/ Rascal Flatts /LYRIC STREET
Weak And Powerless/ A Perfect Circle /VIRGIN
Bright Lights/ Matchbox Twenty /ATLANTIC
Stacy's Mom/ Fountains Of Wayne /JIVE
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Holidae In/ Chingy Feat. Ludacris & Snoop Dogg /DTP/CAPITOL
(There's Gotta Be) More To Life/ Stacie Orrico /VIRGIN
White Flag/ Dido /ARISTA
Rain On Me/ Ashanti /MURDER INC./DEF JAM/IDJMG
Have You Ever Been In Love/ Celine Dion /EPIC
I Love This Bar/ Toby Keith /DREAMWORKS
Walk A Little Straighter/ Billy Currington /MERCURY
Serenity/ Godsmack /REPUBLIC/UNIVERSAL
Liberate/ Disturbed /REPRISE
Del Otro Lado Del Porton/ Ramon Ayala Y Sus Bravos Del Norte /REPRISE
Step In The Name Of Love/ R. Kelly /JIVE
I'll Fly With You (L'Amour Toujours)/ Gigi D'Agostino /ARISTA
Peacekeeper/ Fleetwood Mac /REPRISE
Am I Dreaming/ OL Skool Feat. Xscape /UNIVERSAL
Stubner Plans
To Expand SAM

Newly named co-president of Sanctuary Artist Management (SAM) Carl Stubner has expansion on his mind. “We are looking for opportunities with managers, management companies and artists,” he tells Billboard. Stuher was formerly partner/president of the music-management division of Immortal Entertainment. He brings to SAM his Immortal management roster, which includes Nick Fleetwood, Something Corporate, the Von Bondies and Tommy Lee. Stubner also co-manages Fleetwood Mac with Howard Kaufman.

Jars Of Clay Defines ‘Who We Are’

Band Looks Back To Its Musical Origins On Sixth Set

BY DEBRA AIKINS

After a decade that includes a career-defining, self-titled debut in 1995, three Grammy Awards and more than 5 million albums sold, Jars of Clay has earned the right to explore new territory and to venture a little off the beaten path.

But the band’s sixth full-length album, “Who We Are Instead” (Nov. 4 on Essential Records), feels more like a homecoming than a send-off into uncharted territory.

Harking back to the group’s musical origins, “Who We Are Instead” incorporates more of Jars of Clay’s Nashville hometown flavor with elements of folk, blues, country and Americana rock—all in an acoustic setting. Quite different from the band’s more recent pop/rock efforts.

“We’ve been reacquainting ourselves with the subtleties of acoustic music and the passion of a good song,” lead singer Dan Haseltine tells Billboard as the band gathers around a kitchen table in a Nashville studio. Jars of Clay is here to record its own version of U2’s “All I Want Is You” for a multi-artist project that will benefit the African AIDS crisis.

After touring acoustically for the past year, Haseltine and bandmates Stephen Mason, Matt Duskmark and Charlie Lowell admit they found a comfortable fit.

(Continued on page 18)
Jars Of Clay
Continued from page 15

had been missing.

“We weren’t relying on the lights, the sound and the circus around us,” Haselton explains. “We were just getting better and hoping the songs would have legs and be able to stand on their own. It just seemed like this was a big part of our identity, and one that we felt comfortable living in for a long time. We’ve tried to wear a bunch of skins,” he adds. “We tried to be a rock ‘n’ roll band, which I felt like we did well. But when it came to this record, I think we had reached a point in our career where we walked into the studio and for the first time it actually matured in the 10 years that we’ve been a band. There was a confidence and a sense of what we’d lived—we’ve been musicians, and we know how to make records. Now it’s just a matter of focusing on the songs and being what we love and what we do.”

Self-produced by Jars of Clay, “Who We Are Instead” incorporated additional production help from Ron Aniello (Guster) on four tracks, along with the musical talents of vocalists Ashley Cleveland and Kenny Meeks and drummers Ben Mize (Counting Cross) and Ken Comer (Wilco).

The album’s themes examine the complex struggles of human nature, especially in a title song, “Problem Is” and a newly written song. “It’s about acknowledging and embracing our need for something more than what we offer ourselves,” Mason says. “It’s a hopeful look at being able to live life as much passion and dedication.”

Netwerk’s in-house radio promotion departments will work with Jars of Clay’s Christian label, Essential Records (Provident/BMG Distribution), and RCA Label Group to promote mainstream radio single in early 2004.

“I definitely think there is potential with the album on the mainstream side,” Reis says. “We feel like there will be opportunities to work it there after the meantime, Netwerk and Essential are concentrating heavily on Jars of Clay’s established Christian market fan base. A special limited-edition version of "Who We Are Instead" has been promoted to Christian retail outlets. The enhanced CD features two bonus tracks, video footage, screen savers, wallpaper, buddy icons and a "Create Your Own Fan Site" tool kit.

"In this case, the album is the market plan," says Reis, senior VP of marketing for Provident Label Group, which owns Essential.

"I feel like heavy retail positioning and pricing is the most effective way we can spend our dollars in this market," Diehl says. "Early on, we can rely on the fact that Jars have such a strong fan base to get us through the fall, but this is the kind of album that will have legs.

"I’m not as concerned about the first-week numbers—I’m more interested in what this album’s going to do in the fourth week or the ninth week or in January. Netwerk thinks big, but they’re not in a hurry. They want to do it right, and it’s all about the timing," Odmard adds. "We’ve been in this for 10 years now. I think the honey moon is over, and we’re pretty familiar to most of the people who buy our music. So we’ve been given a tremendous gift to have the ability to come and make peace with who we are and to stay the course and we’re happy to walk that road."
Sheard Spreads Out On ‘Heavens’

The title of Karen Clark-Sheard’s Nov. 4 release may be “The Heavens Are Telling,” but it’s the numbers that are really saying it all. Nearly 5,500 units were sold the first week out, according to Elektra, and upwards of 100-plus-core gospel radio stations have added the album, with heavy rotation at syndicated outlets like the Light and Bobby Jones’ Gospel Top 20. The release debuted at No. 3 on the Top Gospel Albums chart.

If her Elektra debut, “Finally,” established her as a solo artist and her follow-up, “Second Chance,” forged a new glamorous image, Clark-Sheard is looking to her latest release to expand her audience beyond her gospel base. To that end, the album includes guest vocals from Mary Mary and Missy Elliott.

“I would like to appeal to different audiences—to reach the world and a lot of young people who don’t go to church,” Clark-Sheard says. The album—produced by Donald Lawrence and PAVM—includes six soul-stirring live songs, recorded at husband Pastor J. Drew Sheard’s church, the Greater Emmanuel Institutional Church of God in Christ in Detroit.

A remake of Jill Scott’s “You Love Me” was recorded as a duet with her daughter, Kierra “Kiki” Sheard, who recently signed a solo recording pact with EMI Gospel. Clark-Sheard describes the CD as “a mixture of hip-hop gospel, praise and worship and inspirational.” It is the first time she has done praise and worship. “That’s where this album is focused,” Clark-Sheard says. “I believe it will be an asset to the praise and worship ministries in the churches today.

Elektra’s promotional push includes an hour-long special for BET’s “Lift Every Voice” and appearances on upcoming episodes of “Showtime at the Apollo” and “Bobby Jones Gospel.”

SHERIDAN BUCKS JONES: Bobby Jones’ International Artist Retreat is

Tait Juggles Band, Acting

Michael Tait keeps a packed schedule. In addition to supporting his new album, “Lose This Life,” the second with his band Tait, he’s also busy as the lead in “Hero,” a rock opera that imagines Jesus Christ’s return to today’s society. Being busy is nothing new to Tait. As a member of de Tait, Christian rock’s ruling triumvirate, Tait has perfected his juggling act over the years.

“I’ve been working my butt off,” he says with a hearty laugh. “The sophomore project is always the hardest, because [for] the first one you have all those years built up in you. [For] the second one, you have to come to the party even more so, and you only have from the end of the first record to the beginning of the next one” to write and record.

With “Lose This Life,” Tait and bandmates Lonnie Chapin, his brother Chad Chapin and Justin York (son of Sparrow Label Group president Peter York) deliver an impressive follow-up to the band’s 2001 debut, “Empty.”

“I honestly find joy in writing songs that connect with people,” Tait says. “I enjoy writing a song and hearing someone say, ‘That song saved my life. That song touched me.’”

Tait’s goal was to write songs that reflect real life. “I wanted to write about what goes on in my life, what goes on around me, what God is doing, what I want God to do, what my fears are—all these things. I just couldn’t write this Hallmark record [saying], ‘God is great, my life has no problems.’ I can’t do that. A Christian walk is filled with ups and downs.”

Lonnie Chapin says the band is doing material from the new album on its current tour and is seeing great response, especially to the title cut and “Electric Avenue,” a cover of the 1982 Eddy Grant hit.

The album includes a bonus track, “The Christmas Song,” which was produced by Brown Bannister and recorded in London with musicians from the London Symphony Orchestra and London Philharmonic.

Tait co-produced the remainder of the album with Mark Heimerman. “It took some of the pressure off us musically,” Tait says. “He colored a lot of the songs with great chords and augmentation and structure that made it even more[of a] perfect platform to get across these lyrics. I’m elated [about] what I have to offer right now.”

Higher Ground

By Deborah Evans Price
dprice@billboard.com

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Product Placement Deals Thrive In Music Videos

Music and advertising have been crossing paths for years—from Don McLean driving his Chevy in “American Pie” to having Busta Rhymes “Pass the Courvoisier” to F. Diddy. The phenomenon of paid product placements in music videos is a recent trend, and it’s only getting bigger, industry insiders say.

Advertisers have long sponsored concert events, and cash from Madison Avenue is an important aspect of most tours, says Robert A. Darwell, a partner in the Entertainment and Media Practice Group of Sheppard Mullin Richter & Hampton in Los Angeles.

During the past few years, musical performers’ links to products have skyrocketed, with hip-hop artists embracing endorsement and product placements in their songs as part of establishing “street cred.”

This is because “the music performer is always dependent on advertising money to support their career,” says Benjamin R. Mulchay, also a partner with Sheppard Mullin.

The recent Madonna/Missy Elliott Gap ads highlight just how much this trend has grown. Now, every record label is exploring paid product placements—something that has for years played an important part in bringing advertising dollars to the motion picture industry.

For example, an advertiser like Mazda pays a fee to place its new car in Britney Spears’ video “Me Against the Music.” Apple struck a similar deal when the iPod was featured in Mary J. Blige’s video “Love @ 1st Sight.”

There’s a natural fit between the music and the advertising industries. For record labels, these types of deals can help reduce the ever-increasing costs of music video productions. In some instances, product deals can help defray 25% to 50% of video production costs.

So, inking one of these deals is a win-win for the artist, the record label and for the corporation whose product is featured. These placements are great for advertisers because they’re less expensive than ties to feature films, Darwell notes.

There is also a much shorter turnaround time for music videos compared with films, so the advertiser can respond to the need in the marketplace for its product much more quickly.

Such deals can raise some intricate legal issues. The license fees depend on the stature of the artists involved, the nature of placement in the video and the degree of inter- est from competitors for placement. For example, if a product’s placement in a video is casual and the artist has only a brief and indirect interaction with the item, the deal may not be as large.

“The success of this business model depends on how appropriately the product is integrated into the video,” Darwell says.

Creative control varies in music video deals vs. motion picture deals. Advertisers are likely to have more input into the creative direction of music videos than in motion pictures.

However, musical artists are likely to be in a position to exert greater control over placements than actors do in motion pictures. This is because a music video is often seen as an ad for the artist. Through the video, the artist is also subtly selling a lifestyle, not just the music. This is especially true in the image-conscious hip-hop world, where the link between artists and brands is much more pronounced.

Provisions for ancillary support may be included in expanding placement deals. Some recent deals have included tour support, print campaigns and the advertiser's ability to use the video for its own purposes. Whatever the combination, one thing is for sure: This is only the beginning of these deals.

The Beat

GONE TOO SOON: I first met composer Michael Kamen, who died of a heart attack Nov. 18 (see story, page 55), in 1993 at MIDEM. He was head of a jury that judged music videos and films, and I was a juror.

Despite the glamorous Cannes, France, setting, the work was arduous—we were basically locked in a smoky room for three days while we viewed submission after submission. Kamen ensured we jurors were treated like royalty and took it upon himself to take care of our every need, whether it be to change an airline ticket or announce to our overseers that we had simply had enough for the day and were stopping early.

That graciousness never wavered in my dealings with Kamen. He had a certain grace, surpassed only by his musical talent, that carried him through any situation, even when he confronted his strongest foe: multiple sclerosis. He was diagnosed with the disease in 1996 but kept it under wraps until his symptoms grew too noticeable to disregard.

I last saw him and his wife, Sandra, in late September when he received an award at the National Multiple Sclerosis Society’s Dinner of Champions. He was growing feebler by day, but remained so strong of spirit, and he spoke to me with excitement about upcoming projects. As Kamen addressed the crowd, he said he didn’t deserve the award, but he didn’t deserve the disease either. He talked about how blessed he had been by support from his friends and colleagues once he had gone public with his illness.

When the journal had led him to believe that we all needed more caring, not just curing.” So true.

Kamen’s legacy will last not only through his music but also through his bravery in the face of great adversity.

(Continued on page 19)
Carter Bids Cannon Farewell At New York Concert

Violinist Regina Carter culminated a three-year relationship with the treasured Guerrieri del Gesù violin that classical virtuoso Niccolò Paganini once owned with a triumphant concert Nov. 2 at Alice Tully Hall at Lincoln Center in New York. Carter performed a jazz-meets-classical set from her Verve CD, "Paganini: After a Dream," that she recorded last fall in Genoa, Italy, with the 260-year-old instrument, nick-named "the Cannon" by Paganini for its booming tonality.

The violin was flown to New York for the concert from the city of Genoa, the owner and keeper of the instrument. It was protected by armed guards from the New York City Police Department during its visit. Accompanying Carter's quintet in the second half of the concert was a 16-piece orchestra conducted by Ettore Stratta and featuring classical cellist Borislaw Strouven, who engaged in two exhilarating musical conversations with the violinist on the Cannon. Carter performed such works as Claude Debussy's "Rêverie" that she first heard as Ella Fitzgerald's rendition, "My Reverie," Ennio Morricone's "Cinema Paradiso" and Astor Piazzolla's "Oblivion.

Carter, who in 2001 was the first jazz artist and American-American to be invited to play the Cannon, said at the onset of the sold-out performance, "This represents the continuation of the dream."

Prior to the show, she had three days to get reacquainted with the instrument. "My own violin is so much smaller, and its neck is shorter," she said. "The Guerrieri is like a viola, so playing it gives my biceps a workout. Plus, it usually takes a few days for the violin to get warmed up, to speak. It's like that froggy voice you have in the morning."

As hoped, by concert time the Cannon was in fine singing form.

SAXOPHONE SWHO ONG SONGS: Saxophonist James Carter, who coincidentally is Regina Carter's cousin, has been wowing audiences with his riveting performances since his 1993 coming-out album, "JC on the Set" (DIW). Dubbed the "Motor City Madman," he indulges in a high-velocity trad-meets-avant style, but he also romances on the horn, evidenced on his 1995 ballads CD, "The Real Quiet Storm," that launched a multi-album relationship with Atlantic Records. After simultaneously releasing two winning discs for Atlantic in 2000 — the funky "Layin' in the Cut" and the Django Reinhardt-inspired "Chasin' the Gypsy" — Carter returns to the swoon zone with a gorgeous, all-ballads, full-strings homage to Billie Holiday. "Gardner for Lady Day," his Columbia Records debut, is produced by Yves Beauvais. Released Nov. 11, the CD features a disquieting rendition of "Strange Fruit" with Carter's soaring saxophone screams.

In a conversation earlier this year, Carter told me he has come a long way from his days as a brash youngster nipping at the bit to burst out of the gate with his saxophones. "I still feel the same way, but now I'm able to use all the different shapes and forms in my playing," he said, explaining how expansive his jazz view has become. "There are more than just a couple of events in a decathlon."

THREE DOT LOUNGE: On Nov. 6, timbales ace Ralph Izrrany and his Latin jazz project Timbalaye celebrated his new album, "It's Time!" on BKS Records with a roasting set at New York world-music club Safari. ... Former NBA basketball star and bassist/guitarist Wayman Tisdale follows up his 2001 chart-topping contemporary jazz album "Face to Face" with the gospel-tinged disc "21 Days," issued Nov. 11 on his own Tisway Records. The collaborator for 15 years on 12 albums, multi-reed player Yusef Lateef and percussionist Adam Rudolph released the double-CD "In the Garden," recorded live with the 22-member Go: Organic Orchestra and issued Nov. 18 on both artists' respective labels, VAI and Meta. ... Jazz and classical mix freely on adventurous pianist/keyboardist Matthew Shipp's latest project, "The Sorcerer Sessions," which stressed Nov. 4 on Thirsty Ear. ... In-demand guitarist Adam Rogers recently delivered his sophomore Crisis Cross outing, " Allegory," which consists of 10 originals featuring saxophonist Chris Potter. ... New York-based Greenstreet Films will begin work on "Mork," a biopic on jazz legend Thelonious Monk, written and directed by Leon Ichaso and produced by Harry Colombo (the pianist's longtime manager) and Greenstreet's Fisher Stevens and John Penotti. ... Festival Productions recently announced its 50th-city all-star Newport Jazz Festival 50th Anniversary tour, which launches Jan. 17, 2004, in Green- vale, N.Y., and concludes March 27 in Olympia, Wash. Available for purchase on tour will be the CD "Newport at 50: Happy Birthday, Baby," featuring highlights from the fest's early years, including live performances by Louis Armstrong, Dave Brubeck and Mahalia Jackson with Duke Ellington.

The Beat

Continued from page 18

CH-CH-CHANGES: Former Epic Records senior director of media relations Tracy Buffard has joined Kathryn Schenker Management as a publicist. ... Lois Najarian, former VP of publicity for J Records, has joined Dan Klores Public Relations. In other news, J Records has named Sage Robinson senior director of publicity.

WE ARE THE CHAMPIONS: Rich- mond, Va.-based salsa act Bio Ritmo was recently crowned champion of the Northeast Showcase Finals of the Independent Music World. The group competed against five other acts at New York club the Lion's Den in the event organized by Disc Makers. Judges included representatives from Billboard, The Village Voice, CVI and BMI. Bio Ritmo took home more than $35,000 in prizes, including gear from Fender, DW, Sabian, Shure and Disc Makers.

The next showcase will be Jan. 15, 2004, at the Knitting Factory in Los Angeles, followed by a May 13 showcase at Chicago's Elbo Room.

WE CAN BE HEROES: The New York chapter of the National Academy of Recording Arts and Sciences has named Ruben Blades, Daryl Hall & John Oates, Nile Rodgers, Barry Mancini, Cynthia Weil and BMI president/CEO Frances Preston recipients of its 2003 New York Heroes Awards. The presentations will be made at a Dec. 11 ceremony at Manhattan's Roosevelt Hotel. The recipient of the chapter's Impact Award is producer Timbaland. The honor is awarded for achievement in a young career.

SONGS YOU KNOW BY HEART: The American Film Institute named 400 songs Nov. 18 that qualify for the top 100 movie tunes of all time. The winners will be unveiled in a TV special, "100 Years . . . 100 Songs," next June. The format will be similar to previous countdowns conducted by AFI, such as "100 Years . . . 100 Movies," "100 Years . . . 100 Passions" and "100 Years . . . 100 Laughs." The winners will be selected by AFI members, as well as a panel of directors, screenwriters and actors. My bet for No. 12 "Somewhere Over the Rainbow" from "The Wizard of Oz,"
**Boom Boom HuckJam Will Return In 2004**

**BY RAY WADDELL**

NASHVILLE—Revered in its second incarnation to put greater emphasis on its touring artists, the non-profit Boom Boom tour produced mixed results.

The new configuration created some new highs but also some dis-appointment. With a tour produced by SLAM Management, the tour pro-duced better than expected results.

The outing, a precious new band for arenas, consistently looking for new content, dropped name music artists, such as Thine, facing those such as Social Distortion, the Offspring and Good Charlotte in 2002 (Billboard, June 28).

This year, developing instrumental rock band Anarchy (Orchestra, along with DJ Aero and “ringer” Rick Thorne, provided a spirited soundtrack for the real stars of the show, skateboard king Hawk and his team of extreme-sports professionals on BMX bikes and motocross cycles.

The response from attendees has been enthusiastic, and numbers have been solid, if not overwhelming. Out of the 30 dates in the 2004 Boom Boom HuckJam route, 12 shows reported to Billboard Boxscore indicating an average gross of $291,581, with an average attendance of 7,449.

Those figures are down from last year. In 2002, 20 reported shows (out of 22 dates) averaged $314,619 in box office, with average attendance of 8,448. Tickets cost $25, $40 and $75 both years.

SLAM president Jim Guerinot ad-mits that some acts were dis-appointing. But in many cases, “we wound up doing a lot of promotional tickets, and this is a response-driven show,” he says. “This isn’t rock’n’roll; we’ve got 10 sponsors on board, and they want you to come.

If 2003 averages hold for the whole tour, which ended Nov. 16, the gross will be $8.7 million, up from about $8 million in 2002. The total loss will be $3.8 million. As of today, 2004 is still up $1.5 million.

**HOLDING STANDS**

With about $350,000 in gross and 8,000 in paid attendance, Wachovia Center in Philadelphia did virtually the same numbers with Boom Boom on Nov. 1 as it did in 2002 with Social Dis- tortion on the bill. So Wachovia Center VP/GM John Page doesn’t think a lack of name talent made much differ-ence.

“This show’s great, very fast-moving, with a great band playing music and video components,” Page says. “People love it.”

In Page’s opinion, Boom Boom might work even better in the warmer markets. “This is something that may play better in the summer time when kids are more focused on this type of activity,” he says. “People are so busy [in the fall] that it kind of gets lost in the mix.”

The size and scope of the Boom Boom production, including 244-feet in length necessary on the arena floor, limits the tour to mostly larger, mod-ern theaters. Loading is about 12 hours, but load-out at the GEC was done in about three, and the building was completely changed over for a hockey event by the next morning.

“Boom Boom” producer says that he would not have been interested in ticket prices. But with 16 trucks of produc-tion and 120-plus rigging points, production costs dictate ticket prices.

“We’ve talked about scaling the production down in some respects but keeping the video,” Guerinot says. “If we can keep this sponsorship level and go with $50-$75 gold circle, with the rest of the house at $25, that would be great. We can load out the house at $25 because we need to get 12,000 people a night.”

Radio promotions and other comps took the Nashville crowd up to about 7,500 in the house. Doug McBride, the promoter, took a stagebill for two shows this year that was less than one show a year ago.

Even so, some production elements are on the rise. “It’s like the circus. You can’t keep it cheap,” Guerinot says. “It takes a lot away from the show,” Page explains. “With this show, if you don’t have the big half-pipe, you might as well have a smaller portion of it.”

Guerinot’s discussions are under way regarding taking the tour to Eu- rope next April.

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**Acts Are Getting Beamed To The Big Screen**

**BY SUSANNE AULT**

LOS ANGELES—Your favorite recording artist may be coming soon to your television screen. Movie theaters are increasingly joining the music industry to provide exposure for acts. A number of acts, including the Regal Entertain-ment Group and AMC Theaters, have equipped many of their multi-plex screens with digital technology so they can show concert DVDs and live music just as easily as movies.

DVD screenings are supplement ‘summer’ tours by playing in cities not part of the act’s live routings, music executives say. Plus, the executives believe more acts will experiment with such simulcast concert screenings as last year’s Korn gig (Billboard, July 13, 2002), which introduced the band’s album “Untouchables.”

Regal Entertainment—comprising Regal Cinemas, United Artists and Edwards theaters—broadcast the “Coldplay: Live 2003” DVD Nov. 3 on screens before 9,200 seats across 31 markets. (Some cities played the DVD on multiple screens in more than one multiplex.) More than 5,000 people attended the event, and tickets cost $10-$12.50, says Ray Nutt, executive VP of Regal CineMedia, the chain’s digital entertainment division.

By 2004, he says, Regal’s Digital Content Network (DCN) will be able to deploy taped DVD and live simul- cast events to 407 of its multiplexes, comprising 5,000 screens playing for up to 65,000 people at any one time for an event.

**ANOTHER FORM OF MARKETING**

“This is a brand-new platform for artists to get their message out,” Nutt says. “We are re-creating the way that people think about the motion pic-ture business—we can do concert events promoting artists.”

Serving as the promoter for Regal’s music events is AEG Live, Regal’s sis-ter company under their parent firm, the Anschutz Entertainment Group. Typically, AEG Live buys the radio spots for Regal’s DCN events, which included the May 16 opening of the “Linkin Park Live in Texas” DVD in 38 markets, with an 11,000-seat capacity. Tickets were $10-$12.50. The DVD will hit stores Nov. 18.

“I’ve always thought utilizing the-aters was another extension of how to market music,” says Tony Nast, AEG Live executive VP of business develop-ment. “For Coldplay, we actually had scalpers outside certain theaters. That’s a sign of things going well.”

Terry McBride, CEO of Nettwerk Management, which represents Cold-play and Avril Lavigne, believes that Regal and other digitally equipped the-aters offer tremendous value to touring artists who cannot stop in every city.

“Bottom line is, there is only a certain amount of time [an artist is on the road]. Some fans are going to lose out,” McBride says, noting that Coldplay “underplayed the market” during its 2003 tour. “This is serv-ing your fan base without having to tour two years to do it.”

Lavigne screened her DVD “My World” Nov. 3 at AMC theaters in 24 U.S. cities. Currently AMC has 1,200 digital-equipped screens, plans to expand to 3,000 screens by next year. Both Lavigne and Coldplay’s DVDs hit stores Nov. 4.

The “My World” screenings, McBride says, were possible in many cities that Lavigne’s 27-date North American tour missed, including St. Louis and Orlando and Tampa, Fl.

McBride nearly launched a real-time supplement simulcast for a selection of markets her tour missed. “We almost did it. We could go into secondaries that we didn’t get to and broadcast live from wherever we were [on the tour],” he says. “It was just try- ing to get it together in a short [16-week] period of time.”

AMC and Regal can send a live event via satellite to their digitally equipped theaters, where crowds in dif-ferent time zones can see the show at the same time. Recently, David Bowie beamed a West London show to cine-mas this way to nine different coun-tries (Billboard, Sept. 20). Taped DVD screenings operate like feature film premiers where audiences watch on the same night but at different times.

But he believes that “at some point you will see more [in-theater concert simulcasts.] The technology is there.”

Nutt says that DVD concert simul-casts could promote live simul-casts, and the cost to labels for either satellite simulcast or taped DVD transmission is very little.

But companies “have the DVD in the can,” he notes, while—as McBride says—extra details need to be nailed down when deciding to add a simulcast to an ongoing tour. “[The DVD] is the product they are selling. This is a way to promote it.”

The bulk of ticket revenue from Regal’s taped and live music shows goes back to Regal, Nutt says. AEG Live, serv-ing as Regal’s promoter, also takes part in the profits. But Regal does supply each artist with about $800,000 worth of in-theater and radio advertising for its DVD, which on average cost artists $500,000-$750,000 to produce.

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Last summer, AEG Live/Dot Hill, which was spon-sored by 1-800 ATT, which helped the chain “defray a lot of the costs,” says Kirk Bonin, Arista senior director of mainstream sales and marketing. “This kind of partnership allowed us to give away all the tickets through radio contests. Arista addition-ally paid for radio advertising.”

www.americanradiohistory.com
Ligion Is Taking Its Music To Many

A growing buzz for Nashville-based, melodic hard-rock band Ligion led the act signing with Monterey Peninsula Artists, and now the group appears poised for a breakthrough.

Bob Wolf, owner of Nashville entrey/music room Wolfe's, manages Ligion and has worked with the band for more than a year. He says James Yelich, head of Monterey's Nashville office, convinced Monterey co-owner Fred Bohnder and agents Jonathan Levine and Jackie Nalpant to come to Nashville and check out Ligion's performance at local radio show WZVB FM's Buzzfest at AmSouth Amphitheatre in August.

"They loved what they saw and asked for a meeting the next day," Wolf recalls. "Two days later, Ligion was a Monterey act.

Wolf says the band is garnering some serious label interest and is poised to hit the road in the coming weeks with Laura Records act Hot Action Cop. Ligion has previously opened for such acts as Nickelback, Mudvayne and Kid Rock.

Alan Jackson (9); Vince Gill and Amy Grant (10); Clay Walker (11); Dwight Yoakam, Buck Owens and Marty Stuart with Connie Smith (12); Randy Travis (13); Branco "El Gigante de America" and Jennifer Peña (14); Robert Earl Keen and Dierks Bentley (15); Kelly Clarkson and Nick Lachey and Jessica Simpson (16); Kenny Chesney (17); Beyoncé (18); Pat Green (19); Brookes & Dunn (20) and Willie Nelson (21). The rodeo is a good indicator of what's going to be out on the road later in the year.

SIGNINGS: Tanya Tucker, comedian Jeff Foxworthy and Trent Willmon have joined Buddy Lee Attractions for representation.

OLD KENTUCKY HOMERS: Kentuckians Montgomery Gentry will play Rupp Arena at the University of Kentucky in Lexington on New Year's Eve with the Charlie Daniels Band. Phil Vassar and Dierks Bentley.

NICE RUN, SMITTY: Michael W. Smith wrapped his Celebrity tour Nov. 9 in his home state of West Virginia with a sold-out performance at Big Sandy Superstore Arena in Huntington. The 19-date tour played arenas nationwide, and more than 140,000 people attended. Grossing more than $3.5 million and selling out 17 venues, this was Smith's most successful tour to date. He is booked by John Huie at Creative Artists Agency. Smith's Christmas tour is up next.

PRESIDENTIAL TICKET: The Commission on Presidential Debates (CPD) says the Global Spectrum managed University of Miami Convocation Center will host the first of three presidential debates in 2004, starting Sept. 30. The CPD chose the UM Convocation Center from a list of 14 possible venues to host a debate. Seating will be limited to about 1,000 to accommodate the live telecast.
Nashville Moves To Different Beat

BY RASHAUN HALL and GAIL MITCHELL

There's a new sound coming out of Nashville's Music Row.

The capital of country and Christian music has new residents—R&B and hip-hop.

"People automatically think ‘country music’ when you mention Nashville," says D.C. PD of Nashville heritage WQQQ. "But I was shocked at the high presence of urban music in Nashville and at how much good, finished product is out here by local talent.

"There's more local talent here than in any other market I've worked in," he adds.

Such acts as neo-soulsers Lenny Hamilton and Zion as well as rappers Quinne Cash and Kriz Kang are among those making noise in Nashville, according to D.C.

He adds that Kang's "The Epic" has close to 200 spins on sister station WNPL (Blazin' 106.7).

"There's a phenomenal talent here," WNPL assistant PD/on-air personality DJ Tazz says. "Zion is one of the best new soul singers on the scene. He reminds me of Teddy Pendergrass.

"There are also a lot of hot, young producers coming up from here, including DJ Bad of Bad Ideas Productions, James Spencer and Houston's "Big Hou" Baker. Kriz Kang is doing production for Miller Lite commercials at the moment and some soundtracks.

"There was always going to be Nashville," Pretty Rick says. "If we didn't think we had to leave here. In fact, I think it's better we're here anyway. Nobody's blown up from here, so we can be the first ones." Felonious Records CEO Maurice 'Reece' Ferguson agrees. He saw a new hip-hop label in Nashville as a way of giving the city a new voice.

"We just wanted to change the environment," Ferguson says. "Nashville is basically known for every city that represents hip-hop. We wanted to be the label that represents hip-hop from my city."

Felonious' upcoming projects include solo artist Glass Joe and a compilation of Nashville's hip-hop artists. There is also a Pretty Rick solo album in the works.

"You only get what you put into it, and we're putting in 100%," Ferguson says of Nashville's burgeoning hip-hop community. "We just want the world to know that we are somebody down here, and we want to voice our opinions, too."

PLENTY OF AVAILABLE RESOURCES

Songwriter/producers Shannon Sanders and Drew Ramsey say Nashville has been fertile ground for their work.

"There's a studio and church on every corner here," Sanders says. "Studios will cost you an arm and a leg in New York. But you can get by with a pinky toe in Nashville. So a lot of people are coming here to record.

"It's close to 700 studios in the city, primarily in the downtown area. This really gives a lot of young kids exposure to a part of the business that most of the country thinks is only in Los Angeles or New York."

Sanders, India.Arie's musical director, and Ramsey both won Grammy Awards for their work. While Sanders is a transplant from Los Angeles, Ramsey is a native.

(Continued on page 25)

From the Chicago Streets, Via England

It's been 10 years since Andreus declared that music would be his ticket out of Chicago's Southside. Like many before him, he took a circuitous route toward that goal. In his case, that meant first earning critical acclaim in England.

Now the singer/songwriter is back on U.S. soil in his guise as the "Street Troubadour." Released overseas earlier this year, his debut album hit U.S. stores Oct. 28 by way of Dialogue Group/Lightyear Entertainment.

Picking to "tour like mad," Andreus is slated to open for 2003

dred in Detroit (Nov. 23) and then fly back to Chicago to share a bill with Fertile Ground (Nov. 26). A New York appearance is in the works.

For those needing a musical reference point, Andreus calls to mind Curtis Mayfield soulfully preaching against an organic backdrop of hip-hop beats. The U.S. album, however, is different from its European counterpart, which ranged from R&B, hip-hop and jazz to rock.

"The overseas album was too ambitious," Andreus observes. "What was good for me as an artist wasn't necessarily good for the album. But it started people lending an ear to the music I'm doing."

He returned to the studio for some tinkering: adding, subtracting and remixing tracks. As you can tell by some of its song titles ("Hustla's Theme," "Bastard Child" and "Get Something"), "Street Troubadour" presents an unabashed treatise on street life.

"I'm talking about the streets from a different angle," says Andreus, who spent time in jail before his musical epiphany. "Music is a cultural weapon, and right now, music isn't getting to the youth and teaching them. There's an undertone in my music [that says] 'Hey, I've done it.'"

"My music is ghetto music, a mirror of the hood," he adds. "Life is hard, and there are a lot of things I've seen in the ghetto. My music brings that out."

GIGGING WITH GREEN: Not only was Rev. Al Green's Blue Note debut "I Can't Stop," released Nov. 18 (Billboard, Nov. 22), the soul icon's tuneful legacy launched the first in a series of live tribute events that will be produced by M101 (Music 101).

The Green Room was filmed in the round Nov. 17-18 at Burbank, Calif.'s Center Staging. The lineup featured live performances by Green along with a rotating cast that included Mary J. Blige, DMC, Hall & Oates, Michael McDonald, Brian McKnight, Sam Moore, Darius Rucker, Train's Pat Monahan, Macy Gray, Bonnie Raitt, Musiq and newcomer Joss Stone.

These performances are being prepped for later broadcast and a DVD release. M101 is a collaboration comprising entrepreneur Dale Jensen, music producer Don Was, TV producer Marilyn Wilson and film producer Bradley Yonover.

ON THE RECORD: To mark the release of his new double-disc, "Music From My Mind" (Brooklyn Boy Entertainment), singer/musican/producer Kashif will perform live at the Fantasy Yacht Club in Marina del Rey, Calif. (6 p.m.-11:30 p.m. Nov. 28). The listening party also doubles as a benefit for Kashif for Kids and Toys for Tots.

Speaking of the holidays, Belle Winans and Hidden Beach Recordings are partners on the yuletide offering "My Christmas Prayer." The 15-song set of classics is a joint venture between Winans' the Movement Group and the Hidden Beach Celebrations Series. TFL's greatest-hits package is now slated for first-quarter 2004. Stay tuned for releases by original rapper Gil Scott-Heron. The writer of such musical social commentaries as "The Revolution Will Not Be Televised" and "Angel Dust" is slated to have a new album and reissues released on Rumi-Gia Records, distributed by TTV.

LET US REMEMBER: In the busy hustle of everyday living, I just want to take time to acknowledge two artists who each made R&B history.

Chic drummer Tony Thompson was an influential musician whose mentoring beats accompanying bassist Bernard Edwards and guitarist Nile Rodgers not only pumped up such crossover classics as "Le Freak" and "Good Times" but grooved albums by Madonna, Diana Ross and David Bowie, among others. He passed away Nov. 13 at age 48.

Singer Arthur Conley was discovered by the legendary Otis redding. Recording initially under the moniker Arthur & the Corvets, he scored two top 10 R&B hits as a solo artist: "Sweet Soul Music" and "Punky Street." He died Nov. 17 at age 57. For more details on both artists, see page 55.
Nashville
Continued from page 22

Sanders says, "Atlanta is three hours away, and people would go there to party. But Nashville is changing from a big town to a city, especially with NFL teams like the Titans here."

Ramsay adds, "European-style lounges—with DJs spinning records, leather sofas—have opened over the last couple of years, staying open until 3 a.m. Before that, you might only have been able to hit a Waffle House at that time. But now there are comedy nights, DJ nights, talent coming up from Atlanta. With the colleges here, students are looking for somewhere to go."

From its studios, night clubs and a growing talent pool, Nashville looks as if it may soon be competing with the likes of other major cities.

"Nashville is a gold mine if only Arista people would come here and investigate," Sanders says. "They just don't think it's possible. But this town will fool you. Nashville is poised to become like Muscle Shoals was back in the day."

"Nashville's a boom town right now, a bigger kind of city," he adds. "Like Atlanta was back when L.A. Reid, Babyface and others first moved there."

Additional reporting by Skip Dillard in New York.

Locke (who was a second-season finalist on "American Idol!") and Debi Nova, among others.

In addition to the wealth of studios, Nashville has a host of other resources for R&B and hip-hop artists, including a growing club scene. "This is the hicksville of the Bible, but things are starting to change,"

D.C.: CITY HAS 'A HIGH URBAN PRESENCE'

of Knoxville, Tenn. The duo has also worked with Eric Benet and Heather Headley and newcomers Kimberly

Music
R&B/ Hip-Hop

Nashville

Cont.
Café Quijano Prepares Latin Rock Assault

BY HOWELL LLEWELLYN

MADRID—Café Quijano’s fourth Warner album, “Qué Grande Es Esto del Amor!”, is the Spanish rock group’s long-awaited follow-up to its hit 2001 album, “La Taberna del Buda.” “La Taberna del Buda” sold more than 500,000 units in Spain and 200,000 in the U.S. and Latin America. The new album was released Nov. 10 in Spain and is scheduled for releases across Latin America and in U.S. Latin markets in the new year.

Already, first-week sales of almost 50,000 indicate Quijano’s continuing appeal, according to Warner. It is No. 3 on Spain’s album sales chart this week.

Singer/group leader Manuel Quijano wrote all the lyrics, which have a didactic edge. Brothers Raúl and Oscar make up the teetotal triangle. Their first single, “Tequila,” is a warning about the dangers of alcohol abuse. “This is our most perfect album so far,” Manuel says. “It has a more rock sound, and the songs are the best we have done, all of them denouncing falseness and hypocrisy. But the title means that love is the greatest of all the senses—in the satisfaction, in the suffering and in the surprise.”

Spain’s highest-selling Latin rock band, whose three previous albums have sold 2 million units worldwide, again recorded in Los Angeles’ Westlake Studios with Humberto Cattica (Celine Dion, Chicago, Barbra Streisand).

Dion guests on “Nadie lo Entiende,” a song about a car crash that nearly killed the band’s manager two years ago.

The Dion contribution, unusual for a rock band, was recorded in Las Vegas. Of Dion, Manuel says, “The grandson of Celine Dion is her humility.”

Café Quijano is the only Spanish group to have ever been nominated for a Grammy Award (in 2001, in the Latin rock/alternative category). Its appeal in its native Spain seems boundless. “La Taberna del Buda” spent an impressive 75 weeks on Spain’s top 20 album chart, rising to No. 4 after 70 weeks.

Only Virgin act Amapar has equaled this in recent years. Its CD “Estrella de Mar” was at No. 20 in the first week of November after spending 91 weeks in the top 20.

Quijano and Ansarol both achieved slow-but-steady sales boosts following lengthy tours. The La Taberna del Buda tour took in more than 200 concerts between June 2001 and October 2002.

“We’ll tour the U.S. and Latin America next March and April, then Spain starting in May, but not as extensive,” Manuel says.

Asked how important it is for a Spanish Latin rock band to record in Los Angeles, Manuel says: “Los Angeles gives us the chance to record with artists we like, American musicians with a Californian sound. That’s what our new album has.”

Hurricanes Still Stirring Chart

A little more than a month ago, veteran noroeste outfit Los Huracanes del Norte topped the Billboard Regional Mexican Airplay chart for the first time in its career with the track “Nomás Por Tu Culpa” (It Was Only Your Fault).

Seven weeks later. “Nomás” is still on top, and Huracanes are celebrating.

“It’s a great song, and I think the mix of our experience with a young voice really helped us,” says band-leader/lead singer Hercilio “Rocky” Garcia, noting that vocals are frequently traded in Huracanes’ albums.

“Nomás,” which is also No. 5 on the Billboard Hot Latin Tracks chart, is performed with a new addition to the group: accordionist/singer José Luis Mejía.

The song is the second single from “En el Tiempo,” Huracanes’ debut album with Universal Music Group, following a lengthy association with sister label Fonovisa.

“Nomás” could sound vaguely familiar when you hear it for the first time.

But Cuban Juan Valentin originally recorded the song, written by Salvador Serna del Río, more than 20 years ago. In fact, Valentin, a long-time friend of Los Huracanes, frequently used to tour with the group.

“It was a favorite song of ours for a long time,” García says. “And one day, he came to visit us in Mexico, and I said, ‘You know what? We’re going to record your song.’”

What exactly is the appeal?

“I think it’s a song that a little girl can sing to a little boy in school when he steals her pencils,” Garcia says with a laugh. “It’s your fault!”

Or a boyfriend can sing it to his girlfriend. A husband to a wife. It suits everyone.

THE GAINER: “Nomás Por Tu Culpa” isn’t the only song that can fit many scenarios.

NEW KID ON THE BLOCK: Now on the chart at No. 25 is Jennifer Peña’s “A Fuego Lento.” And no, it’s not a song from Peña’s upcoming album—due next spring—but a remnant from 2001’s “Libre” (Russo). “She kept talking to us about ‘A Fuego Lento,’ saying people kept asking for it in concerts and that they knew the words and danced to it,” says Lupe de la Cruz, Univision Music Group senior VP of national marketing.

Sent to the radio almost as a test, it quickly got airplay. “A Fuego Lento” was co-written by brothers Kiko and Gustavo Santander. Sitting pretty at No. 1 on the Hot Latin Tracks chart for the second week in a row is Sin Bandera’s “Mientes Tú Bien.” The Mexican duch’s sophomore album, “De Viaje,” is currently No. 9 on the Billboard Top Latin Albums chart.

NOW YOU SEE IT, NOW YOU DON’T: A Marc Anthony greatest-hits album, “Exitos Eternos,” was recalled from stores the week of its Nov. 11 release.

Label Universal Latino, which purchased RMM (Anthony’s label prior to Sony) and owns the masters to the songs on the disc, declined to comment, and calls to Anthony’s management office weren’t returned.

Sources outside the label say the album needed Anthony’s approval prior to its release. The album may return to stores at a later date.

In other Universal-related news, newcomer Jorge Correa dropped his nickname—Teresito—in the wake of the release of his debut album on Alfanno Music/Universal Music Latino.

Although Teresito had been Correa’s nickname since childhood, a Miami-based rock band with the same name objected to Correa’s usage:

“We’re building an artist from scratch,” Universal Music Latino president אן الشيخ says. “Tomorrow he’ll be known as Jorge Correa.”
José José
Mexico's Prince Of Song

BY RAMIRO BURR

In a long, storied career, José José has won renown not just as one of the finest practitioners in Mexican pop music but as one of the country's greatest song stylists of the 20th century. This year, by his own account, marks the 40th anniversary of his career.

During a recording career that spans five decades—and despite a turbulent personal life—the 55-year-old singer has remained a regal constant, singing timeless odes to love and loneliness. Injecting elements of triplero music, American pop standards and even a little mariachi in his romantic classics, José José has influenced generations of subsequent vocalists.

To mark his 40th anniversary, BMG US. Latin has this year released a three-CD series of some of José José's favorite hits, recorded in the trio style that launched his career. "El Príncipe Con Trio Vol. 3" is set for a Nov. 25 release.

José José scored his first hits in the late 1960s, then began to dominate the Mexican charts in the late 1970s through the early 1980s, paving the way for today's young Latin balladeers. In the process, he notched more than 30 million worldwide album sales, according to his record label. His fans refer to him as "El Príncipe de la Canción" (the Prince of Song) for good reason. "José José is the most important romantic singer in Mexico that is why his title of 'prince of song' reflects his great Mexican heritage," says Adrián Posse, BMG senior VP A&R.

Latin region. "José José is a singer in the true bohemian style who will last as long as there is a Latino heart."

Born José Romulo Sosa Ortiz in 1948 in Mexico City, the singer grew up in a musical family that gravitated toward classical pieces rather than the accordion- or guitar-led jams that nourished many impressionable Latin artists.

His father, José Sosa Esquivel, was a tenor in Mexico's National Opera; his mother, Margarita Ortiz de Sosa, was a concert pianist. Young José started singing as a kindergartner; even then he displayed enough talent that his teacher picked him to sing the national anthem at his elementary school graduation.

He also learned to play the guitar and remembers listening to mariachi classics like Pedro Infante's "Cien Años" and José Alfredo Jiménez's "El Jinete." But his father only allowed classical music at home.

José José considers March 1963 the birth of his professional career. Still known as José Sosa, the 15-year-old singer began performing trio music, the Latin genre known for its dulcet, harmonic ballads. Joining him were cousin Paco Ortiz and friend Alfredo Benítez. José José's father was unimpressed by his son's musical leanings and instead urged him to study aviation mechanics. In 1965, José José enrolled at Colegio Tecnológico de México to study accounting but continued pursuing his dream of singing.

Discos Orfeón signed him and released the singles "Ma Vie, Mi Vida" and "El Mundo," a cover of Jimmy Fontana's Italian ballad "Mondo." But sales were not impressive, and Orfeón cut him loose. José José remained upbeat, joining a jazz/bossa nova trio called Los Peg as a vocalist in 1966.

By now, the singer was juggling school, singing and a job in a lithographic shop. At a 1967 Los Peg concert, Mariachi Vargas de Tecalitlán director Ruben Fuentes noticed José José and signed him to a solo deal with RCA Victor.

The following year, José José's father died, and the family faced strained circumstances. His mother opened a restaurant to make ends meet. Nonetheless, she encouraged her son to stick with his musical dreams a little longer.

"I just did it to help my mother," he says. "Who would have imagined that in 1969 I'd be recording my first LP? At the end of the year we released 'La Nave del Olvido.' In early 1970, 'Triste.'"

And as a tribute to his father, with whom he shared a first name, he rechristened himself José José.

Written by Dino Ramos, "La Nave del Olvido" became the singer's first signature hit. With its vulnerability, dignity and maturity, José José's voice lent the right touch to the pleading lyrics, "Espera un poco, un poquito más" (Wait a little, just a little more).

Predictably, José José was heavily influenced by American balladeers Frank Sinatra and Johnny Mathis, whose detached cool he combined with trio music's poetic lyricism.

In 1971 he married Natalia Herrera Calles, a granddaughter of former Mexican president Plutarco Elias Calles, who was 20 years his senior. The marriage lasted two years.

(Continued on page 30)
The Prince’s 40-Year Reign: A Billboard Q&A

BY LEILA COBO

The Prince of Song, as he is known—has led a life that until recently was far from charmed.

But today, surrounded by Sara Salazar—his third wife and manager—their 8-year-old daughter, Sarita; his mother; and Sara’s two daughters from a previous marriage, José José lives in a matriarchal state of bliss. With a series of recordings commemorating his anniversary and royalties for scores of albums still pouring in, he remains active professionally.

With nearly four decades of recordings under his belt and a host of current projects in the making, he spoke with Billboard about his past, present and future career.

You began singing professionally in 1963. How did this lead to a record deal?

In 1965, I wanted to sing for my father’s birthday. She happened to be the executive secretary for the managing director of Orfeon Records. And she said, “You sing very well. Would you like to audition for the label?” And I did; they hired me in October 1965.

I was on Orfeon’s roster from ’65-’67, and nothing happened with my launch. I thought they were going to make me famous.

Well, your signing was like something out of a movie.

Yes, but I didn’t even know you had to go out for [for] promotion. I didn’t know a thing. So I went to play with a group to play Joss and Bossa Nova. We called ourselves Los Peg, for the three members of the group: Pepe, Enrique and Gilberto. I began to develop, musically speaking: it was a great education. And I said, “Here I’ll stay. I’m no good as a soloist.” Until Armando Manzanero helped me get an offer with RCA/Victor.

Your first album with RCA/Victor had full label support, but it didn’t do well, did it?

They told me the songs were too elegant. They weren’t commercial enough. Then, in October 1969, I received [the song “La Nave del Olvido.”] It was written by Dino Ramos. It was my first worldwide hit. My mother still [has] the record cover in Hebrew and Japanese.

How did the nickname “El Príncipe” come about?

In 1976, I recorded a song called “El Príncipe” by Manuel Marroquín. And the DJ in Radio Mill (in Mexico), after playing the song, said, “You have just heard ‘El Príncipe.’” And since then, it stuck.

Your music is still played on the radio, even the older songs. Why haven’t they fallen out of style?

Because we recorded important songs by important musicians. One of the advantages I’ve had as an interpreter—because I’m not a composer—I’ve had the fortune of working with great composers: Armando Manzanero, Rafael Pérez Botija, Manuel Alejandro. These are the people who have built my career, especially Rafael Pérez Botija.

Nowadays, I hear many label executives talk about the importance of signing “complete” artists, those who can write and perform their own songs. Do you feel that too much emphasis is placed on the songwriting ability as opposed to the strength of the interpretation?

It’s hard to find a singer/songwriter who, from the onset, can be successful with his or her own material. Richy Martin hasn’t needed to write his own songs to be the world star that he is. And Estefano is a brilliant composer/producer, but he is known less as a singer. It’s wonderful when people have both talents. Someone exceptional is Juan Gabriel. He writes the songs—words and music. That’s two royalties. He produces, and he sings. That’s four royalties. Manzanero, too. But we don’t all have that capacity. I’m an interpreter, and I’ve sold 40 million albums doing it.

You’ve told me before that until you married Sara, you made poor business decisions. How did you change that?

I never handled the administrative aspect of my career, until recently. I have a teacher, my wife, she makes me see everything before I do it. I had several managers, but if you’re not on top of things, you will lose money. Sara came along and said, “No one else administers this money, and I supervise the expenses.” I never imagined I would ever live in Cocoplum.

Previously, other people took the money?

Many different people. It was a very expensive lifestyle, because I supported 52 families with this throne—the orchestra, technicians, dancers.

So, what was the turning point?

There was a big fight. It cost me my second marriage, because my second wife, Ana Elena Noreña Gras, and brother-in-law helped in my career. We got a divorce in 1990, and I stayed in Miami.

Were the personal sacrifices you made for your career worth it?

I used to ask myself that, because I was always locked up somewhere—from the truck to the plane to the show. I didn’t see my children grow up—my [grown-up] son and daughter. You know what I do now? I’ve been with my daughter, the small one, every day, watching her grow.

Prior to Sara, your life was on a very different track.

I confess something. My dad died an alcoholic when he was 45 years old. I was going to die of alcoholism at 45, too. In Alcohólicos Anonymous, they teach you to live only for today. For us [AA members], the past doesn’t exist, only today, which we live to the fullest.

What do you think of Latin music today?

There’s a lot of good music [that’s] well done. Luis Miguel is the current purveyor of romanticism. Pedro Vargas used to say that every 20 years a new representative of romanticism appeared, like myself or Marco Antonio Muniz. Everything depends on the tastes and the fashion. But what never changes is romantic music.

When couples want to talk, they don’t play rock—they play romantic music. It’s a kind of code that doesn’t change. Plus, everything that’s written continues to be based on the happiness of a couple.

You are releasing a series of recordings where you sing many of your hits accompanied by a trio. Why did you choose that format?

We went back 40 years. To the sound with which I began singing in the street, singing serenades with the trio.

What advice would you give artists today?

First of all, be prepared—because the first thing a career demands of you once you become successful is the ability to maintain that success. I was able to do it, thank God, because I was always [out] on promotion. I still go personally throughout the continent on promotion. I do radio, press, TV, everything to keep my career alive. And the audience has been so generous. So, don’t forget promotion, take care of your career. And be prepared musically and vocally.

An extended version of this interview appears this week in the subscriber area of billboard.com
Querido Jose,

Eres un gran ejemplo.

Tu talento y calidad humana son incomparable y nos sentimos muy orgullosos de poderte llamar nuestro amigo.

Te queremos mucho a ti, a Sarita y la familia.

Tus amigos de siempre,
Emilio y Gloria

Rafael Pérez-Botija felicita a su amigo JOSÉ JOSÉ por estar en la cúspide 40 años y seguir subiendo
El ser humano nunca debe olvidar la gratitud.
Han pasado más de 20 años
cuando juntos logramos sueños.
Gracias por permitirme ser parte de tu historia.

José José
Continued from page 1

The early 1970s were tough for José José. With fame came pressures, and he battled with marital, alcohol and health problems. He suffered a severe case of pneumonia that left his diaphragm temporarily paralyzed. At his side in the hospital was Ana Elena Noreña Gras, a young woman he had met in April 1970 on a trip to Los Angeles to receive a gold record.

The couple married in 1974 and had their first child, José, the next year. A daughter, Marisol, arrived in 1982.

Settled in domestic life, José José was able to recover professionally, as well. In 1976 he jumped from RCA to Ariola and with a new record set the smash ballad “Gavilán o Pájaro,” written by longtime producer Rafael Pérez Botija.

José José was beginning a decade-long career high. Often clad in a suit and bow tie onstage, he exuded the elegance of a less-hurried era. Although he had started his career as a street-corner trío singer, by the late 1970s he usually performed in theaters or upscale nightclubs like Mexico City’s famed El Patio.

Singer/actress Verónica Castro attended one of these shows with her 5-year-old son, Cristián. Years later, in a 2001 San Antonio Express-News interview, Cristián, now a major star in his own right, recalled the evening vividly:

“People went mute when he walked onstage,” Cristián recalled. “We were just amazed when he came out, standing there and singing a song with such mastery. He was like an angel. It revolutionized my mind, and little by little I understood that’s what I wanted to do.”

During the early 80’s, José José recorded several albums with Pérez Botija, scoring hits like “Vamos a Darnos Tiempo” and “Me Basta.”

But his career highlight was “Secretos” (1983), produced by the legendary Spanish composer Manuel Alejandro. Featuring “Lo Dudo” and “El Amor Acaba,” it went on to sell more than 4 million units. Along with Julio Iglesias, José Luis Rodríguez and Roberto Carlos, José José was in the top tier of Latin pop stars.

He also battled alcoholism, or so he thought—he portrayed his victory over personal problems in the 1985 biopic “Gavilán o Pájaro.”

However, by the late 1980s, José José was again struggling with drink. He was also feeling the strain from night after night of singing and underwent an operation in 1987 to remove nodes in his throat.

It was hard for the singer to slow down, though, as his popularity was at its peak. From the mid-1980s through the early 1990s, José José received nine Grammy Award nominations. In late 1987, he performed at Radio City Music Hall, paying tribute to his idol Sinatra with renditions of “I’ve Got You Under My Skin” and “New York, New York.”

“People went mute when he walked onstage.”
—CRISTIAN

But the strain damaged his marriage, and he and Noreña divorced in 1991.

The following year, the couple briefly attempted a reconciliation and even discussed remarrying. But it was not to be. In 1993, José José’s son took him to a rehabilitation clinic. The Mexican tabloid press was having a field day.

But even as he battled serious personal demons and health crises, José José’s music remained constant. The title track of his late 1992 album, “40 y 20,” hit No. 4 on the Hot Latin Tracks chart. Extolling a May-December romance, the song wore its middle-aged chauvinism proudly. “They don’t know that our secret is your youth and my experience.”

José José finally stopped drinking and slowly put his life back together. In the summer of 1995, he began seeing Sara Salazar, the niece of Mexican actor/producer Abel Salazar. The couple married in 1995, and that year she gave birth to Sarita. (Salazar also has two daughters, Celine and Monique, from a previous marriage.)

Back on his feet, José José also reunited with Manuel Alejandro for the album “Granada Mexicana,” which included “La Fuerza de la Serna,” a duet with his son José. In 1996, José José performed a duet with Paul Anka on “Déjame Conocerte (Let Me Get to Know You)” from Anka’s Latin album “Amigas.”

By then based in Miami, José José had scaled back on his hectic pace, aware that it had been unhealthy for him. But he continued recording regularly and performing occasionally.

José José was inducted into the Billboard Latin Music Hall of Fame in 1997 and in 2002 received the Tito Guizar Award from San Antonio’s Hispanic Heritage Society.

Society president Cristina Ortégasaid he had influenced generations of couples. “He defined a way of speaking of love over three decades,” she said. “People learned to express themselves with love by way of his songs.”

Underlining his impact, even to artists for outside of his genre, such rock en español stars as Molotov, La Ley’s Beto Cuevas and Moenia covered his hits on “Volcán: Tributo a José José” (1998).

He joined fellow Mexican balladeers Armando Manzanero and Marco Antonio Muniz Sept. 17, 1999, for a series of all-star performances dubbed “Noche Bohemia” at Los Angeles’ Universal Amphitheatre.

The singer marked a long-awaited milestone in 2001 when he released his first mariachi album, “Tenampa,” produced by Juan Gabriel, who also wrote or co-wrote all the songs.

He recently described what he considered his personal and professional achievements: “I’m up to 40 years of my music career, 33 years of touring regularly in the U.S., eight years of marriage and 10 years of sobriety in Alcoholics Anonymous.”

And defining any question of his retirement, the singer listed his next plans: “JMG has asked me if Sarita could do a kids’ album. We’re going to manage her career. I’d love to get back into production—I haven’t done any since 1980.”

Young Admirers

Last year, at a panel on music at Miami’s New School for the Performing Arts high school, the guest of honor was José José.

Beforehand, the panel organizers wondered if 16-, 17- and 18-year-olds would know who the Mexican singer was. Judging from the deafening applause, they had nothing to worry about. José José, the 55-year-old Prince of Song and dapper gentleman of Latin balladry, is hip again.

So you won’t be seeing any teenagers roll their eyes at the mention of his name.

What is it that makes the younger set go for this singer’s classic sense of romance? The way José José sees it, new generations grow into his music. The minute they fall in love and understand the happiness, pain and longing that goes with it, they suddenly understand.

Five years ago, the full extent of the connection was exploited with the album “Volcán: Tributo a José José,” a rock tribute to José José featuring some of his greatest hits. Hardcore rock/rapers Molotov, fusion band El Gran Silencio, electrónica hipsters Moenia and chanteuse Julieta Venegas were among the acts who performed his tunes.

The idea of a rock tribute was the brainchild of Spanish producer Oskar López. Although the album did not feature José José himself, he was featured prominently in several of the videos. The album cover also pictured José José dressed as fictional character the Little Prince.

“The album sold more than 500,000 copies,” José José says. “And it gave many kids the opportunity to pay attention to the music.”

Now, José José is again looking to work with a younger generation, but this time he wants it to be with one that is close to him. His upcoming tour will feature his older children, Pepe and Marisol, and his 8-year-old daughter, Sarita.

LEILA COBO
Thank you for delighting us for 40 years

of magical melodies.

We wish you many more great years!

From your friend Arie Kaduri

and the NYK Productions’ family.
TOP LATIN ALBUMS

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Note: Certification information is available at www.billboard.com.
### Billboard Hot Latin Tracks

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**Note:** The chart data is based on airplay activity from Nielsen Broadcast Data Systems' "Radio Track." The chart includes all acts and tracks, ranked by airplay activity, as reported by Nielsen. The chart is updated weekly and reflects the previous week's data. All rights reserved. Official charts and lists are owned by Nielsen Media Research. Use of this chart is subject to Nielsen's Terms of Use. For more information, visit the Nielsen Broadcast Data Systems website.
Outsider Fest Draws More Than Electroclash Into Fold

By Michael Paolletta

It was bound to happen. Last year, nü-electro, also known as electroclash, rocked the world. Train-spotting magazines labeled the feisty, '80s-splashed musical movement—which also affected the fashion industry—the next big thing. Of course, by year's end, the backlash had arrived.

What goes up, according to many industry observers, must come down. Or perhaps, to remain in the limelight, that which rises to the top needs to evolve and change with the times.

No one seems to understand this concept better than one of electroclash's biggest champions, New York-based DJ/producer Larry Tee.

In 2001, Tee spearheaded the nü-electro movement with the Electroclash Festival tour. The Electroclash Festival 2 tour took place in 2002. Now, Tee—founder of Mogul Electro Records—is saying goodbye to the Electroclash Festival and launching its successor, the Outsider Electronic Music Festival (OEMF).

A NEW GENERATION

The two-day event takes place Dec. 11-12 at Crobar, one of several new clubs opening in New York this fall. Additionally, Tee plans to take the festival to Brazil and Russia next year.

"Once electroclash became so popular around the world, the backlash then became not 'if' but 'when,'" Tee says. "When a movement becomes that big, people need to slap it off.

For Tee, the original intention of the festival was to make people aware of a new generation of artists that was blurring the lines between electro, pop, house, techno, funk and rock. Mission accomplished. Several underground artists that were labeled "electroclash" by the media have since crossed over to the mainstream. This is indeed a dance music format that has experienced growth.

Peaches is featured on Pink's new album, "Try This"; Fischerspooner remixed Kylie Minogue's "Come Into My World"; Tee has done remixes for T.A.T.U.; Felix da Housecat, Mount Sims and according to the hype, the trend-setting tracks for Madonna; Housecat and Blow-Up have also re-tweaked tracks by Iggy Pop and the Flaming Lips, respectively. The list goes on and on.

None of this has been lost on trendsetting fashion houses.

SPLENDOR AND EXCESS

Italian designers Domenico Dolce and Stefano Gabbana certainly see the connection between fashion and this music in their D&G line. "With an explosion of vitality, color and glamour, the '80s brought a decade of splendor and excess that has now become a constant influence on style trends," Gabbana says.

"The '90s communicated the desire for color, newness and optimism," Dolce adds.

And nightlife is where the two worlds—music and fashion—come together. "One year after electroclash, a punk, mod and '80s hybrid is hitting the fashion world," Armani Exchange senior director of PR/marketing events Patrick Doddy notes.

The OEMF will surely build upon this hybrid. While electroclash is still a vital inspiration for the newly named festival, Tee acknowledges that the change in name enables him to introduce a wider array of artists to the public.

Helping Tee with selecting and securing talent for the OEMF is Tommy Saich, creative director of the Soho Grand and Tribeca Grand, two boutique hotels in New York.

"Larry and I both want New York—not Paris or Berlin—to dominate the global club scene," Saleh explains. "And with disco-punk happening in a big way here—with acts like Scissor Sisters and the Rapture—we are on top.

Thus far, numerous acts and DJs have been confirmed for the OEMF. They include Swayzak, Fanny Pack, LFO, Zombie Nation, W.I.T., Punx Soundcheck, Tommie Sunshine and DJs Are Not Rockstars.

Tea says the OEMF gives him the freedom to spotlight more "serious" acts like LFO and more "playful" ones like Fanny Pack.

This philosophy suits Fanny Pack's Matt Goias just fine. "We are the anti-electroclash group," he says. "We have been more inspired by Afrika Bambaataa than British synth pop. So the word 'outsider' suits us better."

More important, Goias says, the OEMF has the power to open doors for "new acts like ours."

And that is what is most important for Tee, who says he achieved what he wanted to with the Electroclash festivals: "I exposed many artists to the masses. These artists are now established."

Dance music will never die, Tee says. "But it will never stay the same for too long, either. The genre will take the best elements of this new wave and put it to work. It's happening right now."

Thrive Diversifies; 'Queer' Tune Going To Radio

It has been an incredibly busy year for Thrive Records in Los Angeles.

In the dance/electronic department, Thrive released DJ compilations by Sander Kleinenberg ("Everybody: It's a Renaissance") and John Digweed ("Starck Raving Mad"), among others.

As the U.S. distributor of Paul Oakenfold's Perfecto imprint, Thrive—which travels through the RED network—also issued such compilations as "Perfecto Presents...Ses Fontaine" and "Perfecto Presents Ultra Music Festival: 01."

This issue, Oakenfold's "Perfecto Presents...Great Wall" resides on the Billboard Top Electronic Albums chart at No. 10. Although "Great Wall" includes the Thrive logo on its packaging, it is the second-to-last compilation commitment Oakenfold has with Sire/Reprise/Warner Bros.

With sales of dance/electronic compilations declining for some time now, Thrive has found it necessary to diversify. The label maintains a high profile in the film soundtrack arena.

Recently issued soundtracks include "Confidence," "Shattered Glass" and "Irreversible" (the first original score from Daft Punk's Thomas Bangalter). For those keeping track, it was the soundtrack to "Pi," issued five years ago, that made many aware of Thrive's existence.

"That soundtrack definitely put the label on the map," says Thrive founder president Ricardo Vinas, who founded the label in 1997 after seversing ties with Moonshine Music, the label he co-founded.

Since then, Vinas says he has continually evolved and expanded. "Why do the same thing over and over again?" he wonders aloud. "For me, it's about musical diversification and helping other artists experience the diversity that is out there."

This passionate approach to music is what Oakenfold admires about Vinas. "He has a belief in and a desire for music," notes Oakenfold, who has been working with Vinas since 1998.

"He understands dance music," Oakenfold continues. "He knows how to best promote and market it. This is why I signed with him."

Early next year, Perfecto/Thrive will release the two-disc set "Perfecto Presents...Sandra Collins" and a new collection from Hernandez Cataano.

Vinas—along with VP of sales/GM Lee Kurisu—will expand the label's scope in the coming months.

"I want to welcome a few bands into the Thrive family," he says.

This helps to explain Vinas' two new A&R hires: Leslie Shaffer in New York and Peter Torres in Los Angeles. "With majors getting out of the A&R business and no longer developing acts," Vinas notes, "tremendous opportunities exist for small labels to discover and nurture new talent."

MAKE ME OVER: Capitol Records is scheduled to deliver the theme song from Bravo/NBC's "Queer Eye for the Straight Guy"—"All Things Just Keep Getting Better" by Wide Life With Simone Denny—to radio the first week in December.

A video, lensed by Wayne Isham (Bon Jovi, Britney Spears, Sheryl Crowe), was shot Nov. 16 in New York. It features Rachid Webhi and Ian Nieman (also Wide Life), Denny and the cast of "Queer Eye." While not a commercial single, "All Things" will appear on the "Queer Eye" compilation that Capitol is releasing for a Feb. 10, 2004, release.

TRACK OF THE WEEK: Sury K. possesses a vocal style that sits somewhere between Enya and Sarah McLachlan. Her new single, "Gabriel," sports savvy, trance-ed, radio-primed remixes from Mr. Mig. "Gabriel" is culled from the artist's new album, "Circle" (Velium/Lightyear).
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| **HOT DANCE RADIO AIRPLAY**                                         |                         |                                |                                          |
| **NUMBER 1**                                                        |                         |                                |                                          |
| SOMETHING HAPPENED ON THE WAY TO HEAVEN                             |Detroit Soul            |                                |                                          |
| I BEGIN TO WONDER                                                   | Damini Mituenge         |                                |                                          |
| JUST THE WAY YOU ARE                                              | Milky                   |                                |                                          |
| YOU PROMISED ME (TU ES FOUTU)                                      | In-Grid                 |                                |                                          |
| BABY BOY                                                            | Beyoncé Featuring Sean Paul |                        |                                          |
| IF YOU'RE NOT THE ONE                                              | Daniel Bedingfield      |                                |                                          |
| SUNRISE                                                            | Simply Red              |                                |                                          |
| ME AGAINST THE MUSIC                                               | Britney Spears Featuring Madonna |                    |                                          |
| SLOW                                                                | Kylie Minogue           |                                |                                          |
| ROCK YOUR BODY                                                     | Justin Timberlake       |                                |                                          |
| APPRECIATE ME                                                       | Amuca Featuring Sheila Brody |                        |                                          |
| CRAZY IN LOVE                                                      | Beyoncé Featuring Jay-Z |                                |                                          |
| MY TIME                                                             | Dutch Featuring Crystal Waters |                        |                                          |
| NOTHING BUT YOU                                                    | Paul Van Dyk Featuring Hemeck & Jennings |                    |                                          |
| YOU SO BEAUTIFUL                                                   | Denise Summer           |                                |                                          |
| IT'S LIFE                                                          | No Doubt                 |                                |                                          |
| AT THE END                                                          | DJ Sammy                 |                                |                                          |

| **TOP ELECTRONIC ALBUMS**                                           |                         |                                |                                          |
| **NUMBER 1**                                                        |                         |                                |                                          |
| MARIAH CAREY             |                        |                                |                                          |
| ENIGMA                  |                        |                                |                                          |
| THE HAPPY BOYS           |                        |                                |                                          |
| BASEMENT JAXX            |                        |                                |                                          |
| THE CHEMICAL BROTHERS    |                        |                                |                                          |
| ERASURE                 |                        |                                |                                          |
| LOUIE DEVITO             |                        |                                |                                          |
| PAUL VAN DYK             |                        |                                |                                          |
| OAKENFOLD                |                        |                                |                                          |
| VARIOUS ARTISTS          |                        |                                |                                          |
| PRAFUL                   |                        |                                |                                          |
| STEPHANE POMPONUGAC       |                        |                                |                                          |
| BOND                    |                        |                                |                                          |
| BAD BOY JOE              |                        |                                |                                          |
| THE RIDDLER              |                        |                                |                                          |
| THE RIDDLER              |                        |                                |                                          |
| THE HAPPY TRIBE          |                        |                                |                                          |
| VARIOUS ARTISTS          |                        |                                |                                          |
| GEORGE ACOSTA            |                        |                                |                                          |
| THE RIDDLER              |                        |                                |                                          |
| THE RIDDLER              |                        |                                |                                          |
| BAD BOY BID              |                        |                                |                                          |
| BEHIND THE DOCK          |                        |                                |                                          |

| **HOT DANCE CLUB PLAY**                                            |                         |                                |                                          |
| **NUMBER 1**                                                        |                         |                                |                                          |
| FLY AGAIN & PROJECT R. ROSARIO, SCUMFROG, J. VASQUEZ MIXES          |                        |                                |                                          |
| BABY BOY (J. VASQUEZ & M. JOSHUA MIXES)                              |                        |                                |                                          |
| MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES)                                |                        |                                |                                          |
| WAITING FOR YOU (THICK DICK, PASSENGER, 29 PALMS, D. CARTER)         |                        |                                |                                          |
| ROCK WIT U (A/k/a BABY J. A. VEDDEN & POUND BOYS)                    |                        |                                |                                          |
| JUST SO YOU KNOW (REMIXES)                                         |                        |                                |                                          |
| MY LOVE IS ALWAYS (SAXON.)                                         |                        |                                |                                          |
| BELIEVE (DANCE MIXES)                                               |                        |                                |                                          |
| THIS BEAT                |                        |                                |                                          |
| NOBODY KNOWS ME P. RAUFERHO, ABOVE & BEYOND, MOUNT SAMS MIXES       |                        |                                |                                          |
| ARE YOU READY FOR LOVE                                           |                        |                                |                                          |
| I'M WAITING                                                        |                        |                                |                                          |
| JUST ABOUT HAD ENOUGH                                             |                        |                                |                                          |
| THE ONLY THING MISSIN (REMIXES)                                    |                        |                                |                                          |
| YOU PROMISED ME (TU ES FOUTU)                                      |                        |                                |                                          |
| YOU'RE SO BEAUTIFUL                                               |                        |                                |                                          |
| STONED (DEEP DISH REMIX)                                           |                        |                                |                                          |
| ANYTHING (GABRIEL & DRESDEN MIXES)                                  |                        |                                |                                          |
| WHAT U DO 2 ME (REMIXES)                                           |                        |                                |                                          |
| LUCKY STAR (BUSTA RHYMES REMIX)                                    |                        |                                |                                          |
| A THOUSAND BEAUTIFUL THINGS (RAUFERHO, G&O, BIMBO JONES)            |                        |                                |                                          |

| **POWER PICK**                                                      |                         |                                |                                          |
| ME AGAINST THE MUSIC                                               |                        |                                |                                          |
| BABY, I'M IN LOVE (BORS & BECK, NORTY COTTO MIXES)                 |                        |                                |                                          |
| THIS IS MY HOUSE                                                   |                        |                                |                                          |
| CENTER OF THE SUN                                                 |                        |                                |                                          |
| DO U GON FUNK?                                                     |                        |                                |                                          |
| SOUL SLOSHING                                                      |                        |                                |                                          |
| WONDERFUL (S. KLEINBERG & A. AUDE MIXES)                           |                        |                                |                                          |
| TIME OF OUR LIVES                                                  |                        |                                |                                          |
| RELEASE ME (RAUFERHO, MORRIS, CRUZ & BAGZ)                          |                        |                                |                                          |
| SEND YOUR LOVE (REMIXES)                                           |                        |                                |                                          |
| I LOVE YOU VENG SORU DANCE PLANET                                 |                        |                                |                                          |
| HYPNOTISED (DEEPSKKY & KOWALSKI) MIXES                              |                        |                                |                                          |

| **HOT SHOT DEBUT**                                                  |                         |                                |                                          |
| FOREVER (MALIK ROBINS REMIX)                                       |                        |                                |                                          |
| LONG WAY HOME                                                      |                        |                                |                                          |
| ROCKET MAN                                                        |                        |                                |                                          |
| BEAUTIFUL OUTSIDE                                                  |                        |                                |                                          |
| DEEP DARK JUNGLION                                                 |                        |                                |                                          |
| HOT IN HERRE (THE REMIXES)                                        |                        |                                |                                          |

Billboard Chart October 29, 2009
Adkins Album Has ‘Strong’ Adult Flavor

BY MARGO WHITMIRE

With the deep baritone of a sooth-
ing storyteller, Trace Adkins delivers his fifth Capitol studio effort, “Comin’ On Strong,” Dec. 2.

But despite the inherent gentle tone of his voice, Adkins hopes fans will take notice of what he has to say this time around.

“I don’t think it should come with an ‘illicit’ sticker or anything, but it’s an adult album. It’s not for kids,” says Adkins, whose first single, “Hot Mama”—currently at No. 27 on the Hot Country Singles & Tracks chart—addresses a man’s appreciation for his wife’s looks.

“I had more fun making this album probably than any other album I’ve made before,” he says. “It’s definitely my most mature.”

“Comin’ On Strong” follows Adkins’ recovery from alcohol abuse and—according to the song’s opening lines of the first single and the stomping end-
ing of “Rough & Ready”—reflects a romantic nostalgia in its song list.

“I didn’t say, ‘OK, I’ve been through this, I think I need to talk about this and that.’ That wasn’t all at a part of it,” he says. “Maybe some of that stuff crept in there, but I didn’t do it consciously.”

Adkins does consciously carry on the double-ended tradition of his 1997 No. 2 hit, “I Left Something Turned On at Home,” with album standout “I’d Sure Hate to Break Down Here.”


Co-producer Trey Bruce also writes with Matthews on “One Night Stand,” another song whose title doubles as a reference to an illicit encounter and the night stand on which the remnants of a marriage are scattered. 

Adkins’ Latest Set Is His ‘Most Mature’

Reunited with Scott Hendrick, who produced Adkins’ first two albums for Capitol, the album comes just four months after the success of Adkins’ “Greatest Hits Collection, Volume I,” which debuted at No. 1 on the Billboard Top Country Albums chart and produced the top 10 single, “Then They Do.”

“We only released one single off that greatest-hits album, so we needed to be ready to keep the momentum going,” says Adkins, who was already in the process of recording songs for “Comin’ On Strong” when the label decided to work the greatest-hits project.

Though the new album is hitting stores late in the industry’s busiest buying season, Fletcher Foster, senior VP of marketing for Capitol Records in Nashville, says, “To me, it’s not based on first-week sales. There are so many singles we can go to, and I think this album is really incredibly strong that it will be about the longevity.”

Foster explains that the album’s release was coordinated around its potential radio success.

“We really couldn’t release [the album] any earlier, because the single had to gain momentum,” he says. “This is the latest we could go and still get it out before the holidays.”

COMING AT THE RIGHT TIME

With country music radio’s current trend toward coarser, macho male artists like Toby Keith, the upbeat “Hot Mama,” which Adkins sings with a growl in some places, was the label’s strategic choice for introducing the album.

Fletcher thinks Adkins benefits from being an artist who can appeal to both sexes. He says Adkins differs from an artist like Keith in his diversity. “I think there’s a similar audience, but the ballads really broaden Trace’s audience a lot more.”

Capital hopes to bring Adkins’ career to the heights of singers like Keith. All of Adkins’ albums have reached the top 10, though only one of his singles—1996’s “(That Ain’t No) Thinkin’ Thing”—reached No. 1.

Adkins’ career has been focused on TV visibility, including a Thanksgiving special with chef Emeril Lagasse and an appearance on “The Best Damn Sports Show.”

Managed by Ken Levitan, Adkins will record “The Ballad of Hank Hill” for Fox’s “King of the Hill” show. He will also contribute his voice to a character on an upcoming episode. A strong focus will be given to marketing the album on the Internet, where Adkins has a very active fan base that is very supportive,” Foster says.

Though it is still in the works, Adkins is looking forward to a promotional tour that will kick off early next year.

“I like to get up there with the whole band behind me and turn it up—you know, romp and stomp and have a good time,” he says. He is currently touring small clubs throughout the country.

Among the vignettes on the project, Adkins recounts the lonely, bruised, weather-beaten days that he spent as an offshore oil hand in the Gulf of Mexico with “Missing You.”

The track, Adkins’ favorite on the album, recalls the six years that he spent on the job, before his band won a regional battle of the bands contest in Dallas and went on to tour the honky-tonk bars of Texas.

“That’s how I got my feet wet,” Adkins says. “Then it got in my blood, and I couldn’t get away from it.”

Riders Take Top WMA Award

BY DEBORAH EVANS PRICE

NASHVILLE—Riders in the Sky, Curly Musgrave and Joni Harms took top honors at the Western Music Assn. Awards, netting two accolades each.

Riders in the Sky won entertainer of the year and top traditional Western duo/group during the Nov. 15 event.

Harms, whose new album on the fledgling Wildcat label is due in Janu-
ary 2004, was named female performer of the year. She also won song of the year honors for “Cowboy Up,” a song she co-wrote with Wood Newton. Musgrave nabbed the accolades for top male performer and songwriter of the year.

The Time Jumpers took the prize for Western swing album of the year for “Live at the Station Inn,” which showcased the outfit performing at Nashville’s noted acoustic music venue.

The traditional Western album of the year award went to veteran Western artist Jim Wilson for “Border Bravo.” Hot Club of Cowtown was named top Western swing duo/group.

Hoot Hester won instrumentalist of the year. Up-and-coming artist Kip Calahan received the Crescendo Award, which recog-
nizes significant career growth during the past year.

The awards, which are voted upon by WMA members, took place during the 15th annual Western Music Assn. Festival, held Nov. 13-16 in Wichita, Kan.

The four-day event included showcases, workshops, a barn dance and concerts by some of the West-
ern community’s top acts. Harms, Red Steagall, Sunshine, the Sam Joaquin and the Rogers Family were among the performers.

Major Bob Repping Chrysalis’ Nashville Material

Chrysalis Music Group has selected Nashville-based independent music publisher Major Bob Music to represent its Nashville catalog. Major Bob song pluggers Scott Sherrod and Mike Doyle will represent the catalog’s more than 1,500 copyrights, which include songs by writers Greg Barnhill, Cathy Majeski and Clay Mills. Major Bob is owned by longtime Garth Brooks manager Bob Doyle.

In other publishing news, Brunly Music has signed Jerry Salley to its writer roster. Salley was recently named SESAC’s country songwriter of the year. Among his more than 300 cuts is Reba McEntire’s current single, “I’m Gonna Take That Mountain.”

ON THE ROW: Buffy Cooper has been promoted to national director of promotion for Sony Music Nashville. She previously held that title for Sony’s Columbia imprint.

Former RCA Label Group publicist Karen Tallie-
er has launched Loudmouth Public Relations in Nashville.

MUSIC NEWS: Citing piracy concerns and consumer demand, Columbia Records moved up the release date for the Dixie Chicks’ “Top of the World” live double-CD and DVD to Nov. 21. Both were scheduled to have been in stores Nov. 25 (Nash-
ville Scene, Billboard, Nov. 8).

in Los Angeles. The group calls Renshaw an “advocate for freedom of expression.”

HITTING THE ROAD: Lorrie Morgan will launch a holiday tour Nov. 29 in Wheeling, W.Va. The outing, which also features adult and children’s choirs, wraps Dec. 21 in Appleton, Wis. RCA Label Group is reissuing Morgan’s “Merry Christmas From London” CD this year.

KETTLE CALL: Toby Keith will headline the Salvation Army’s National Kettle Kick-Off event during halftime of the Dallas Cowboys/Miami Dolphins Thanksgiving Day game in Dallas. The performance, which will be broadcast on CBS, kicks off the charity’s annual fundraising drive.

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MUSIC

Country

A

Major Bob Repping Chrysalis’ Nashville Material
**TOP COUNTRY CATALOG ALBUMS**

**LAST WEEK'S #1**

1. **JOHNNY CASH**
   - *Unchained Melodies* (Columbia/Columbia 888 9 13723 2 1)
   - Title: Greatest Hits
   - Chart Position: #1

2. **TIM McGRAW**
   - *Two Licks Down* (Curb/Curb 77978)
   - Title: Essential Johnny Cash
   - Chart Position: #2

3. **KENNY CHESNEY**
   - *Homegrown* (Broken Bow/Universal South 000111)
   - Title: Greatest Hits
   - Chart Position: #3

4. **KING OF THE WESTERN SOUNDS**
   - *The Very Best of Dolly Parton* (RCA/BMG 11298)
   - Title: Greatest Hits
   - Chart Position: #4

5. **DOLLY PARTON**
   - *Ride the Tide* (Begonia/Capitol 93166)
   - Title: Greatest Hits
   - Chart Position: #5

6. **JOHNNY CASH**
   - *Man with a Memory* (Sony/Epic 888 9 13723 2 1)
   - Title: Greatest Hits
   - Chart Position: #6

7. **BLONDIE**
   - *One Night Stand* (Columbia/Columbia 888 9 13723 2 1)
   - Title: Greatest Hits
   - Chart Position: #7

8. **JOHNNY CASH**
   - *The Very Best of John Michael Montgomery* (Mercury/Universal South 000111)
   - Title: Greatest Hits
   - Chart Position: #8

9. **JOHNNY CASH**
   - *The Essential Johnny Cash* (Columbia/Columbia 888 9 13723 2 1)
   - Title: Greatest Hits
   - Chart Position: #9

10. **JOHNNY CASH**
    - *The Very Best of John Michael Montgomery* (Mercury/Universal South 000111)
    - Title: Greatest Hits
    - Chart Position: #10

**This Week's #1**

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Music2gift Offers Year Of New Music

BY JIM BESSMAN

Artists’ ownership of their publishing is a gift in itself at newly launched music2gift.com. The Web-based music gift service, which showcases emerging artists and targets a “maturely hip” demographic, recognizes the importance of publishing rights—but wants no part of them.

So says Anthony Gast, president/CEO of SideRoad music group, Music2gift’s Nashville-based parent company.

“Nothing is more important in an artist’s career than controlling their publishing,” Gast says. “If they own their publishing, they can control their destiny.”

“Hey,” in this case, refers to Jennie DeVoe, Kami Lyle, King Johnson, Taryn Murphy, Grey Eye Glances and Scott Carter—the six artists represented in Music2gift’s 2004 debut CD release schedule.

For $49.95, gift-givers buy a year-long present of six CDs, starting with the January shipment of DeVoe’s disc. The other artists’ product will then be sent out singly every other month, with new artists to be continuously added to the Music2gift roster.

“It’s like the ‘wine of the month’ or a magazine subscription,” Gast says of his concept. “You can discover six new artists a year—and they maintain ownership of their publishing and master. We just duplicate it with our branding and promote the product.”

The music offered, Gast notes, is “music that everyone is not yet listening to.” DeVoe, for instance, won the 2002 Billboard Songwriting Contest in the pop category for her song “How I Feel” and has also earned three

John Lennon Songwriting Contest honorable mentions. But her indie albums—from which her Music2gift CD is compiled—remain relatively unheard.

In the matter of Grey Eye Glances, while the group recorded independently and for Mercury in the 1990s, its Mercury output is out of print. Therefore, its Music2gift disc includes rerecords of this material.

Jazz-inflected singer/songwriter Lyle’s Music2gift CD, which is slated to follow DeVoe’s, stands out in that it is also being released next year by Artists House. Titled “Sowersault,” the disc is her second, after her acclaimed 1997 debut, “Blue Cinderella,” for MCA.

“It’s the only one of the six where the artist doesn’t own the masters,” Gast says, “so we got a masters use license from Artists House—and the publishing through her and her previous publishing company [Criteron Music Corp.]. I don’t want to tie up the artists publishing or masters but allow them to make a living, [because] so many wonderful artists like Kemi Lyle may not be ‘radio-friendly’ in this day and age.”

Music2gift’s “artist-friendly” agreements, then, are exclusive, with no strings attached.

“By maintaining control of both publishing and masters of their work, they can use music2gift.com as a platform to more freely expose their music, gain more opportunity to generate national exposure and increase their fan base,” Gast says.

“We hope that it will also provide independent artists another way to generate additional revenue and thus be able to avoid signing publishing deals that they’re often obligated to repay,” Gast continues. “Meanwhile, we’re helping to serve the neglected adult market of mature hip music buyers.”

Gast consequently sees the potential for Music2gift to “tap into the vast wealth of emerging talent.” He has already tapped into early press attention, with current and imminent coverage so far including publications like Performing Songwriter, American Songwriter, Music Connection and Nashville Business Journal.

Friedman Relies On Singers To Channel Tunes

A strange but presumably not surprising thing happened to syndicated TV psychic John Edward at the Oct. 23 opening-night performance of “Listen to My Heart: The Songs of David Friedman” at New York’s Upstairs at Studio 54.

Attending with a friend who had recently lost her mother, Edward turned to comfort her by Friedman’s ballad: “You’ll Always Be My Baby”—about a woman remembering her mother fondly—and experienced a sudden feeling of warmth.

Looking up at the stage, it seemed as though singer Allison Briner was singing directly at him. He felt that his own mother was being channeled through the song, inspiring him to build a sweeps-week segment around the tune, to be aired Nov. 21 on his show “Crossing Over With John Edward.”

“When you sing my songs, you need to let them go through you,” Friedman explains. “And you have to be able to move people, too. That’s why it took six months to cast the show: You need tremendous vocal power and range to sing my songs, but you also need a certain transparency and willingness to be vulnerable.”

One of the musical theater community’s top composers/lyricists, Friedman has written music for Disney’s “Aladdin and the King of Thieves” and has “Open Your Eyes (to Love)” on the studio’s “The Lizzie McGuire Movie” soundtrack. His songs have been covered by such talents as Diana Ross and Barry Manilow, as well as the late Nancy LaMott, whose recordings were recently reissued through his Middler Music label. (The imprint is named for his dog Midder, who graced the cover of LaMott’s “Just In Time for Christmas” album.)

“She was the ideal singer for me, because my songs walk a very emotional and spiritual line,” the Middler Music Publishing (ASCAP) writer says. “She had a way of taking a song and just running it through herself without interfering with it—and coming up with its beautiful truth and emotional essence. She really touched people all over the world.”

“Listen to My Heart” features several songs associated with LaMott, including the title tune, “We Live on Borrowed Time,” and “Help is on the Way.” Friedman wrote the latter as an encore for her, but it has taken on its own life as an anthem for Broadway Cares/Equity Fights AIDS.

Another song, “My Simple Wish (Rich, Famous and Powerful),” has become a New York cabaret staple.

“When you put all the songs together, you find out what you’ve been writing about, because when you write, you write (songs) virtually,” Friedman notes. “So now I’ve found that I’ve really been writing about that ‘life illusion’ of getting a job and falling in love and finding success—which is what the first act is about.

“But the second is about the gift of trouble—the inexplicable, horrible things that happen and lead us to spirit and the sense of why we’re really here.”

In addition to choosing the show’s 27 songs and accompanying five vocalists on piano, Friedman has compiled a 63-track songbook named after the show. “People have been asking for it for years, and it’s been flying out of the store at the show,” he says, noting that any of the featured songs can be custom-transposed to any key.

Since the book was done on computer, we can spit out piano and vocal transcriptions for much less than the minimum $15 per page you’d have to pay someone to do it,” Friedman says.

Upcoming for Friedman is an off-Broadway musical, “Nicolette,” slated for next year, and an off-beat country music interpretation of “Measure for Measure” titled “Desperate Measures” to open next March in Dallas.

“I’ve always dallied in country music because you get to tell a story and do emotional stuff,” Friedman says, noting proudly that Dolly Parton sang backup on his production in Nashville of Kathie Lee Gifford’s recording of “Only My Pillow Knows,” which he co-wrote with Gifford.

Meanwhile, Edward will also feature Friedman’s “Listen to My Heart” song “You’re There” on his show next February.
ALBUMS

ROCK

JAY-Z
The Black Album

PRODUCERS: various

RELEASE DATE: Nov. 14

After nine albums and 10 years in the game, one of the industry’s most consistent MCs has decided to stop recording. Serving as Jay-Z’s swan song, “The Black Album” pairs the Brooklyn, NY, native with a host of all-star producers. Sadly, the lead single—the Neptunes-produced “Change Clothes”—is a disappointment. Pick up where previous Neptunes-stamped singles (“Excuse Me Miss” and “Frontin’”) left off, the track’s sing-song hook is all too familiar. However, it’s like “What More Can I Say” highlight Jay-Z’s true talent. The song, which samples dialogue from the film “Gladiator,” has a musical urgency complemented by infectious lyrics. Other highlights include the Eminem-produced “Moment of Clarity,” the autobiographical “December 4th,” “99 Problems” and “Threat.” Is this truly the end for Jay-Z’s music? It seems that way for now. Then again, Michael Jordan retired in his prime...twice.—RH

R&B/HIP-HOP

G-UNIT

Beg for Mercy

PRODUCERS: various

RELEASE DATE: Nov. 14

Since February, 50 Cent has been riding high on the success of his solo debut, “Get Rich Or Die Tryin’.” The Queens, NY, MC will surely carry that momentum into the new year with “Beg for Mercy,” the debut from his crew. Consisting of Young Buck, Lloyd Banks, the independent Tony Yayo and 50 Cent, G-Unit shares more tales of street life over tracks from Dr. Dre, Hit-Teck and Midi Mafia, among others. Lead single “Stunt 101,” produced by Dallas Porter, is the album’s most radio-friendly song, with an infectious hook and lyrics about the good life. “Beg for Mercy” is not all gangsta posturing: The group’s “softer” side is heard in “Wanna Get You” (featuring Joe) and “Smile.” While not as moving as 50’s solo set, “Beg for Mercy” will keep the rapper and crew in fans’ ears for another year.—RH

MADONNA

Like This

PRODUCER: Willy Mitchell

Blue Note 93556

RELEASE DATE: Nov. 18

Following a string of classic bedroom-luring hits (“Let’s Stay Together,” “I’m Still in Love With You”), Al Green opted to convert souls from a church pulpit. Farae craving his secular brand of down-home soul had to be content with periodic sightings including his Grammy Awards-nominated turn with Ann Nesby (“Put It on Paper”). Green and his 70s mentor/producer Willy Mitchell have reunited for this 12-song set of new material. Sparkling first single “I Can’t Stop” jumps-starts the proceedings, which also reunite Green with several of the musicians—Mitchell’s trademark horns and background singers—who helped mint his soul legacy. Green still knows how to maneuver his way around a ballad (“Rainin’ in My Heart”), wringing more emotion out of one wail than most contemporary singers can do in a whole song. Some are bumps along the way, though. Songs like “Play to Win” and “Too Many” sound dated and give off a nostalgic, rather than a contemporary, vibe. No matter. Fans will relish the opportunity to reolve the good times.—GM

DANCE/ELECTRONIC

DAVE MATTHEWS BAND

Central Park Concert

PRODUCERS: Dave Matthews Band, John Ault, Gus Van Ault

RCA 57501

RELEASE DATE: Nov. 18

Embracing another live CD package from the prolific Dave Matthews Band, this album might be a been-there, done-that experience. Still, “The Central Park Concert” recording of the band’s September benefit for New York’s public schools, is one for the collection. The act unleashes a whirlwind of moving, jaw-inflacting performances on this three-disc set. Most tracks contain unexpected improvisation through furious fiddling or Matthews’ vocal gymnastics. So, the title (“Dangerous Dances” and “Crush”) are dusted off and polished into fresh musical experiences. The three-minute build-up in “Don’t Drink the Water” is indulgent, but there is much satisfaction when the beat finally drops on one of the band’s more haunting offerings. Jealous of those in attendance? You bet! But this set—which can be complemented by a DVD of the concert—is a fantastic consolation.—SA

THE STILLS

Lost On You

Break Your Heart

PRODUCER: Gus Van Go

Vice Atlantic 5766-83674

RELEASE DATE: Oct. 21

The debut from Montreal’s answer to Interpol is a slick collection of Brit-style moke-rock, mixing influences ranging from Echo & The Bunnymen to Coldplay. It is hard to quibble with the results. Tracks like “Lola Stars and Stripes” and “Yesterday Never Tomorrows” are Among a handful of lush, moody gems contained here. If only it did not all sound quite so familiar. The trend of copying the touchscreen of 80’s alternative rock—bits of the Cure and Joy Division can be found here—is too quickly growing tired. Let’s hope this promising band finds more of its own voice the next time out.—BG

BRITNEY SPEARS

In the Zone

PRODUCERS: various

Jive 55876-53749

RELEASE DATE: Nov. 18

Ms. Spears has been causing quite a commotion in the media lately. She wanted to show what it feels like for a girl (in the spotlight) who is entering womanhood. Simply put, Spears, 21, wants nothing more than the freedom to express herself. “In the Zone” is Spears doing just that. Certainly the singer’s most grown-up release, the dance/electronic leaning collection is a cross between “Cornflake Girl,” “Precious Things” and “Crush”—inflected performances on this album and topped off with bonus DVD. Among the requi- site favorites are the career-defining “Girlfriend,” “Precious Things” and “God.” Spears enhances the collection by subtly retouching each track, adding an echo to a vocal here (“Crucify”), a backdrop of strings or textural alteration there (“Jackie’s Strength”). We are also treated to the previously unreleased “Snow Cherokees From France” and “Angels,” as well as rerecordings of early hits “That’s My Name” and “Sweet Dreams.” A vamped-up “Professional Widow” will Please her dancefloor fans. Unfortunately, her inventive covers (“Stitches In Time Finger,” “Angels”) did not make the cut. But we thank her all the same.—CLT

KID ROCK

Kid Rock

PRODUCER: Kid Rock

Atlantic 83656

RELEASE DATE: Nov. 11

Kid Rock might swap his pimp lid for a cowboy hat—an inclination more art than fashion—but he remains a bad-ass rock/rappar. Witness the swaggering Detroit thump in “Rock n Roll Train” and lead single “Feel Like Makin’ Love.” Rock is also versatile, juxtaposing the moody funk of “Black Bob” and Southern rock of “Jack.” Most successful single is “Snow White,” with its “Mississippi” with plams-based ballads (“Do It For You”). With lyrics like “Take your shirt off bitch’ and chew me out a line,” no will confuse the Kid with George Jones. That said, he teams with Hank Williams Jr. in the exuberant “Cadillac Pussy” and raps with Billy Gibbons “in Hillbilly Stomp.” The artist’s production is a sonic party that serves both rock bombast and acoustic atmospheres. That gentle hand belies the “pack your shit” message of “Run Off to LA” (with Sheryl Crow). A fitting representation of Rock’s refreshing dichotomy and artistic growth.—RW

GALLEAN

So I Begin

PRODUCER: Gallean

Radical 90068

RELEASE DATE: Oct. 21

French duo Gallean—singer/songwriter Gilles Luka and keyboardist Philippe Laurent—has enjoyed massive European success with the title track of its debut album. In the U.S., the upbeat track continues to make its inroads at radio while it becomes a staple on dancefloors. Throughout this collection of pop-fulled house jams (Imagine Foreigner being produced by Daf Punk), Luka and Laurent keep their penchant for melodies and hooks in full view. But, it is too often the case with dancefloor-prepped full-lengths, smart moves give way to filler material. Tracks like “Shining Light,” “Da Rock,” “Every Day” and “The Way” which might have worked in one of the “Rocky” films—quickly lose steam. But such gems as the guitar- guided “One Step” and the dreamy, buoyant “I Believe” and the Giorgio Moroder-inflected “Ghost Ship” make up for such misguided efforts.—MP

COUNTRY

WILLIE NELSON JR.

I’m One of You

PRODUCERS: Doug Johnson, Hank Williams Jr.

Curb 788330

RELEASE DATE: Nov. 18

Hank Jr.’s follow-up to 2002’s critically acclaimed, mostly acoustic set “Alme- ria” finds him back in a full-time Southern boogie mode. This record teems with authority, from Williams’ swaggering swamp-funk cover of Jerry Reed’s “Amos Moses” and the country rock “Just Enough to Get in Trouble” to the nostalgic title cut. Williams knows his audience well—“Liquor to Like Her,” the self-penned Dixieland romp “What’s the Bar” and the Cajun-inflected “Why Don’t We All Get a Little Sick?” (which segues into a rousing turn on “Jambalaya”) will be wholly embraced. While Williams is great at jarring studio musicians out of their comfort zone to great effect, it is particularly noteworthy in a swingin’ take on Joe South’s “Games People Play” and the kickin’ “Guitar Money.” Strong stuff.—RW

WORLD

VARIOUS ARTISTS

Festival in the Desert

PRODUCERS: Tribun Union, René Gaudin, Basile Geel, Philippe Brix

World Village 468620

RELEASE DATE: Oct. 1

Certainly the most exotic music festival in the world, the Festival in the Desert takes place in the Middle East’sps largest desert—located north of Bahrajn, west of Timbuktu. It takes more effort than most people are willing to expend to get to this remote festival. Fortunately, this CD offers a generous taste of the desert magic wrought at this year’s festival. Fabled (Continued on next page)

CONTRIBUTORS: Susanne Ault, Keith Caulfield, Deborah Evans Price, Brian Garrity, Rashaan Hall, Gail Mitchell, Tamara Palmer, Michael Paolletta, Chuck Taylor, Bram Teitelman, Christa L. Tillas, Philip van Vleck, Ray Waddell.

FINALE: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart performance. VITAL REISSUES: Reissued albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES: New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paolletta and single copies to Chuck Taylor (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10030) or to the writers in the appropriate bureaus.
(Continued from preceding page)

Malian guitarist Ali Farka Touré and his group deliver a mesmerizingly alluring version of “Karmac.” Robert Plant and Justin Adams work a stirring rendition of “Win My Train Fare Home.” Tamashek group Tinawrenn clearly puts a buzz upon the crowd with “Aladachan Manin,” while another Tamasheg band, Tarit, delivers a literally entertaining performance on “Thar Bagan.” Other fine moments come courtesy of the French group Le Jo, Malian superstar Oumou Sangare, Nél Boozom and Blacker, and a Navajo group from Arizona. Racked in the U.S. by Harmonia Mundii.—PVV

GOSPEL

▶ RANDY TRAVIS

Worship & Faith

PRODUCER: Kyle Lehning

Word/Curb/Warner Bros. WDZA-86827

RELEASE DATE: Nov. 11

For his third gospel collection on Word, Travis wraps his rich, gorgeous voice around some of the best-loved hymns in Christian music. Classics like “Blessed Assurance,” “How Great Thou Art?” and “Peace in the Valley” have never sounded so good. Kyle Lehning’s production is both inventive and understated. Under his guidance, these songs sound fresh, and we wish he kept the emphasis on Travis’ evocative vocal and the timeliness of the lyrics. Joining Travis are guest artists Joy Lynn White (“I’ll Fly Away”), John Anderson (“Just a Closer Walk With Thee”) and Third Day frontman Mac Powell (“Loved Lifted Me”). Travis also delivers a couple of modern worship songs, including a truly affecting cover of the Paul Baloche-penned anthem “Open the Eyes of My Heart.” Expect “Worship & Faith” to be as successful as Travis’ last inspirational album, “Rise and Shine.”—DEP

DVD

THE ROLLING STONES

Four Flicks

TGA DVD 70012

RELEASE DATE: Nov. 11

Chronicling the Rolling Stones’ hugely anticipated Forty Licks world tour, which saw the band showcasing differing productions respectively for stadiums, arenas and theaters, “Four Flicks” rocks mightily. Veteran Stones fans agree the band was perhaps more invigorated and inspired than it has been in years—and each one of the three performance DVDs (packaged with a behind-the-scenes documentary) reflects this renewed vigor. The performances—at Paris’ Olympe Theatre, London’s Twickenham Stadium and New York’s Madison Square Garden—are electrifying, and the Garden show is the most well-rounded, from the hard-charging “Street Fighting Man” to a genteel “Angie.” The Stones have clearly put a buzz upon the crowd, and at less than $30 exclusively at Best Buy, this could be the world’s greatest rock’n’roll bargain.—RW

AVRIL LAVIGNE

My World

20th Century Fox Home Entertainment 24543 09778

RELEASE DATE: Nov. 4

With just one album to her name (the multi-platinum “Let Go”), Avril Lavigne’s first DVD is a comprehensive look at her (young) career. The centerpiece is a 68-minute live concert, shot at the last stop of her Try to Shout Me Up tour in Buffalo, N.Y. A 29-minute behind-the-scenes feature, “Avril’s Cut,” spotlights the artist’s version of Metallica’s “Fuel,” as performed on “MTV’s Icon,” along with footage of her and her band skating, socializing and acting like the typical teens they would if stomach pain had not thrust upon them. Additionally, all five videos from “Let Go” are featured in the DVD. An accompanying CD includes “Fuel” and Lavigne’s version of “Knockin’ on Heaven’s Door.”—BT

DURAN DURAN

Greatest

Capitol 90825

RELEASE DATE: Nov. 4

Designed as a companion piece to Duran Duran’s authoritative “Greatest” hits CD, released in 1998, this same-named two-disc set includes the videos for all 19 songs featured on the album, plus loads of bonus features. However, despite what the press material suggests, the set is not a complete videos collection. While it includes every single and most classic fan favorites, Richard Duranians will bemoan the fact that many lesser-known videos were omitted. Though for what it presents, “Greatest” is quite brilliant. It is stocked with uncensored versions (including the flesh-filled “Girls on Film”), alternate takes (like the epic eight-minute version of “The Wild Boys”) and assorted interviews. With the reunited fab five touring the U.S. through November, “Greatest” should do solid business.—KC

HOLIDAY

JANE SIBERRY

Shushan the Palace (Hymns of Earth)

PRODUCER: Jane Siberry

Sheeba Music SHEL01

WHITNEY HOUSTON

The Holiday Album

PRODUCERS: Various

Artiste 50996

JIM BRICKMAN

Peace

PRODUCERS: Various

Windham Hill 82876-52896

VARIOUS ARTISTS

The American Song-Poem Christmas:

Daddy, Is Santa Really Six Foot Four?

PRODUCER: Not listed

Bar/None BRN-CD-147

THE BLENDERS

When It Snows

PRODUCERS: Darren Rust

Sounds of the Season 88694 98582

CHICAGO

Christmas: What’s It Gonna Be, Santa?

PRODUCERS: Roy Bittan, Phil Ramone

Rhino RZ 73892

Billboard.com

Also reviewed online this week:

• Sun Kil Moan, “Ghosts of the Great Highway” (Jetset)
• June Panic, “Hope You Fail Better” (Secretly Canadian)
• Lyrics Born, “Later That Day” (Quannam)

Billboard.com

ESSENTIAL REVIEWS

SINGLES

Edited by Chuck Taylor

POP

★ JEWEL 2 Become 1 (4:38)

PRODUCERS: Lester A. Mendez, Jewel

WRITERS: J. Knight, C. Thomas

PUBLISHERS: Wiggins Toth/EMI April, Atlantic 3013183 (CD promo)

Poignant Jewel plea, a love song in the mood for love. “2 Become 1,” the third release from stellar gold album “0304,” is a simple, sweet midtempo ode to unfulfilled desires. “I wish you would leave me while you’re sleeping/Messy hair, chest bare, moonlight on your skin/If you leave me, I’ll lose you.”—CT

R&B/HIP-HOP

★ VIOLATOR FEATURING A TRIBE CALLED QUEST AND ERYKAH BADU "I C U (Don’t) (3:45)

PRODUCER: Rashad Smith


PUBLISHERS: Various

VioLator/Jive 56942 (CD promo)

Many dreamt of the day when A Tribe Called Quest would release new material. Proving that if you wait long enough, dreams do come true, the trio of Q-Tip, Phife and DJ-producer Ali Shaheed Muhammad has reunited to do just that. Serving as the lead single to the forthcoming Violator compilation “VS: The Good, The Bad, & The Ugly,” “I C U (Don’t)” is classic ATCQ with a new twist. Q-Tip and Phife trade verses without missing a step over the ethereal, bass-driven track courtesy of Rashad Smith. The result is a single that could soundtrack the stage Native Tongues hip-hop without sounding old. Unfortunately, mainstream R&B radio stations have been slow to pick up on this one, but if they’re smart, that will change. With the long-awaited reunion of ATCQ finally here, only one question remains: Is it too much too late that a Fugees reunion will soon follow?—RH

CHICAGO

Christmas: What’s It Gonna Be, Santa?

PRODUCERS: Roy Bittan, Phil Ramone

Rhino RZ 73892

BILLBOARD

NOVEMBER 29, 2003

www.billboard.com

41

americanradiohistory.com

NEW & NOTEWORTHY

▶ DANA FUCHS BAND Strictly Stringy (3:44)

PRODUCERS: Jon Diamond, Kenny Aaronson

WRITERS: D. Fuchs, K. Aaronson

PUBLISHER: Not listed

G&M Music imprint

Despite what Dana Fuchs once played Janis Joplin onstage in Los Angeles, this young lady is no pop tart, instead preferring to share talent and tested tales with the kind of gruff honesty that comes from living life and dirt. Close single “You Got Out” snatches attention from the opening notes with the tellingly, “I woke up to the sound of broken glass. That’s why I was last/blood on my hands and none in

my veins/put back to the avenue to do it again and again.” As literally as the title may be taken, Fuchs brings it poetically by playing heartfelt, no frills, deeply honest, alluring, captivating songs about rain. The chorus mentions such classics as “Rainy Night in Georgia.” “Kentucky Rain” and “Early Morning Rain.” Writers Pat McLaughlin and Liz Rose should get brownie points for reminding listeners of those great tunes. Dana delivers an achingly, poignant vocal that wrings every drop of emotion from the lyric. His performance on the recent Country Music Awards show should serve to get this great single off to a strong start.—DEP

COUNTRY

▶ GARY ALLAN Songs About Rain (3:54)

PRODUCERS: Mark Wright, Gary Allan

WRITERS: L. Rose, P. McLaughlin

PUBLISHERS: Various

MCA MCN-02477 (CD promo)

Gary Allan’s songbook has been a slow, steady build, and in these days it seems he’s finally getting his due. Previous single “Little Boys” went two weeks atop the Billboard Hot Country Singles & Tracks chart, and this steel-guitar-drenched country ballad will follow in its predecessor’s footsteps to the summit. The lyric finds a man reeling from the news that his old flame “got a new last name.” As he drives around town, the local radio stations just adds to the painful experience of playing songs about rain. The chorus mentions such classics as “Rainy Night in Georgia.” “Kentucky Rain” and “Early Morning Rain.” Writers Pat McLaughlin and Liz Rose should get brownie points for reminding listeners of those great tunes. Dana delivers an achingly, poignant vocal that wrings every drop of emotion from the lyric. His performance on the recent Country Music Awards show should serve to get this great single off to a strong start.—DEP

HOLIDAY

STACE O’RICO The Christmas Song/ What Are You Doing New Year’s Eve?

(3:14/3:59)

Virgin 18275

KATRINA CARLSON WITH BENNY MARDONES I Know You By Heart

(Christmas version) (4:08)

Kaiophonic 00

Contact: 310-260-9441

CHICAGO Winter Wonderland (4:19)

Rhino 73892

WILLIE NELSON Please Come Home For Christmas (3:19)

UMG/Lowest Highway
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Edward L. Woods is named executive VP of black music for Casablanca Records in New York. He continues as co-founder of Woods & Middleton LLP.

Thom Storr is named senior director of marketing services and international for Artemis Records in New York. He was senior director of merchandising and sales for Logic/BMG Records.

Arista Records promotes Shawn "Peacem" Costner to senior national director of urban radio promotions and Lisa Coleman to national director of R&R field promotion in New York. They were, respectively, senior director of urban and crossover mix-show promotions and director of Great Lakes R&R promotion.

Amy Basler is named West Coast regional sales and marketing director for Jive Records/Zomba Label Group in Los Angeles. She was account executive/team leader for BMG Distribution.

Jennifer King is named director of A&R/strategic markets for Provident Label Group in Nashville. She was VP of licensing and strategic promotions for Soundies.

ARTIST SERVICES: The National Academy of Recording Arts and Sciences promotes Angela Bibbs-Sanders to VP of member services and Nancy Shapiro to VP of regional management and member services in Los Angeles. They were, respectively, head of the Los Angeles chapter of NARAS and Southern region VP.

HOME VIDEO: Lindsay Fellows is named VP of motion picture music for Walden Media in Los Angeles. He was VP of Squint/Gaylord Entertainment.

Mickey Landesberg is promoted to VP of sales operations for Columbia TriStar Home Entertainment (CTHE) in Culver City, Calif. He was director of marketing for CTHC Canada.

A Platinum Start

Lava rock act Simple Plan celebrated the Recording Industry Assn. of America's platinum certification of the band's debut, "No Pads, No Helmets...Just Balls," in New York. Pictured standing, from left, are Lava president Jason Flom; Atlantic Records senior VP of sales Rick Froio; Lava VP of marketing Lou Pliaia; band member Jeff Stinco; Lava senior VP of promotion Lisa Velasquez; Coalition Entertainment manager Eric Lawrence; Lava VP of video promotion and production Doug Cohn; Lava senior VP of marketing Lee Trink; Atlantic VP of new media Janet Stampler; and band member Chuck Comeau. Pictured kneeling, from left, are band members David Desrosiers and Pierre Bouvier; Lava senior VP of A&R Andy Karp; and band member Sebastien Lefebvre.

‘Open’ For Business


Getting Intimate

Cyndi Lauper previewed her new standards album with four shows at the tiny Joe's Pub in New York. The forthcoming Epic disc, "At Last," includes Lauper's take on "Unchained Melody," "You Really Got a Hold on Me" and "Makin' Whooppee." Lauper is pictured on the slim's opening night, which Howard Stern, Laurie Anderson, Lou Reed and John Turturro attended. (Photo: Bruce Glikas)

Three Stooges Iggy Pop and his fabled—and recently revived—band the Stooges celebrated the launch of their reunion set for Virgin, "Skull Ring," with a performance at Tower Records in New York's East Village. Pictured at the event, from left, are Scott Asheton, Pop and Ron Asheton. (Photo: Theo Wargo/WireImage.com)

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NPR Tunes Into Wider Exposure

Radio Network Wants Better Distribution For Albums

BY ED CHRISTMAN

NEW YORK—NPR is further expanding into the music business.

The publicly funded national radio network has released 22 albums previously. But the Washington, D.C.-based organization is attempting to broaden its distribution beyond the mostly direct-sales distribution channel it uses to sell to one-stops. The move is part of an effort to reach independent merchants that specialize in reaching older consumers.

In the past, NPR has sold its albums through its Web site and through Daedalus Books in Columbia, Md., as well as the occasional album direct to accounts like Borders Books & Music and amazon.com.

FOCUS ON SMALL RETAILERS

While "we are happy to have large chains sell our product, we feel a more logical market for us is to have small retailers—who we know already focus on NPR—highlight our albums in their stores," says Emmy Rubin, director of business development.

For years, NPR has been issuing albums "on an ad-hoc basis, but now we are trying to find more efficient and cost-effective ways to get product into the marketplace," Rubin says. Consequently, NPR has begun selling its albums to such one-stops as Baker & Taylor and Alliance Entertainment Corp.

NPR is touting a three-CD boxed set, which comprises the three volumes of its "I Heard It on NPR" series. That boxed set carries a $32.98 list price and consists of "Jazz for Blue Nights," Shake These Blues" and "At Home in the World." Each carries a list price of $11.98.

So far, the series has sold more than 40,000 units, according to Rubin, while shipments are nearing 50,000, according to Nell Melderry, director of market development for EMI Jazz & Classics, which sources music for the series.

Nielson SoundScan does not report any scans for the series, but most of those sales are through Daedalus, which does not report to SoundScan.

In addition to the "I Heard It on NPR" series, the organization's series "All Songs Considered" features songs chosen by NPR staffers because they relate to news stories the station reports.

While music is not NPR's core business, the organization is getting more involved in music because its listeners are extremely interested in it, Rubin says. "Through our online site, we get thousands of e-mails," she says, "and the No. 1 thing they are interested in finding out information about is the music we play."

NPR is already a well-known quality brand—a key driver of sales, Melderry says.

(Continued on page 45)
Kindercore, Telegraph Co.
Labels Close Their Doors

Brooklyn, N.Y.-based indie labels Kindercore Records and the Telegraph Co. have suspended operations.

The labels' rosters included indie rock bands Drexsey Byess, Of Montreal, I Am the World Trade Center, Maserati, Palomar and the Neal Pollack Invasion.

Telegraph will continue in business as a distributor. With a sales force based in Lawrence, Kan., it handles Kindercore, as well as such exclusive labels as Future Farmer, On and Pitch-a-Tent.

According to a statement from Kindercore's label manager Jerod Glsruhe, the companies' primary lender, Central National Bank, had asked the labels to cut their overhead and consolidate operations.

Glsruhe wrote that record labels are "high-risk ventures that require a good deal of capital spent and take a long time for it to return, so the bank's decision was an easy one to make: Get rid of the New York office, no new label releases, focus on the distribution arm."

BAD GUITAR: Burnside Distribution in Portland, Ore., has picked up exclusive national distribution of Carlos Guitars' debut solo disc, "Straight From the Heart," on Nomad Records. The re-emergence of Guitars—who Whom The Indies has known, all too well, for 20 years—is one of the most surprising music stories of the year.

In the early '80s, he served as lead guitarist for volatile Los Angeles blues-punk band Top Jimmy & the Rythm Pigs, which was famously feted on Van Halen's album "1984."

After the group imploded in the mid-'80s, Guitars (real name Carlos Ayala) moved to the San Francisco Bay Area. Plagued by substance abuse problems and suffering from diabetes, he made his living playing on the street in San Francisco's Mission District.

Guitar's nephew Dannon Ayala helped the professional pull things together and record an album of original songs, featuring such guests as John Doe of X, Dave Alvin piece, Guitars—one clean and sober and once again living in Los Angeles—has become a high-profile club performer in his hometown.

To the amazement of many who knew him when he was an unholy terror on the scene, the L.A. mayor's office declared a "Carlos Guitars Day" this summer.

Oh Baby: Online retailer CD Baby has cut a deal with West Sacramento, Calif.-based Tower Records that will make CD Baby's catalog available at Tower's Web site.

CD Baby, which operates its own online store, cdbaby.com, represents 50,000 independent titles, most of which are artist-released albums.

Additionally, CD Baby founder Derek Sivers sent an e-mail Nov. 10, informing the company's labels that he would be refunding a $40 charge tied to digital distribution of their music. The firm had collected $200.00 from the labels.

In his e-mail, Sivers noted that Apple's iTunes store had not yet brought CD Baby's music on board. "I appeared to be over promising, and under-delivering," Sivers wrote. "Which goes against everything I believe. And was out of my control."

Sivers had previously redrafted a contract for his labels regarding CD Baby's representation of their digital distribution rights (The Indies, Billboard, Aug. 30).

A RENDEZVOUS WITH RED: Distribution has signed an exclusive deal for the U.S. and Canada with contemporary jazz label Rendezvous Entertainment.

Founded by saxophonist Dave Koz (who remains a Capitol Records artist) and partners Frank Cody and Hyman Katz (Billboard, Oct. 18), Rendezvous had issued the compilation "Golden Slumbers: A Father's Lullabye" through Warner Bros. and flutist/saxophonist Philful's "One Day Deep" through N-Coded/Warlock.

The label's current release is "Mediterraneo" by flutist/marc Antoine.
Jay-Z, G-Unit Start War—Between Big Boxes, Indies

On Nov. 11, U.S. retailers apparently decided to get a jump-start on the early Jay-Z and G-Unit street dates by selling their albums as soon as they hit stores.

According to sources, the big-box retailers, led by Target, started putting the albums out as early as the Tuesday before the official Nov. 14 street date, which forced other retailers in the same markets to follow suit. Jay-Z's "The Black Album" was initially slated to arrive Nov. 28 in time for Black Friday, while G-Unit's "Beg for Mercy" was going to come out more traditionally on Tuesday, Nov. 18. Both were moved up to Nov. 14 because of rampant piracy.

To the surprise of practically no one, both found their way into stores and onto shelves as early as Nov. 11. By Nov. 13, both albums were available in stores nationwide—except, of course, in those stores that had yet to receive shipments because of logistical difficulties in meeting the rush release.

The strategy of moving up street dates to a day other than Tuesday to head off pirate sales is only 2 years old, but a new rule of thumb appears to be emerging with it.

That is, the street date is out the window; and as soon as albums hit the stores, it becomes a free-for-all.

In defense of the big-box retailers like Target, I would point out that their workers aren’t in the music industry, and in years past they had to learn about the concept of the universal Tuesday street date. I remember when the old PolyGram Group Distribution once put Target on hold because it was disregarding street dates. Unlike other vendors to discount department stores, the major record labels occasionally get their way with the big boys because they each have a monopoly on their hit artists.

So after having the Tuesday street date drummed into its head, can you blame the chain for putting the Jay-Z and G-Unit albums out on, well, Tuesday? I, for one, could see how this might be an innocent mistake. On the other hand, knowing what we know now about unconventional street dates, I’m pretty sure that music specialty merchants don’t need an innocent mistake to trigger rampant street-date violations.

But merchants protest their innocence on that type of observation. One chain retailer says, “We never want to be first, but we also never want to be third.”

Another merchant says that of course his chain responded to the street-date violations. “Don’t you know, nice guys finish last?” he quipped.

The street-date violations have made for some interesting anomalies. One retail executive tells me that because of his chain’s response to the violations, some of the stores had sold out of the two albums as early as a day before the street date, while other stores had yet to receive the album because of the difficulties Universal Music & Video Distribution was having in accommodating the early street date.

One distribution executive observes that the buyer for that chain had clearly forgotten to take into account the dicey product flow of street-date violations when forecasting the chain’s allotment on the two titles.

But my favorite moment came when a one-stop executive called me to whine about the injustice of all the “friggin’ chain retailers” jumping street date, although I think he used a different adjective. He said that when you are dealing with the majors and they start talking about a level playing field, the one thing you can be sure of about the playing field is that it isn’t level.

He complained that all the chains had the product out on Tuesday, the day his one-stop received its shipments of Jay-Z and G-Unit, which meant that his independent merchant accounts wouldn’t get the product until Wednesday or Thursday and would be at a disadvantage to the chains.

Of course, had he bite my tongue to refrain from mentioning that independent merchants—some of whom are the kings of street-date violations—might be getting a taste of their own medicine in this particular situation.

UMV head Jim Uri, however, was totally sympathetic to that one-stop’s plight, calling the street-date violations “unfortunate.”

He said that on previous early non-traditional street dates, independents often got the short end of the stick, with many of them getting product shipments on noon of the street date or even one day late.

UMV went out of its way to make sure that independent merchants could have their product in time for midnight sales, according to Uri. Also, the marketplace dictated that midnight sales, in this instance, would be a moot point.

NPR
Continued from page 43

Similarly, Steve Hanks, director of sales at Baker & Taylor, describes NPR as a powerful brand, adding that its albums are perfect for the company’s diverse account base. Baker & Taylor is a book, video and music wholesaler based in Charlotte, N.C. The store not only sells to book and music retailers but also has a strong account base among libraries.

“NPR DRIVES THE DEMAND”

“We constantly get inquiries from our customers regarding songs heard on NPR broadcasts,” Hanks says. “It was clear that NPR is driving demand and interest in the marketplace, that they are making an impact and exposing music. We need forums like this nowadays.”

Indeed, the strength of the NPR brand drove the creation of the “1 Hour On NPR” series, according to Daedalus Books & Music VP Helaine Harris.

Harris approached NPR about putting together a series of albums because Daedalus research indicated that 70% of its customers listened to NPR. In turn, Harris and Rubin reached out to Mulderry at EMI Jazz & Classics, which delivers repertoire by arranging to license music for the series from EMI and third-party labels.

“Tbe key is that all the music is featured on NPR, and that provides the integrity for the series,” Mullerry says.

Harris says, “I only see the series growing.” She reports that her company expects to sell 3,000 units of the boxed set by year’s end. She says Daedalus, which mails 7 million catalogs per year to its customer base, has already sold 10,000 units of “Jazz for Blue Nights.”

While Daedalus has had success with the albums, “we want to get it out more broadly,” Rubin says.

NPR wants to focus on small retailers because their listeners are music buffs who go to specialized music merchants to buy product. “We don’t think large chains are where our listeners are shopping,” Rubin says. “We think they are in smaller stores like Olson’s Books & Records and Joe Beth Book Sellers.”

In moving to the one-stop channel, NPR is consciously bypassing independent distributors, because those types of wholesalers sell mainly to chains. That process requires labels to pay price and position dollars to high-light titles in store—which NPR wants to avoid. “We don’t want to spend large amounts of dollars to get placement for our music in the chains,” Rubin says.

NPR can also drive sales through on-air mentions. Mulderry points out.

NPR has a weekly audience of 22 million. It has created an online multimedia show for stories that feature music, which heightens awareness of the albums, Rubin says.
Kids’ Catalog Gets More Promo Dollars

BY JILL KIPNIS
LOS ANGELES—During the VHS era, direct-to-video and catalog children’s product have been critical sales sources for the home video industry. That importance continues to grow with the DVD era, as studios are putting greater marketing and cross-promotional support behind titles aimed at kids.

“Major studios look to kids’ product as a way to increase their revenue stream,” says Glenn Ross, president of Artisan Home Entertainment’s Family Home Entertainment (FHE) division. FHE recently released the third installment of its Barbie franchise, “Barbie of Swan Lake.”

“There are only so many theatrical titles that can be put out a year,” he continues. “Theatrical can’t feed the system. Retailers only have so much floor space, so we are looking for ways to break titles through. That is equating to more advertising for kid’s product and, specifically, more television advertising.”

EXPANDING BUDGETS

While studios would not comment on specific marketing numbers, they say that budgets for all types of children’s titles are expanding, as families are purchasing their first DVDs and are also looking to replace the VHS tapes that they already own. DVD players are now in more than 48 million homes, according to the Digital Entertainment Group.

“Family fare wasn’t as actively purchased because of fence sitters deciding if they should get DVD players,” says Kelly Sooter, head of domestic marketing for DreamWorks Home Entertainment. The company released theatrical children’s film “Sinbad: Legend of the Seven Seas” Nov. 18 on DVD. “Now you are seeing more marketing dollars going into family because of increasing DVD penetration levels,” Sooter adds.

Marketing campaigns for children’s titles are not typically as far-reaching as those for live-action theatrical titles, since, says Sooter, they are taking on many of the same characteristics.

“I don’t think kid and theatrical campaigns are comparable from a dollars standpoint,” says Alyssa Moore, executive director of MGM Home Entertainment. “[However], from a multi-layering standpoint, the types of promotions we are doing are now starting to mirror theatrical.”

MGM’s promotion for the special-edition DVD release of “Chitty Chitty Bang Bang” ($29.95, Nov. 25), for example, includes print and radio advertising, direct mailers and a mail promotion offering families $500 shopping sprees.

Universal Studios Home Video’s budget for the “Land Before Time: The Great Longneck Migration,” for example, is larger than any of the previous nine “Land Before Time” releases. The title will be available Dec. 2 on VHS ($19.98) and DVD ($24.98).

“Starting last September, we created a 15-month-long celebration, because this release is celebrating the 15th anniversary of ‘Land Before Time,’” says Louis Peola, president of Universal Worldwide Home Entertainment. The franchise has sold more than 50 million video units worldwide, according to the studio.

A multimillion-dollar budget for TV and print advertising was set aside for the promotional period, which runs in excess of 12 months. Ads will reach more than 90% of U.S. households.

The thrust of the campaign is taking place this month and in December. A “Land Before Time” music video will play in Regal Theaters before all G- and PG-rated films through next month. A cross-promotion with Tree Top Apple Juice will involve special “Land Before Time” juice packages and coupon offers.

Additionally, the studio is promoting all of the Land Before Time films by releasing two four-packs ($79.98 each) and one nine-pack ($145.98) of the previous films Dec. 2 on DVD.

CO-PROMOTIONS

The Thomas the Tank Engine franchise, which Anchor Bay Entertainment has released on video since 1992, is also getting generous marketing support in 2003. According to Anchor Bay, the product line has more than 25 active titles and has sold more than 3 million combined units this past year.

Recent releases include “Thomas the Tank Engine and Friends—Snowy Surprise” ($12.98 VHS, $19.98 DVD) and the three-pack “Thomas the Tank Engine and Friends—Platinum Collection” ($29.98 DVD).

With Disney coming out with successful movie after, that has reached “toy seas,” Anchor Bay senior brand manager Kimberly Kiser says. “It’s such a valid genre now, and the products are getting better and better.”

One of the areas of marketing growth for the Thomas brand is co-promotions. For example, it has teamed with Learning Curve, a manufacturer of toy trains, to create special trains available with Thomas videos. In turn, Anchor Bay provides inserts for Learning Curve products.

Across the board, co-promotional opportunities are becoming more important to children’s marketing campaigns.

The strength of Twentieth Century Home Entertainment’s Strawberry Shortcake titles is attributed to the character’s appearance on other kid-friendly items, the company’s VP of marketing Todd Rowan says. It released “Strawberry Shortcake’s Berry Merry Christmas” and “Strawberry Shortcake’s Get Well Adventure” Oct. 14. Each title is $12.98 on VHS and $14.98 on DVD.

“There is a strong Strawberry presence in shoes, clothing, books and toys,” he says. “That keeps the brand alive.”

PHE Makes ‘Godfather’ Fans Offer They Can’t Refuse

If the $105.00 list price for “The Godfather DVD Collection” seems hefty to fans, they will be happy to learn that Paramount Home Entertainment (PHE) will start selling the popular films as individual DVDs for the first time next year.

On May 11, 2004, “The Godfather” will be released as a single disc for $24.99. The other two films in the trilogy will also come separately later next year.

“The Godfather DVD Collection” arrived in 2001. “This is the first time about providing consumers with a choice,” says Michael Arkin, PHE senior VP of marketing. “Those who cannot afford to buy gift sets now have the option of buying a single film.”

The major drawback to purchasing the films individually will be the lack of special features on the discs. The only added value on each release will be an audio commentary, whereas the five-disc collection includes such extras as a 73-minute documentary, deleted footage and production stills.

Still unknown is whether PHE will apply a similar strategy to “The Adventures of Indiana Jones,” which was released solely as a four-disc set Oct. 21. Arkin says the company is not prepared to discuss the strategy behind the set’s release because it has only been out on the street for a month. However, he says that with “The Godfather,” “we knew eventually we would release them individually.”

Twentieth Century Fox Home Entertainment is also applying this plan to “The Alien Quadrilogy,” available Dec. 2 as a nine-disc set for $99.98. Consumers can purchase separate two-disc editions of each “Alien” film Jan. 6 for $29.99 each. The individual editions feature a disc of extra features, though an additional bonus disc containing a new interview with director Ridley Scott and original theatrical trailers is only available in “Quadrilogy.”

DEALS AND HAPPENINGS: Universal Studios Home Video will continue distributing DreamWorks’ home video product through 2010, thanks to a deal extension announced last year by Viacom Consumer Entertainment. The pact, first made in 1995, was extended in 2001 through 2006. Classic Media has been confirmed as the new owner of Big Idea Productions by the Bankruptcy Court for the Northern District of Illinois. The sale is expected to close by Dec. 15.

Upcoming Digital VHS (D-VHS) titles will have DTS sound as an option thanks to new software created by JVC. Twentieth Century Fox Home Entertainment is releasing the first two titles with DTS Nov. 25. Consumers can test out the sound on “X2: X-Men United” (which is also being released Nov. 25 with the regular VHS and DVD versions) and a new D-VHS version of “Moulin Rouge.”

NETFLIX GETS NICE-Y: Online rental service Netflix is continuing its commitment to niche titles and specialty offers by procuring exclusive rental windows for the PBS documentary “Daughter From Danang” and for the Independent Film Channel’s “Dinner for Five.”

Subscribers will be able to rent “Danang” for a period of 90 days that started Nov. 18, while “Dinner for Five” will be available for the same time period beginning Dec. 2. Both projects will eventually be available for sale through amazon.com and other retailers.

Through its recommendations feature, customers who have previously rented documentaries or other niche titles will be made aware of the exclusive offer.

Netflix began ramping up its independent and specialty title selection with the summer launch of “Netflix First” (Billboard, Aug. 2). Through the program, a number of documentaries from the Docurama label were first distributed exclusively through Netflix.

RECOMMENDATION: A breathtaking documentary about birds, “Winged Migration,” debated on DVD ($28.95) Nov. 18 from Columbia TriStar Home Entertainment. The film is stunningly directed and narrated by filmmaker Jacques Perrin and was a sleeper hit this summer. Special features include director’s commentary, a making-of featurette and a photo gallery.

Perrin says that the DVD will enable fans to “see the talent of every technician who participated in the film, the different types of birds, the human adventure that preceded and accompanied the shooting and, perhaps most of all, the birds’ mode of life, their behavior and singularity.”

Perrin was able to shoot the birds’ migration patterns by working with science students who raised them by hand. “Men and machines became part of their life-space,” he explains. “They followed their human parents when they were walking or flying, riding on motorcycles or bikes, or when racing on the waves in boats.”
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<td>G</td>
<td>24.98</td>
<td>1994</td>
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<td>Adam Sandler</td>
<td>PG</td>
<td>22.98</td>
<td>2003</td>
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<td>R</td>
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<td>G</td>
<td>25.98</td>
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<td>2003</td>
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<td>Paul Walker, Vin Diesel</td>
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<td>19.98</td>
<td>2003</td>
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<td>UNIVERSAL STUDIES HOME VIDEO/HOME ENTERTAINMENT</td>
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<td>G</td>
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<td>2003</td>
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<td>WARNER HOME ENTERTAINMENT</td>
<td>Ray Bolger, Jackie Gleason</td>
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<td>G</td>
<td>17.98</td>
<td>2003</td>
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<td>27</td>
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<td>UP NORTHERN HOME VIDEO</td>
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<td>G</td>
<td>17.98</td>
<td>2003</td>
<td>17,980</td>
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Despite Storm, New Studios Raise Sails

BY CHRISTOPHER WALSH

Is there light at the end of the tunnel for big studios?

A three-year downturn in record sales, a dearth of recording projects, smaller budgets among those that do exist and the rise of digital audio workstations (DAW) have all taken their toll.

But that hasn’t stopped several new facilities from opening, and their principals are optimistic about their ultimate success.

Though art and commerce do not readily mix, in the business of audio recording, passion can and sometimes does deliver profit. A survey of new studios reveals various rationales for this optimism, along with both sound business plans and leaps of faith.

“We’ve gotten a hell of a response,” says Todd Harris, co-founder of Boston Skyline Studios, a Munro Acoustics-designed facility that opened in June. It contains a Solid State Logic (SSL) 4064 G+ console, few of which are commercially available in the New England region.

“We’re the only guys up here with an SSL and one of the only studios on the East Coast with an SSL and Dynaudio M4+ monitors.”

AMBIDENT PROJECTS

Harris and co-founder Peter Peloquin acknowledge that a world-class, large-format recording facility was missing in Boston and New England. But Brian Skyline’s survival is not dependent on major-label projects, Harris maintains.

“Not relying on the major labels has been key to our success here,” he says. “We’re not in New York, so we don’t have the overhead New York has, [and] we don’t have to charge the rates New York does.

“We market ourselves,” Harris adds. “We do tons of advertising. We’ve got all our interns hitting all the clubs and going after bands that are hungry to make it.”

Jeffrey Avalanche, co-founder of Utica, N.Y.-based J.A. Castle, says he could be considered “crazy” for establishing a new commercial facility. “My partner [engineer Vincent Sanchez] can mix an album on his laptop,” he says.

A musician and composer, Avalier acquired an old church, which has been restored and converted to a spacious tracking room by the Walters Stork Design Group.

Despite a DAW-based production to which Avalier refers, J.A. Castle’s natural acoustics and sheer size—a 1,600-square-foot live room with a 25-foot ceiling—have attracted a diverse group of clients.

“Choirs sound great; strings sound beautiful,” Avalier says. “Everybody has got the small studio down, but what about the people that need a large room?”

It’s amazing, he says, that churches are coming out of the woodwork to record at his studio.

“I figured they’d record at the church, but I guess they don’t. We’ve done everything from gospel to Christian to bluegrass, and we’ve got a couple of rock bands that are booking full-time. "Avalier adds. "Really, the reason I think it will work is because of this room."

THE NEW HOLLYWOOD

Perhaps the most ambitious studio project coming online is Odds on Recording, scheduled to open in early 2005 in Las Vegas.

Offering mastering and video editing suites along with multiple audio recording and mixing studios, Odds on Recording will supplement an existing CD-competing and graphic/ Web design plant.

Can a multi-room facility featuring two SSL XL 9000 K Series consoles and Neve 88Rs and 8068 consoles generate revenue sufficient to meet the overhead represented by such an array of equipment? Owner Tom Parham says yes.

“Las Vegas is becoming the new Hollywood,” he says. “The economy here is booming. So many movies are being done here; so much more stuff is being done here.

“There are so many people coming here, and there’s so many stars that live here already,” Parham continues.

He says his studio will “give all these people an avenue to record, instead of having to go to L.A., or New York or an inferior studio in town.”

BIG ROOMS

The mixture of high-end, large-format console-based studios with Pro Tools-based suites will accommodate a broad range of budgets, Parham predicts, while replication services within the facility will also attract clients.

“It’s a full-service operation,” he notes. “We’ve got over a million CD capacity per month, [and] do Web design, graphic design.

“Anybody can actually afford to come here,” Parham says. “If somebody wanted to work in a Pro Tools room all day and then go into one of the bigger rooms and do vocal overdubs or mixing, they could do that.

“People can record full albums on SSL consoles and then replicate CDs in the same building. It has different avenues,” he says.

Shebumph, Ind., is also little-known as a music recording mecca.

Yet Cedar Rock Studio recently opened there, featuring a Trident Series 80 console.

“We’re getting a lot of interest,” owner Al Drake says. “We’re doing a lot of album projects and a lot of demo stuff.

The home studio phenomenon is significant, but its limitations are self-evident, Drake says.

“We have a big main room,” he says, “and drums come to life in a big room.

“A lot of people are doing home-demo stuff and bringing it to me to redo, and sometimes they bring in partial stuff and we’ll add it to it. But people have found out about it, I’m starting to generate some interest in the place, and that’s good,” he adds.

Given the high fixed costs of a commercial recording facility and a music industry still characterized by uncertainty, it’s a difficult business in which to thrive.

Throughout 2003, existing studios around the country have sought new and novel approaches to keeping rooms booked, often at rates far below the previous market.

Yet the stirrings of economic recovery and recent album sales statistics on an upswing, these new studio owners may be demonstrating as much foresight as they are faith.
Sanremo Festival Dispute Continues

BY MARK WORDEN

MILAN—The split between Italian labels and the organizers of the annual Sanremo Festival of Italian Song shows no sign of healing.

In July, labels body FIMI announced that it was “disengaging itself definitively and irrevocably” from the event (Billboard, July 19). The reason given was that its members had yet to receive expenses owed from previous editions.

An agreement had been reached in 2002 under which labels would receive 500,000 euros ($558,000) from the festival organizers and 250,000 euros ($294,000) from state broadcaster RAI TV, which telecasts the show each year. FIMI says this agreement was not honored.

Veteran singer/songwriter/producer Tony Renis was recently named artistic director of the festival (Billboard Bulletin, Oct. 3). Renis has since unveiled plans for the 2004 event. But FIMI has reiterated that it will not participate.

For more than 50 years, Sanremo has been the Italian music industry’s key annual showcase event. But now, “for the record industry, it’s a waste of time and money,” Edel Italy president Paolo Franchini says.

Renis succeeded veteran TV presenter Pippo Basdo as artistic director. His own connection with Sanremo dates back to the 1962 festival, where he performed the international hit “Quando Quando Quandu.”

More recently, Renis won a Golden Globe Award in 1998 for the Celine Dion/Andrea Bocelli duet “The Prayer,” for which he wrote the Italian/English translation. He also co-produced that record.

The announcement of Renis’ appointment was followed by confirmation that RAI would broadcast the fourth edition of FIMI’s Italian Music Awards.

Spanish Chart Changes Get Mixed Reception

BY HOWELL LLEWELLYN

MADRID—A revamp of chart rules in Spain means that high-profile product from the country’s best-known indie label, Vale Music, has vanished from the album listings here.

The label’s president has called the effect of the rule change “painful,” although other companies have welcomed the move.

Spanish labels body AFYVE introduced new regulations for its official top 100 albums chart from the first week of November.

The chart now excludes multi-artist compilation albums and any CDs that retail for less than 7,50 euros ($8.80). A separate Top 20 Compilations chart has been launched.

The price qualification has had an immediate effect at Barcelona-based indie label Vale Music.

Three Vale albums featuring material from hugely popular TV talent show “Operación Triunfo” (OT), which would have been featured in the Spanish top 100 for the sales week ending Nov. 9, were dropped.

Vale’s albums from the “Fame”-style OT, retailing at 6 euros ($7), have regularly dominated the album charts during the past two years.

“It is painful to lose that overnight, [these OT] albums have been wiped from the charts,” Vale Music president Ricardo Campoy says. “The charts should reflect the reality of what is sold at sales points.”

Four multi-artist compilations that would have appeared in the “old” top 100 reappeared in the first Top 20 Compilations chart. The OT albums are not currently eligible for any other Spanish charts because of their low price.

Single-artist “greatest hits” (Continued on page 53)
### Japan
- **Singles**
  1. Yume Mono Gata
  2. No Way to Say
  3. Mata Ashita
  4. Last Song
  5. Motto Chikakude Kimi No Yokogawa
  6. Alga Yobouhe
  7. Choo Choo Train
  8. Shirotenshi Ga Oriketoru
  9. Eternal
  10. Hiragiri

### United Kingdom
- **Singles**
  1. He Who Was Seen to Be Falling
  2. Against the Music
  3. Turn Me On
  4. Slow
  5. Be Faithful
  6. Flip Reverse
  7. Where Is the Love?
  8. Baby Boy
  9. Je Veux Vivre
  10. Pass That Dutch

### France
- **Singles**
  1. Hey Oh
  2. La Bamba
  3. Ma Rivale, Fiesta Latina
  4. Summer Jam 2003
  5. Toi, Tu
  6. Papi Chulo... Te Traigo El Mamm
  7. Lova
  8. Je Veux Vivre
  9. DJ
  10. Lost for Words

### Germany
- **Singles**
  1. Schick Mir Den Engel
  2. Free Like the Wind
  3. Music Is the Key
  4. Love's Divine
  5. Me Against the Music
  6. Where Is the Love?
  7. White Flag
  8. Trouble
  9. ZUR ERINNERUNG
  10. Rockin' On Her Doorway

### Canada
- **Singles**
  1. Something More
  2. What's Left of Me
  3. Me Against the Music
  4. Where Is the Love?
  5. Me Against the Music
  6. Me Against the Music
  7. Me Against the Music
  8. Me Against the Music
  9. Me Against the Music
  10. Me Against the Music

### Italy
- **Singles**
  1. Sesso Violento
  2. Sesso Violento
  3. Sesso Violento
  4. Sesso Violento
  5. Sesso Violento
  6. Sesso Violento
  7. Sesso Violento
  8. Sesso Violento
  9. Sesso Violento
  10. Sesso Violento

### Spain
- **Singles**
  1. Osibisa
  2. Atmosphere
  3. Atmosphere
  4. Atmosphere
  5. Atmosphere
  6. Atmosphere
  7. Atmosphere
  8. Atmosphere
  9. Atmosphere
  10. Atmosphere

### Australia
- **Singles**
  1. Stars
  2. Stars
  3. Stars
  4. Stars
  5. Stars
  6. Stars
  7. Stars
  8. Stars
  9. Stars
  10. Stars

### The Netherlands
- **Singles**
  1. Copy off
  2. Anyplace, Anytime, Anywhere
  3. Men & Women
  4. Turn Me On
  5. Black Hole Rewards
  6. White Flag
  7. Backyard Babies
  8. Lisa Miskovsky
  9. Simon & Garfunkel
  10. Morgen

### Sweden
- **Singles**
  1. Vem mot vem
  2. Hem till dig...
  3. Grela
  4. Veckan
  5. Backyard Babies
  6. Lisa Miskovsky
  7. Simon & Garfunkel
  8. Morgen

### New Zealand
- **Singles**
  1. Schick Mir Den Engel
  2. Free Like the Wind
  3. Music Is the Key
  4. Love's Divine
  5. Me Against the Music
  6. Where Is the Love?
  7. White Flag
  8. Trouble
  9. ZUR ERINNERUNG
  10. Rockin' On Her Doorway

### Norway
- **Singles**
  1. Where is the love?
  2. Me Against the Music
  3. Me Against the Music
  4. Me Against the Music
  5. Me Against the Music
  6. Me Against the Music
  7. Me Against the Music
  8. Me Against the Music
  9. Me Against the Music
  10. Me Against the Music

### Switzerland
- **Singles**
  1. Where is the love?
  2. Me Against the Music
  3. Me Against the Music
  4. Me Against the Music
  5. Me Against the Music
  6. Me Against the Music
  7. Me Against the Music
  8. Me Against the Music
  9. Me Against the Music
  10. Me Against the Music

*Hits of the World is compiled at Billboard/London.*
China Bans Punks From Touring Abroad

China's only all-girl punk band, Hang on the Box, has been forced to pull out of a U.K. tour after being denied travel visas by Chinese authorities, who said the band's music is an "inappropriate representation of Chinese culture."

The tour was to have started Nov. 17. Since forming in 1999 as 16-year-old Beijing-schoolgirls, the quartet, Wang Yue, Tang Fan, Yinina and Shen Jing, has gained notoriety in China for its hard-hitting, anarchic music, taking its lid from Japanese girl-punk and U.S. new-wave acts.

The band is starting to develop a cult following worldwide. It performed at last year's South by Southwest Music Conference in Austin, and its second album, "For Every Punk Bitch & Acehole," was recently released on U.K. indie label Arroderci Baby.

A non-official source in Beijing tells Billboard, "They're from time to time. A musical act or a film director will hit the Chinese cultural authorities' radar, and as a result, they are barred from traveling abroad. It doesn't happen as often as it used to, since China stopped requiring exit visas for its citizens. But it does still occur."

STEVE ADAMS AND ADAM WILSON

MODERN LIVING: After a two-year absence, the Living End has resurfaced with a bang.

In October, the punk-inspired trio debuted at No. 4 on the Australian Record Industry Ass. chart with its album "Modern Affair" (EMI).

The band's rapid rise began four years ago with such spiky-topped anthems as "Prisoner of Society." But a near-fatal car crash in late 2001 involving singer/guitarist Chris Cheney kept the band off the road for a while. The Trio plans to tour the U.S. and Europe in early 2004, when "Modern Affair" will be issued internationally through Warner Music.

CHRISTE ELIZER

His Life in Song: Italian-Belgian singer/writer/composer Salvatore Adamo is celebrating 40 years of recording with a 12 CD set and a double-CD retrospective called "C'est Ma Vie" (Capitol Music Belgium).

Such classic Adamo songs as "Tombe la Neige" and "Vous Permettez Monsieur" have become anthems in the history of French chanson, ironically, the anniversary marks the end of Adamo's recording career with Capitol/EMI. He has now signed to Universal, which released a new album, "Zanzibar," Oct. 22.
BY STEVE MCLURE

TOKYO—The boyish good looks, musical skills and good-natured sibling rivalry of Ryoichiro and Kenichi Yoshida might suggest a Japanese version of the Everly Brothers. But unlike Don and Phil, Ryoichiro and Kenichi don’t sing. And instead of guitars, they play a traditional three-stringed instrument called the shamisen.

The instrument and style they play is called Tsugaru-shamisen. What makes the Yoshida Brothers unique among shamisen players is that they break the rules of the genre by playing as a duo. “The Tsugaru-shamisen has always been meant to be played as a solo instrument, or else as part of a big group, like 100 people,” Ryoichiro notes. “The characteristics that we want to emphasize in our CDs is that we’re playing as a duo—and that we’re brothers.”

In the hands of the duo, the shamisen takes on a vitality that owes as much to mold-breaking guitarists like Django Reinhardt or Jimi Hendrix as to the tradition in which it was brought up. “Even though the shamisen is a traditional instrument,” Ryoichiro says, “there’s a lot of leeway for personal expression.”

They are not bound by the constraint for personal expression is not confined to their music. They may wear traditional clothes but, like many young Japanese, they dye their hair with a reddish-brown tint. Onstage, Ryoichiro, 26, and Kenichi, 23, also engage in good-natured banter that further erodes traditional music’s stuffy image. “They make fun of each other,” says Victor Entertainment’s president, Takeshi Hayashi. Though the Yoshidas have struck a chord with the Japanese public, lately the brothers have also been introducing American audiences to this Japanese instrument through their stateside debut album on Los Angeles-based Domo Records.

“Although the Tsugaru-shamisen is new to the U.S. market,” Domo A&R director Tatsuo Hayashi says, “we believe this to be the right time to introduce the Yoshida’s music to the U.S.,” Victor Entertainment released the brothers’ first album, “Blur,” in 2000. To date it has shipped more than 100,000 copies, according to the label, that compares with the 5,000 or so copies that Japanese traditional music albums usually sell domestically.

Subsequent albums “Move” (2000), “Soulful” (2002) and “Frontier” (2003) have not scaled those sales heights but have still sold substantially.

Since 2002, the brothers have been signed to Sony Music Entertainment Japan. According to SMEJ, Japanese shipments for “Soulful” currently stand at 50,000 units. “Frontier” has shipped 25,000 units. Outside Japan, the album has been handled by specialist import/export companies.

The Domo U.S. debut, “Yoshida Brothers,” cherry-picks the Sony recordings. The label says it has shipped close to 7,000 copies since its Aug. 12 release. Domo also manages the duo in the U.S. In Japan, it is handled by Tokyo-based agency RKR.

The Yoshidas were born and raised in Hokkaido, the northernmost of Japan’s four main islands. They have been playing the shamisen since 1992.

Ryoichiro and Kenichi play as a duo but do not collaborate on songwriting. “We have completely different styles and completely different ways of creating songs,” Ryoichiro says. “I usually start with the melody, not the rhythm. I like to look at nature when I create music. My little brother is completely different.”

Kenichi’s interest in rhythm, in comparison, has led him to explore various music styles from around the world, including flamenco guitar, on the duo’s recordings.

The Yoshidas have so far made few forays overseas, only visiting France and Spain. But they made their live U.S. debut in October, playing three club shows in New York and Los Angeles.

Japanese broadcaster NHK taped their New York performance for a documentary it is making on the brothers, U.S. broadcaster NPR and A&E also recorded them during the U.S. trip. “The concerts were very successful,” Hayashi says. “The brothers enjoyed the clapping and shouting from audiences. They rarely receive that from audiences in Japan—they listen to shamisen performances in traditional, quiet ways.”

BY STEVE MCLURE

Marquis

Continued from page 49

big labels,” he adds. “Probably half of our consumer sales still comes in through mail order.”

Don Cameron is president of Marquis’ Canadian distributor, EMI Music Canada. He says the label has several artists with global potential but has “kept its boutique quality and its credibility.”

Marquis’ crossover strategy is underscored by the presence on its roster of prominent Canadian singer Patricia O’Callaghan.

In February 2004, Marquis will issue O’Callaghan’s third Marquis album, “Naked Beauty.” It is the follow-up to her critically acclaimed 1999 album “Real Emotional Girl,” which was released outside Canada by Warner-affiliated Telarc.

Rosen calls the album “theatrical and edgy.” He adds: “Her music is different—different; that’s what makes it wonderful. That also makes it a challenge to find its market.”

Marquis also provided a home for husky-voiced jazz singer Molly Johnson. She filed for bankruptcy of her former distributor, Song Entertainment Distribution, in 2001.

Johnson is a two-decade veteran of Toronto’s downtown alternative music scene. Marquis released her album “Another Day” in Canada last year (Billboard, July 20, 2002).

EMI released the album internationally in May, except for Japan where JVC Victor issued it that month) and France (Universal, Oct. 21). It reached No. 113 on the official French SNEP/FIFP-Tite Live album sales charts for the week ended Nov. 8.

A high-profile Canadian music industry insider for decades, Rosen has served as executive director of the Canadian Independent Record Production Association. And was a founding executive director of the Foundation to Assist Canadian Talent on Records.

Rosen operated Marquis part-time until 1993. He decided to go full-time after selling his digital audio research company, Digital Home Jukebox Research. He then teamed with former magazine publisher Hoyle.

With the closure of Denon Canada’s distribution arm in Toronto in 1997, Marquis moved to EMI for its national distribution. “We signed [genre-crossing four-piece] Quartetto Gelato,” Rosen recalls, “and we started growing.

Good sales for any classical album in Canada—international or domestic—are considered to be in the region of 2,000-5,000 units. The bulk of Canadian classical repertoire is issued by a handful of Canadian independent labels like Marquis, which either finance recordings inexpensively or license product. “A third of what we put out is masters we license,” Rosen notes.

Marquis has a catalog of 90 albums, including titles by Latvian Susan Hoeppner, violinist David Greenberg and the Toronto Children’s Chorus. It releases albums internationally and in its domestic market.

“Any labels that will do compilations” will be “compilation” for Rosen. “The labels do compilations at their own risk. We pay for our artists’ songs and take the risk of being left out of the compilation.”

Rosen says the Marquis catalog includes work by such artists as German composer Johannes Brahms, Spanish maestro Antonio de Lueza de Santa Cruz and American Marc Chagall.

Rosen says the Marquis catalog includes work by such artists as German composer Johannes Brahms, Spanish maestro Antonio de Lueza de Santa Cruz and American Marc Chagall.

Marquis currently distributes DVDs for Wounded Bird Records.

Continued from page 49

type compilations and multi-artist albums featuring new material continue to appear in the top 100. The weekly listings are compiled by the local arm of German-based research company Media Control from over-the-counter sales.

The company previously produced two parallel album listings for AFYYE. One was a “general” chart including all album releases. The other was an “artists” chart, which excluded compilations and releases retailing at less than 8 euros ($9.35).

Under the old system, different media chose which listing they wanted to publish as the “official” chart, AFYYE president Antonio Guisasola says. “That was not acceptable,” he insists. “It under-

lined the fact that the Spanish chart system was homogenous with Europe’s other big markets.”

The Spanish music market is the fifth-largest in Europe, according to the International Federation of the Phonographic Industry.

The Spanish chart was the only major European album listing that had no price restriction, Guisasola says. “It was also the only chart which routinely contained several ‘various artists’ CDs in the top 20,” he adds. “That did not create a good image.”

The eight-member AFYYE committee that voted 7-1 for the change comprises the five majors, with three (rotating) indie labels: Vale Music, Madrid-based Avispa and Barcelona-based Open Records. Vale’s Campoy was the dissenting voice.

Campoy says Vale’s pricing policy on its OT releases will not change despite the chart exclusion. The label claimed a first-half 2003 market share of 18% in Spain and had six albums in the Top 20 Compilations chart for the week ended Nov. 9.

Barcelona-based dance label Blanco y Negro is another big compilation seller. It had four CDs in the No.9 compilations chart.

“Any restriction limits the field of action,” Blanco y Negro president Felix Buget complains. “The new format in one stroke substantially reduces several genre options that are often sold at a low price.”

The majors, however, are happy with the new charts. “Everything that includes us in the common practices of other European markets improves our efficiency,” Sony Music Spain president José Maria de la Cámara says.

The new system seems “quite reasonable,” Universal Music Spain president Marcelo Castillo Branco adds. “Getting into the charts is not the be-all and end-all of everything. The important thing is to make the market more dynamic.”

Retailer reaction to the chart changes has been low-key. “Spain is a big compilation market,” music purchasing director Javier Lopez of the FNAC Spanish flagship store in Madrid points out.

“The labels will still need a good show business edge,” he adds, “whatever the AFYYE chart says.”

With 85 department stores as well as sales points in several hypermarkets, El Corte Ingles is Spain’s biggest retailer. It claims a 45% to 55% record retail market share.

The chain compiles its own top 50 every Sunday night, based on in-store sales. As a result, the new chart system will have limited effect in-store, according to the chain’s director of music purchase, Javier Sánchez.

“People will still buy compilations and catalog product,” Sánchez says, “and the labels know that.”
**Central Station On New Track**

**Home Leisure Group Acquires Well-Known Aussie Dance Label**

By Christie Eliezer

SYDNEY—One of the best-known names on Australia's dance music scene is under new ownership.

Whole gauge Home Leisure has acquired indie label Central Station for $1.28 million Australian ($7.4 million)..

Under the deal, the Central Station name will be attached to an expanded range of product, including extreme sports and general-interest DVDs and street- or club-clash-limited difference to the growth of the Australian dance scene,” says Adrian Zac, program and music director of Adelaide dance company had a 1.2% share of the Australian record market in the May-August quarter. Its highest album suc- cesses to date have been with the 19-strong "Wild FM" compilation series and the 16-strong "Central Station" series.

Central Station says it has shipped 1 million units of the two series in Australia since their 1996 launch.

BRANCHING OUT Williams says music remains Central Station's core business, but a recent downturn in sales has led the company to consider diversifying. It plans to launch its first clothing line in six months.

Beyond what Williams says is a “loyal 18- to 35-year-old” customer base, the new Central Station lines will have Channel through Home Leisure to the wholesaler's customers. Those include major supermarkets, gas stations and gift stores.

Home Leisure had total sales of more than $100 million Australian ($72 million) in 2002, mainly based on supplying plastic kitchen goods, gift items and clothing apparel to these outlets.

The company already has an entertainment distribution arm, MRA Distribution. It handles 40 catalogs of mostly mid-priced world music and AC CD releases, plus its wholly owned dance-orient pop Imprint, Collision Records. MRA had sales of $17.5 million Australian ($12.25 million) in 2002.

Indie distributor Shock handles Central Station's urban distribution but a switch is being made to MRA effective Fed. 1, 2004.

The tie-up between the two companies is "a perfect marriage," MRA GM Glen Butorac says. He praises the strength of Central Station's brands, marketing know-how and reputation.

"Their only serious rival here is Ministry of Sound." Home Leisure estimates that Central Station will contribute $1 million Australian ($720,000) to its profit projections for the six months ending Dec. 31.

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**Sanremo**

Continued from page 49

Awards, scheduled for Nov. 28 in Milan (Billboard Bulletin, Oct. 24). The combination of the two events led industry observers to assume that a reapprochement between the labels and the Sanremo partners was imminent.

Within a matter of days, however, RAI TV announced that it was canceling its plans to broadcast the Italian Music Awards (Billboard Bulletin, Nov. 4). An RAI spokesman claims the decision was taken after it had offered to meet all FIMI’s requests regarding Sanremo, only to see that offer turned down.

"RAI’s decision really shows how state television treats music in this country," says Frank Renis, who is coordinator of the Italian Music Awards. "They basically said, ‘If you want us to broadcast your awards show, then come to Sanremo; if you don’t we won’t broadcast.’"

RAI essentially offered FIMI a package deal, explains Adrian Berwich, president/CEO of FIMI member BMG Ricordi. "They told us they would pay all the money owed if we signed a five-year agreement to participate in Sanremo. We hadn't seen the festi- val regulations, so we said no. Then they canceled plans to broadcast the Italian Music Awards: They kicked us in a place where it really hurts."

Renis went ahead and announced preliminary details of the 2004 Sanre- mo Festival at a Nov. 11 press confer- ence in the city. He said that the event would run March 2-6 and promised an impressive selection of international guests, plus 12 Italian competitors picked from a pre-selected group of 24.

Renis, who has a home in Los Ange- les, was available for further comment at press time, but a spokesperson promises he will deliver “excellent news” about the festival “very soon.”

Renis is a friend of outspoken Italian prime minister Silvio Berlusconi and was also friendly with the late Frank Sinatra. Since his appointment, the Sanremo situation has been kept in the Italian public’s view; thanks to a string of articles in the Italian press that have concentrated on Renis’ colorful past and what the press have claimed are inappropriate friendships.

FIMI members are eager to dis- tance themselves from any anti-Reni press campaign. "We have absolutely no hostility toward Renis," Berwick says. "He’s a professional, and he’s worked hard to save the festival. Our problem is with RAI!"

Franchini adds: "I couldn’t care less about the other stuff that’s been said and written about Renis. I just think that in musical terms, he re- presents the past.

Italy’s other industry body, API, rep-resents non-FIMI-affiliated independ- ent labels. API will participate in the festival, according to its president, Franco Bixio. The festival represents a great showcase opportunity, Bixio claims, particularly for new artists.

"Sure, the festival format needs changing," he says, "but that’s pre- cisely what Renis is trying to do. He should be given a chance. I realize, however, that our absence won’t be as big a blow to the festival as FIMI’s clearly is."

Franchini seems to hold out little hope of a swift return to the fold. "Sanre- mo has become a television event that generates huge revenue for the city of Sanremo and RAI," he says. "RAI and Sanremo can organize the festival by themselves."
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Kamen Scored Films, Rock

BY MELINDA NEWMAN

LOS ANGELES—Michael Kamen, who died Nov. 18 of a heart attack in London (see page 13), was a Juilliard-trained composer who seamlessly blended the worlds of pop and orchestration.

Quadryle Grammy Award-winner Kamen, 55, scored more than 75 films. Among them were the Lethal Weapon and Die Hard series, “X-Men,” “Robin Hood: Prince of Thieves,” License to Kill,” “Bratil” and “Mona Lisa.” He also composed the music for Paramount’s “Against the Ropes,” which comes out in February 2004.

Kamen was diagnosed with multiple sclerosis in 1996 but did not go public with his condition until this past September.

“He was a gatekeeper to the strange and frightening world of the orchestra,” Sting says. The artist landed at No. 1 on The Billboard Hot 100 with Bryan Adams and Rod Stewart with the Kamen-Adams-penned “All I Love” from the movie “The Three Musketeers.”

“Michael could arrange and produce but also thought like a rock musician,” Sting continues. “He was a great bloke; if you were going to dare to approach that world of orchestration, you’d do it through Michael Kamen.”

While at Juilliard, Kamen formed the New York Rock and Roll Ensemble with composer Mark Snow. The classical-rock fusion act recorded five albums for Atco and CBS. Kamen then served as musical director for David Bowie’s Diamond Dog tour before going on to score his first movie in 1976, “The Next Man.”

He later provided orchestral arrangements for Pink Floyd’s “The Wall” and worked with such acts as George Harrison, Eurythmics, Queen, Rush, Kate Bush, Def Leppard and Coldplay.

Most recently, Kamen conducted the San Francisco Symphony on “S&M,” Metallica’s album of its hits that it recorded with the orchestra. Album track “The Call of Ruilu” captured the Grammy in 2000 for best rock instrumental performance.

In addition to “All for One,” Kamen co-wrote a number of pop hits, including Adams’ “Everything I Do I Do It for You,” the love theme from “Robin Hood: Prince of Thieves.” The song spent seven weeks atop The Billboard Hot 100 and, at 6 million copies worldwide, is one of the top-selling singles of all time.

Survivors include Kamen’s wife, Sandra Keenan-Kamen; daughters Sasha Kamen and Zoe Kamen; his father, Saul Kamen; and his brothers Jon, Len and Paul Kamen.

‘Sweet Dreams,’ Don Gibson

BY CHRIS MORRIS AND WADE JESSEN

Singer/songwriter Don Gibson was the cream of country talent during the late ’50s and early ’60s, according to Peggy Lamb of Sony ATV Music, which controls his 100-song catalog.

“His contributions are at the top of the list of those who helped country music go to the pop-music-buying public, not only in America, but around the world,” Lamb says.

Gibson died Nov. 17 in Nashville of natural causes. He was 75.

Born April 3, 1928, in Shelby, N.C., Gibson fronted Western band the Sons of the Soil before stepping out as a honky-tonk soloist.

After unsuccessful stints at RCA and Columbia, Gibson scored a No. 9 country hit in 1956 on MGM with the indelible ballad “Sweet Dreams.” Faron Young had a bigger hit with the song the same year; Patsy Cline’s cover went to No. 9 on the Billboard country singles chart in 1963.

Chet Atkins re-signed Gibson to RCA in 1957. That year, he began a run of smoothly produced, deeply melancholy chart entries with his double-sided hit “Oh Lonesome Me,” which was No. 1 for eight weeks, and “I Can’t Stop Loving You,” which rose to No. 7. The latter song was an enormous crossover pop hit for Ray Charles in 1962.

Gibson’s mellifluous baritone propelled 14 more RCA singles into the country top 10.

Hard drinking and an addiction to speed threw his career off track in the late ’60s. But Gibson got sober, regained his commercial footing and recorded prolifically for Hickory Records during the ’70s. He was elected to the Country Music Hall of Fame in 2001.

Gibson is survived by his wife, Bobbi.

Thompson: Diverse Percussionist

BY CHRIS MORRIS

LOS ANGELES—Drummer Tony Thompson was a musician comfortable in almost any style, according to producer/guitarist Nile Rodgers, Thompson’s longtime partner in funk-disco group Chic.

“Be’d be at home with a band like Anthrax, or with a jazz group like] the Joe Newman big band,” Rodgers says.

Thompson died Nov. 12 in an Encin- ro, Calif., hospital. He was 48. He had been battling renal cell cancer.

Born in New York in 1954, Thompson got his start with R&B group LaBelle. In 1977, he joined Chic, which scored the No. 1 R&B hits “Le Freak” and “Good Times.”

After Chic dissolved in 1981, Thompson became a top session player. He worked behind acts as diverse as David Bowie, Madonna, Mick Jag- ger, Debbie Harry, Sister Sledge, Diana Ross, Rod Stewart, Jody Wat-


The same year, Thompson joined former Led Zeppelin members Robert Plant, Jimmy Page and John Paul Jones, with second drummer Phil Collins, for a semi-reunion of the heavy metal band at Live Aid.

Thompson is survived by his wife, Patrice Jennings, and her two children.
Cowbell Book Stresses Good Intentions

Simon Cowell wants to set the record straight. The famously blunt judge of "American Idol" and the U.K. 's "Pop Idol" says his caustic remarks are meant to help, not hurt, the aspiring pop stars who appear on the show. Cowell does not hold back on his opinions of the music business and "American Idol" in his brutally honest book "I Don’t Mean To Be Rude. But..." which Broadway Books will issue Dec. 2.

"I wrote the book the way I would want to read it," Cowell tells Billboard. "What I do on the show is an extension of what I've learned. And I've learned from people in the business giving me a reality check when I need it. So I hope no one has questions about doing the same in my job and when I judge the contestants."

There are three main elements to the book: Cowell’s autobiography, which details his family background and career path; backstage gossip about "American Idol"; and advice to wannabe pop stars on how to make it in the music business. The behind-the-scenes part of the book includes Cowell’s frank observations of his "American Idol" colleagues and the "American Idol" finalists from the show’s first two seasons.

The finalists who receive his highest praise include: Tammy Gray, Clay Aiken, Kelly Clarkson and Ruben Studdard. The "American Idol" judges not spared from Cowell's insults include judge Paula Abdul, host Ryan Seacrest and former co-host Brian Dunkleman.

Cowell, who is a senior A&R executive at BMG Music in the U.K., tells Billboard that he has signed a contract to be an "American Idol" judge for the next three years. The outspoken judge says of the third season of "American Idol," which premieres Jan. 20, 2004, on Fox TV: "The auditions and the tuniest test may be falling harder to find real talent until the top 10 or top 12."

Next up for Cowell is "Dreams," a TV drama series he is developing with Fox through his Simcoev production company. He hopes the show will be on the air by the end of 2004, and he describes it as having elements similar to "Fame" and "American Idol.

Cowell notes that much of his career’s success is tied to TV’s power to sell music. "The Idol" shows prove how much radio and the public can be out of sync. Contrary to what many radio programmers think, the public still wants old-fashioned pop music."

IN BRIEF: If recent deals are any indication, solo female pop singers are hot in TV Land. Hilary Duff has landed a comedy pilot for CBS that will most likely be scheduled for the 2004-2005 TV season. Jessica Simpson has inked a development deal with ABC for a sitcom that is expected to debut in 2004.
Same-Week Rise Continues

Rap rocks The Billboard 200, as new goods by Jay-Z, Tupac and C-Unit enter in the top three slots. Add in an eye-opening start by someone far from the hip-hop crowd, Josh Groban, and you can close the gap from last year’s album sales even further.

Those four new albums at the top deliver a collective 1.6 million copies of new business. That influx helps the music trade enjoy an increase over same-week album sales of 2002 for the ninth time in 10 weeks.

It’s the first time since 1998 that rap albums have debuted in the big chart’s top three slots, and it has been exactly one year since the last occasion that three rap titles, new or otherwise, have locked up the top three.

Then, as now, the leader was Jay-Z, but this time with a slightly lower total. With an abbreviated sales window—although some chains were reportedly selling it as early as Nov. 11—“The Black Album” rings 463,000 copies, down 15% from the opener that “The Blueprint 2: The Gift and the Curse” had with a traditional Tuesday release when it arrived in last year’s Nov. 30 issue at 545,000.

The great news for music stores is that every other album in the current top 10 sells better than its counterpart at Nos. 2-10 a year ago.

The new Groban set, for example, starts at 375,000 copies, 99% more than Justin Timberlake’s “Justified” sold in its second week, when it fell to No. 4. The new Kid Rock album, at No. 8, is out of the gate with 185,500 copies. 63% more than 3 Doors Down’s sum when it held the same rank last year.

This issue’s top 10 outsells that of the comparable 2002 frame by 26.6%. Overall volume is up by 8.3% over that week, which cuts down the year-to-date gap to 5.9%.

The competition gets steeper next issue, standing against the 2002 week that Shania Twain arrived with 874,000 copies, with four other new entries following her in the top 10. Britney Spears will likely lead next time around with a lighter sum, of about 550,000, but Blink-182, the Beatles, Dave Matthews Band and more also hit stores Nov. 18, so another win is not out of the question.

THE RAP PACK: Label executive-turned-consultant Lou Mann taught me years ago that “it’s not where you start but where you finish.” So, even though the debut album by (Continued on page 60)
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**Greatest Gainer:**

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**Notes:**
- "Albums with the greatest sales during the week.
- Billboard Industry Award (BIA) certification for net shipment of 500,000 albums or more (Gold)."
Over The Counter
Continued from page 57

50 Cent's G-Unit, with an initial run of 1.8 million copies, shipped about 300,000 more than the new Jay-Z set, the latter rules The Billboard 200 with what is purportedly his last album.

Not only did G-Unit fall shy of Jay-Z, it also trails the soundtrack to “Tupac: Resurrection,” the documentary film that opened at No. 9 at the box office. The movie's album bows at No. 2 with 430,000 copies, the biggest week by any Tupac album since “R U Still Down? (Remember Me)” opened with 549,000 in 1997.

The G-Unit set, which, like Jay-Z’s, was rushed to a Friday street date, launches at No. 3 on the big chart with 377,000 copies.

On Top R&B/Hip-Hop Albums, which is determined by a sub-panel of stores that specialize in those genres, G-Unit isunner-runs to Jay-Z, with Tupac at No. 3.

MIGHT MORE:9 Josh Groban’s first three albums have arrived in less than two years, but he sure has made a name for himself in that short window. The latest testimony of his clout is the arrival of “Close” at 375,000 copies, a faster sum than his first-day numbers had suggested.

His first album hit stores Nov. 20, 2001. Since then, his three releases combined—including the CD/DVD combo “In Concert”—have sold almost 4.5 million, according to Nielsen SoundScan.

Kid Rock and Pink also invade the Billboard 200’s top 10 (Nos. 8 and 9, respectively), the former with 188,500 copies. That’s down from the start of 223,000 that his “Cocky” saw in 2001.

Likewise, Pink’s shift toward rock is down from the start of her second album, which was more pop-leaning. Her bow of 147,500 is down from the 220,000 copies that rang when “Missundaztood” hit stores in 2001.

Bruce Springsteen’s latest anthems set up camp at No. 14, with 90,000 copies. One ring below, at about 1,000 copies less, stands a Pearl Jam rarities set.

THEY STONEY: Two new Billboard charts bow on billboard.com, and the Rolling Stones make news on one of them.

The legendary band’s “Four Flicks” concert DVD offering, sold exclusively at Best Buy, becomes the first No. 1 on Billboard Comprehensive Music Videos.

Although only available at Best Buy’s 600 stores, the Stones package moves 53,000 units in the U.S. That’s 30% more than Coldplay’s second-week total of 40,500 but less than “Coldplay Live 2003” sold when it bowed at No. 1 last issue on Top Music Videos (71,000).

Albums and music videos that are not generally available at retail do not appear on most Billboard charts but are eligible to appear on the Web site’s new Billboard Comprehensive Albums and Billboard Comprehensive Music Videos charts.

However, several exclusive titles will be missing from both new charts. Retailers are not obligated to report the sales of proprietary titles to Nielsen SoundScan, and most besides Best Buy have opted not to report them.

HO, HO, HO: Harry Connick Jr.’s "Harry for the Holidays" and the multi-act "Now! That’s What I Call Christmas 2" are trading places each week for the honor of top-selling seasonal album. The new “Now!” set held the baton last issue, when it earned The Billboard 200’s Pacesetter (now No. 31, up 27 points). Connick leapfrogs ahead 45-30 with The Billboard 200’s Greatest Gainer (45-30, up 37%), just in time to be included as the Top Holiday Albums list returns to Billboard (see story, page 10).

On the holiday list, Hilary Duff, who moves to No. 1 on Top Pop Catalog, has the highest rank among titles not released this year.

The Billboard 200 (A-Z) (LISTED BY ARTISTS)

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Sales</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time For You</td>
<td>Britney Spears</td>
<td>1</td>
<td>300,000</td>
<td>RIAA Gold</td>
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<tr>
<td>Time After Time</td>
<td>Jackson</td>
<td>2</td>
<td>250,000</td>
<td>RIAA Gold</td>
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<tr>
<td>Today Is The Day</td>
<td>Dave Matthews Band</td>
<td>3</td>
<td>200,000</td>
<td>RIAA Gold</td>
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<td>3</td>
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<td>REM</td>
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<td>All I Can Do</td>
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<td>5</td>
<td>120,000</td>
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<td>All Mixed Up</td>
<td>Rod Stewart</td>
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<td>100,000</td>
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<td>All Shook Up</td>
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<td>Week of</td>
<td>NOVEMBER 29, 2003</td>
<td>TOP HOLIDAY ALBUMS</td>
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<td>Harry For The Holidays</td>
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<tr>
<td>3</td>
<td></td>
<td>KENNY CHESNEY</td>
<td>All I Want For Christmas Is A Real Good Tan</td>
<td>Warner Bros.</td>
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<td>4</td>
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<td>VARIOUS ARTISTS</td>
<td>American Idol: The Great Holiday Classics</td>
<td>MCA</td>
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<td>5</td>
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<td>HILARY DUFF</td>
<td>Santa Claus Lane</td>
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<td></td>
<td>VARIOUS ARTISTS</td>
<td>Now That's What I Call Christmas!</td>
<td>Sony</td>
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<tr>
<td>7</td>
<td></td>
<td>ELVIS PRESLEY</td>
<td>It's Christmas Time</td>
<td>RCA</td>
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<td>8</td>
<td></td>
<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Extraordinary</td>
<td>Sony</td>
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<td>9</td>
<td></td>
<td>KIDZ BOP KIDS</td>
<td>Kids Bop Christmas</td>
<td>Sony</td>
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<tr>
<td>10</td>
<td></td>
<td>JIMI BRICKMAN</td>
<td>Peace</td>
<td>Sony</td>
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<td>11</td>
<td></td>
<td>CELINE DION</td>
<td>These Are Special Times</td>
<td>Sony</td>
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<tr>
<td>12</td>
<td></td>
<td>TRANS-AMERICAN ORCHESTRA</td>
<td>Christmas Eve And Other Stories</td>
<td>MCA</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>HARRY CONNICK, JR.</td>
<td>When My Heart Finds Christmas</td>
<td>MCA</td>
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<tr>
<td>14</td>
<td></td>
<td>Bing Crosby</td>
<td>White Christmas</td>
<td>RCA</td>
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<tr>
<td>15</td>
<td></td>
<td>BURL IES</td>
<td>Rudolph The Red-Nosed Reindeer</td>
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<td>16</td>
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<td>WOW Christmas</td>
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<td>VARIOUS ARTISTS</td>
<td>Songs For Worship Christmas</td>
<td>RCA</td>
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<td>19</td>
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<td>TRANS-AMERICAN ORCHESTRA</td>
<td>The Time-Life Treasury Of Christmas</td>
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<td>ALAN JACKSON</td>
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<td>TRANS-AMERICAN ORCHESTRA</td>
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<td>MCA</td>
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<td>KENNY G</td>
<td>Wishes</td>
<td>Capitol</td>
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<td>CHICAGO</td>
<td>Christmas: What's It Gonna Be, Santa?</td>
<td>RCA</td>
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<td>24</td>
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<td>VARIOUS ARTISTS</td>
<td>I Worship Christmas: A Total Worship Experience</td>
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<td>25</td>
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<td>25TH CENTURY MASTERS</td>
<td>The Best Of Any Grain - The Christmas Collection</td>
<td>Eagle</td>
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<td>26</td>
<td></td>
<td>THE HMAN SIEGER ORCHESTRA</td>
<td>Boogie Woogie Christmas</td>
<td>Capitol</td>
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<tr>
<td>27</td>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Thomas Kincaid-St. Nicholas Circle Treasury Of Christmas</td>
<td>Capitol</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td>ELVIS PRESLEY</td>
<td>Elvis Christmas Peace</td>
<td>RCA</td>
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<tr>
<td>29</td>
<td></td>
<td>MARTINA McBride</td>
<td>White Christmas</td>
<td>RCA</td>
</tr>
<tr>
<td>30</td>
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<td>VARIOUS ARTISTS</td>
<td>Strawberry Shortcake: Berry Merry Christmas (EP)</td>
<td>Sony</td>
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<tr>
<td>31</td>
<td></td>
<td>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS, JR.</td>
<td>Christmas With The Rat Pack</td>
<td>Capitol</td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>ANDY GRIFITH</td>
<td>The Christmas Guest: Stories And Songs Of Christmas</td>
<td>MCA</td>
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<tr>
<td>33</td>
<td></td>
<td>ALAN JACKSON</td>
<td>Honky Tonk Christmas</td>
<td>MCA</td>
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<tr>
<td>34</td>
<td></td>
<td>LONESTAR</td>
<td>This Christmas Time</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>35</td>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>The Time-Life Treasury Of Christmas</td>
<td>MCA</td>
</tr>
</tbody>
</table>
Lonestar Ties Record For Most Post-Boom Top 10s

Lonestar moves from second place into a first-place tie among groups that have scored top 10 country hits in the genre’s post-boom period. The group’s cover of Marc Cohn’s 1991 pop hit, “Walking in Memphis,” advances 13-10 on the country chart. It is the band’s 14th top 10 single since its debut track, “Tequila Talkin’,” rose to No. 8 in December 1995.

It has been widely accepted on Music Row that the post-boom period started at the beginning of 1995, after country’s early-’90s surge began to fade.

Since then, the Dixie Chicks have also scored 11 top 10 singles, followed in second place by Diamond Rio, which has placed 11 of its 19 top 10 titles on the chart during that time.

BABY WON’T BUDGE: “Baby Boy” by Beyoncé Featuring Sean Paul holds at No. 1 on The Billboard Hot 100 for a ninth and possible final week (see Chart Beat, page 57). The next closest challenger to the throne, “Stand Up” by Ludacris Featuring Shawnae, is well within striking distance and will most likely back into the No. 1 slot next issue, as it is looking to group to accomplish this feat was TLC, which placed “Creeper” (No. 3) and “Red Light Special” (No. 4) in the top five in the April 1, 1995, issue. At that time, TLC’s “Red Light Special” was the follow-up to “Creeper,” which was ending a 16-week run in the top five as those tracks shared space in that part of the chart. OutKast’s feat is more astounding, because “Hey Ya!” and “The Way You Move” were released into various formats with great success.

With Ludacris also placing two songs in the top five of the Hot 100 (the is a featured artist on Ching’s “Holidays In”), it is the first time since Ashanti and Usher did so in the first half of 2002, issue that two acts enjoy double entries in that region of the chart.

KEY FACT: Alicia Keys enters the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart for the fourth time in her career with new single “You Don’t Know My Name.” The track moves 12-8, posting a gain of more than 12 million in audience at radio and earning the Greatest Airplay/Airplay designation.

In only her fifth week on the chart, Keys moves her singles move into the top 10. “A Woman’s Worth,” her follow-up to the No. 1 “Fallin’,” was the fastest of her two prior solo top 10s, needing only nine weeks to reach that portion of the chart in December 2001. Keys most recently went to No. 2 as a featured artist on Eve’s “Gangsta Lovin’” in September 2002, a song that took eight weeks to hit the top 10.

AGAINST THE GRAIN: “Me Against the Music” by Britney Spears Featuring Madonna rebounds on The Billboard Hot 100, jumping from No. 44 to a new No. 8. A strong media push by the Spears camp in preparation for the release of her album “In The Zone” the song doubtless spurred this radio resurgence. As Spears performed the song on ABC’s American Music Awards and starred in her own special on the network the following night. Plus, appearances on “Primetime Live” with Diane Sawyer, “The Tonight Show With Jay Leno” and an MTV block the weekend of Nov. 15-16 also raised her profile.
Colombia

Continued from page 7

ital, Bogotá, is a city bursting at the seams with live music. “The local talent is extraordinary. It’s an exuberant thing, and you find it in every city,” says Juan Carlos Barguil, Arc Music VP of finance/Latin American operations. Arc’s worldwide revenue collection system is Latin catalog, which is almost entirely Colombian, has risen 60% to 70% in the past two years.

But Barguil notes that most of the Colombian talent remains at home. That’s because most new artists are signed by local labels that don’t have the clout to break their artists globally, he says. “Most majors take a distant position,” Barguil says.

When a major does get behind a Colombian talent, the results can be impressive. The most recent examples are Shakira and Juanes.

The former, originally signed to Sony Colombia (now to Epic) is the best-selling female act on the Billboard Top Latin Albums chart in the past five years as well as Latin music’s latest crossover success. Juanes, who was originally based in Colombia as the lead singer of rock band Ekhymosis, went to Los Angeles and signed with Surco Records, a joint venture with Universal Music Latino. His sophomore album, “En Día Normal,” is the biggest-selling Spanish-language album of the year to date, according to Nielsen SoundScan.

WHO’S NEXT?

The most successful act among the new Colombian crop is Andrés Cepeda, who started off with rock band Poligrama. In 2001, he went solo with “El Capitán,” an extremely successful album that mixed rock and pop with traditional bolero elements.

Released on indie FM Discos y Cin- tas, it has sold 80,000 copies (equi-

platinum in Colombia and attract-

ed international attention. But a subsequent international licensing deal with Balbos did little to expand his audience. Now, Cepeda and FM Discos have signed another licensing deal for the U.S. with Sony, which is waiting for the right moment for his stateside release.

“Defining goal is to put one foot outside the door when we release our new album next year,” says manager Luis Miguel Olivier, who is also looking for additional U.S. management help. Olivier says that the international measures, even if it means moving abroad for a time. “I would like to continue making my music here but place it outside,” says Cepeda, and眼睛 in the most exclusive medi- icomponent.”

Continued from page 7

Sasha

Continued from page 7

private affairs, with invites including press, the music industry tastemakers. The Park City date coin- cides with the 2004 Sundance Film Festival; this is no fluke.

Cepeda is using its first party at the 10-day festival to introduce Sasha to the movers and shakers of the movie industry. Barguil acknowledges that this is an incredibly important market for Sasha and says, “More and more electronic DJs and producers are getting into film work,” he says. “We want that word to know about Sasha. This will help with that.” A more comprehensive North American trek will follow in March, culminating in an event at the annual Winter Music Conference, held in Miami in March.

This may be followed by a Delta Heavy 2004 tour, the follow-up to the Delta Heavy 2002 tour, which featured Sasha and John Digweed as the headliners.

While nothing is confirmed, Delta Heavy 2004 is “in the cards,” Sasha notes. “We have a rough outline. We’re figuring out the concept.”

Cesar: Waiting for U.S. Exposure

Part of the problem for Cabas is his unique sound, which is unfamiliar to U.S. programmers. “If I sounded like everyone else, I would be just one more, but at least I wouldn’t have programmers telling me, ‘I don’t understand that rhythm,’” Cabas says. “I do think my music has the mass appeal, but [breaking interna- tionally] is a long process.”

Cabas was signed by EMI Colombia managing director Alvaro Rizo, who gets approximately 300 demos per year from would-be artists. Rizo signs artists directly to EMI and also to an alterna- tive label called Mosca Music.

Acts he has signed include Sonoranza, Sasha

Continued from page 7

for 15 years, since the whole DJ phenomenon occurred.”

Indeed, Horsfield admits that the dance/electronic compilation mar- ket is not as robust as it once was. That is why he believes that the time is right for a new idea like this one.

“Enthusiasts are tired of compilation albums that have similar track listings,” Horsfield says. “This album will feature exclusive material that will not appear on other compilations. I see it as sitting somewhere between an artist album and a DJ compilation.”

Each CD will list for $14.98. Various retail programs will lower the consumer price to $10 and below; notes Chris Bar- bour, U.S. label manager for GB.

Prices for a debut disc release, Sasha will embark on a three-city tour of Los Angeles, New York and Park City, Utah. Barbour says these parties will be

Anti-Piracy Show

Continued from page 10

money from these artists here. Piracy robs governments of tax revenue. And piracy is linked to organized crime; don’t forget that,” Richard Denek- kamp, president/CEO of Billboard Music Enter- tainment Asia, said Nov. 14 at the con- cert’s press conference. Denekamp expects the event to be the largest concert in China this year.

Sony Music International president Rick Dobbis said, “The problem [in China] is so severe that we have to take responsibility for our action, to do the difficult work of speaking up.”

About 90% of all music sold in China is pirated, according to the International Confederation of Phonographic Industry. The major- ity of music is still sold on cassette, although CDs are increasing their share of the territory’s market.

“Even the government fails to real- ize that piracy has killed the local [music] market. No investment in local artists means no ultimate return,” says Andrew Wu, managing direc- tor of Shanghai Epic Music Entertain- ment, Sony Music Asia’s joint venture in China.

Denekamp says, “It’s important not to put the issue just in the perspec- tive of pirating CDs and the royalties [pirates] don’t pay. It’s stealing from both the companies and governments. There is more at stake than a couple of artists los- ing money.”

Prices for CDs of international and local artists have been reduced to nar- row the gap between pirated goods and authentic product. Wu said, “It’s not a choice—it’s a response.”

Online Music

Continued from page 8

consumers and content owners.

One ad is an open memo from Kazaa fans to the major labels and movie studios imploring them to sell their content through the network. They are missing the opportunity to capture an enormous market. The world of entertainment is changing,” the ad says.

Two other ad target consumers, urging them to express their will- ingness to buy music through Kazaa.

Sherman has set up a Web page at kazaa.com/revolution to assist con- sumers in contacting public officials, media companies and the press.

Sherman’s move to generate sup- port for P2P services comes amid reports of declined use of such net- works following record industry law- suits against individual file sharers.

Additional reporting by Todd Mar- tens in Los Angeles.
executive Edgar Bronfman Jr., bil-
lionaire media investor Haim
Saban and private equity groups
including Thomas Lee is believed
to have gained the inside track.
 That group is said is to be pitch-
ing a $2.5 billion bid for Warner’s
music division, along with an
equity component.
Published reports Nov. 20 indi-
cate that Warner’s board would
recommend entering into exclusive
talks with the Bronfman group
regarding a WMG sale.
A private equity play for WMG
would have a better chance in clear-
ing regulatory approval, analysts
suggest.
Sources say Warner has been
spooked by potential complications aris-
ing from an announced merger
between Sony and BMG.
Antitrust hawks in the EU have
been loathe to greenlight previous
consolidation attempts. Since 2000,
they have scuttled deals between
EMI and WMG and EMI and BMG.
In a move to soothe regulators,
EMI is excluding the music pub-
lishing operations from a proposed
combination.
Regulatory concerns have cen-
tered on the number of players in
the industry as much as market-
share issues. As a result, some ana-
lysts doubt that more than one
merger will get past regulators.

ANALYSTS SURPRISED

While awaiting word on a WMG
deal, EMI surprised analysts Nov.
19 with better-than-expected
results for the six months ended
Sept. 30.
Sales were flat at $960.3
million ($1.632 billion), compared with
$961.5 million ($1.634 billion) last year.
That generated adjusted pretax
profits of $39.4 million ($67 mil-
lon), compared with pretax profits of
$42.2 million ($71.7 million)

The money was immediately used
to hire eight new full-time Latin music
investigators (seven have been hired
so far), who in turn have hired outside
people to work the streets.
Labels are also providing assistance
within their local distribution systems,
encouraging staff to locate and report
pirated product.
“They send it to them for follow-up,
and we’ve had turnaround in a couple
of hours,” says Fernandez, who was
a lieutenant on the Miami/Dade police
force before the RIAA recruited him.
“Ralph has been relentless in his
work to assure that Latin anti-piracy
was a priority in every region,” says
Hilary Rosen, former CEO of the RIAA.
“And he has kept focus on com-
mercially relevant problems.
“The label is also due credit,” Rosen
continues. “They’ve been engaged, aggressive and
extremely helpful in identifying prob-
lem areas and working with the
RIAA on solutions.”
Focus has been placed on the most
affected Latin markets in the coun-
try, including New York, Atlanta,
Puerto Rico, Chicago and the Los
Angeles area.
On the West Coast, for example,
84% of all seizures were Latin music
at the end of August.
“There’s been notable improvement
in the last months, and they’ve shown
much more interest in Latin music,”
says Felipe Luna, VP of national sales
for Univision Music Group. “As far as
results go, I think we’ll really begin
to see them next year.”
Those final results will decide the
future of the anti-piracy program.
Funds have been allocated for the
2003-2004 fiscal year, which ends
March 31.
“At this point, we’re trying to evalu-
ate the program and decide with the
labels if we want to keep it where it is,
expand to other markets or move to
different markets,” Fernandez says.
He concedes that the RIAA’s efforts
are not a cure-all, nor have they solved
the problem of physical piracy.
“Things that may have changed has
continued the [downward sales]
slide from last year, and we have
corrected that amount,” Fernandez
notes, emphasizing that Latin music
sales bettered the general market
for the first six months of 2003.
Indeed, shipments of Latin CDs
have actually increased.
The eternal doubt is: Has piracy gone
up, or are policies more effi-
cient? Universal Music Latin presi-
dent John Echevarria says,
“Looking at the number of opera-
tions that have taken place, I’m
inclined to say that efficiency has
increased,” he adds. “However, we have
a long way to go.”
Sting

Continued from page 7

bit, particularly when it comes to the world.

The first leg of approximately 35
shows North America will begin Jan.
23, 2004, at the Knight Center in
Miami (Billboard Bulletin, Nov. 17).
Notable stops on the first leg include
three nights at New York’s Beacon Thea-
tre March 2-5 and two at Los Angeles’
Orpheum, March 15-16.

Sting tells Billboard that he can’t wait
to get back on stage. “It’s like being
born [every night],” he says. “You step
to the darkness into this world where
eyour people is waiting for you, and
you sing and you soar above the audience.
There’s no substitute.”

The North American theater run
will be followed by approximately 35
shows in Europe, beginning in late
April, playing some theaters but most
ly arenas and fewer dates.

Sting will return to North America
for a run of 30-35 amphitheaters in
July through September. Plans then
call for a return to Europe and other
international territories. The whole
tour could include as many as 150
shows in 2004.

The global aspect of the trek plays
to the strengths of Fogel and CCE. Cur-
rently, CCE Touring and Fogel’s former
boss and fellow Canadian, Michael Cole
(The Rolling Stones), are the only true
global promoters operating.

Fogel would not confirm talk that
Sting would be guaranteed $50 mil-
lion for the tour, but he stresses that CCE
and one global promoter bring more
to the deal than just a check.

“Obviously there are some tremen-
dous advantages from a promotion
standpoint, a revenue-generating
standpoint and a cost-efficiency stand-
point,” Fogel said. “And the marketing
aspect is critical.”

The tour strategy of a rollout at the-
ters “really comes from Sting and
Kathy in terms of how they wanted to
launch and build the tour. Particu-
larly in North America,” Fogel says.
“Fogel says, “We wanted to build the profile, and part of
growing the tour, the exercise was to work
with strong sales and great shows, which
I have no doubt we will see.”

Ticket prices for the dates with
prices $75-$95—which Fogel terms “pretty
damn reasonable”—and
$45-$50 in Europe.

Ticket presales were conducted
through Sting’s fan club, CCE’s Get
Access program and the primary
promotions beginning Nov. 17. “The
fan club presale is doing fantastic,”
Fogel says, “and we’re just rolling out
the American Express presale.”

With plenty of new product to sup-
port, including new album “Sacred
Love” and its accompanying DVD, the
tour already has a high profile.

“Sting has a large body of work to
work and promote, together with being
one of the great artists, writers and
performers,” RZO Entertainment, known
for its longstanding touring/business
relation
ship with the Rolling Stones, is
credited as producer of the Sacred
Love tour. Sting grossed more than
$54 million from 180 shows worldwide
from 1999 to 2001.

BRANCHING OUT

With Sting’s stature and success, she
could be a marketable draw for any
number of companies. But J Records
has shied away from endorsement deals.

“We’re not opposed to it,” Corson
says. “She wants this to be about her
music first. We don’t want there to be
any confusion about that. There is plen-
ty of room for that down the road, so
we’ll cross that bridge at a later date.”

Jackson, however, does intend to branch
out beyond music.

“I have a few things brewing,” she
says. “I don’t want to talk about it too
much until I’m really ready. Being ver-
satile is very important. I’d like to do
things that aren’t expected as well.”

“I’d like to score movies, write
music for plays. I have this crazy idea
right now that bridges young and old
from the world of the music and the life
experiences it reflects.

“I would never be able to create this
kind of album if I didn’t have the expe-
riences that I had,” she says. “I would
have never made this album had I not
lived these last two years of my life.”

For any other information call 646-544-4000.

www.americanradiohistory.com
The Work With Johnny Cash Really Changed My Life

BY WES ORSHOSKI

Say the name “Rick Rubin,” and a lot comes to mind: his groundbreaking pairing of Run-D.M.C. and Aerosmith on the former’s remake of “Walk This Way,” his historic revival of Johnny Cash’s career. His signature “Grizzly Adams” beard.

But more than anything else, the name recalls some of the most successful and important albums of the past two decades. Thanks to an impressive track record that includes hit albums by Beastie Boys, Red Hot Chili Peppers and Tom Petty, the words “produced by Rick Rubin” imply an extra level of quality.

That reputation can be traced back to a New York University dorm room in 1984. It was there that Rubin, then pursuing a degree in film and TV, founded the Def Jam label with friend Russell Simmons. During the next five years, Def Jam would help catapult rap into the mainstream, as Rubin slily infused elements of the rock music he loved as a teen into the work of New York’s brightest hip-hop stars.

It would be the start of a career that would see the producer launch the Def American label (the “Def” was dropped in 1992) and become one of the top names in heavy metal. He would later branch out, with projects by such artists as Petty, Cash and Nusrat Fateh Ali Khan.

“I don’t hear music as genre-specific... I don’t put those boundaries on music,” he says.

For longtime American act the Jayhawks, Rubin, now 40, is not only a trusted producer but a music-obsessed and uncommonly supportive label head. “He’s the reason we’re still making records,” frontman Gary Louris says. “Without Rick, we would have been dropped. Who knows? Maybe we wouldn’t have made any records.”

Q: What were the most important things Def Jam accomplished while you were at the label?

A: Probably a couple of things. One of them would be the use of song structure in hip-hop, which hadn’t really existed before then. Before we started, hip-hop records were typically a 12-inch that was between six and nine minutes long, and [they] rarely had a hook. It was more like Jamaican toasting.

And we really helped to put song structure in hip-hop. That came from growing up listening to the Beatles in my case—that was the inspiration. I think that through the Beatles’ filter, you really get into songs. While the feel of rap was great, and the message of rap was great at the time, it didn’t deliver in the same way that the Beatles did. So for one, putting song structure in hip-hop really allowed it to become what it is.

Another is that we put these young people who loved music in a position to somehow share that love—without any expectation. Something happened in hip-hop after the success of Def Jam where now people get into hip-hop with the idea that you can make a lot of money doing it. And it was not about that when we started. It was really a very pure art form, where anybody who did it did it just because they loved it—because no one had success doing it.

Q: You’ve worked with so many great artists on so many great projects. Can you describe one or two that have been the most meaningful?

A: There have been a lot of great ones. It would be hard to narrow it down to just one or two. So I’ll name the first ones that come to mind, but by no means are they definitive.

Clearly, the work with Johnny Cash was inspirational and really changed my life. Having him in my life changed my life. The depth of our friendship and the amount of work that we did in the time we worked together was really staggering.

Another one that I really enjoyed was Tom Petty’s "Wildflowers." It was the first time we worked together. And we really took our time. He’s really a fantastic craftsman of songs, both as a writer and as a record maker. He really knows what he’s doing. He’s another person I learned a tremendous amount from being around. That was a really gratifying album. I rarely listen to anything that I’ve worked on, but that’s one that I listen to on occasion and it really makes me feel good.

Also, System of a Down are really special to me.

Q: Can you share a memory of Johnny Cash that embodies who he was?

A: We had a dinner party at my house one night, and Johnny and [his wife] June [Carter] were staying at the house at the time, and I had a bunch of friends over—film directors and music people. And before dinner, Johnny asked everyone to hold hands, and be read from the Bible and said a prayer. And that’s not something that we normally do in my house. And if I would imagine that happening... You know, the sarcastic New Yorker in me would feel like, ‘This is uncomfortable.’ But his spiritual connection was so deep and so pure that everyone was moved. I have a friend who is an atheist who was at the dinner who was completely moved by Johnny’s commitment to spirit. It really had an impact on everyone’s life who was there.

Q: What did you learn from Tom Petty?

A: A lot of technical stuff. His attention to detail, really getting things in time and having everything really in tune, like immaculately in tune. I never really focused on things like that before. All I cared about was performance. But, at the same time, getting all the elements of the performance right is a very powerful thing.

Q: How do you pick artists to work with?

A: It’s an emotional connection. It usually happens through a combination of listening to an artist’s work and then meeting them and just getting to see who they are... I feel like the relationships I forge with the artists I work with are kind of a long-term commitment to helping them be all they can be.

Q: A lot of people see Slayer’s “Reign in Blood” as a deeply influential record. When you were making it, did you have the feeling that you were making a landmark metal record?

A: We knew it was great, but I don’t think we had any expectations. At the time, they had been on an independent label and had some success. And when they signed with me, there was some feeling in the underground that they had jumped to the major label and were now going to sell out. So, I guess, in some way, there was a concerted effort to do just the opposite—like, to really be as extreme and as pure as we possibly could be.

Q: At that time, in many areas of this country, Slayer was seen as the heaviest, most dangerous band in the world. Did it feel like you were making dangerous music?

A: Yes! [laughs] Yes, it felt dangerous and important and special and unlike anything else going on. You felt it at the shows; you felt a kind of power in the room that I had just not seen before—and, you know, I had grown up on heavy metal music.

Q: Who is on your wish list?

A: The only one I could think of is T2. I feel like they’re really at a great place in their career right now in their writing. Their last album may have been their best. And they’re really at a high point in their creative life. Their songwriting is really strong, they’re secure in who they are. They seem to be at a very powerful place creatively, and it would be fun to support and nurture that.
The struggle of a starfish against the inexorable force of the sea only served to remind Phil of his own struggle against the inexorable force of his marketing costs.

Everyone knows you have to spend money to make money. But ponying up $30 million to market your average major motion picture requires a singularly strong stomach. Especially in an age where “tried-and-true” can often result in “tried-and-failed miserably.” So where does entertainment’s elite find the insight and innovation — the fuel for thought — that accelerates success? In the industry’s one sure thing. The Hollywood Reporter.
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