

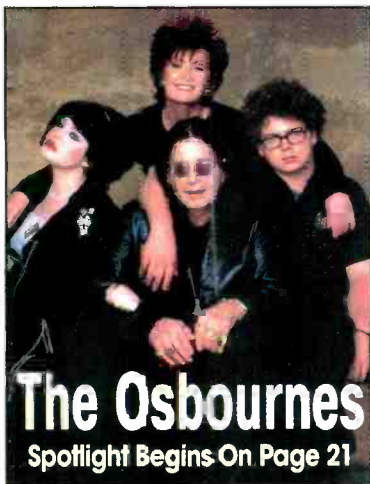
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HOT SPOTS



5 Welcome to the Club

From 50 Cent to Evanescence, industry executives lay their bets on who they think will win the best new artist Grammy.



19 Sweet as 'Honey'

Rodney Jerkins writes the score for the soundtrack to the Universal Pictures dance film "Honey."



65 Go Figure

McFarlane Toys immortalizes Jimi Hendrix with an action figure modeled after the guitarist.

Hip-Hop, R&B Rule At BMAs

Beyoncé, R. Kelly Tops At Billboard Show

BY GAIL MITCHELL

LAS VEGAS—If there was any doubt before, there should not be any now.

With four victories each, Beyoncé and R. Kelly convincingly demonstrated Dec. 10 at the Billboard Music Awards that R&B and hip-hop have the kind of mainstream appeal that will make them dominant art forms for years to come.

And in a sign of the times, (Continued on page 12)

Photo: Chris Farina



Beyoncé performs at the Billboard Music Awards

Boucher To Tackle DMCA?

Ponders Bill To Modify Subpoena Process

BY BILL HOLLAND

WASHINGTON, D.C.—A leading tech-corridor ally in Congress tells *Billboard* he will support new legislation that will further endear him to that constituency.

During the next session, Rep. Rick Boucher, D-Va., will support a bill that seeks to modify the "information subpoena" and lawsuit mechanism granted by the Digital Millennium Copyright Act (DMCA). That is what the recording industry employs to go after those who infringe (Continued on page 88)



BOUCHER

Venues Add New Value To Naming Deals

BY SUSANNE AJLT

LOS ANGELES—What's in a name? There's a lot to it these days, as venues become increasingly creative in pursuing lucrative naming-rights deals.

Major-market arenas and stadiums generally hope to snag deals worth at least \$100 million during a 20-year (Continued on page 48)



THE CITY OF HIDALGO, TEXAS WENT ALL OUT TO PUT THE DODGE NAME ON ITS NEW ARENA

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6 Three people are indicted for the Station nightclub fire in February that killed 100 people and injured 200 others.

8 Despite rampant piracy in China, Universal Music sees the promise of sales in its 1.3 billion inhabitants.

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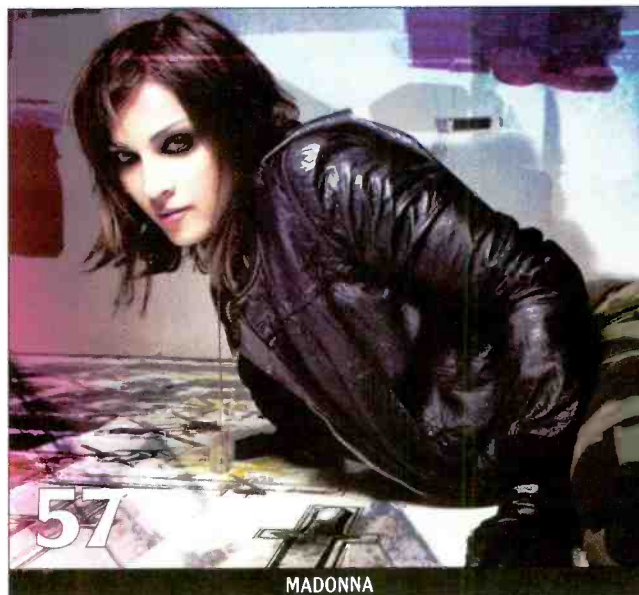
11 *The Beat*: After a decade of silence, Toni Childs returns to music with a powerful message.

19 *The Classical Score*: Cecilia Bartoli's "The Salieri Album" strives to set the record straight about the demonized composer.

19 *Movies & Music*: Rodney Jerkins steps into film scoring with Universal Pictures' "Honey."

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54 *Latin Notas*: A well-timed Univision TV special is the key to the success of Manny Manuel's "Serenata."

57 *Beat Box*: Madonna is the first artist since 1985 to place three titles on the Hot Dance Club Play chart.

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66 *The Indies*: Alternative Distribution Alliance thinks the future is bright after the Warner Music Group buyout.

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CECILIA BARTOLI

QUOTE OF THE WEEK

6 I'm very afraid of formula—it's tragic because it burns so quickly and the candle is out for somebody in two to three years.

PHIL RAMONE
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YOUR FIRST LOOK BETWEEN THE BULLETS
DECEMBER 03, 2003
By Geoff Mayfield; Contributors: Keith Caulfield, Todd Martens

Jay-Z Fends Off No Doubt; Reclaims No. 1

In its third week on the charts, Thanksgiving week traffic softens the erosion on Jay-Z's "The Black Album" from 38% in the second week to 9.7% on the current Billboard 200. The rapper finishes ahead of the pack with a lead of less than 8,000 copies (4-1, 260,000) ... A hits album by No Doubt sets up shop at No. 2. With 253,000 sold in its best frame, the band is just a hair off its best Nielsen SoundScan opener ... Thanksgiving week album sales are down less than 3.6% from the same holiday week of 2002, but 11% from...

MARKET WATCH

- Album units, current chart week: 20.5 million units
- UP 23.7% over last issue's charts: 16.6 million units
- DOWN 3.4% over same week, 2002: 21.3 million units
- This week: Each of the top 21 albums surpass 100,000 copies, with each of the top 7 above 200,000.

The Billboard 200 - Sales data provided and compiled from Nielsen SoundScan

1	4	JAY-Z The Black Album (Roc-A-Fella/Def Jam /DJMG)	11	4	BLINK-182 Blink-182 (Geffen /Interscope)
*2	New	NO DOUBT The Singles 1992-2003 (Interscope)	*12	New	NELLY Da Derry Versions - The Reinvention (Fo' Reel/Universal /UMRG)
3	1	BRITNEY SPEARS In The Zone (Jive /Zomba)	*13	1	MISSY ELLIOTT This Is Not A Test! (The Gold Mind/Elektra /EEG)
*4	18	HILARY DUFF Metamorphosis (Buena Vista /Hollywood)	*14	18	CLAY AIKEN Measure Of A Man (RCA /RMG)
*5	8	VARIOUS ARTISTS Now 14 (Columbia/Universal/EMI/Zomba /Sony Music)	15	8	SHERYL CROW The Very Best Of Sheryl Crow (A&M /Interscope)
*6	9	TOBY KEITH Shock'n Y'all (DreamWorks (Nashville) /Interscope)	16	9	SOUNDTRACK Tupac: Resurrection (Amaru /Interscope)
7	6	JOSH GROBAN Closer (143/ Reprise /Warner Bros.)	17	6	THE BEATLES Let It Be... Naked (Apple /Capitol)
8	2	G-UNIT Beg For Mercy (G-Unit/ Shady /Interscope)	18	2	SARAH MCLACHLAN Afterglow (Arista)
*9	19	KORN Take A Look In The Mirror (Immortal/Epic /Sony Music)	*19	19	ROD STEWART As Time Goes By ... The Great American Songbook Vol. II (J /RMG)
*10	10	OUTKAST Speakerboxxx/The Love Below (Arista)	*20	10	PUDDLE OF MUDD Life On Display (Geffen /Interscope)

* indicates titles with greatest sales gains this week

The Billboard 200 for a debut at No. 2 with 601,500 copies. The top 24 beat 100,000.

and Def Jam) sells 24,000

Go to billboard.com/chartalert for registration and more information.



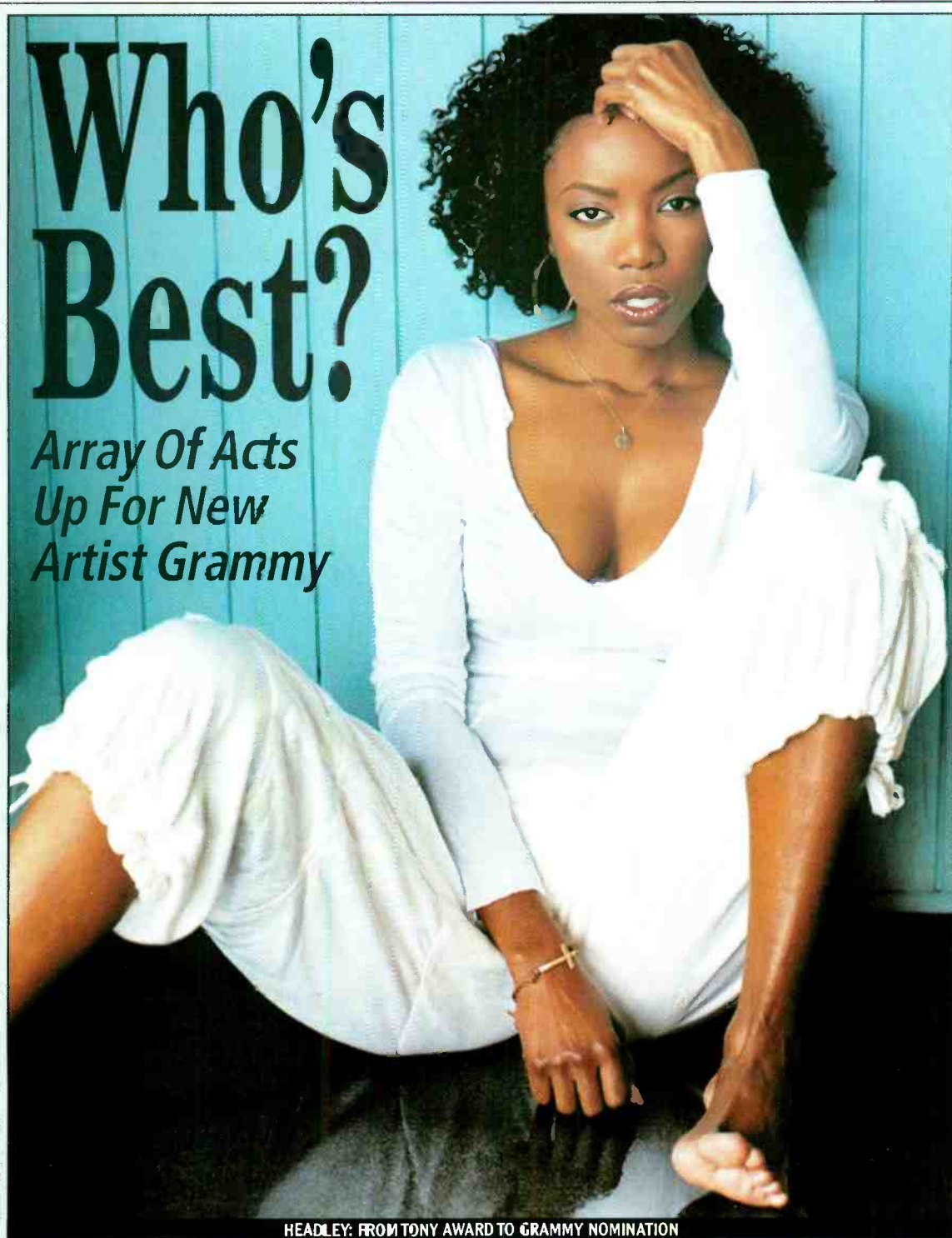
Upfront



TOP OF THE NEWS

Who's Best?

Array Of Acts Up For New Artist Grammy



HEADLEY: FROM TONY AWARD TO GRAMMY NOMINATION

BY CHRIS MORRIS

LOS ANGELES—Some industry observers will bet you half a buck they know who will win this year's Grammy Award for best new artist.

Standing out commercially in a wide-ranging field of nominees, rapper 50 Cent is a solid favorite among retail and radio handicappers polled by *Billboard*.

"There's a lot of talent there, and it's a very diverse bunch," says Jon Zelner, VP of top 40 programming at Infinity Broadcasting. "50 Cent probably wins [because of] the amount of air-play and albums sold."

This year's best new artist field is unusually broad stylistically, spotlighting musicians working in rock (Evanescence), pop (Fountains of Wayne), rap (50 Cent), R&B (Heather Headley) and reggae (Sean Paul).



BREAKTHROUGHS IN '03

Led by singer Amy Lee and guitarist Ben Moody, Goth-infused, Christian-inflected hard rock band Evanescence blasted to the top in 2003 behind "Bring Me to Life."

The song—originally from the "Daredevil" soundtrack—lofted the Little Rock, Ark.-bred band's Wind-up debut, "Fallen," to No. 3 on The *Billboard* 200. So far, the collection has moved 3 million units, according to Nielsen SoundScan.

Fountains of Wayne, the band fronted by songwriters
(Continued on page 88)

Viva, Universal: 'No Payola Deal'

BY WOLFGANG SPAHR

BERLIN—Universal Music Germany and music TV channel Viva have denied signing a deal that press reports here have described as a potential case of payola.

According to a report in the Dec. 8 issue of German news magazine *Der Spiegel*, Universal signed a secret agreement with Viva to secure up to 50 exclusive slots on the channel's videoclip rotation list for new acts for a period of one year.

In a statement, Universal denied the existence of any "secret arrangements." It also said Universal Music Germany chairman/CEO Tim Renner insists that the contentions *Der Spiegel* made are "very largely" wrong.

Renner says there were "never any talks" about such an agree-

ment, "much less a 'deal' aimed at limiting or buying Viva's editorial independence."

The *Der Spiegel* report stated that videos to be included on the list would be determined in meetings between Viva representatives and Universal executives. In return, Universal would pay Viva 18,000 euros (\$22,000) per video picked for broadcast and a share of more than 0.20 euros (24 cents) per unit from the sales of CDs by the artists involved.

Renner concedes that Universal had been in talks with Viva to "develop a model" to better allocate its video production budget. That model would have the TV company opt for or against a video by a newcomer at an earlier stage than before, judging acts from audio recordings.

Based on that litmus test, Universal
(Continued on page 87)

Foes Trade Barbs Over Future Of P2P

BY JILL KIPNIS and SUSANNE AULT

LOS ANGELES—Amid the recent growth of legal download services, file-sharing proponents continue to butt heads with the music industry.

The two sides debated strategies aimed at resolving the ongoing battle regarding peer-to-peer services at iHollywoodForum's Music 2.0—The Digital Music Summit, which took place Dec. 8-9 at the Universal Hilton here.

"The music industry has been actively selling a big lie [that] peer-to-peer is a rogue industry," keynote

Wayne Grosso said. Grosso is the former CEO of file-sharing network Grokster and the current CEO of file-sharing program creator Optisoft SL.

Last April, a U.S. district court ruled that P2P companies Grokster and Streamcast were not liable for copyright infringement by users of their

networks (*Billboard*, April 28). The case was appealed, and oral arguments will begin Feb. 3, 2004, at California's Ninth Circuit Court of Appeals.

Grosso said the record industry would be foolish not to embrace this technology, despite the Recording Industry Assn. of America's lawsuits against P2P users.

P2P could be a "savior to the music industry, because it can significantly reduce distribution costs," he said.

Such services as Apple's iTunes maintain their own music files for downloading, while individual P2P users store files on their computers.

Grosso hopes that labels start licensing more of their content to the P2P services, though the labels will need to be better compensated as P2P users trade files on networks for free.

"The intelligent solution is a compulsory blanket licensing scheme," Grosso says, where P2P users would pay
(Continued on page 87)



GROSSO: 'INDUSTRY IS SELLING A BIG LIE'

In 2003, The Hill Did Little With Music

BY BILL HOLLAND

WASHINGTON, D.C.—Not one bill affecting the music industry was passed in the first session of the 108th Congress. Few bills introduced in 2003 even made it to committee level, and others never even got a hearing at the subcommittee level.

According to Hill veterans, any legislation that does not create a consensus among conflicting interests will continue to languish in 2004.

Bills championing one side of an issue, such as Digital Millennium Copyright Act reform, will have a steep hill to climb. Such legislation would give more leeway to Internet companies and broader consumer fair-use exemptions, such as allowing home copying.

Bills giving the record industry broader enforcement power might also find resistance.

"Consensus is the key in this Congress, no question," says Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America and a long-time public-policy player. "Particularly so this coming year, because it's an election year. It's going to be a short session."

Industry lobbyist and House senior staffer Mike Remington says of intellectual property legislation in the first session, "It wasn't checkmate so much as check. Non-consensus bills canceled each other out."

Besides piracy and online world adjustments, the other industry-related issues on the legislative table are media concentration, inspection of pay-for-play and bullying tactics toward artists (see table, page 89).

Only two bills tangentially related to industry issues saw major action in 2003. One was a congressional "resolution of disapproval" of the June Fed-



BAINWOL: 'CONSENSUS IS THE KEY'

eral Communications Commission ruling that allowed greater consolidation of TV and radio companies. Amounting to a Congressional veto, the measure passed as part of a huge appropriations bill, but only TV ownership caps were affected.

The other bill, still pending but awaiting only a Senate floor vote, is a measure by Sen. Joseph R. Biden Jr., D-Del., that targets "rave" promoters who use such events to allow drug use. The dance community says the legislation is over-broad.

Hill veterans say some other factors were at play in the meager leg-

(Continued on page 89)

Billboard Chart Alert Bows

Billboard Information Group this week launches electronic newsletter Billboard Chart Alert, giving chart watchers an early dose of music charts and analysis.

In addition to the top 20 of The Billboard 200 and fresh top 10s from six key *Billboard* charts, the online-delivered newsletter will offer quick insights on the week's biggest chart stories at 11 a.m. ET each Wednesday, the same day that Nielsen SoundScan refreshes its sales charts.

Billboard Chart Alert will also highlight developing acts that are gaining sales traction and frame a context for each week's charts with details from the same sales week of the previous year.

Commentary for the newsletter will come primarily from Geoff Mayfield, director of charts and senior analyst,

and Keith Caulfield, chart manager and billboard.com columnist, with contributions from the entire charts department.

"For many *Billboard* readers, Chart Alert will offer sales information, insights and analysis quicker than they can currently receive it," says Mayfield, who has written *Billboard* columns for 16 of the 18 years he has spent with the magazine.

"We will also offer valuable nuggets to those chart crunchers who have been swimming through Nielsen SoundScan numbers since the crack of Wednesday's dawn," Mayfield continues.

John Kilcullen, president and publisher of Billboard Information Group, says, "Chart Alert builds on the global success of our daily news and chart product, *Billboard Bulletin*,

and the growing interest in the charts and information posted each day at billboard.com to 2 million unique visitors monthly. Our customers want more timely insights and analysis, and working closely with SoundScan, we are delivering a valuable platform to address their information and market needs."

Todd Martens, associate editor for *Billboard Bulletin*, will help launch Chart Alert. Earlier this year, Martens introduced the "Breaking & Entering" column at billboard.com, which chronicles artists who are enjoying their first appearances on the *Billboard* charts.

Billboard Chart Alert will initially be offered for a free four-week trial. Its subscription cost will be \$149 per year.

The newsletter will launch Dec. 17 at billboardchartalert.com.

Fire Fallout

Three Indicted In R.I. Club Inferno

BY RAY WADDELL

Three criminal indictments were issued Dec. 9 in the wake of the Feb. 20 fire at the Station nightclub in West Warwick, R.I.

A pyrotechnics display during a performance by the band Great White caused the fire.

The inferno killed 100 people and injured about 200 others. It is the worst concert disaster ever.

Following a nearly 10-month investigation by a Rhode Island grand jury, former Great White tour manager Dan Biechele and club owners Michael and Jeffrey Derderian were each charged with 100 counts of involuntary manslaughter with criminal negligence, a felony, and 100 misdemeanor counts of involuntary manslaughter.

The felony charges relate to gross negligence. The misdemeanors relate to fire-code violations—installing the soundproofing foam, in the Derderian's case—and, in Biechele's case, operating pyro without a permit. Each count of manslaughter carries a maximum penalty of 30 years.

The three were arraigned in Kent County Superior Court in Warwick before Superior Court Judge Netti Vogel. All three pleaded innocent.

Bail for the Derderians was set at \$50,000 (\$5,000 cash bond) each and \$100,000 (\$10,000 cash) for Biechele, who lives in Florida; all made bail. The next court appearance is set for Feb. 9.

The band members of Great White were not charged. "Obviously, we're pleased that none of the band members were indicted, and from the beginning we didn't think that would be appropriate," Ed McPherson, attorney for Great White, tells *Billboard*. "I never saw any criminal culpability for them."

That said, McPherson does not believe the charges against Biechele were warranted, either. "We're saddened that Dan Biechele was indicted for the small part he played in this

horrible tragedy," he says.

McPherson notes that Rhode Island Attorney General Patrick Lynch performed well under difficult circumstances.

"The Rhode Island Attorney General did an excellent job, as did the grand jury," he says. "They didn't bend to political pressure—as I'm sure there was some involved—to name more people in this."

Jeffrey Pine, attorney for the Derderians, could not be reached for comment, but he has publicly stated that his clients should not be charged with a crime.

\$1B DAMAGE ESTIMATE

The Occupational Safety and Health Administration fined the Derderian brothers and Great White nearly \$100,000 for workplace violations Aug. 20 (*Billboard*, Aug. 30).

The brothers were fined \$85,200 for seven violations, while the band—under the auspices of Jack Russell Touring—was fined \$7,000 for failing to protect employees from fire hazards. Among those killed was Great White guitarist Ty Longley.

The Derderians also face a penalty of more than \$1 million for failure to carry workers' compensation insurance.

The grand jury's investigation has been conducted independently of the numerous tragedy-related lawsuits filed at the state and federal levels, many of which name the band.

Jurisdiction is still being worked out in these cases. It is estimated that more than \$1 billion in damages may result.

Steve Minicucci, who represents victims of the Station fire as part of a "plaintiff steering committee" representing 183 victims, says the indictments were significant in the civil actions only in that it will make accessible evidence previously available only to the grand jury.

"There are a lot of materials there that our experts would like to get a look at," Minicucci says.

Columbia Puts Headlock On WWE Product

BY ED CHRISTMAN

NEW YORK—World Wrestling Enterprises has moved its music franchise to Columbia Records. In January 2004 it will release the "WWE Originals" album, featuring star wrestlers performing new songs written mainly by the company's resident maestro, Jim Johnston.

The agreement calls for three albums over two years, with a rolling option to renew. It also brings the

WWE's music division under the same distribution umbrella as its larger home-video label, which is already handled by Sony Music Entertainment.

The marketing of albums will be shared between Sony and the WWE. The latter's promotions will revolve around its nine hours of weekly TV programming and its online site. Sony will take the lead in working releases through traditional record marketing.

"Each of us will be putting our strength [behind the album]," Johnston

says. He also serves as musical director at the WWE, along with writing, producing and performing on the albums.

Columbia Records Group president Will Botwin says the label's marketing campaign will "body slam this event."

Sony Music previously issued "WWF Forceable Entry" in April 2002. (WWF subsequently changed its name to WWE after a legal challenge from the World Wildlife Fund.) The 2002 release features such name acts as Kid Rock, Creed and Limp Bizkit covering the

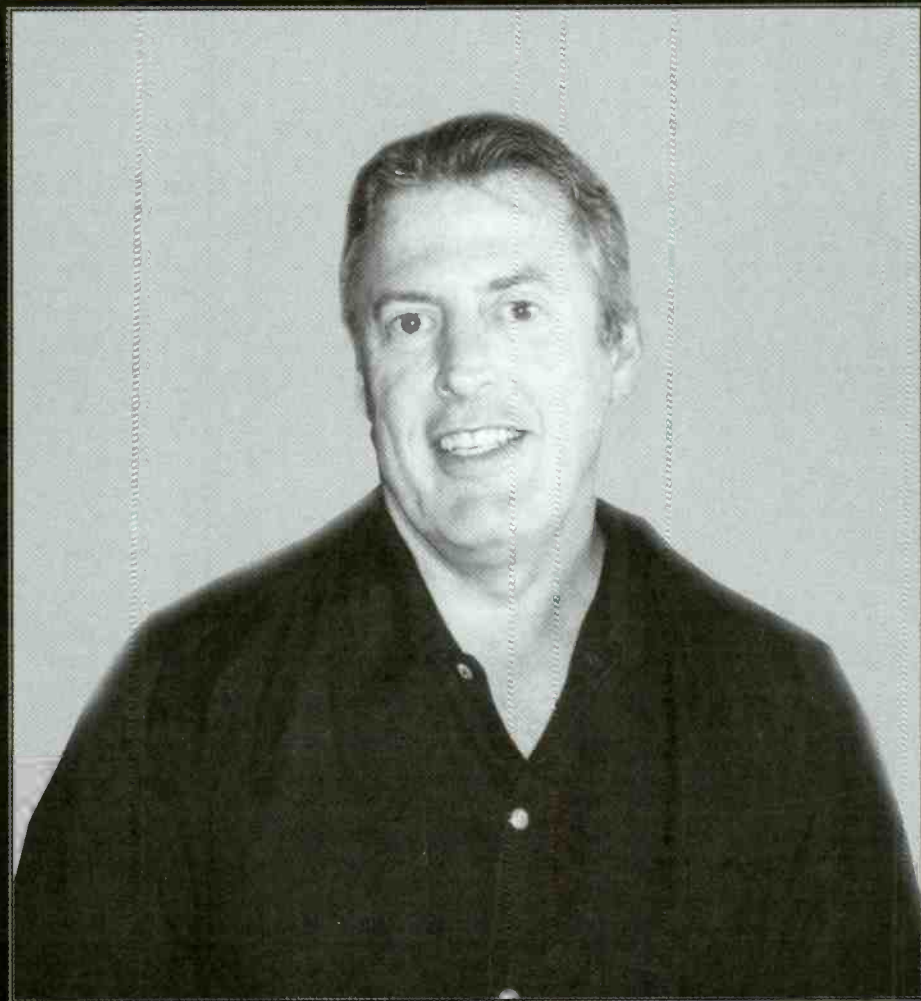
entrance themes of the WWE wrestlers. That album has scanned about 500,000 units to date, according to Nielsen SoundScan.

"WWF Forceable Entry" was issued under a WWE deal with Koch Entertainment, which handled marketing and distribution for the albums that featured the theme music played on the WWE's shows. The five albums released under that arrangement have racked up sales of about 4 million copies.

(Continued on page 87)



BOTWIN: MULTI-PLATFORM MARKETING



Larry Douglas. 1942-2003

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Christian Vets Launch Label

BY DEBORAH EVANS PRICE

NASHVILLE—Veteran Christian music executives Dan Harrell and Mike Blanton are partnering with artist manager Steve Thomas to launch BHT Entertainment.

Based in the Nashville suburb of Brentwood, the new venture will be distributed by Word Distribution to Christian retail and to the general market through WEA. Plans call for three labels under the BHT umbrella.

Despite a current emphasis on the song over the artist, Blanton sees this as a great time to develop new acts. "What's going to be different is the way we market. It's about presenting three or four songs that will make [consumers] want to know the artist."

Troy Collins, who was most recently senior director of retail marketing and sales for the ForeFront and Gotee labels, has been named GM of BHT. Songwriter/producer Scott Parker and producer Mark Lee

Townsend will be part of the company's A&R team.

BHT has three new artists: Donnie Lewis, Trevor Morgan and John Davis. It plans releases for spring 2004.

Blanton and Harrell are widely considered two of the chief architects of the contemporary Christian music scene. In 1981 they founded Reunion Records, a boutique label that became a Christian music powerhouse with such artists as Kathy Troccoli, the late Rich Mullins and Michael W. Smith. Smith has been with the label since its inception.

Blanton and Harrell sold 50% of Reunion to BMG in 1992 and the remainder in 1995. Jive purchased the label in 1996, and it rejoined BMG when the major purchased Jive. Reunion is currently part of the BMG-owned Provident Music Group.

The duo founded Blanton/Harrell Entertainment in 1980. In the late '90s, Blanton and Harrell served as co-presidents of Gaylord's Nashville-

based entertainment division. After their departure, they returned to artist management. With the elevation of longtime employees Jennifer Cooke and Chaz Corzine, the company is now Blanton, Harrell, Cooke, and Corzine.

Blanton and Harrell will continue to operate the management company, whose roster includes longtime clients Smith and Amy Grant.

Thomas partners with Blanton and Harrell after nearly a decade in artist management, handling the careers of Jennifer Knapp, O.C. Supertones and Relient K. He will continue to manage O.C. Supertones and Relient K, as well as Sarah Kelly and Pigeon John.

Blanton says the opportunity to work with Thomas was one of the reasons for launching the new venture.

"We really felt like a coalition with somebody like Steve makes a lot of sense, because it creates more energy and more excitement with all of us working together," Blanton says.

NEWSLINE

THE WEEK IN BRIEF

David Goldberg has been appointed to the newly created post of Ticketmaster executive VP of strategy and business development. He will oversee Ticketmaster's growth strategies, mergers and acquisitions and public relations, reporting to Ticketmaster president/CEO John Pleasants. Midwest marketing director of Ticketmaster from 1994 to 1996, Goldberg returns to Ticketmaster from Sportvision, an interactive sports marketing and technology company, where he served as executive VP of corporate development. **RAY WADDELL**

Virgin Entertainment Group will begin offering paid downloads online and in its 23 North American Virgin Megastores early next year. VEG North America CEO Glen Ward says the chain has already secured licenses from the major labels for the downloads. VEG is a partner in Echo, the digital music service backed by a consortium of retailers including Borders Books & Music and Best Buy. Ward would not comment on whether VEG will pull out of Echo. **MELINDA NEWMAN**

Incoming Warner Music Group boss Edgar Bronfman Jr. is huddling in New York this week with the major's label heads and corporate staff, including chairman/CEO Roger Ames and CFO Helen Murphy, for a series of introductory meetings, sources say. On the agenda are budget presentations with an eye toward determining areas for cost savings in the wake of the completion of the Bronfman group's acquisition of WMG. **BRIAN GARRITY and EMMANUEL LEGRAND**

Big 3 Entertainment CEO Quadree El-Amin has left the St. Petersburg, Fla.-based company after two years. No reason was given for the exit. Chairman Bill Edwards and COO David Leach will now run the company. Big 3 comprises WE Productions, Jam Management, Mojo Rizin Publishing and Big 3 Records. **GAIL MITCHELL**

For the Record: Rodney Atkins does not have an endorsement deal with apparel company Timberland (Nashville Scene, *Billboard*, Dec. 13). While Timberland has sent the artist clothing to wear at upcoming appearances, a company spokesperson says Timberland does not use celebrity endorsers. That includes actors George Clooney and Ashton Kutcher, who were also cited in the story... Regarding the article "Few Early-'90s Rock Acts Remain Relevant at Radio" (*Billboard* Dec. 13), Collective Soul left Atlantic following its 2001 set "7even Year Itch: Collective Soul Greatest Hits 1994-2001," but it has not disbanded. The band is working on a new studio album that will be independently released in first-quarter 2004.

Ozzy In ATV Crash

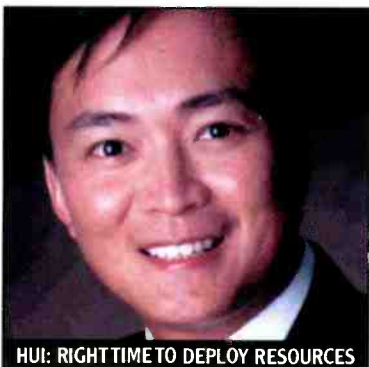
Rock giant Ozzy Osbourne suffered serious injuries Dec. 8 in an all-terrain vehicle crash on the grounds of his estate in Buckinghamshire, England. Reuters reported that Osbourne underwent emergency surgery at a hospital in Britain.

"During examination, doctors found that Ozzy had broken his collarbone, six ribs and a vertebra in his neck," publicist Cindy Guagenti said in a brief written statement, which added that the injuries were not considered life-threatening.

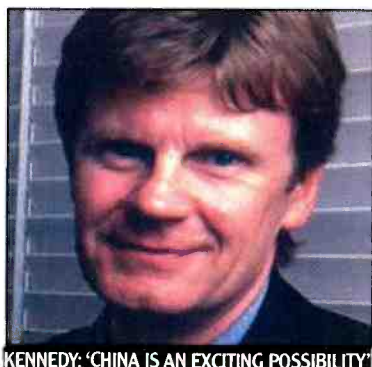
"Ozzy is currently undergoing emergency surgery to lift the collarbone, which is believed to be resting on a major artery, interrupting blood flow to his arm," Guagenti said in the statement. "Surgeons are also working to alleviate some bleeding into his lungs."

The 55-year-old heavy metal rocker was injured while riding the ATV during a day off from promoting his new single, a duet with his daughter Kelly titled "Changes."

Osbourne and his family are saluted this issue in a special *Billboard* section that went to press before the accident.



HUI: RIGHT TIME TO DEPLOY RESOURCES



KENNEDY: 'CHINA IS AN EXCITING POSSIBILITY'

Universal Makes Move Into Mainland China

BY STEVE McCLURE

HONG KONG—Undeterred by the rampant piracy in the region, Universal Music is the latest major trying to tap into the massive potential of the Chinese market.

Universal Music Southeast Asia (UMSA) announced Dec. 5 two major developments in its strategy for the Greater China market.

It will set up two new offices in mainland China during first-quarter 2004. Effective immediately, it is also combining the operations of Universal Music Hong Kong and Universal's Hong Kong-based subsidiary, Go East Entertainment, which specializes in Chinese-language repertoire.

Asked what makes China attractive despite its alarming piracy level—estimated by the International Federation of the Phonographic Industry to be 91%—London-based Universal Music International president/COO

John Kennedy offers one simple explanation: 1.3 billion people.

"There is an exciting possibility to tap into a 1.3 billion-inhabitants market," he says.

These latest efforts are part of a strategic plan for the region, he says. "We are in China to sign local acts, exploit our international catalog and develop regional acts."

The company already has an office in Shanghai, and UMSA president Harry Hui tells *Billboard* that Universal plans to open new offices in Beijing and the southern city of Guangzhou.

"We have been doing business in China successfully and profitably, and we believe that it is the right time to deploy more resources in China," says Hui, noting that the mainland Chinese music market will continue to suffer from piracy for the foreseeable future.

(Continued on page 88)

MILEPOSTS

BIRTHS

Girl, Presley Jade, to **Julie and Phil Vassar**, Dec. 4 in Nashville. Father is an Arista Nashville recording artist.

MARRIAGES

Carmen Electra to **Dave Navarro**, Nov. 22 in Los Angeles. Bride is an actress. Groom is the guitarist for Jane's Addiction.

Bridget Fonda to **Danny Elfman**, Nov. 29 in Los Angeles. Bride is an actress. Groom is a film composer and former frontman of Oingo Boingo.

Diana Krall to **Elvis Costello**, Dec. 6 in London. Both bride and groom are recording artists.

DEATHS

Ruben Gonzalez, 84, of deteriorating health due to severe arthritis and lung and kidney ailments, Dec. 8 in

Havana, Cuba. The pianist gained fame in the mid-1990s playing with Compay Segundo's Buena Vista Social Club. He later gained international attention as part of American guitarist Ry Cooder's Buena Vista project, which revived the long-forgotten Cuban style of music known as *son* and brought fame to some of the island's oldest musicians.

Lewis M. Allen, 81, of pancreatic cancer, Dec. 8 in New York. A hit Broadway producer, Allen won multiple Tony Awards, including best play in 1977 for "Annie," which enjoyed a six-year run. Nominated seven times, Allen also received best play nods for "I'm Not Rappaport" in 1986 and "Master Class" 10 years later. His final Broadway production was the revival of "I'm Not Rappaport" in 2002. He is survived by his wife, daughter, two brothers and two grandchildren.

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Recognizing The Artists

The millions of people who tuned in to the Billboard Music Awards on Fox this week saw a seamlessly choreographed show highlighting the year's top artists, who sang and danced their way through some fabulous numbers.

But what the public rarely sees is the incredible amount of work that goes on behind the scenes to pull together such a world-class production.

The tabloid press and the entertainment gossip shows on TV often carry reports about the misbehaving antics of rock stars. There's certainly no shortage of boorish behavior, chemical dependency or dysfunction in this business.

What's easily lost on the public—and rarely reported—is just how hard artists work and how much time and effort they put into their music. That side of the business was clearly evident behind the scenes at the awards show.

Putting on an event of this scale for live TV involved literally hundreds of people during several weeks. But the pressure was really on in the two days before the show. As the hours wound

down to airtime, final touches were still being added to the set, production details were being worked out and the artists were on a strict rehearsal schedule.

While Beyoncé ran through her number—with a supporting cast of 80 dancers—circular saws roared backstage, and you could hear workmen pounding nails. Even so, she never

It's not the awards that count so much; it's the opportunity to see artists showcase their music.

missed a beat.

Clay Aiken patiently went through his song three times. At the producer's request, he even practiced walking to the podium over and over to get the pacing right.

So it went for Pink, Evanescence, Sting and many other performers. All of them displayed a degree of professionalism that would surprise even the most jaded industry critics. What's

really surprising is how easy they made it all look on air. Maybe that's one reason why the public tends to take performers for granted.

A number of critics have questioned why so many awards shows are on TV these days. But we obviously take a different view. It's not the awards that count so much; rather, it's the opportunity to see so many artists showcase their music.

Since the death of the variety show—a staple of TV in the 1950s and 1960s—the chance for the public to see popular music performed without paying a hefty price for a concert ticket has become rare.

Humans have a natural proclivity to quantify and rank everything. Lists can be found in the tombs of ancient Egypt. *Billboard* is the authority on charting the music industry, so it's only natural that we take time out to recognize those who have performed so well during the year. But this show is really dedicated to the artists who took time out of their busy lives to perform for all of us.

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.

'I Believe We Are At A Time Of Unprecedented Opportunity'

Plenty Of Reasons To Be Cheerful

Editor's note: The following is an excerpt from a speech by BMI president/CEO Frances W. Preston at the Media Center at the Museum of Television & Radio in New York.

Despite what you've heard and read, the American music industry is very much alive.

The past two years have been extremely difficult. I know you have seen the litany of bad news: Illegal sharing of copyrighted music over the Internet is rampant, record sales are down significantly and record companies are responding by making substantial cuts in their workforces.

But in the midst of all of this bad news, I believe we are at a time of unprecedented opportunity. I believe this to be true for my company, BMI, and for the music business as a whole.

I should start by saying that my optimism is grounded in personal experience. BMI has just completed the most successful year in its 64-year history.

Our revenues and the royalties we pay out to the 300,000 songwriters, composers and music publishers we

represent are both at historic highs. We just signed the largest radio license agreement ever—worth a total of \$1.6 billion through 2006.

We are adding important new customers in the new media, including AOL, Yahoo and Microsoft Network, and we now license more

responding enthusiastically to the legitimate distribution of music via the Internet.

Napster, that infamous illegal file-sharing engine, was reborn earlier this month and in their first week reported over 300,000 songs sold at about 99 cents each.

Apple Computer's iTunes, which had a head start, sold more than 1.5 million songs during that same week. And both Wal-Mart and Microsoft, powerhouses in their sectors, have announced legal download services for early next year.

As *Billboard* noted recently, online sales are outpacing sales of singles at record stores by a margin of 5-to-1.

BMI is also closely watching the momentum of music in the wireless world, what is now being called the "mobile entertainment industry."

In Japan, where many of these technologies seem to get their start, the Japanese copyright organization, JASRAC, collected more than \$113 million in royalties for ring tones on cell phones last year. The ring tone market in the U.S. is exploding. At BMI, we believe that market will be worth more than \$135 million at retail in the United States next year.

The consumer acceptance of this new form of music distribution is

accelerating at an unprecedented rate, going from almost nothing four years ago to an industry expected to top \$11 billion worldwide by 2005.

Portable digital music is going to be one of the most important revenue streams in the music industry overall. Ring tones are just a part of the picture. Companies like T-Mobile are beginning to offer music and other entertainment to computer users who connect their laptops wirelessly at Starbucks and McDonald's in thousands of locations nationwide.

These music downloads are all legitimate and generate a revenue stream that goes back to the creators and copyright owners.

While the digital age is changing the structure of the music business here at home, we are seeing more and more songwriters and artists carve out a truly global career with audiences around the world.

Last year, Shakira enjoyed worldwide success and was honored as the writer of BMI's Song of Year, "Suerte," at our Latin Music Awards. There are similar success stories from songwriters and artists hailing from Sweden, Norway, France, Russia, Australia and the U.K.

To ensure these international creators and copyright owners receive

their royalties quickly and accurately, we have developed new digital tools to enable an international system for the exchange of copyright information and music performance.

In the year 2000, BMI—together with our sister copyright organizations in France, Germany, Spain and Italy—founded an international technical alliance we call FastTrack.

By 2004, FastTrack will have added members in virtually every major market and have a combined repertoire representing more than 86% of the world's music. FastTrack has truly become the de facto standard for international copyright administration in the 21st century.

I hope that you can see why I am so encouraged about the future of our business. We are seeing the beginnings of huge and entirely new revenue streams from the mobile entertainment market; we are converting downloading to a legitimate and highly profitable new retail business.

The new media make it possible to build careers for songwriters and artists on a global scale with a speed and efficiency never before imaginable. I am excited by what the future holds for our songwriters and composers, and there has never been a better time to invest in music copyrights.

Taking Issue

By Frances W. Preston



than 3,000 Webcasters and other digital businesses.

In my view, the digital age is a sea change that will lift all boats. It will be beneficial here in the United States and equally positive as we develop truly global audiences for artists in all genres of music.

But we must recognize that we are engaged in a deep structural change in the music business—a watershed in the way the business is shaped and the way it relates to the public.

For example, the public is

Letters

Christina Aguilera Has Reason To Be Proud

It is almost fashion these days to rip Christina Aguilera—particularly, it seems, by those that have little or none of her talent.

Kelly Osbourne and Avril Lavigne are prime examples of those critics that do not measure up to the extraordinary talent of Ms. Aguilera.

Neither Osbourne nor Lavigne even deserve to be mentioned in the same breath as Aguilera when the subject of vocal range or creativity is discussed.

God has given this young woman a voice that could move the souls of the angels. Aguilera has, in turn, been truthful to her gift, honing it, developing her talent under the trying circumstances of a much-less-than-privileged upbringing.

The result is a performer of great vocal talent who also leaves the unique imprint of her own sensuality, steely intensity and femininity upon her music.

Show me another singer among her contemporaries who can sell a

song with such conviction. I am willing to bet you can't. Christina Aguilera is quite simply the greatest American chanteuse since Billie Holiday.

Those that deride her for her perceived haughtiness and perfectionism should take a look at all the great artists of history. They were subject to similar complaints. If she allows herself a certain swagger, then we all should. She has earned it.

Jason Daniel Baker
Toronto

Youth Swears Off Downloading

My name is Brian Carpenter, and I am writing in response to your ad about free advertising space for communicating my feelings about illegal downloading of music.

After reading the article about illegal music distribution, I have some thoughts. Being 12, I will

admit I have downloaded free music. But after learning about what's happening to my favorite artists and how they're losing money because of people downloading their music without paying, I stopped right away.

You think that all these artists have loads of money, so what the heck—why not download just a little free music? But you don't realize that that's exactly what the rest of America is thinking, and all of these free songs will eventually add up to one large sum of money being lost by these artists.

Thank you for informing me of this problem. I started reading *Billboard* because I am helping my mom, as she is helping a fast-rising unsigned band called Miggs to stardom.

And I realize that if everyone downloads their music they may fall short of reaching their dreams to become superstars.

Brian Carpenter
Walnut Creek, Calif.

Carter Was Rockin' Before Clinton

In reference to "For Music, It's Politics As Usual" (*Billboard*, Dec. 6), Wes Orshoski states in his page one story that "Former President Bill Clinton [was] arguably the first 'rock'n'roll president.'" I must make the argument that Jimmy Carter is definitely the first "rock'n'roll president," having utilized numerous concerts by rock'n'roll bands to fund his early run for the White House.

The Allman Brothers Band performed numerous concerts across the country, with all the funds going to the Carter campaign to keep his fight alive. Other acts including the Marshall Tucker Band, Wet Willie, the Charlie Daniels Band and Lynyrd Skynyrd all participated in helping get Carter elected.

And once elected in 1976, the Tucker Band, Sea Level (an Allman

Brothers Band spinoff) and the Charlie Daniels Band all performed at the various inaugural balls.

Naturally, other acts were involved in the Carter campaign as well. It was the Southern rock acts that came to the campaign's rescue in the early days.

Mike Hyland
VP/GM

Caption Music/ALV Music

Yes Tribute Much Appreciated

I just want to thank *Billboard* for giving Yes the time of day to celebrate 35 years of the greatest music around.

Rolling Stone wouldn't give them the time of day.

All they're interested in is when Britney Spears will pose half-nude for them again! Finally, there's a magazine that gives two hoots about Yes.

Christy Ervin
Sunrise, Fla.

Warren Haynes reprises his Christmas Jam to benefit Habitat for Humanity



MUSIC



Madonna puts three titles on the Hot Dance Club Play chart

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

Childs Back In Biz With New Inspiration

It has been nearly a decade since singer/songwriter **Toni Childs** released her last album, "The Woman's Boat," in 1994 on A&M. After a debilitating bout with Graves' Disease and various label woes, she is standing tall, eager to be heard once more.

munities hold benefits to educate people about the violence, with the money raised going to more than 1,000 local organizations.

The result of Childs' efforts is "You Are Beautiful," a song about self-esteem.

"One of the big problems is how we, as women, see ourselves," Childs says. The song "acknowledges that within ourselves is where our true power lies. It's time to declare what you want to do and how you want to create your life. If you're the first to say, 'I'm going to raise myself

up,' the world will respond to that." Childs has bigger plans for the song than the documentary: "This is a call to other women who would like to write a song like I've written or a song they've already written, and we could put together a compilation."

Her song would ideally appear on the compilation as a multi-artist collaboration. Proceeds would go to women's services through Ensler's foundation. Childs says her first label choice is Maverick because she would like to have its co-founder **Madonna** involved.

Childs hopes to follow the album's release with a V-Day *(Continued on page 18)*

The Beat™

By Melinda Newman
mnewman@billboard.com



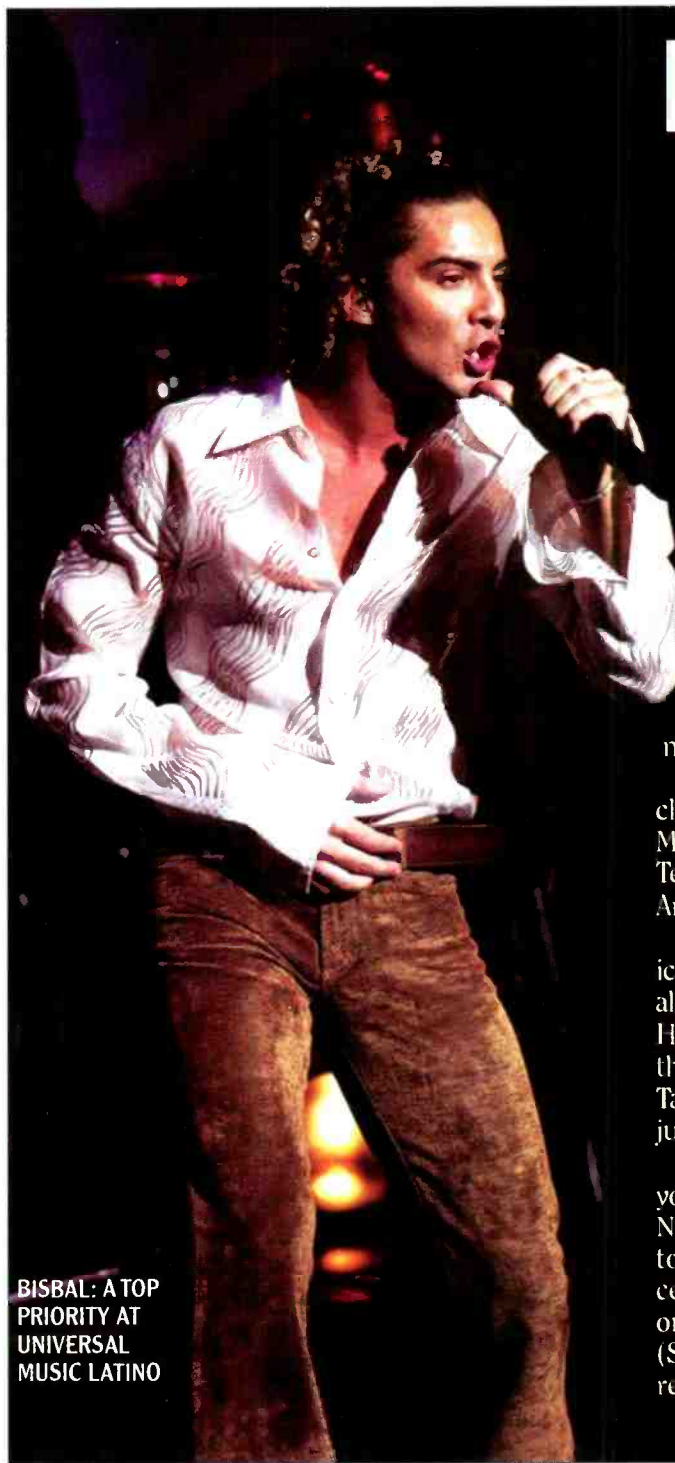
What inspired her to write again? Childs was performing in "The Vagina Monologues" in her adopted home of Kauai, Hawaii, when "Monologues" creator **Eve Ensler** attended a performance.

A big fan of Childs' music, Ensler asked the artist to write a song for "Until the Violence Stops," a documentary about V-Day that will premiere at the January 2004 Sundance Film Festival before airing Feb. 17 on Lifetime Television.

V-Day is the global movement, founded by Ensler, to end violence against females. Individual com-



CHILDS: A CALL TO WOMEN



BISBAL: A TOP PRIORITY AT UNIVERSAL MUSIC LATINO

Latin Fans Love Romance

Male Crooners Are Mainstay Of Genre's Sales

BY LEILA COBO

MIAMI—Rap, hip-hop and hard rock may dominate mainstream charts, but in Latin music, romance reigns—and it almost always does so at the hands of a male crooner.

At No. 1 on this issue's Top Latin Albums chart—after debuting there last week—is Mexico's premier romantic group, Los Temerarios, with an album titled "Tributo al Amor" on Fonovisa.

At No. 3 is another romantic crooner, Mexican Marco Antonio Solís, with a greatest-hits album, "La Historia Continúa . . ." (Fonovisa). His song, "Si No Te Hubieras Ido," is what the protagonists of sexy film "Y Tu Mamá También" danced to in the now legendary jukebox scene.

Continue moving down the chart, and you'll find Luis Miguel, crooner supreme, at No. 10 with "33" (Warner). At No. 14 is Puerto Rican heartthrob Chayanne with "Sincero" (Sony). Both albums debuted at No. 1 on the chart, as did "Almas del Silencio" (Sony), the romantic, Spanish-language return of another crooner, Ricky Martin.

(Continued on page 18)

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A3Y1MB

The 2003 Billboard Music Awards

Hip-Hop, R&B Rule At BMAs

Continued from page 1

top-selling hip-hop duo OutKast made history as the inaugural winner of the Billboard award for digital track of the year.

"Downloading is illegal. It's not like robbing a bank, but it's still straight thievery. It takes money to make music, and we respect those who do legal downloading," OutKast's André 3000 said.

Despite that note, it was a night for celebration, as R&B and hip-hop reigned supreme at the 14th annual BMAs, held at the MGM Grand Garden Arena here. The two-hour show aired live on Fox.



OUTKAST'S BIG BOI, LEFT, AND ANDRÉ 3000

Close behind Beyoncé and Kelly with three trophies apiece were 50 Cent and Lil Jon & the East Side Boyz. Country artist Shania Twain also took home a trio of awards.

Beyoncé was named Hot 100 female artist, new R&B artist and new female artist. She also received a special Hot 100 award for most weeks this year at No. 1—an impressive 17.

Backed by a stageful of look-alikes, Beyoncé sang her current single, "Me, Myself & I," at the show.

The Columbia Records singer admits she's an avowed chart-watcher. "I look at the charts every week," she said. "I've been looking at *Billboard* since I was 9."

For his prolific work this year, Kelly claimed honors as Hot 100 producer, R&B producer, Hot 100 songwriter and R&B songwriter.

"The studio is my oxygen," Kelly told *Billboard*.

"I've always said it's a great honor to receive any award for your hard work. It inspires me to reach new levels," he added.

The Jive artist performed his No. 1 R&B hit "Step in the Name of Love" as the show's finale, pulling up to the stage in a red horse-drawn carriage.

50 Cent, who did not attend, snared the evening's top prize, artist of the year, as well as R&B artist and rap artist.

Going into the ceremony, the

Shady/Aftermath/Interscope artist led the finalist tally with nods in six categories.

TVT's Lil Jon and crew picked up statuettes for R&B/hip-hop group, independent album artist and independent album of the year.

OutKast's award marked a milestone in music's digital revolution and highlighted the importance of legal downloads. The award honors the act whose track achieved the most legal downloads from the Internet during the chart year.

"Winning one of the industry's first digital awards means a lot," Andre 3000 said of the Arista act.

MORE THAN A PRETTY FACE

Twain captured top country artist, country albums artist and country album for "Up!" The Mercury artist also performed her chart-climbing single, "She's Not Just a Pretty Face."

Citing such artistic influences as Dolly Parton, Queen and Stevie Wonder, Twain categorized her *Billboard* awards as a "different kind of recognition. Every time you go into a concert, the fans show their appreciation for you. However, this is a chance for the industry to recognize you as well. [It says], 'We know the fans are behind you, and as an industry we're happy to recognize that.'"

Among the evening's highlights was the Century Award, given to Sting for distinguished creative achievement. Making the presentation of *Billboard's* highest honor was Stevie Wonder, who received a standing ovation from the audience.

"He's a good friend who's also a great artist and writer," Wonder said of Sting prior to the awards show. "I have a great appreciation for his music."

Sting told *Billboard* during rehearsals, "The important thing about this award is who gave it to me."

"Stevie Wonder, in my opinion, is a higher being. He's a guy who's able to hold down a groove and make songs with harmonic development structure work. And that's not easy. Then I look at the list of people who've won this thing before, and I'm humbled. I just hope I can live up to it."

Before accepting the award, Sting performed "Send Your Love" from his new A&M album, "Sacred Love." It was the first time a Century Award honoree had performed at the BMAs.

Double award winners 3 Doors Down (Republic/Universal) accepted trophies for duo/group of the year and Hot 100 group artist, while Audioslave (Interscope/Epic) received the Modern Rock artist and rock artist awards.

Evanescence and Trapt also picked up two awards. Evanescence was named new group artist of the year, and its single "Bring Me to Life" (Wind-up) received kudos for soundtrack single of the year. Warner Bros. act Trapt's "Headstrong" was named Mainstream Rock track of the year and Modern Rock track of the year.

Evanescence and Trapt were among



TWAIN: TRIPLE WINNER

the winners announced at the show but not presented with their awards on-air. Also receiving awards not presented during the broadcast were Chingy—who won new male R&B artist and No. 1 Rhythmic Top 40 track of the year for "Right Thurr" (Disturbing Tha Peace/Capitol)—and Josh Groban, who was named Classical Crossover artist and won Classical Crossover album for his self-titled 143/Reprise/Warner Bros. debut.

AIKEN MAKES GOOD

Additional winners included "American Idol" runner-up Clay Aiken, who received an award for best-selling single of the year for his debut "This Is the Night/Bridge Over Troubled Water" (RCA). Aiken, the subject of good-natured ribbing

throughout the telecast, performed his rising single "Invisible."

The Black Eyed Peas took home the Mainstream Top 40 track of the year for its crossover hit "Where Is the Love" (A&M/Interscope), marking the group's first major industry accolade.

"American Idol" host Ryan Seacrest was the show's MC. The event also featured spirited performances from Evanescence, No Doubt, Foo Fighters and Pink.

Following in the footsteps of such acts as Creed and Britney Spears from past BMAs, Evanescence performed off-site. This time, it was in Las Vegas' "neon graveyard," with its discarded signs lit up for the occasion.

Providing "color commentary" throughout the program were husband-and-wife team Nick Lachey and Jessica Simpson.

Award presenters included Celine Dion; rappers Chingy, Fabolous and Darryl "D.M.C." McDaniels; 'N Sync's JC Chasez; "American Idol" alum Kelly Clarkson; Tommy Lee; newlyweds Dave Navarro and Carmen Electra; Fox TV stars Paris Hilton and Nicole Richie ("The Simple Life"); and cast members of "The O.C."

The broadcast was produced by Bob Bain Productions. Its ratings increased from the previous year. According to Nielsen Media Research, the 2003 BMAs scored a 6.2 rating/10 share, which equals 9.8 million U.S. viewers.

Last year's show had a 5.6 rating/8 share, or 9.4 million U.S. viewers.

Winners are based on the *Billboard* year-end charts, which reflect overall performance on the weekly *Billboard* charts from December 2002 through November 2003. The weekly charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.



KELLY: CLOSING THE SHOW

The complete list of 2003 BMA winners appears on billboard.com. The year-end charts will appear next week in *Billboard's* Year in Music double issue.

Additional reporting by Melinda Newman in Las Vegas.

Sting: 2003 Century Award Honoree Stevie Wonder Makes Heartfelt Presentation

The 2003 *Billboard* Century Award was presented to Sting by Stevie Wonder at the Dec. 10 *Billboard* Music Awards. Following is a transcript of Wonder's presentation and Sting's acceptance speech.

Wonder: Thank you so much. Thank you. Now if you all can keep that up, keep that happening, I promise you by March we'll give you something to listen to. OK, maybe April.

OK, anyway, back in the 1970s, Gordon Matthew Sumner was a teacher in the northern British industrial town of Newcastle. He changed his career to a musician, and he changed his name to Sting. He truly writes songs and performs songs in the key of life. Songs about philosophy, politics, religion, environment, sex, love and death. And even songs about life after death. Songs like "If I Ever Lose My Faith in You," "Fields of Gold," "Message in a Bottle," (sings) "Every Breath You Take," (sings) "Roxanne" and "If You Love Somebody Set Them Free" (sings "free, free, set them free").

The list goes on and on and on, and the awards and the accolades are huge. Fifteen Grammys, a permanent spot in the Rock and Roll Hall of Fame, millions and millions and millions and millions records sold. He just released his eighth studio

album, "Sacred Love," and once again, Sting takes us on an amazing journey of musical and emotional exploration.



WONDER, LEFT, AND STING

Sting is the 12th Century Award winner and the first ever to perform as part of his acceptance. And that's why I'm gonna shut up, stop all this talking and just say one more word: Sting!

Sting then performed the song "Send Your Love."

Wonder: It gives me great pleasure to present the 2003 Century Award winner—I wasn't looking at the cue

cards, OK? My very, very special friend, such an incredible artist and wonderful human being, Sting.

Sting: Thank you Stevie. You're my teacher, my guru, my inspiration. You're a higher being, and I love you.

So, when I got the phone call telling me I was going to win the Century Award, I thought it a little presumptuous, as it's only 2003. But I'm thrilled anyway, and I only hope I can live up to the acclaim. But I'd like obviously to thank everyone at *Billboard* for this great honor and also want to recognize and pay tribute to my good friend and mentor, the former editor and co-founder of this award, Tim White.

"Now, if I've learned anything at all in the quarter-century I've spent in the music business, it's this: You can sing for millions of people in your career, or maybe just one. You can sell millions of records, or none at all. You can win Grammy Awards, Century Awards, or never win a damn thing; it doesn't really matter. If you play music with passion and love and honesty, then it will nourish your soul, heal your wounds, make your life worth living, whether you were successful or not at all.

So here's what I've learned in five short words: Music is its own reward. Thank you. Good night. I love you.

Backstage At The Billboard Music Awards

Compiled by Melinda Newman and Gail Mitchell in Las Vegas.

IN A YEAR CHOCK-FULL of highlights, **Beyoncé**, who won four Billboard Music Awards, was quick to recall her top moment: "It was the first week my album ["Dangerously in Love"] came out. I was so nervous, and it debuted at No. 1. It was my first solo album, it just was a memorable week. Everything seemed like it was going right, the single ["Crazy in Love"] was so huge and all the buzz, I just felt like all my work paid off."

R. KELLY WAS THIS YEAR'S GO-TO GUY for hits, as evidenced by his four BMAs honoring his production and songwriting talents. "I love writing for other people," said Kelly, whose extensive credits include collaborations with **Michael Jackson** and **Britney Spears**. "It's not about the money. I just ask that the artist be passionate about the music. If there's no passion, then for me, it's like Superman and kryptonite. I have to stay away."

Having completed five albums of his own, Kelly is turning his attention to other projects, including a new twist on **Ronald Isley's "Mr. Biggs"** persona. Kelly, who choreographed the dance routine for his "Step in the Name of Love" BMA performance, has also written four movies that he's shopping.

NO DOUBT LISTENED to "thousands of songs" before deciding to cover **Talk Talk's** "It's My Life," according to lead singer **Gwen Stefani**. The tune, which the band performed at the BMAs, "is the first cover we've ever [recorded], so we wanted it to be right," she said. "It's the one that kept hitting us in the heart."



STEFANI: SOLO SET UNDER WAY

Stefani is starting work on a solo album, which will likely include participation from all of her **No Doubt** bandmates. Bassist **Tony Kanal** has already co-written a song with Stefani and is co-producing part of the project. "It's different than [writing for the band]," he

said. "You're not thinking about how you are going to play these songs live. For Gwen, we're referencing a lot more dance stuff; she really wants to make a dance record."

FOR CLAY AIKEN, the loss of privacy has been the hardest part of dealing with his sudden burst of fame. "I realized if I'm going to do this, then I'm going to have to take the good with the bad and, hopefully, it won't kill me or anything," he said. The instant notoriety and constant traveling has made Christmas shopping difficult, admitted **Aiken**, whose song "This Is the Night/Bridge Over Troubled Water" was named the best-selling single of the year. "I've had to get a little creative this year," he said. "I haven't done as much shopping in the stores. It's been all about the Skymall catalog."

AMY LEE OF EVANESCENCE has a few words for fans clamoring for the follow-up to the band's multi-platinum debut, "Fallen." "We're going to spend as much time as it takes. Don't bother me!" she said with a laugh. "Don't think I'm going to churn something out in two weeks, because it's going to take longer than that." She has been writing while on tour but admitted, "The writing can only happen when the tour is totally done and you can just sit there and write with a piano and no distractions, and that's not really going to happen until March." **Evanescence**—which performed the soundtrack single of the year, "Bring Me to Life," on the show—also won the award for new group artist.

PINK, WHO PERFORMED new single "God Is a DJ" on the awards show, admitted she was "really kind of heartbroken" when "Trouble," the first single from her new album, "Try This," didn't succeed at radio. "I'm kind of spoiled: I've never had to deal with that before, you know," she said. "But at the same time, I truly believe in my heart, and I talk about this with my friends all the time, that if something doesn't happen, then there's another opportunity knocking at your door."

Singing "Trouble" accompanied only by acoustic guitar at the American Music Awards "was one of the coolest things I ever got to do at an awards show, so fuck it. 'Record sells, record smells.' I get letters that mean more to me than any chart position ever could."

SHANIA TWAIN, who was named country artist of the year, took a brief break from music this year to film a small role in the upcoming **Jude Law** film "I Heart Huckabee's." However, don't expect to see much more of her on the silver screen. "It was my first time on a movie

set. I enjoyed it, but would I want to put everything else aside and dedicate myself to doing something like that? I don't know," she said. "I've got so many more songs to write. I think I'd get a bigger thrill writing something for a movie, a screenplay. I'm certainly not an actress, that's for sure."

FANS OF STING will see the artist in a new light when his sold-out "Sacred Love" tour starts in January . . . literally. "This tour will be a little more theatrical than usual," the Century Award honoree told *Billboard*. "I normally just concentrate on musicians and a few lights, really, but this time we'll have a little more visual imagery than normal, because we can. I never see the show, I see the audience, so I'll be interested to see their faces when they see

the new show. But the artist always has the best seat in the house."

STEVIE WONDER says he and **Sting** have been "talking for years about collaborating [on an album], which I'm sure we'll do." In the meantime, **Wonder** is wrapping work on a new album he hopes will be released in March on Motown. Mixing jazz, blues, R&B, hip-hop and spiritual music, the album will feature such intriguingly titled cuts as "What the Fuss."

He's also prepping for his eighth annual House Full of Toys holiday benefit Dec. 20 at the Forum in Los Angeles. In addition to the **Wonder** man himself, the lineup includes **Michael McDonald**, **India Arie**, **Anthony Hamilton** and **Ruben Studdard**.

OUTKAST IS NOT CONTENT to rest on the laurels of its multiple Grammy Award-nominated "Speakerboxxx/The Love Below." Members **Andre 3000** and **Big Boi** begin work on an HBO movie in the new year. Big Boi declined to reveal further details about the movie. He did note, however, that the duo's next album will be the film's soundtrack. In addition to the pair's self-named clothing line, Andre 3000 announced he has an unnamed personal clothing line on the way: "Fine clothing for fine people." The duo took home the award for digital track of the year for "Hey Ya!"

HAPPY COUPLE **Jessica Simpson** and **Nick Lachey**, who provided commentary throughout the telecast, have been sifting through endorsement offers. "It's all great stuff," Simpson said. "Everything that's on the table, I'm pretty much grabbing at. We just haven't had deals finalized." Lachey said there are a few items he might have doubts about. "I've always been a little leery of the doll thing," he said. "Just the idea of someone walking

around with a bad replica of my already ugly mug is pretty frightening to me." However, he had no hesitation about a Nick and Jessica toilet seat. "That's absolutely OK. If people want to sit their bare bum on my face, that's fine."

BLACK EYED PEAS scored a massive hit in 2003 with "Where Is the Love," which was named Mainstream Top 40 track of the year. The tune's themes are universal, according to group member **will.i.am**. "The song's subject matter was in the same vein as people's mind-set right now. It's all timing," he said. "I think it's more than just the war. It's what we find important socially. People think there's importance in capitalism and materialism, and it's all backwards."

CHINGY STRUCK A CHORD with fans with the hit "Right Thurr" because of "the accent and the way I said 'thurr,'" the artist said. The song captured the Rhythmic Top 40 title at the BMAs. Although he'd received some local airplay in his native St. Louis with earlier material, he said hearing the song for the first time in other markets was "cool. I thought, 'It's doing pretty good.' Now when I hear it, I go 'I'm sick of this song!'"

In addition to touring and working on a new album in 2004, **Chingy** said, "I'm hoping to get into a little acting. I'm looking at scripts right now."

SMOKEY ROBINSON has just released his first CD of spiritual music. Called "Food for the Spirit," the project is the debut release on **Robinson's** own label, Robso Records. Now available at 1-800-Smokey4, the title will receive national distribution starting in March through Liquid 8.



SIMPSON, LEFT, AND LACHEY

"I think the Lord led me to do the album," Robinson said. "I'd originally written all these songs with the intent of sending them to people in the gospel genre, and I never got around to doing it."

The 2003 Billboard Music Awards

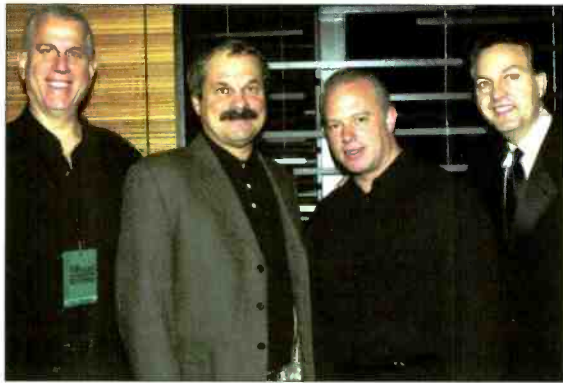
Star-Studded Events Light Up Vegas

The 14th annual Billboard Music Awards, held Dec. 10 at the MGM Grand Garden Arena in Las Vegas, were highlighted by performances from No Doubt, Sting, Beyoncé, Clay Aiken, R. Kelly, Evanescence, Foo Fighters, Shania Twain and Pink.

The ceremony was preceded Dec. 9 by the Billboard Bash, sponsored by Vegas Magazine, at Studio 54 in the MGM Grand Hotel. *Billboard* also hosted a private party at Fiamma in the MGM Grand before the awards ceremony. (Photos: Chris Farina, Kevin Mazur/WireImage)



Pink gives a high-powered performance of her new single, "God Is a DJ."



Sharing a moment at the pre-awards show party at Fiamma, from left, are VNU Business Media VP of licensing and events Howard Appelbaum, Action Gaming president Ernie Moody, BillboardLive CEO Mitch Chait and *Billboard* president and publisher John Kilcullen.



Celine Dion, left, and Shania Twain congratulate Sting, center, on his special Century Award honor.



Beyoncé with her four awards, including one for Hot 100 female artist of the year.



Billboard Music Awards host Ryan Seacrest gets the crowd going with his opening monologue.



Paris Hilton, left, and Nicole Richie, stars of Fox's "The Simple Life," share a laugh during their presentation.



Enjoying the Fiamma party, from left, are the Gary Group VP/GM Dana Glassburn, Baker & Taylor VP of music Steve Harkins, Darryl "D.M.C." McDaniels of Run-D.M.C., *Billboard* advertising director Joe Maimone and VNU eMedia director of sales Jeff Green.



Foo Fighters' Dave Grohl rocks during the group's performance of "All My Life."



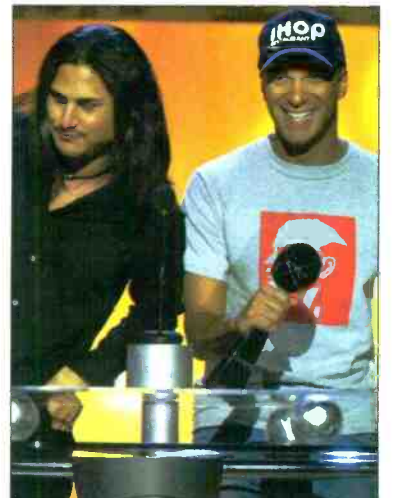
Best-selling single of the year winner Clay Aiken belts out his hit "Invisible."



Trapt, which won two awards with its single "Headstrong," introduces Pink.



The members of 3 Doors Down receive their awards for duo/group of the year and Hot 100 group artist.



Audioslave's Brad Wilk, left, and Tom Morrello take home trophies for modern rock artist and rock artist of the year.

The 2003 Billboard Music Awards



Three-time winner Shania Twain performs "She's Not Just a Pretty Face."



Winners of three awards, Lil Jon & the East Side Boyz get things crunk as they accept their statuettes for R&B/hip-hop group of the year.



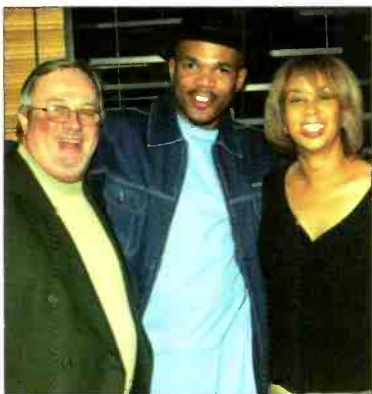
Pictured at the Fiamma pre-show party, from left, are *Billboard* advertising director Joe Maimone, Navarre Distribution music marketing manager Anne-Marie Ganje, New World Aviation VP of sales and marketing Paul Schulte and *Billboard* director of integrated marketing and business development Nathan Misner.



Billboard R&B senior writer Gail Mitchell and R. Kelly enjoy the *Billboard* Bash.



Newlyweds Dave Navarro, left, and Carmen Electra greet fans on the red carpet.



Darryl "D.M.C." McDaniels of Run-DMC., center, catches up with *Billboard* director of charts/senior analyst Geoff Mayfield, left, and *Billboard* R&B senior writer Gail Mitchell at the Fiamma pre-show party.



Billboard Century Award winner Sting performs "Send Your Love" from his new album, "Sacred Love."



Celebrating at the Fiamma gathering, from left, are Warner Music Group advertising assistant Lisa Kim, *Billboard* advertising director Aki Kaneko, WMG advertising VP Carol Sneyd, *Billboard* president and publisher John Kilcullen and WMG advertising manager Teresa Knight.



R. Kelly, who took home four trophies, closes the show with a red-hot performance of his current single, "Step in the Name of Love."



Billboard R&B senior writer Gail Mitchell, left, welcomes Heavenly Tunes recording artist Brandy Moss-Scott and publicist Paul Shefrin to the Fiamma pre-show party.



Nicole Richie, far left, looks on as the Black Eyed Peas' Fergie, apl.de.ap and will.i.am accept their award for Mainstream Top 40 track of the year for "Where Is the Love?"



Las Vegas headliner Celine Dion announces 50 Cent's artist of the year award.

Offspring Stays Vibrant By Challenging Itself

BY WES ORSHOSKI

About a half-hour before the Offspring took the stage at a recent holiday show for WXTM (92.3) Cleveland, the wings were typically empty and quiet, aside from guitar and drum techs buzzing by and the occasional passing security guard.

But as it grew closer to the band's 8:40 p.m. start time, crowds began to form on both sides of the stage for the first time during the night. Members of the other acts on the bill—Korn, Adema, Ill Niño, Story of the Year—as well as staffers and local DJs were gathering for the penultimate band of the night.

While the other acts on the bill may be enjoying more buzz at the moment or even more airplay, it seemed clear that the Offspring was not only the most experienced act on the bill but also the most respected band of the night.

It was a moment that defines the rare position in which the enduring SoCal punk act finds itself after 19 years as a band and a slew of modern rock radio hits.

The Offspring is one of the few acts being played by nü-metal-

focused modern rock stations that has both respect and years of commercial success under its belt.

Getting to this point did not come easy for these survivors of the early-'90s alt-rock boom, guitarist Noodles (né Kevin Wasserman) notes with a laugh.

"We've had a lot of people point out how long we've been together, but for the first 10 years, it's what we did as a hobby. We saved up our money to travel across the country and go out on weekends and summer vacations.

"We spent way more money than we ever made doing it, just because it's what we love to do, it's fun," Noodles adds. "So now, to be able to do it and make money at it, it's just gravy. We feel like we're just super-lucky to be in this position."

KEEPING IT FRESH

The band wouldn't be in that position had it not made a habit of going out on a limb creatively.

Since breaking through with the singles "Come Out and Play (Keep 'Em Separated)" and "Self Esteem" (from 1994's "Smash"), the Offspring has made repeated successful forays into pop and



ska, helping it sell 13.2 million albums in the U.S. during the past nine years, according to Nielsen SoundScan.

The act's seventh disc, "Splinter" (issued Dec. 9 on Columbia), even finds it plunging into hip-hop with funky first single "Hit That," featuring former 2Pac keyboardist Ronnie King.

It's a song that offers "something different, something that people haven't heard from us before," frontman Dexter Holland says.

Taking those types of risks has not only yielded the band its biggest hits but also kept things

fresh for its members.

"Punk music is what inspired me to start a band; it's totally where we came from and what I love, and it's still a big part of all our records," says Holland, the band's chief songwriter. "Half this record is pretty much fast, melodic, whatever, punk stuff. But you kind of get bored just doing that after a while. I do.

MIXING IT UP

"There are some bands like the Ramones where a lot of their stuff sounds similar and there's something you love about it anyway, and that's great, and some bands pull that off really well. For us, I feel like I need to mix it up a little bit more—just try new ideas as a way of keeping it interesting for us."

Pushing the envelope even further is the '30s crooner "When You're in Prison," a joke song made to sound like a scratchy old record.

It's a tune based on an idea that seemingly came out of nowhere, an idea that Holland initially wasn't sure how to bring to fruition.

"At first, I wasn't even sure how you, like, physically, make a song sound like the '30s." Ultimately,

the cut was tacked on to the end of the disc, which was produced by Brendan O'Brien (who also helmed 2001's "Conspiracy of One").

The door for such risk-taking was flung open by the success of "Smash," Noodles says.

The guitarist notes that the band initially saw the singles from that album, the songs that put it on the map—"Self Esteem" and the quirky "Come Out and Play"—as risks.

Of the latter, he says, "We were worried that our fans were going to hate it; we didn't expect it to blow up on radio. Both were slower songs, and our fans were just mostly punks at the time.

"Ultimately, we just went, 'You know what? They're great songs. They're funny.' I loved 'Come Out and Play'; it just made me laugh, even though it was a serious song. So we decided to throw them on there, and it has just been the philosophy we've had ever since. It's like, 'Do we like this song? Do we think it's a good song?' You can't worry about how it's going to be perceived by anybody and whether or not the fans are going to start screaming 'sellout.'"

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Romance

Continued from page 11

Despite changes in trends and demographics, crooners continue to be the mainstay of Latin sales, Latin tours and Latin radio.

"Spanish-language adult contemporary stations are often identified in Spanish as *romántica* [romantic] in format," says David Gleason, VP of programming/special projects for Univision Radio. "And they most definitely use the 'romántica' term to image and position. So it's easy to see that love, romance and sensuality are a bigger part of Spanish adult contemporary than the equivalent format in English. Warm-voice crooners, Gleason adds,

are such a big part of the format because they "quite simply, sound romantic."

FEMALES ARE SALES TARGET

When it comes to sales, the bulk of Latin music doesn't target the young, male buyer. It targets female buyers who lean toward handsome, romantic male singers.

As a result, all Latin labels, unlike their English-language counterparts, have male crooners as a fundamental part of their rosters. And they invest major dollars in developing such acts.

Two of the top priorities at Universal Music Latino are up-and-coming crooners Luis Fonsi and David Bisbal, who won this year's Latin Grammy Award for best new artist.

Warner boasts two established male soloists, Miguel and Ricardo Montaner, while Sony supports Chayanne and

Martin, and BMG has Alexandre Pires, José José, Juan Gabriel, Jerry Rivera and Cristian Castro.

Together, these singers encompass a wide range of styles, from established, classic acts like José José to purveyors of a more youthful sound, like Bisbal and Fonsi, who writes much of his own material.

In the middle are artists like Pires and Castro, who appeal to younger and older listeners alike.

"You can go in another direction, but you always have to preserve what's classic," says Castro, whose album "Amar Es," released in September, is at No. 23 on the Top Latin Albums chart. "The melody has to be there. When you lose the melody and begin to rap or incorporate those new beats, I like that, but you lose the singer. Especially this type of singer."

This type of singer sticks largely to melodic ballads and is acknowledged to have an excellent, soaring voice.

"It's fundamental to sing well and to have the proper repertoire," says songwriter/producer Roberto Livi, who has worked with the premier balladeers in Latin music and who now has his own record label, Megamusic. "You need a great song and a great singer. That never goes out of style."

While Latin music has a lengthy tradition of singer/songwriters, big balladeers tend to look outside for the bulk of their repertoire, even if they do some writing themselves.

In turn, that type of voice and repertoire lends itself to the perennial string arrangements that dominate Spanish-language radio.

"Historically, I think it has to do with the roots of Latin music, which, in my opinion, comes from Italian *bel canto*," says Grammy-winning songwriter/producer Kike Santander, who is currently producing albums by crooners Bisbal and Alejandro Fernández.

"One of the main characteristics in the music is the melody, which is far more elaborate than in English-language music, where it's more the

hook and the groove. These kinds of melodies imply ballad singers."

At a radio level, even artists who do incorporate beats and hooks have found that what gets played on the air are their more melodic, romantic ballads.

The top song on the *Billboard* Hot Latin Tracks chart for five consecutive weeks, for example, is "Mientes Tan Bien," by Mexican duo Sin Bandera.

Although Sin Bandera is characterized by its blend of pop and R&B, "Mientes Tan Bien" is a straightforward, highly melodic song.

In fact, the widely followed rule of thumb when it comes to radio is that the first single ought to be a ballad, because Latin stations in the U.S. have an easier time playing melodic ballads than uptempo, beat-based songs.

"I sincerely don't think that R&B grooves will ever replace this [type of romantic sound]," Santander says. "It may expand. But romantic music is at the root of what being Latin is."

"And Latin people are romantic, more so than Anglos," he adds. "Latinos are more emotional; they get depressed, they cry more. And they need songs to beg forgiveness, to get drunk to, to propose to. That's part of their essence."

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The Beat

Continued from page 11

tour in 2005.

The artist is now working on her first album since "The Woman's Boat" for Woodland Hills, Calif.-based indie label Sovereign Records.

WOMAN TO WOMAN: On Dec. 2, *Billboard* sister publication The Hollywood Reporter and Lifetime Television held their annual Women in Entertainment Power 100 Breakfast.

The high-profile event was an affirmation of the clout that females possess in an industry still dominated by men. The highest-ranking female in the music industry on the list was **Judy McGrath**, president of MTV Networks Music Group, at No. 10. She was followed by Sony Music Entertainment executive VP **Michele Anthony**, who clocked in at No. 12.

Other music executives on the list were Elektra Entertainment Group chairman/CEO **Sylvia Rhone** (No. 30), Warner Music Group executive VP/CFO **Helen Murphy** (31), Universal Pictures and Universal Music Group president of film music **Kathy Nelson** (37), Columbia TriStar Motion Picture Group president of worldwide music **Lia Vollack** (38), Island Records president/Island Def Jam Music Group executive VP **Julie Greenwald** (45), songwriter/Real-songs founder **Diane Warren** (46), artist/Maverick Entertainment co-founder **Madonna** (67) and VH1 GM **Christina Norman** (83).

In my opinion, glaring omissions included BMI president/CEO **Frances Preston** and ASCAP president/CEO

Marilyn Bergman. Former Epic Records president **Polly Anthony**, who is usually on the list, was left off this year but will undoubtedly return next year, when she starts as president of DreamWorks.

Here's the rub: Even counting the omissions, it is upsetting that there are so few women of power in the music industry. Yes, there are females in high positions, including record promotion and music publishing, but they aren't the final decision-makers. When one looks at the five major-label groups, other than Michele Anthony and Murphy, there are virtually no women in high-level corporate positions other than communications.

Who's to blame? The answer is, in part, ourselves. We women are so busy trying to stay ahead that we aren't nurturing others at our level or helping to groom those females at lower levels. There are some fine organizations that support women—such as Women in Music or the Step Up Organization—that tackle a wide range of women's issues, but these companies can't reach their goals if women at high levels don't participate.

The situation isn't going to change until women stop competing with each other and realize that any time a female gets ahead, it's a victory for all women.

I've been blessed to have wonderful mentors who have guided, advised and inspired me. They were all men because there weren't women in my sightlines doing what I was doing. It's the obligation of those of us who have achieved a level of success to mentor those who will one day fill our shoes.

Additional reporting by Margo Whitmire in Los Angeles.

Jerkins Tries His Hand At Film Scoring With 'Honey'

Rodney Jerkins is among the growing number of music producers and hit songwriters venturing into the world of film scoring. He tells *Billboard* that it is part of his plan to expand business for his production company, Darkchild Entertainment.

Jerkins composed score music for Universal Pictures' "Honey," which opened Dec. 5 in U.S. theaters. He also wrote and produced several songs for the "Honey" soundtrack, released Nov. 25 on Elektra Entertainment.

The soundtrack features **Blaque's** "I'm Good" (the album's first

single), **Yolanda Adams'** "I Believe," **Missy Elliott's** "Hurt Sumthin'," **Fabulous'** "Now Ride" and **Tweet's** "Thugman."

"Honey," directed by music-video veteran **Bille Woodruff**, stars **Jessica Alba** as a dancer/choreographer trying to make it big in the entertainment industry. Several R&B/hip-hop stars have roles in the film, including Elliott, **Lil' Romeo**, **Ginuwine**, **Tweet** and **Jadakiss**. Jerkins also has a cameo in the film.

The Grammy Award-winning

Jerkins has worked with many of the top names in the business, including **Destiny's Child**, **Jennifer Lopez**, **Britney Spears**, **Michael Jackson**, **Whitney Houston** and **Mary J. Blige**. Jerkins says, "In the music industry, I'm well-known, but in the film world, I'm dealing with people I've never talked to before in my life."

He adds of working on the film's

To prepare for his first major film-score job, Jerkins says he studied such musical movies as "All That Jazz" and "Flashdance." He also consulted with director **Woodruff** on an almost daily basis to get information on the next scene being filmed.

Jerkins adds, "It made me understand music on another level. The whole point of movie music is to bring out the emotions in a scene."

He says that producers who come from a music-industry background are better-served by branching out into other forms of entertainment: "You have to look at [music] production on a whole bigger scale, like in movies and TV."

Now that he has gotten a taste of the movie industry as a film composer, Jerkins says he is hooked: "A lot of times in movies, they'll just license old songs. But I want to be the guy they call to bring something new to the table."

Next up for Jerkins: He has been tapped as executive music producer for Miramax Films comedy "My Baby's Daddy," scheduled to open Jan. 9, 2004, in U.S. theaters.

Jerkins has written songs for the film, and he says he wants the "My Baby's Daddy" film soundtrack (whose artists will include **Snoop Dogg** and **Joe Budden**) to be released on his Darkchild record label. Jerkins tells *Billboard* he is



PHOTO: ARNOLD TURNER/WIREIMAGE.COM

JERKINS: UP FOR THE CHALLENGE

in discussions to find a distributor for the label.

CASTING NEWS: **Hilary Duff** will star in the New Line Cinema drama "Heart of Summer," due in theaters sometime next year. As with her previous film, "The Lizzie McGuire Movie," singer/actress Duff will display her musical skills in "Heart of Summer," which is being described as a coming-of-age film set at a performing-arts school.

Ludacris has landed a supporting role in the ensemble feature-film drama "Crash" from Bull's Eye Entertainment... **Ice Cube** is starring in "Are We There Yet?," a

comedy from Revolution Studios and Ice Cube's Cube Vision production company... **Dave Matthews** is part of the cast of "Because of Winn-Dixie," a 20th Century Fox family drama due in theaters next year. Also for 20th Century Fox, **Tyrese** is co-starring in adventure film "The Flight of the Phoenix," and **Queen Latifah** toplines the comedy "Taxi."

Latifah is also developing a "Barbershop" spinoff tentatively titled "Beauty Shop" while also starring in Lions Gate Films' "The Cook-out," whose cast includes **Eve** and **Ja Rule**.

Mandy Moore stars in two upcoming roles for Warner Bros. Pictures: the animated film "Racing Stripes" and the romantic comedy "Chasing Liberty."

LL Cool J is co-starring in the drama "Edison" for Emmett/Furla Films... **Method Man** has a supporting role in "The Other Side of Simple," a New Line Cinema action thriller... **Raekwon** and **Fat Joe** have landed roles in the drama "Coalition" for Ariola Productions.

PRODUCTION DEAL: Walt Disney-affiliated Beacon Pictures has inked a deal for two films starring **Master P** and **Lil' Romeo**: "Uncle P" and "Shorty." The latter film was previously being developed by Universal Pictures before Beacon picked up the project.

Movies & Music

By Carla Hay
chay@billboard.com



score: "The biggest adjustment was the pressure of writing music which had to be ready the next day. I had to be on point. There was no room for making mistakes, but I was up for the challenge."

Jerkins says he landed the job of scoring "Honey" largely thanks to **Paris Davis**, the music supervisor for "Honey." Davis and Jerkins previously worked together on hits for R&B/pop singer **Brandy**. Grammy winner **Mervyn Warren** also provided the film-score music for "Honey."

Cecilia Bartoli Sets Salieri's Story Straight



BARTOLI: 'RESCUING' SALIERI

Italian mezzo-soprano superstar **Cecilia Bartoli** is always on the lookout for an adventure.

And she isn't limiting herself to **Rossini** or **Mozart**; it's the spirit of discovery that's of interest.

Whether it's exploring the music of **Pauline Viardot-Garcia** (as she did on the album "Chant d'Amour") or contemplating working with such contemporary composers as **Pierre Boulez** and **Hans Werner Henze**, Bartoli is diverging from easy successes and the crossovers that dominate the charts.

Her recent album, the critical and commercial success, "The Salieri Album," is the latest step on that path.

"It's fascinating to open a manuscript," Bartoli marvels. "You feel as though you're not looking just at a wonderful piece of music but that you're looking into the composer's soul. That excitement translates into your performance as an unfiltered connection between you and the composer."

But there was a special need for the project, the mezzo says; after all,

Antonio Salieri wasn't just a neglected composer but a demonized one. He was the villain of phenomenally popular play and movie "Amadeus."

The film exonerated Salieri personally and professionally, Bartoli says. "I recently learned that the filmmakers actually made a point of choosing the least interesting bits of Salieri's music that they could find, to make him look bad compared to Mozart," Bartoli says.

"When I saw Salieri's manuscripts for the first time at Vienna's National Library, I was totally amazed. This was music written by a so-called minor composer?"

"If you listen to the aria from *Armida*, which is the last selection on the album, you hear a masterpiece," Bartoli says. "It's a piece that looks both back and forward.

The aria takes place in a forest, and Salieri begins with a *recitativo* that is in the style of his teacher, **Gluck**. But the scene is set in a

AWARDS ALL AROUND: San Francisco's **Philharmonia Baroque Orchestra** has just been named ensemble of the year by Musical America.

Led by longtime music director **Nicholas McGegan**, the PBO has reached a first with this award: No other period-instrument ensemble has ever received this prize.

Meanwhile, Seoul-born (and now Berlin-based) composer **Unsuk Chin** has won the 2004 University of Louisville Grawemeyer Award for her Violin Concerto.

The **Ensemble Intercontemporain** has recently recorded a disc of Chin's works for release on DG.

INDIES DOMINATE: In yet another sign of the times, the recently announced Grammy Award nominations show the independents outrunning the majors this year, with Naxos leading the lineup.

Other indies with projects in the running include ECM, Harmonia Mundi, Hänssler, the Philadelphia Orchestra Assn., Reference, Albany, Bridge, SFS Media, Naïve, Gothic, Cambria and Varese Sarabande.

Classical Score

By Anastasia Tsioulcas
atsioulcas@billboard.com



forest, and Salieri brings in the sounds of nature in a style that we might associate more with **Beethoven** and his generation. Don't forget that Salieri taught **Beethoven**, **Schubert** and **Liszt**. So Salieri occupies a very interesting place in history.

"We were rescuing Salieri twice," Bartoli adds. "Once from the neglect of history, and once from the reputation of 'Amadeus.'"

In From The Beginning:

Black Sabbath to Ozzy Osbourne to Ozzfest to The Osbournes...

LONG MAY IT CONTINUE



TO THE OSBOURNES,
Ozzy, Sharon, Aimee, Kelly, Jack,
and the Osbourne dogs:
Minnie, Maggie, Crazy, Lola, Martin,
Baby aka New Baby, Colin, Peggy Sue,
Pipi, Mr. Chips, Ruby, Sugar, Sunny and Buster

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CHARTERED ACCOUNTANTS

Spotlight

The Osbournes The First Family Of Rock'n'Roll

BY CARLA HAY

Ozzy Osbourne has been many things throughout his multi-platinum career: lead singer of Black Sabbath, successful solo star and a veteran touring artist. But as Ozzy marks the 35th anniversary of his solo career, there is no doubt that his starring part in MTV reality series "The Osbournes" ushered in a most unlikely role for him: that of mainstream pop-culture icon.

Much has already been said about Ozzy and his family in the saturation media coverage that followed the success of "The Osbournes," which documents the lives of Ozzy; his wife/manager Sharon; and two of their children, Kelly and Jack (the Osbournes daughter Aimee does not appear in the show). The reality show—which debuted March 5, 2002, on MTV in the U.S.—holds the record

for the highest-rated series on MTV. "The Osbournes" also grabbed hit status when it aired in other countries, including Canada and Great Britain.

The show's Emmy Award-winning first season drew an average of 5.3

million U.S. viewers per episode, according to Nielsen Media Research. Ratings for the program's second season declined to an average of 3.6 million U.S. viewers per episode,

but that figure is still impressive for a basic-cable network. Not surprisingly, the Osbournes and MTV have re-upped for a third season, expected to begin in 2004, despite Ozzy's ATV accident Dec. 8.

On Dec. 11, MTV premiered "The Osbournes Family Christmas" special, featuring celebrity guests such as Jessica Simpson and OutKast's Big Boi.

Unlike other middle-aged rock stars whose glory days are behind them and are contemplating retirement, Ozzy has become a bigger star than ever. And he shows no signs of slowing down.

"Ozzy is a living legend," says Epic Records executive VP/GM Steve Barnett, who was once Black Sabbath's agent and has known Ozzy since 1971. "Ozzy is one of the few artists who's maintained his relevance with a young audience. He's stayed true to his craft, and he's very special. He's an incredibly passionate man, and in some ways he defies categorization."

MTV/MTV2
(Continued on page 42)

THE OSBOURNES, FROM LEFT, KELLY, SHARON, OZZY AND JACK: A FAMILY AFFAIR

CONGRATS OZZY,

35 YEARS IS A GREAT RUN.

AND DON'T WORRY ABOUT ME,
I'M NOT MAD ANYMORE.

I'M GLAD I COULD HELP.



Ozzy: 'Truth Is, I Don't Know What I'm Doing'



OSBOURNE: 'I LIKE WATCHING HISTORICAL DOCUMENTARIES'

BY CARLA HAY

Ozzy Osbourne is the first to admit that when he signed up to star in "The Osbournes" reality-TV series on MTV, he had no idea that the show's success would make him a media sensation.

For a rock star who has been hated by many critics and rejected by much of the music establishment throughout most of his career, Osbourne has reached a new level of widespread popularity that has amazed many, including the artist himself.

During the first season of "The Osbournes" in 2002, Osbourne talked candidly to *Billboard* about the TV show that has made him more famous than ever. His comments reflect his perspective of the show at that time.

What do you think of reality shows and becoming part of this huge business of reality programming on TV?

I don't understand reality shows like "The Real World" or "Survivor." I don't understand TV, period. I know what I like and I know what I dislike on TV. I like watching historical documentaries.

How involved have you been in making decisions about your TV show?

The show wasn't my idea. My wife said, "We're going to do this show," and I just went along with it.

The thing that pissed me off the most when we started doing the show was that the cameras were at our house for Christmas Day and New Year's Day. I thought at the time, "We don't have a day off from this?"

MTV sends me rough cuts [of the show's footage], but I have no idea what MTV will end up doing with the footage.

Reality shows often get criticized for being staged and for people acting up for the cameras. Set the record straight: Is any part of "The Osbournes" staged?

The show is all about the way I really live. That's the way my family and I are all the time. So I don't see the funny side of it, like other people do. I don't get the joke.

I'm not coming up with any jokes beforehand. Everything I say and do is spontaneous and real. There's no script.

There's been so much said about "The Osbournes" show. What has surprised you the most?

All the hardcore TV critics who like the show. I didn't expect that to happen.

So far, most people have had a good reaction to the show, but I don't really give a shit what people think. This is my life as it really is. If I had a formula to make a hit TV show, I would've done this a long time ago and be the wealthiest man in the world.

How have you and your family handled the media glare and intrusion into your private lives?

I think we've all handled it pretty much the same. My kids are doing a good job handling it. For me, filming the show has been like this: You get out of bed, you scratch your balls, you have a shower and then you go about your day. The show hasn't changed my life in that way because I don't know what I'm doing anyway.

People on reality shows say they often feel self-conscious, and they censor themselves because they don't want to make fools of themselves on TV. How do you deal with cameras following you around almost all the time?

You know yourself better than anyone else in the world, and if you can get used to cameras following you and getting in your face—once you get over that barrier—you can still be yourself. I don't put on proper airs or talk differently to appear more educated. I can't live that way.

Over 10 years ago, I did a video that filmed the making of "No More Tears." I was fucked-up drunk, like crying drunk, and a friend of mine in the press asked me how could I do something like that with the cameras rolling. I don't know any other way to live. I can't be one way on camera and another way off camera.

The camera crew has been great. The worst thing would've been to have someone in the camera crew you don't like. When the people you work with are nice people, it makes it easier to have cameras around.

Some people say that all this exposure has hurt your credibility. How do you respond to that, and is there anything you wish you'd done differently?

The truth is, I don't know what I'm doing. I'm not a business mastermind; my wife is. So I can't take credit for what's happened.

I can't criticize myself for anything about the show, because it's my life and I can't change what's already happened. The only difference is that now millions of people will see my life in reruns.

Ozzfest Bites Head Off Touring Competition

BY RAY WADDELL

The enduring success of Ozzfest, the hard-rock touring extravaganza named for its perennial headliner Ozzy Osbourne, comes down to its "coolness" quotient. Or, more precisely, the summer event's lack of it.

For Sharon Osbourne—the singer's spouse/manager, who is credited with bringing Ozzfest to life—the concept behind the successful rock'n'roll festival is simple. "We don't overthink it and try to 'out-cool' ourselves," she says.

"Some of these tours are trying so hard to be cool and cutting-edge, and that's fine," she continues. "There are loads of cutting-edge bands that don't sell tickets. Sometimes they're so cool that nobody fucking knows about them."

Obviously, being cool is not an overriding concern for the Osbourne camp.

And that's why, insiders say, Ozzfest has managed to thrive in an unforgiving touring festival marketplace, achieving strong numbers year after year. Since its inaugural run in 1996, Ozzfest has grossed a staggering \$146.5 million from 236 shows that have drawn 3.8 million headbangers, primarily to outdoor amphitheaters.

"We're still not cool—as far as the industry's concerned—which is fine with us," Sharon continues. "As soon as you're perceived [as] cool, you're dead. There are so many agents, promoters and managers out there that are cool, but that doesn't keep us all in business."

For Ozzfest, "consistency wins the day," says Rob Light, head of the music division for Creative Artists Agency, agent for Ozzy and Ozzfest. "The ebb and flow of rock music has always been cyclical, and to this day—[including] his days with Black Sabbath—Ozzy is still the flag bearer for this type of music."

Ozzy has long been a road warrior. "Nobody has toured like Ozzy," Sharon says. "Over the past 32 years, he's only missed two years of touring. That's what he loves: connecting with a live audience."

And while Ozzy still tours as a headliner without the Ozzfest trappings, the festival has in many ways defined his touring career, at least for the current generation of rock fans. A testament to Ozzfest's stature among the metal faithful is the tour's performance in 2003, perhaps the most competitive road environment ever for the genre.

It was a crowded summer indeed for hard music, with Metallica's Summer Sanitarium stadium tour, the return of Lollapalooza, a much-hyped Kiss/Aerosmith double bill and dozens of smaller tours on the road vying for the money and time of rock fans.

But Ozzfest more than held its own, grossing \$23.5 million and drawing 481,857 people.

"We still came out smelling like a rose," says Jane Holman, VP of Clear Channel Entertainment (CCE), longtime producer of Ozzfest. "That says a lot for the bands we had

(Continued on page 28)



'NOBODY HAS TOURED LIKE OZZY,' SAYS SHARON OSBOURNE

CREATIVE ARTISTS AGENCY

salutes Sharon & Ozzy Osbourne

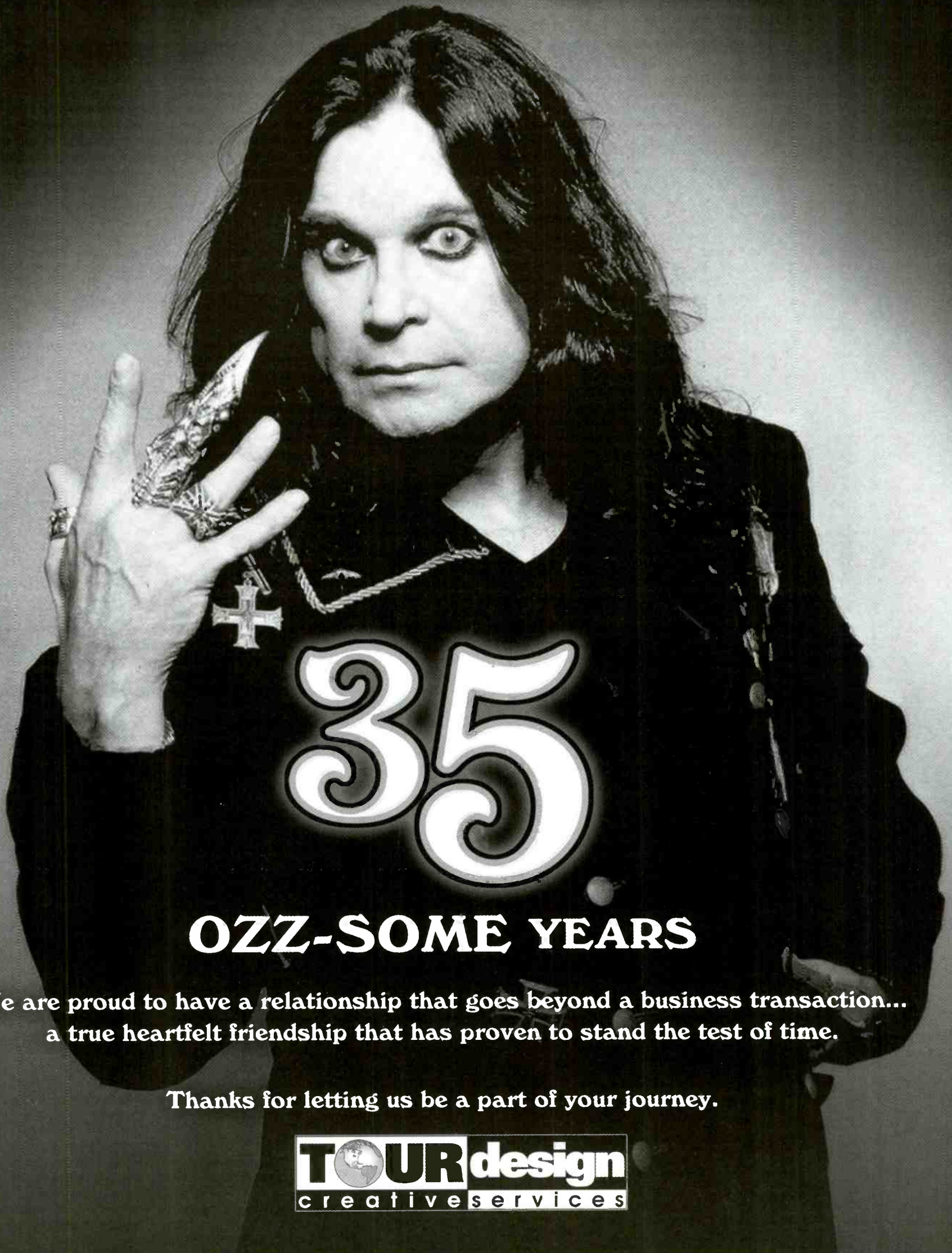


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Thank You Ozzy & Sharon
for 8 amazing years with more to come!

Thank you Aimee, Kelly, Jack, Winnie and Maggie for sharing;
and thank you Colin, Michael, Dana, John and Tony for being
the hardest working support team ever.



 CLEAR CHANNEL
ENTERTAINMENT

Ozzfest

Continued from page 24

on the bill and for Ozzy and Sharon. The brand holds true."

In tough economic times, 26 bands and 12 hours of music is perceived as a deal. "I think what we do more than anything is give good value for the money," Sharon says. "We always try so hard to get the best of the new and old music in the hard-rock genre, and the kids know what they will get with Ozzfest."

KNOWING YOUR AUDIENCE

The movers and shakers on the Ozzfest team have been remarkably consistent in a business not especially known for that characteristic. Holman has been involved with producing Ozzfest since 1997, first with PACE, then with SFX and now with CCE.

"We have had the honor and pleasure to work with Sharon, Ozzy and the Ozzfest for the past nine years, and it's been one of the greatest, most adventurous, humorous and gratifying rides any agency could hope to be on," says agent Mitch Rose at the Creative Artists Agency.

"The longevity of Ozzfest is due to the fact that we stay true to the genre," Holman says. "We know who our audience is, and we don't try to be all things to all people."

CAA's Light concurs. "It's simple," he says. "They have been very true to the spirit of the music, and, therefore, true to their audience. There has never been any confusion associated with what Ozzfest is all about."

Overextending a festival's appeal contributed to the downfall of major multi-act tours, ranging from the first run of Lollapalooza to H.O.R.D.E. "Sometimes one plus one plus one doesn't equal six. Sometimes it equals two," Holman says.

Through it all, Ozzfest has managed to keep its credibility with notoriously cynical hard-rock fans, who can spot a sellout a mile away.

Holman says the biggest difference she noticed after the TV show "The Osbournes" broke loose on MTV was that people no longer confused her with Sharon Osbourne. "I used to ride around [on] the golf cart at shows, and people would ask me if I was Sharon," she recalls. "Now they know I'm not."

And Ozzy's portrayal as a lovable dad—albeit a foul-mouthed, bumbling one—apparently hasn't hurt his stature with fans, either.

"Ozzfest is more in the mainstream [since the show started], but we still have our core audience," Holman says. "I don't think it has hurt Ozzy's cred. Even death-metal kids grow up, fall in love and have babies. They still listen to music." Which is basically the case with Ozzy. "He's got the big house and the kids, but he didn't sell out," Holman says. "He still rocks."

PLATFORM FOR EXPOSURE

For a genre with limited means of exposure, Ozzfest has put fledgling metal bands in front of thousands of people, with production values and presentation they could never hope for otherwise.

"We've always tried to introduce new bands to people," Holman says. "The Ozzfest second stage has always been a showcase for up-and-coming bands trying to make their mark in the world of heavy metal. That's a hard nut to crack."

The list of bands that have broken out following a stint on Ozzfest is a long one. System of a Down, Incubus, Slipknot, Godsmack, Static X, Queens of the Stone Age, Disturbed, Crazytown, P.O.D., Mudvayne, Taproot, Drowning Pool and Chevelle all played Ozzfest in their early days.

A chance to see new bands is a big part of the attraction of Ozzfest, along with all the ancillary concourse attractions.

"Fans know exactly what they will get—12 hours of great music, exposure to fantastic new bands, great headlines and a midway environment that's always fun," Light says.

Because of this, talent meetings are focused. "Our talent-buying philosophy is 'We want to dance with who bring

us,'" Holman says. "We stick with the type of music we know our audience wants to hear. We try not to bring back the same bands, unless we know the audience is yearning for a particular band. And we rule out the people who are writing ballads."

Sticking true to its roots has helped Ozzfest establish what may be the top touring brand out there, an ongoing franchise that breeds anticipation among the loyal.

"People make plans to go before the bands are

announced," Holman says. But she quickly points out that the brand is still not bigger than the bands.

"The Ozzfest name is definitely a brand, but the bands are important to everybody," she continues. "You can't for one second discount the bands that play on Ozzfest, starting with Ozzy, the godfather of it all."

Success in a highly competitive hard music year like 2003 bodes well for future outings. "As long as Ozzy wants to do it, there will always be an Ozzfest," Light says.

Billboard® TOP 10 OZZFESTS BOXSCORES 1996-2003				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
OZZFEST: Black Sabbath, Marilyn Manson, Slipknot, Papa Roach, Linkin Park & others	Glen Helen Blockbuster Pavilion, Devore, Calif. June 30, 2001	\$2,205,932 \$138.75/\$33.25	54,575 60,904	Clear Channel Entertainment
OZZFEST: Ozzy Osbourne, Black Sabbath, Foo Fighters, Therapy, Pantera & others	Milton Keynes National Bowl, Milton Keynes, England June 20, 1998	\$2,140,027 (\$1,293,968) \$46	47,009 50,000	Harvey Goldsmith Entertainments, Helter Skelter
OZZFEST: Ozzy Osbourne, System of a Down, Rob Zombie, P.O.D., Tommy Lee & others	Glen Helen Blockbuster Pavilion, Devore, Calif. Aug. 31, 2002	\$2,054,071 \$128.75/\$38.50	44,738 sellout	Clear Channel Entertainment
OZZFEST: Ozzy Osbourne, System of a Down, Rob Zombie, P.O.D., Drowning Pool & others	PNC Bank Arts Center, Holmdel, N.J. July 19-20, 2002	\$1,834,452 \$82.75/\$39	30,901 33,895 two shows	Clear Channel Entertainment
OZZFEST: Ozzy Osbourne, System of a Down, Rob Zombie, P.O.D., Drowning Pool & others	Tweeter Center for the Performing Arts, Mansfield, Mass. July 16-17, 2002	\$1,813,858 \$67.50/\$39.50	35,089 38,000 two shows	Clear Channel Entertainment
OZZFEST: Black Sabbath, Marilyn Manson, Slipknot, Papa Roach, Linkin Park & others	DTE Energy Music Center, Clarkston, Mich. July 30-31, 2001	\$1,807,377 \$76.25/\$55.25	30,638 two sellouts	Clear Channel Entertainment, Palace Sports & Entertainment
OZZFEST: Black Sabbath, Marilyn Manson, Slipknot, Papa Roach, Linkin Park & others	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 7-8, 2001	\$1,657,269 \$77.25/\$38.50	34,073 39,600 two shows	Clear Channel Entertainment
OZZFEST: Ozzy Osbourne, Korn, Marilyn Manson, Disturbed, Chevelle & others	DTE Energy Music Center, Clarkston, Mich. July 24-25, 2003	\$1,602,356 \$82.50/\$58	28,799 30,404 two shows one sellout	Clear Channel Entertainment, Palace Sports & Entertainment
OZZFEST: Ozzy Osbourne, System of a Down, Rob Zombie, P.O.D., Drowning Pool & others	DTE Energy Music Center, Clarkston, Mich. Aug. 7-8, 2002	\$1,565,845 \$75/\$49.50	28,092 30,404 two shows one sellout	Clear Channel Entertainment, Palace Sports & Entertainment
OZZFEST: Black Sabbath, Rob Zombie, Deftones, Slayer, Primus, Godsmack & others	Pine Knob Music Theatre, Clarkston, Mich. June 25-27, 1999	\$1,512,176 \$48.50	31,462 two sellouts	Cellar Door, Belkin Prods.

Charting Ozzy

In a chart career that spans more than 33 years, Ozzy Osbourne has amassed six top 10 albums, including one with his former band, Black Sabbath. His most recent studio set of new material, "Down to Earth," opened at No. 4 on The Billboard 200 in 2001 with his biggest Nielsen SoundScan sales week ever, moving more than 152,000 in its first week. Not so shabby for a man who first appeared on a *Billboard* chart on Aug. 29, 1970, when Black Sabbath's self-titled debut entered The Billboard 200.

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

The Billboard 200 Albums

Rank	Title	Peak Position	Debut Date	Label
1.	"Ozzmosis"	No. 4	Nov. 11, 1995	Epic
2.	"Down To Earth"	No. 4	Nov. 3, 2001	Epic
3.	"The Ultimate Sin"	No. 6	Feb. 15, 1986	CBS Associated
4.	"Tribute"	No. 6	May 9, 1987	CBS Associated
5.	"No More Tears"	No. 7	Oct. 5, 1991	Epic
6.	"Master Of Reality"*	No. 8	Sept. 4, 1971	Warner Bros.
7.	"Sabbath Bloody Sabbath"*	No. 11	Jan. 25, 1974	Warner Bros.
8.	"Reunion"*	No. 11	Nov. 7, 1998	Epic
9.	"Paranoid"*	No. 12	Feb. 2, 1971	Warner Bros.
10.	"The Ozzman Cometh"	No. 13	Nov. 29, 1997	Epic

*Black Sabbath

Compiled by Keith Caulfield



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Sharon Osbourne's Tragedy And Triumph

BY CRAIG ROSEN

Wife, mother, manager, Ozzfest founder, cancer survivor, reality-TV star, talk-show host, Emmy Award-winning producer: Sharon Osbourne is all this and more.

Her husband and client Ozzy describes her as an "absolute, complete lunatic workaholic." Judging by her current activities and past accomplishments, that's an apt description.

"When you think of the great managers, she is one of the select few, says Merck Mercuriadis, CEO, Sanctuary Records Group.

Sharon's latest endeavor, "The Sharon Osbourne Show," debuted on Sept. 15. The syndicated, hour-long, talk-variety show tapes five episodes, four days a week (two shows are taped on Thursdays) on a Hollywood sound stage. Sharon landed the talk show after a guest spot on "The Rosie O'Donnell Show" that left the host raving to Telepictures president Jim Paratore about Sharon's potential as a talk-show host.

"Sharon has this life experience and this point of view that she brings to everything that is unique," Paratore says. "Women look at her and see her as someone that has been through a lot—held her family together, dealt with all their problems, dealt with her own illness. And not only has [she] survived, but [she] has been successful as a mother and a businesswoman, and they find it inspiring."

According to Nielsen Media Research and based on ratings through Nov. 23, the show is averaging a 1.5 rating, which represents about 2.5 million viewers. Among 14 midday talk shows, "The Sharon Osbourne Show," broadcast primarily on WB affiliates, ranks fifth among women 18-34.

(Continued on page 32)



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your extended families at Epic Records and Sony Music.**



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Image supplied courtesy Ross Halpin / Idols Licensing and Publicity Limited.

Sharon

Continued from page 30

While not working on the show, Sharon, 51, tends to the things that kept her busy before she became the star of her own daily talkfest—namely managing the career of Ozzy Osbourne, planning the next Ozzfest and serving as the matriarch of America's favorite reality-show family.

While Sharon may appear to be on a personal and career high, she's faced her share of tragedy along with the triumph.

In July 2002, Sharon was diagnosed with colon cancer. She underwent chemotherapy and approached the disease with

the same tough attitude that made her legendary as a manager, even allowing MTV to document her treatment on "The Osbournes."

"You can't look at it as 'poor me' and 'why me?'" she told Rolling Stone writer Chris Heath.

"That's all a crock. I got it, and I think to myself, 'There are millions and millions of people who have it much worse than me. What the fuck do I have to worry about?'"

And to help those millions afflicted with the disease who can't afford screenings and health care, she started the Sharon Osbourne Colon Cancer Foundation.

She has also battled a weight problem and substance abuse, and she stood by her husband and, more recently, her son, Jack, as they dealt with their own much publicized addictions.



GATHERING AT THE 28TH ANNUAL T.J. MARTELL HUMANITARIAN AWARD GALA IN NEW YORK JUNE 2 ARE, FROM LEFT, MTV GROUP PRESIDENT JUDY MCGRATH; SHARON OSBOURNE; MTV NETWORKS CHAIRMAN/CEO TOM FRESTON AND TONY MARTELL.



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While all the drama on "The Osbournes" may provide laughs to millions of MTV viewers, there has been little humor in Sharon's personal struggles.

Born Oct. 10, 1952, in London, she had show business in her blood. Her mother, Hope, was a dancer, while her father, Don Arden, managed such rock legends as Gene Vincent and the Small Faces before moving on to hard rock band Black Sabbath, fronted by one Ozzy Osbourne.

Growing up the daughter of Arden got her a first-hand lesson in the history of rock'n'roll.

Sharon has said her earliest memories include meeting Bill Haley and Sam Cooke before she was 10 years old. She reportedly witnessed how her father used intimidation as a weapon in business and followed his footsteps into the managerial business, first working as a receptionist at the age of 15 in his management offices. "If he'd been a butcher, I'd be slicing lamb chops now," she once told the U.K.'s Guardian newspaper.

However, Arden was less than pleased with Sharon's choice for her first client. In 1983, according to the *Billboard* book "Rock Movers & Shakers, she bought out Ozzy's contract from her father and had Ozzy leave Jet Records, Don Arden's label, to sign exclusively with Epic/CBS.

"I knew that there was a whole underground army of people all over the world that loved him," Sharon told Barbara Walters during an interview broadcast on "20/20."

It wasn't easy, but Sharon saw taking Ozzy as a client as her only option at the time.

"It was that or starve, basically," she told Rolling Stone. "Because when I left my father, I left everything. I had nothing, absolutely nothing. Ozzy was broke because he'd just gone through a divorce and literally walked out the door and left everything. So we had nothing. And it was, 'We make it or we fucking starve and I end up working at [U.K. department store] Marks & Spencers.' I didn't have a plan, I didn't have anything. I just went feet first and bulldozed my way into it.

"And it was very difficult," she continues, "because people were still very intimidated by my father, and our parting was not amicable. It was very, very bad. So people were scared to talk to me because of my father. It took a long time."

By published accounts, there was such a rift between Sharon and her father that they didn't speak for nearly two decades. But they finally reportedly patched things up in the wake of the Sept. 11, 2001, terrorist attacks. And Arden walked Sharon down the aisle when she and Ozzy renewed their marriage vows on New Year's Eve 2002.

Although Sharon's decision to take on Ozzy angered her father, her hunch that he could launch a successful solo career was on the money.

Osbourne's 1980 solo debut, "Blizzard of Ozz," reached No. 21 on the *Billboard* pop album chart—and has since been certified four-times platinum by the Recording Industry Assn. of America. That bested his former mates in Black Sabbath, whose 1980 effort "Heaven and Hell" peaked at No. 28 and has been certified platinum.

On July 4, 1982, Sharon and Ozzy married, but the honeymoon was short-lived. During a visit to attempt to reconcile with her father, the dogs on his property attacked Sharon, leaving her bloodied and scarred. She was pregnant at the

(Continued on page 36)

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Drink Responsibly

Sharon

Continued from page 32

time and suffered a miscarriage.

Despite such setbacks—or perhaps because of them—Sharon persevered. She earned a reputation as a tough-as-nails manager known for a confrontational style that mirrored her father's legendary antics.

Some of Sharon's most infamous incidents include kneeling a then-powerful promoter in the groin, storming the office of a promotion company that planned to set up at Ozzfest dates without permission and smashing their computers, and sending Black Sabbath guitarist Tony Iommi a piece of excrement in a Tiffany box when he was on the outs with the Osbournes.

Through the years, Sharon also has managed clients including her daughter, Kelly Osbourne, Coal Chamber, Lita Ford, Gary Moore, the London Quireboys and the Smashing Pumpkins. Her run-in with Billy Corgan and the Smashing Pumpkins befits her style.

Sharon agreed to take on Corgan and company as a client, but when they didn't see eye to eye, Sharon publicly announced in a statement: "I must resign due to medical reasons. Billy Corgan is making me sick."

As Telepictures' Paratore puts it, "Sharon has balls." Not only did she revive Ozzy's career as a solo artist in the early '80s, she reinvented him as a hip touring act in the '90s with the launch of Ozzfest. Again, that master stroke was born out of frustration.

In an attempt to acknowledge Ozzy's influence on the alternative nation, Sharon proposed that her husband be a featured act on Lollapalooza. But the organizers of the traveling alternative rock fest weren't sold.

"They laughed at the idea," she told the Guardian. "They all thought Ozzy was so uncool. So I thought, 'Right, I'll

organize my own fucking festival.'" While Lollapalooza subsequently suffered and eventually went on hiatus only to return to a lukewarm reception in 2003, Ozzfest has thrived by pairing Ozzy with the hottest names and up-and-comers in hard rock—from Korn and Marilyn Manson to P.O.D. and System of a Down. It's a concept that has earned her praise from promoters.

"I'm a big fan of Sharon's," Clear Channel chairman/CEO Brian Becker says. "If you just look at her from the perspective of being a manager and taking the brand, enhancing it, keeping it alive and making it relevant and current, it's amazing. I mean, Ozzy and the band still attract kids, as well as the older fans."

In 2000, Sharon and Ozzy founded Divine Recordings. (A previous label venture by the couple, Ozz Records, released

She earned a reputation as a tough-as-nails manager known for a confrontational style.

"The Ozzfest Live" album in 1997 before it was shuttered.) Divine's releases include "Iommi," a star-studded solo effort by the Black Sabbath guitarist; Ozzfest collections from the 2001 and 2002 tours; and Sabbath's "Past Lives," a live set recorded in 1973 that was remastered, remixed and released in 2002.

Then there's "The Osbournes," the reality show that became a ratings record-breaker for MTV and picked up an Emmy Award for best non-fiction reality program in 2002.

Sharon negotiated a deal for a third season of "The Osbournes" after complaining to Walters on "20/20" that MTV's cameras had become too invasive. By the time the new deal was in place, Sharon had changed her tune, noting on

her talk show that "there's been a hollow empty feeling in my heart since the MTV crew left the Osbourne residence." She added in a statement, "How lucky am I to have MTV with us for another year filming home movies of my family . . . and pay us for it?"

Terms of the new deal weren't disclosed, but the last time "The Osbournes" re-upped with MTV, sources estimated the deal to be worth between \$5 million and \$20 million.

That lucky streak continued in summer 2002, when Sharon announced she'd struck a deal with Disney-owned Miramax Home Entertainment to release the first two seasons of the show on DVD. That deal was reportedly worth \$7 million.

More recently, Sharon rolled the dice again, announcing that both Ozzy and her daughter, Kelly, were splitting from Sony Music, with which the family has been associated since Ozzy launched his solo career in 1980.

"We've had 23 great years together," Sharon said in a statement. "We've shared many great successes, but sometimes you have to search out fresh blood to get fresh ideas, which is a philosophy that every record company, especially Sony, understands." Even with the split, son Jack continues to work as a talent scout for Epic Records.

During his time with Sony, Ozzy racked up nine multi-platinum albums, two platinum and one gold, and has sold more than 13.5 million albums since SoundScan began monitoring sales data in 1991.

While Ozzy has yet to announce a new label deal, he did turn up on a duet with Kelly on "Changes," a revamped version of her Epic debut "Shut Up." The set was issued by Sanctuary in late September, which has distributed some Divine Recordings releases in the past.

As for the future, a new season of "The Osbournes" will air in 2004, the next Ozzfest is in the planning stages, a Black Sabbath boxed set is due from Rhino early in the New Year and chances are strong the music industry will be hearing more from Sharon Osbourne.

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gig (none of the other mean bastards
sent me anything)

Love to Sharon & the kids
and keep on f***ing rocking.

Luv Phil Collins
(f***ing drummer)

'Osbornes' Bring Huge Boost To Licensing

BY WES ORSHOSKI

Matt Hautau, the point person for "everything Ozzy" at Signatures Network, the singer's licensing company, was a teen when the solo career of the former Black Sabbath frontman began taking flight in the early '80s.

With a laugh, Hautau recalls the polarizing impact then of the Ozzy name and his sharp-edged red and yellow logo.

"At the time, the guys you watched out for were the guys wearing Ozzy shirts," he recalls. "They were the ones who would probably kick you around school if you looked at them sideways."

My, have things changed.

While there was a time not that long ago when Ozzy's name, image and logo were synonymous with evil to many, these days everything from jack-in-the-boxes to rubber ducks carry his logo and likeness.

The smash success of "The Osbornes" reality-TV series on MTV turned the Ozzy licensing game upside down.

In the years leading up to the series' 2002 launch, Hautau says that Ozzy's name and image still held some of their edge—even though the singer was entering his third decade in rock'n'roll and music and pop culture were evolving.

Many of the Ozzy products created by San Francisco-based Signatures Network at that time were very gothic, such as candleholders, crosses and, of course, T-shirts. These items



darkness," Hautau says.

Yet not everyone jumped on the bandwagon, he notes. Major chains like Wal-Mart weren't picking up Ozzy- or "Osbornes"-related items, as the show focused on parents and family members proficient in the art of profanity.

And Signatures, he notes, did not approve everything. "We turn down far more categories than we decide to license," Hautau says.

One such proposal was the creation of a NASCAR race car. "[NASCAR] wanted to do an 'Osbornes' car for a Busch Series race, and they wanted the family to show up. It's like, what's the connection, really? At some point, you're either about something or you're about just getting out as much product as

possible."

Signatures' most successful items have a specific connection to the show—items like "The Osbornes" bobbleheads that featured audio clips of such memorable lines as Ozzy screaming "Sharon!"

Prior to the launch of "The Osbornes," Hautau says Signatures had approved about five licenses through which about 100 Ozzy products were created. The company now has grant-

ed about 35 licenses, which has resulted in more than 500 products hitting the marketplace.

By the time Ozzy launched his solo career in 1980, he had already gained an infamous reputation while fronting Black Sabbath, perhaps the most sonically sinister band ever.

But over the next three years, that reputation grew tenfold, thanks to the surreal dove- and bat-beheading incidents. Bolstering his dark reputation were the covers for his now-classic first three albums—"Blizzard of Ozz," "Diary of a Madman" and "Bark at the Moon."

Thanks to his edgy logo and ghoulish images of the singer posed with skulls, inverted crosses or below a full moon, fans embraced the Ozzy brand.

And as nostalgia grew in the late '90s for such artists as Ozzy, Kiss and Alice Cooper, demand grew for the album-image-based products of such toymakers as Asylum Arts in Brooklyn, N.Y., and McFarlane Toys in Arizona.

Asylum created an Ozzy-in-the-Box modeled after his werewolf get-up on the cover of "Bark at the Moon."

When Todd McFarlane, CEO of McFarlane Toys, planned an Ozzy action figure, one of his company's first music-related products, he recalls he was "concerned with [conjuring] up the Ozzy stereotype. You know, what people think of when they think 'Ozzy.' When you say Ozzy, everybody has a knee-jerk. We wanted to actually hit the knee-jerk."

McFarlane chose the image of Ozzy from the early '80s—the scary, demonic one.

While many fans may remember just how scary the singer appeared in those days, McFarlane recalls with a laugh that Sharon doesn't exactly remember what her husband looked like at the time.

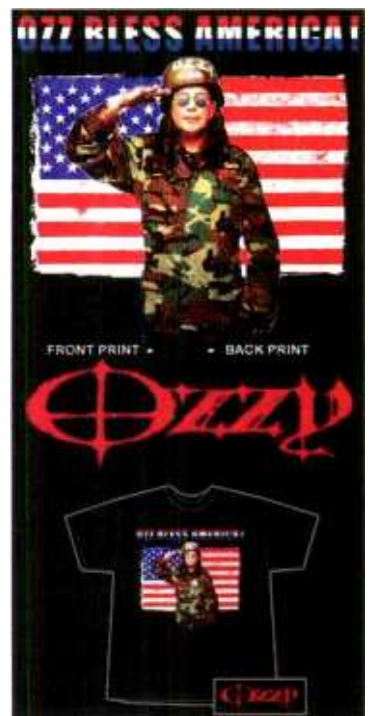
"The wives have a bit of distortion on how 'studly' their boys actually were," McFarlane says. "If you were to take a look at the first Ozzy we did, he was like a Greek god! Sharon was very into it. I'm sure at one time, when he was young and thin, he looked something like that, but I don't think he was quite as chiseled as we [made him]."

McFarlane's figures helped open the door for all sorts of three-dimensional, classic-rock-related items, says Adam Unger, VP of Art Asylum.

At the time, both companies were looking for a way to "bring the Ozzy fan into the toy world, to sort of get them over to a different aisle," Unger says.

Once McFarlane and Asylum had paved the way to the toy stores, licensee Craig Wolfe, owner of Celebriducks, had an easier task when Signatures Network last year asked the company to create a set of Osbornes rubber duckies. To date, the company has sold more than 5,000 sets of the four ducks—with the likeness of Ozzy, Sharon and their irrepressible offspring, Jack and Kelly.

As with a few other Osbornes products, the ducks didn't get immediate approval, Wolfe says. Son Jack, he says, wasn't sure how a duck fit into his public image. But eventually he came around.



used the Ozzy logo more often than Ozzy's own likeness, Hautau says.

In the late '90s, the Ozzy brand was still strong, allowing the singer and his wife/manager, Sharon, to launch the hugely successful annual metal bonanza Ozzfest—featuring some of the heaviest and darkest bands the mainstream has to offer.

But as soon as "The Osbornes" became a hit for MTV, Signatures received scores of requests for Ozzy products with a PG tone. And at the same time, new doors opened for Signatures Networks, Hautau notes.

Bobblehead dolls, bobblehead pens, backpacks, lunchboxes, mugs, underwear, puppets, postcards, air fresheners, board games—all hit retail in the months that followed the launch of the TV show.

"When you get a property as hot as 'The Osbornes,' it happens almost overnight," Hautau says. "[But] it doesn't happen that often. It's like a fire alarm goes off. The phone starts ringing constantly. People will say things like, 'Oh, somebody's already done T-shirts? Somebody's already done stickers? What if I do really giant stickers?' People start varying their product line or thinking up products they could apply the license to."

The MTV hit also arrived at a slow time for licensing, Hautau adds. "There was about an 18-month period in licensing where there was no hot property; people were waiting for the next big thing," he says.

The show immediately changed many people's perception of Ozzy, Hautau says. "[Before], I think people still thought of Ozzy as the guy who bit the heads off bats or [doves] in the late-'70s and early-'80s. [He was thought of as] the prince of



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Osbournes

Continued from page 21

president Van Toffler says, "Ozzy is downright loveable. In many ways, he's the heart and soul of the Osbourne family. He represents everything that's right about rock'n'roll—you go with your gut and say what you feel."

THE WILD RIDE BEGINS

Ozzy's journey in the music business has been a virtual roller-coaster ride.

Born Dec. 3, 1948, in Birmingham, England, John Michael Osbourne, nicknamed Ozzy, might have been just another high-school dropout with a prison record (for burglary) and doomed to a dead-end existence had he not discovered his musical calling.

With the Beatles as his biggest influence, a teenage Ozzy decided to pursue a full-time career in rock'n'roll. He hooked up with a series of unknown bands that went nowhere fast in the late '60s, including Rare Breed, the Black Panthers and Approach.

But Ozzy's fate was sealed in 1969, when the Birmingham band he performed with at the time changed its name to Black Sabbath. The group had previously used the names Polka Tulk Blues Band (later shortened to Polka Tulk) and Earth.

Ozzy and Black Sabbath's classic lineup of guitarist Tony Iommi, bassist Terence "Geezer" Butler and drummer Bill Ward enjoyed a wild ride during the next decade. The occult-inspired, decadent imagery that the band embraced led to controversy but also a rabidly loyal following, influencing countless people.

Beginning in 1970, the band released several hit albums, toured the world and pounded out such classic heavy-metal anthems as "Paranoid," "War Pigs" and "Iron Man."

By the late '70s, serious rifts in the group were beginning to show. Ozzy quit Black Sabbath in 1977 and rejoined a few months later. Then in 1978, he was fired. By 1979, the singer was at a low point, without a record deal. Many wrote him off as a has-been.

Ozzy's marriage to his first wife, Thelma, was also crumbling, and the couple divorced in 1981. They had three children: Elliot, Ozzy's adopted son from Thelma's previous marriage; Jessica, born in 1973;

and Louis, born in 1975.

With Ozzy's solo career seeming hopeless, manager Don Arden—who had shepherded Black Sabbath's career in the latter half of the '70s—parted ways with Black Sabbath and decided to manage Ozzy. Arden's daughter, Sharon, worked with her father and also took a special interest in Ozzy.

Sharon was steadfast in her belief that as a solo artist, Ozzy would become an even bigger star than he was with Black Sabbath.

By 1980, Ozzy was signed to Arden's Jet Records, which was affiliated with Epic Records and Epic parent CBS/Sony. (Sony Corp. purchased the CBS Records Group in 1988 and renamed the company Sony Music Entertainment. When Ozzy parted ways with Jet in the early '80s, he remained signed to Epic.)

MAYHEM AND DEBAUCHERY

If Black Sabbath was known for mayhem and drug- and alcohol-induced debauchery, the solo Ozzy booted his reputation up to an even more outrageous level. With the help of Sharon, Ozzy assembled a backing band, and his first solo album, "Blizzard of Ozz," was released in 1980. The album (which included signature song "Crazy Train") and supporting tour were hits.

"I first met Ozzy at a recording studio in England in 1979
(Continued on page 44)





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Osbournes

Continued from page 42

or 1980, when he was recording his [debut] solo album," says Harvey Leeds, Epic senior VP of artist development and marketing. "Ozzy was sitting outside on the grass, and I remember he pulled me into the studio because he couldn't wait to play me his new songs. I remember hearing ["Blizzard of Ozz"] tracks 'Mr. Crowley' and 'Crazy Train' for the first time and thinking that this was the greatest music in the world and it would become an instant classic."

"Blizzard of Ozz" also sparked the creative songwriting partnership of Ozzy and guitarist Randy Rhoads—whom many consider to be one of rock's greatest guitarists—and bassist Bob Daisley.

By 1983, Sharon had fully taken the reins of Ozzy's career by becoming his manager. But to do that, she had to buy out Ozzy's management contract from her father at a reported cost of \$1.5 million. The deal caused a bitter rift between father and daughter, and they remained estranged for almost 20 years until they reconciled last year.

MADMAN TO STATESMAN

It was during the "Blizzard of Ozz" era that Ozzy's reputation as the ultimate "madman of rock" took on a life of its own. It was fueled by Ozzy's antics, including an infamous 1981 incident in which he bit off the head of a live dove during a meeting with record-label executives.

"I wasn't there," Epic's Leeds says, "but it was literally the 'bite heard around the world.' Within moments of that happening, everyone at the company knew that there was an artist named Ozzy Osbourne at the label."

Later that year, Ozzy's second solo album, "Diary of a Madman," was released. It was another hit.

But more controversy followed during the Diary of a Madman tour. In 1982, Ozzy bit the head off a live bat that was thrown onstage during one of his concerts. (Although, in this instance, Ozzy has said he thought the bat was fake.) That same year, he was arrested for urinating on the Alamo memorial shrine in San Antonio. Ozzy was banned from performing in San Antonio for several years afterward.

Then on March 19, 1982, tragedy struck when Rhoads was killed during an airborne joy ride that ended when his plane crashed into a house. The accident also killed pilot Andrew Aycock and Ozzy's hairdresser, Rachel Youngblood. Ozzy, who was not in the plane, saved the life of a man who was in the house at the time—a fact that often gets buried under the negative stories about the rock star.

"Ozzy has an uncanny ability to spot new talent. He's always interested in the underdog."

—STEVE BARNETT, EPIC RECORDS

If Rhoads' untimely death was Ozzy's low point that year, his marriage to Sharon could be considered one of the highlights of his life. The couple married July 4, 1982, in Hawaii, with drummer Aldridge serving as the best man.

Throughout the '80s, Ozzy garnered more multi-platinum records and successful tours. But he was dogged by stints in rehab, hospitalizations for injuries and lawsuits against him claiming that his songs caused teenagers to commit suicide. None of the lawsuits were successful.

The '80s marked Ozzy's first public reunion with Black Sabbath, when the band performed at Live Aid in 1985. The decade also ushered in the birth of Ozzy and Sharon's three children: Aimee in 1983, Kelly in 1984 and Jack in 1985. And

Ozzy made his feature-film debut in 1986, ironically playing a fundamentalist preacher in "Trick or Treat."

In 1989, Ozzy had his first top 10 single on The Billboard Hot 100: "Close My Eyes Forever," a duet with Lita Ford, which reached No. 8 on the chart.

In the 1990s, Ozzy was still producing hit records and tours. At a time when many of his peers were semi-retired or struggling to fill theaters and clubs, Ozzy was still drawing crowds to arenas. He had become an elder statesman of rock, but with a less controversial image than in the previous decade.

The man who had been reviled by so many critics and naysayers as a madman was taking on an air of mainstream respectability.

THE ROCK DOESN'T STOP

In 1994, Ozzy received his first Grammy Award for best metal performance with vocal for "I Don't Want to Change the World."

In the early '90s, Ozzy was misdiagnosed with multiple sclerosis (MS), leading him to prematurely announce his retirement from touring.

His 1992 No More Tours trek was one of his most successful, and a highlight was another Black Sabbath reunion at the tour's conclusion in Costa Mesa, Calif.

When Ozzy discovered that he did not have MS, he dismissed thoughts of retiring. He returned to touring in 1995; he called his comeback tour Retirement Sucks.

"Ozzy puts on some of the greatest live rock'n'roll shows I've ever seen," Leeds says. "If he stopped touring, I don't know what he'd do with himself."

In 1996, Sharon launched the successful annual Ozzfest tour, with Ozzy as the headliner. Ozzfest has since become the premier touring festival for heavy metal and hard rock acts.

"Ozzy always takes care of his opening acts," Epic's Barnett notes. "He's had a great instinct for bands that are going to be big. He brought Incubus and Limp Bizkit out on the road before they became huge. He has an uncanny ability to spot new talent and nurture them. He's always interested in the underdog."

The year 1997 marked another Black Sabbath reunion (with Bordin filling in for Ward on drums), and that summer's Ozzfest tour featured Ozzy not only performing a solo set but also one with Sabbath.

The next year, the reunited Black Sabbath continued its Ozzfest trek in Europe, and the band's "Reunion" album was released—the first in 20 years to feature all original members. The reunion continued in 1999, with the band featured on that year's Ozzfest.

By the end of the '90s, the world got to know a kinder, gentler Ozzy. Weird animal incidents were behind him, and he appeared in such major-studio movies as "The Jerky Boys" and Howard Stern's "Private Parts." He later added to his filmography with cameos in "Little Nicky" and "Austin Powers in Goldmember."

In 2000, Ozzy won another best metal performance Grammy Award for Black Sabbath's version of "Paranoid" from the "Reunion" album.

By this time, Ozzy had become so accepted by the mainstream that he was more likely to appear on TV as a harmless jokester than as a self-destructive lunatic.

It was around this time that an MTV show would change the singer's life forever.

HIS HUMOROUS SIDE

It may be common knowledge that "The Osbournes" TV series had its origins in the family's 2000 appearance on "MTV Cribs," a program that showcases the homes of celebrities.

But what may not be widely known is that years before MTV labeled "The Osbournes" the world's "first reality sitcom," Ozzy had been toying with the idea of having a forum to show his more humorous side.

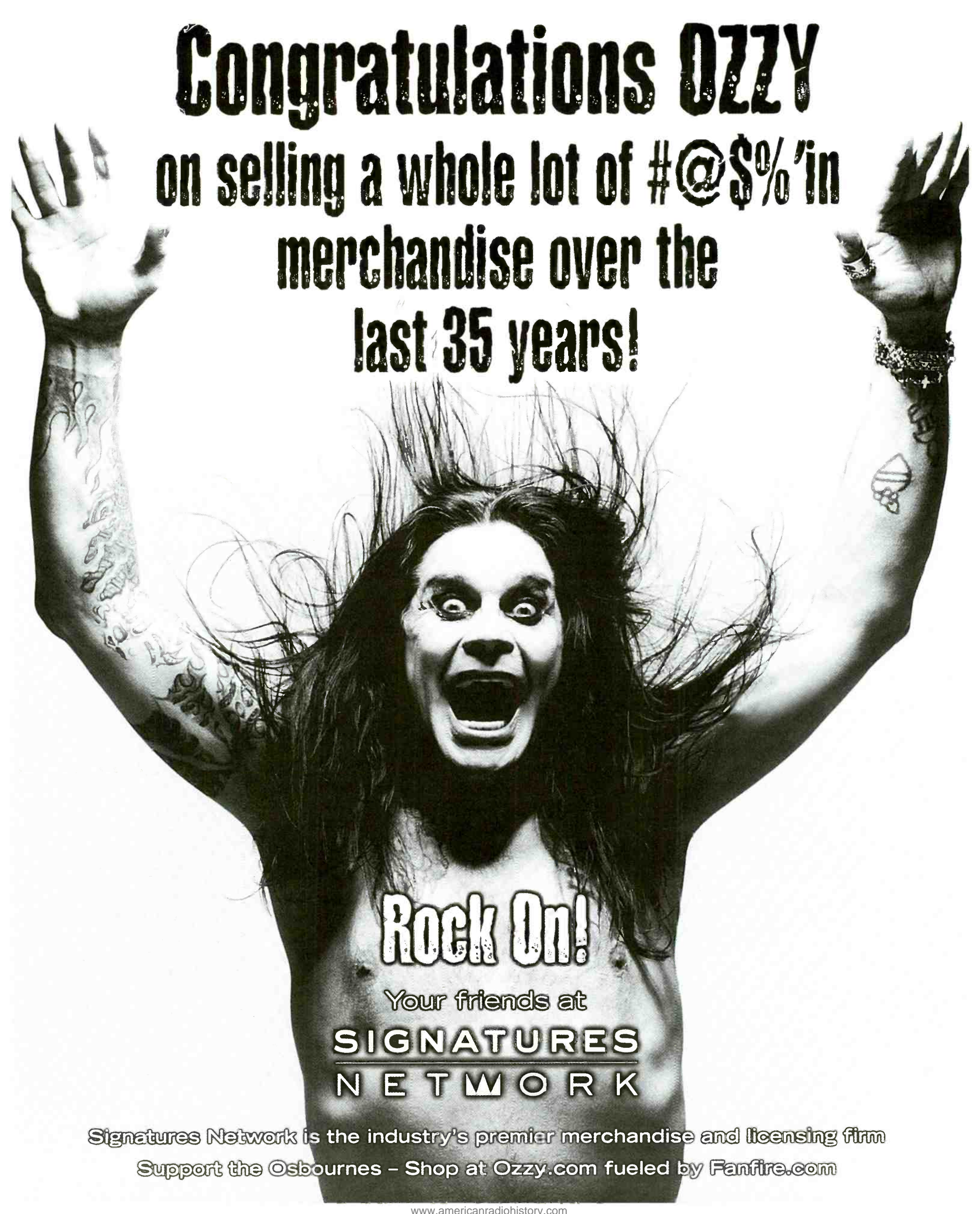
According to Epic's Leeds, "The MTV show is a natural evolution of Ozzy wanting to show his comedic talents. He has said if he wasn't doing music, he'd want to be a stand-up comedian. We were even talking about doing a spoken-word comedy record about 10 years ago. Another idea he had was doing a parody of the movie 'My Dinner With Andre' called 'My Dinner With Ozzy.'"

MTV executive VP of series and movie development Lois
(Continued on page 46)



Congratulations to
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Warmest Regards,
Judi



Congratulations OZZY
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Osbornes

Continued from page 44

Clark Curren says that not long after the Osbornes' appearance on "MTV Cribs," she had dinner with the Osbourne family.

"Sharon kept telling all these great stories about what their family life was like," Curren recalls. "And then she finally said, 'Why don't you move in your cameras and film us for a regular series?' From the minute we saw the first footage, we were amazingly entertained."

Although daughter Aimee chose not to participate in the show, Ozzy, Sharon, Jack and Kelly became media darlings. What followed were numerous Osbornes merchandise items, endorsement deals and the family's ubiquitous media presence. Most observers believe that the show's impact has been far-reaching, not just on TV but in the broader pop culture.

"The Osbornes' [has] been a flash point for other celebrities to get their own reality shows," says Stan Soocher, University of Colorado at Denver associate professor of music and entertainment studies. "Doing a reality show is no longer considered a bad career move. 'The Osbornes' was the first reality series to show the inner workings of a dysfunctional but loving rock'n'roll family."

MTV's Curren adds, "Ozzy has picked up more fans from both ends of the younger and older spectrum because of this show. MTV had more people tune into the channel who normally wouldn't watch MTV if it weren't for the show. And I don't think Ozzy would've been invited to events with the president of the United States and the Queen of England if it weren't for the show."

But with such massive success comes inevitable backlash. Critics have blasted the Osbornes for overexposing them-

selves. A common complaint about "The Osbornes" is that the show has worn out its welcome with the public; critics point to its declining ratings as proof.

MTV's Toffler says, "If we listened only to our critics, MTV wouldn't even be on the air. We listen to our audience first and foremost, and they don't want 'The Osbornes' to go away."

The show's second season was criticized for being less humorous than the first. Heavy topics covered in the second season included Sharon's cancer treatment and Kelly lashing out from the pressures of fame and a new singing career.

The third season will likely not shy away from Jack's recent

"If Ozzy wasn't doing music, he'd want to be a stand-up comedian."

—HARVEY LEEDS, EPIC RECORDS

stint in rehab and Ozzy's ongoing struggle with drug and alcohol abuse. In July, the Osbourne family also lost long-time tour manager Bobby Thomson to throat cancer.

MTV executives say that although Sharon decides what can and cannot be filmed for the show, the series is ultimately a collaboration between the Osbornes and MTV.

MORE COMPLEX THAN HE LOOKS

People in the industry who work with Ozzy often say that there is more to him than the mumbling, sometimes disoriented rock star people see on TV.

"Ozzy's a lot more intelligent than people think he is," Curren says. "He adores history, he reads a lot and he even listens to classical music."

Toffler agrees. "He's not the kind of guy who sits at home and listens to heavy metal all day. He's everything he's

cracked [up] to be; he can be irresponsible and freewheeling, but he's also very traditional in a lot of ways," he says.

Leeds adds, "He's a rock'n'roll animal, but he's also a charitable, warm human being who's a loving father and husband."

Michele Anthony, executive VP, Sony Music Entertainment, adds: "One of the things that make their family so strong is the fact that their strengths are complementary—with sales of over 35 million records as a solo artist, there's no doubt that Ozzy is one of the most creative and popular artists in entertainment today, and Sharon's visionary approach to management has enabled her to set new standards of excellence in the entertainment business."

People close to Ozzy note that his charitable side often does not win as much media coverage as the wild rock'n'roll stories about him. For example, Leeds recalls that at one of Ozzy's concerts, the singer met a wheelchair-bound fan who wanted to ride his wheelchair across the country but did not have enough money to do so.

"Ozzy literally pulled money out of his pocket—hundreds of dollars—and gave it to the fan as seed money for his trip," Leeds says. "I always see Ozzy meeting with needy people."

Ozzy has also donated his money, time and services to dozens of charities through the years, including the International Rett Syndrome Assn. Leeds, whose daughter has Rett Syndrome, a developmental disorder, says that one of his most treasured memories of Ozzy is of the rock star donating money he won in a lawsuit to go toward Rett Syndrome research. "He told me he was doing it for my daughter," Leeds says. "I was really touched."

WHAT THE FUTURE HOLDS

It's anyone's guess how long "The Osbornes" TV series will continue, but MTV's Curren says the network will keep doing the show as long as the family wants to.

Toffler adds, "Ozzy may put on a tough façade publicly, but the truth is that when the family's away, he gets very lonely when he's not out on the road. The TV production crew has become like family to him. If anyone is pushing to do more episodes, it's probably Ozzy, because he's the one who misses the crew members the most when they're not there."

Much has been said of the huge increase in payment the Osbornes (namely, Sharon) negotiated to keep their reality show going. For the first season, the family was reportedly paid \$200,000. They reportedly received \$2 million to \$5 million for the second season and approximately the same amount for the third.

Factoring in merchandising and other deals related to the show, all told, the Osbornes could receive at least \$20 million for their participation in the series, by one estimate.

"The Osbornes are just exploiting the show's success for all it's worth," Soocher comments. "In entertainment, you want to go out while you're on top, but the fact that the Osbornes are overexposed won't hurt Ozzy in the long run. They'll stop doing the show when the ratings become an embarrassment for MTV or when Sharon thinks the show won't work for the family anymore."

Toffler does not deny that the opportunity to make more money was one of the chief reasons why the series has continued. But he explains, "It would've been disingenuous to abandon the show because it's not as lighthearted as the first season. The whole charm of the show is that this is a family that is by no means typical, but the audience relates to how they deal with life."

No matter what the fate of "The Osbornes" is, the future for Ozzy looks busy indeed.

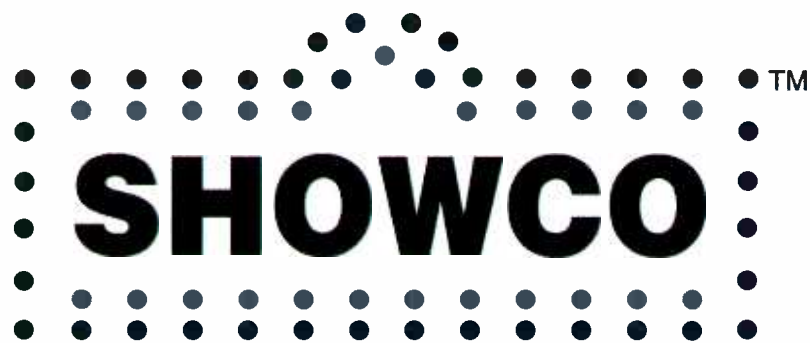
He is writing music for a "Rasputin" musical, which Ozzy hopes to launch on Broadway at an undetermined date. Also in the works is a feature film based on his life. MTV Films/Paramount Pictures is said to be in the running to bring the movie to the big screen.

And, of course, Ozzy will continue to tour the world.

But the next chapter in Ozzy's recording career remains an open question. Earlier this year, Sharon announced that the Osbornes were leaving Epic/Sony and would explore new opportunities in the music business.

Epic had no comment on either the departure or on how many albums Ozzy may still owe on his contract.

However, Barnett says of Ozzy, "It's always a pleasure working with him. He's got millions of fans around the world, and his legacy will be carried on for generations to come."



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Two New Venues Come To Nashville

BY RAY WADDELL

Recognizing a need on national and local levels, artist management executives have undertaken two separate music venue projects in Nashville.

The first is the Trap, which opened one year ago as a 1,000-capacity room across from Nashville's Titans Coliseum, owned in part by manager Erv Woolsey (George Strait, Lee Ann Womack).

The second is an unnamed project for the city's Music Row area by Garth Brooks management-team execs Bob Doyle and Kelly Brooks, who are hoping to open in 2004.

GOOD BUSINESS SENSE

Agents and promoters are welcoming both projects.

"We're supportive and pleased to see these types of developments," says Ron Baird, agent at Creative Artists Agency for such artists as Shania Twain and Martina McBride. "We're always glad to see new venues and opportunities for an artist to perform."

Baird adds that a manager entering the venue business makes perfect sense in today's environment.

"To a great extent, the rule today is, 'There are no rules,'" Baird says. "For a manager to be in the club business makes as much sense as an artist being in the record-label business. They both represent opportunity."

Co-owned by Woolsey and restaurateur Steve Ford, the Trap has hosted many country music acts but has also booked such artists as Bob Dylan and Billy Bob Thornton. Nashville-based Outback Concerts promoted those shows, along with Dwight Yoakam, Delbert McClinton, Joe Nichols and Robert Earl Keen.

"The shows I've brought in have all done well, starting with Bob Dylan last April that sold out in advance," says Darin Lashinsky, the talent buyer who handles the Trap for Outback. He says there has been a venue void in Nashville, particularly since the large rock room 328 Performance Hall closed a few years ago.

Audiences have responded to the Trap, Lashinsky says. "Robert Earl Keen had the best hard-ticket date he's done in this town in a long time," he says. "We sold out that morning at 1,300 tickets, and we probably could've done 500-600 more if we hadn't got on



the radio and said it was sold out."

Kelly Brooks, an integral part of his brother Garth's crack touring team, says he and Doyle are still very much in the design process of their project, which is being developed with Pino Squillace, former operator/partner of Nashville's defunct Cafe Milano.

The target capacity of the entertainment and dining facility would be between 500 and 1,500.

The project is located in the area formerly occupied by the Castle Door, a showcase/private party facility they acquired for \$1.8 million.

"We've been looking at this project for close to two years, and we've had our eye on this piece of property," Brooks says. "It has a lot of pluses; it's accessible and close to downtown."

The property is adjacent to the area's Roundabout Plaza, a large retail and office development currently under construction.

VENUES NEEDED

"It would be nice to bring live music back to Music Row," Brooks says. "There are not a ton of places to play in general [in Nashville]. We've talked to a lot of people, and hopefully this will help meet that need."

Brooks says he and Doyle have been paying attention to what's been going on at the Trap—and elsewhere. "I've seen more shows in Nashville the past couple of years than the previous 12 combined," he says.

And what has he learned? "That there is unbelievable talent here, but also that there's an audience that wants more."

The demise of the once-vital country "honky-tonk" circuit has been well-chronicled (*Billboard*, Aug. 4, 2001), but Brooks says the new venue will host more than country music.

"We're not going to limit the genres of music at all," he says. "We want to make it as open as possible."

Likewise, the venue will be available to outside promoters, as well as promoting and buying talent in-house. "We're wide open in terms of how we're going to do this," Brooks says.

Baird believes the Doyle/Brooks project has great potential. "Being aware of the success they've had in the past, it's not a stretch to think they'd be successful in this endeavor."

Lashinsky just likes seeing more venues in Nashville. "When I look at other cities with all these small, medium and large venues, Nashville is way behind," he says. "For every up-and-coming act that stops here, probably 10 drive through. That 1,000-capacity room is what's been missing."

That the new room will be an open shop for promoters benefits both parties, Lashinsky adds. "Any venue ought to be happy for me to come in, take the risk and put thirsty people in there."

Naming Rights

Continued from page 1

period, according to sources.

But the deals have been changing, with corporations seeking shorter terms and more opportunities to profit directly from their investments.

Further, recent corporate failures have forced venues to be more careful in wooing prospective partners.

"Naming rights can be a 20-year, 30-year investment, and companies are taking a harder look at that," says Dave Groff, senior VP of corporate sales at the Glendale Arena in Glendale, Ariz. "Fewer companies can make 20- to 30-year commitments."

Groff is working with the Bonham Group—which specializes in selling building naming rights—to score a title sponsor for the Glendale Arena, which opens Dec. 26.

To accomplish this, "people are thinking out of the box and thinking of ways to drive value for sponsors," says Dean Bonham, CEO of the Bonham Group.

A few years ago, a sponsoring company was satisfied to see its name in lights on a building. That exposure, which included in-house corporate signage, presented enough benefits to appease sponsors in the past, naming-rights executives say.

Now, as Bonham explains, venues must identify solid business opportunities for sponsors in addition to offering standard signage packages.

"We are finding ways to directly and measurably impact the bottom lines of these companies that are investing in partnerships," Bonham says.

LOOKING FOR OPPORTUNITIES

Dick Sherwood, president of Front Row Marketing Services (a naming-rights subsidiary of Comcast-Spectacor), is hunting for corporate partnerships at the Ottawa Civic Centre in Ontario; the Prince Georges Stadium in Bowie, Md.; and the Desoto Civic Center in Southaven, Miss.

The key to talks, he says, is realizing that "sponsors are looking to get a lot from their buildings. They want the luxury suite, tickets and signage."

"But what you see, more often than not, is [that] they want a business opportunity," Sherwood continues. "If they are a bank, they want all the bank accounts of the building. If they are a telecom company, they want to be the building's telecom provider."

A possible business relationship that Glendale Arena can offer, Groff says, is incorporating a sponsor into the planned Westgate retail/apartment community that will eventually surround the venue. Westgate, the developer that also worked on the Glendale Arena, can use construction materials from a home-improvement sponsor or offer office space to potential venue partners.

Houston's Toyota Center, whose naming rights were sold by the Bonham Group in July, is gutting two of its luxury suites to make room for a display of a Toyota Tundra truck.

"If you're sitting in the bowl [of the venue], you're going to see the truck," Bonham says of that value add-on for the car sponsor.

A recent Dodge sponsorship went beyond the walls of an arena to impact host town Hidalgo, Texas. Global Entertainment Marketing Systems (GEMS) negotiated naming-rights deals for the city's Global Spectrum-managed Dodge Arena.

Different sections of the venue's parking lot are named after Dodge car models. The city's six Dodge dealers will be able to display cars in and around the building, GEMS VP Wayne Davis says. Plus, Hidalgo city officials are contracted to buy all of the city's vehicles from Dodge, a division of Daimler-Chrysler.

"They want the whole 'Dodge Country' thing," Davis says. "And [the arena] is the biggest thing there is [in Hidalgo]."

Since AEG teamed with Home Depot in July 2002 on the Home Depot Center in Carson, Calif., AEG has committed to using the company's building materials. Likely future AEG projects include the construction of soccer stadiums in Washington, D.C.; New York; and Chicago.

"It's a win-win for both parties," AEG chief marketing officer Shawn Hunter says. "We're obviously going to drive business through them."

Today's corporations also are pushing for shorter-term deals, according to Davis and Sherwood. Signing onto 10-year partnerships is becoming more attractive than the usual 20-year arrangements, they say.

"Companies have gone belly up—they want to make sure it's something they can afford," Sherwood explains of the shorter terms.

The Dodge Arena deal, for example, is for two five-year terms worth \$200,000 annually. That's typical for secondary-market arenas, which generally can pull \$150,000 to \$450,000 per year in title sponsorships.

WARY VENUES

Because of recent rocky sponsor relationships, venues are just as careful in bringing on board a naming-rights partner. Firmly established companies are better picks than startups.

Enron, Trans World Airlines and PSINet are among the companies that folded and left their sponsored venues—housing the Houston Astros, St. Louis Rams and Baltimore Ravens, respectively—in the lurch. Minute Maid, brokerage firm Edward Jones and M&T Bank have since taken over their respective sponsorship rights.

"The dotcom era gave everyone cold feet," Davis says. "All those arenas, like PSINet Stadium, had companies that were in and then they were out. So people are looking for more blue chips."

Venues can also protect them-

selves by doing background checks.

"Much more research is being done today than five years ago," observes Bonham, who says his company was in talks with Enron for a building's naming rights just weeks before the public announcement of the company's financial troubles.

"We're much more cautious about companies we negotiate with," Bonham says. "We want clear evidence that the company has financial wherewithal."

Bruce Eskowitz, president of national sales and marketing for Clear Channel Entertainment, says that "research and doing your homework are always important."

CCE is searching for naming-rights partners for planned amphitheaters in Tampa, Fla., and Birmingham, Ala.

But if names must be switched for venues, there is limited upheaval. Eskowitz says the public has become more tolerant of the process.

In March, CCE rechristened its Glen Helen Blockbuster Pavilion in Devore, Calif., as the Hyundai Pavilion at Glen Helen. "People are used to naming rights," Eskowitz says. "It takes time to accept a new name, but people are quick today. A lot of the arenas and stadiums have been through renaming."

Davis notes that Hidalgo residents seem receptive to Dodge's beefy corporate presence in their town, explaining: "They are enamored of the fact that a national brand is coming into a community of their size."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
LUIS MIGUEL	American Airlines Arena, Miami Nov. 13, 15	\$1,252,133 \$82/\$70/\$49	16,601 two sellouts	NYK Productions
STAR 100.7 JINGLE BALL: BARENAKED LADIES, MICHELLE BRANCH, JASON MRAZ, DIDO & OTHERS	Cox Arena, San Diego Dec. 5	\$902,538 \$225/\$59	9,870 sellout	House of Blues Concerts
AEROSMITH & KISS, PORCH GHOULS	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 30	\$829,399 \$150/\$89.50/\$55	11,056 15,064	Clear Channel Entertainment, Palace Sports & Entertainment
SHANIA TWAIN, EMERSON DRIVE	American Airlines Center, Dallas Nov. 23	\$807,780 \$80/\$65/\$45/\$20	15,988 16,816	The Messina Group, AEG Live
SHANIA TWAIN, EMERSON DRIVE	Kemper Arena, Kansas City, Mo. Nov. 29	\$724,091 \$80/\$65/\$45/\$20	16,141 18,574	The Messina Group, AEG Live
SHANIA TWAIN, EMERSON DRIVE	Toyota Center, Houston Nov. 21	\$640,830 \$80/\$65/\$45/\$20	16,335 17,198	The Messina Group, AEG Live
STAR 100.7 JINGLE BALL EVE: COUNTING CROWS, SEAL, JEWEL, DONNA SUMMER & OTHERS	Cox Arena, San Diego Dec. 4	\$584,381 \$225/\$59	6,064 10,629	House of Blues Concerts
TOBY KEITH, TERRI CLARK	Colonial Center, Columbia, S.C. Nov. 28	\$442,165 \$46.50/\$36.50	10,103 sellout	Varnell Enterprises
JOHN MAYER, THE THORNS	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 29	\$441,123 \$35.50	12,976 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
JOHN MAYER, THE THORNS	Allstate Arena, Rosemont, Ill. Nov. 28	\$429,206 \$35.50/\$35	12,110 sellout	Jam Productions, House of Blues Concerts
LUIS MIGUEL	The Arena at Gwinnett Center, Duluth, Ga. Nov. 17	\$402,400 \$95/\$80/\$70/\$40	5,824 sellout	NYK Productions
ALAN JACKSON, JOE NICHOLS	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 22	\$389,874 \$45.50/\$29.50	12,562 15,064	Palace Sports & Entertainment
TOBY KEITH, TERRI CLARK	Big Sandy Superstore Arena, Huntington, W. Va. Nov. 29	\$362,520 \$45.50/\$35.50	7,722 sellout	Varnell Enterprises
KISS 106.1 JINGLE BELL BASH: MICHELLE BRANCH, SEAN PAUL, CLAY AIKEN, SIMPLE PLAN & OTHERS	Tacoma Dome, Tacoma, Wash. Dec. 7	\$271,925 \$45/\$30	9,516 15,000	Jack Utsick Presents, Touring Pro, Double Tee Concerts
AMY GRANT & VINCE GILL	Jacksonville Arena, Jacksonville, Fla. Dec. 1	\$259,854 \$75/\$50/\$40/\$24.50	4,867 7,500	Jam Productions, SMG
MATCHBOX TWENTY, FOUNTAINS OF WAYNE	Teco Arena, Estero, Fla. Dec. 4	\$247,156 \$45/\$35	5,997 sellout	Fantasma Productions
MATCHBOX TWENTY, FOUNTAINS OF WAYNE	The Pyramid, Memphis Nov. 23	\$219,370 \$45/\$35	6,051 6,550	Stone City Productions/Jack Utsick Presents
TRANS-SIBERIAN ORCHESTRA	World Arena, Colorado Springs, Colo. Nov. 22	\$215,653 \$52.50/\$35	5,425 6,150	House of Blues Concerts
KENNY ROGERS	Budweiser Events Center, Loveland, Colo. Dec. 4	\$212,152 \$60/\$35	4,799 sellout	in-house, Steve Litman Presents
THE WHITE STRIPES, WHIRLWIND HEAT	Paul E. Tsongas Arena, Lowell, Mass. Nov. 21	\$205,664 \$32.50	6,669 6,800	Clear Channel Entertainment
THE MOODY BLUES	Ruth Eckerd Hall, Clearwater, Fla. Nov. 2	\$199,768 \$75/\$54	2,001 3,288 two shows	in-house, Fantasma Productions
GOOD CHARLOTTE, GOLDFINGER, EVE 6	Long Beach Arena, Long Beach, Calif. Nov. 28	\$199,386 \$28.50	6,996 11,700	Goldenvoice, Bill Silva Presents
THE MOODY BLUES	Paul E. Tsongas Arena, Lowell, Mass. Nov. 30	\$198,778 \$50/\$40	4,240 5,778	Clear Channel Entertainment
BLONDIE, HAPPY LIFE	Shepherds Bush Empire, London Nov. 25-26	\$198,576 (\$117,016) \$50.87	4,000 two sellouts	3 A Entertainment, Jack Utsick Presents
G3: JOE SATRIANI, STEVE VAI, YNGWIE MALMSTEEN	Bell Centre, Montreal Nov. 7	\$195,434 (\$261,548 Canadian) \$56.04/\$41.10/\$36.99/\$29.52	4,435 5,000	Gillett Entertainment Group
JOHN MAYER, TEITUR	John Labatt Centre, London, Ontario Nov. 3	\$194,526 (\$256,560 Canadian) \$30.33	6,490 8,404	House of Blues Canada
THE WHITE STRIPES	Roseland Ballroom, New York Nov. 19-20	\$193,170 \$34/\$30	6,931 two sellouts	Clear Channel Entertainment
PHIL LESH & FRIENDS	Riviera Theatre, Chicago Nov. 19-21	\$190,763 \$37.50	5,087 7,500 three shows	Jam Productions
3 DOORS DOWN	Mississippi Coast Coliseum, Biloxi, Miss. Nov. 26	\$189,698 \$29.50/\$27.50	7,325 8,000	Clear Channel Entertainment
LYNYRD SKYNYRD, .38 SPECIAL	Pepsi Arena, Albany, N.Y. Nov. 20	\$189,443 \$37.50/\$17.50	5,807 7,903	Upstate Ford Dealers
GAITHER HOMECOMING	Mobile Civic Center, Mobile, Ala. Nov. 14	\$188,169 \$33.75/\$15.75	8,222 9,796	Clear Channel Entertainment
MATCHBOX TWENTY, FOUNTAINS OF WAYNE	Cox Arena, San Diego Nov. 9	\$187,830 \$50/\$30	4,637 6,290	House of Blues Concerts
THE MOODY BLUES	Sovereign Center, Reading, Pa. Nov. 18	\$187,803 \$57/\$37	3,956 6,497	Clear Channel Entertainment
THE MOODY BLUES	City Center, New York Nov. 25-26	\$183,285 \$85/\$25	2,728 5,506 two shows	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	1st Mariner Arena, Baltimore Nov. 28	\$182,405 \$42.50/\$32.50	4,884 11,778	Clear Channel Entertainment

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Haynes Readies For Yuletide Jam

Warren Haynes—perhaps the hardest-working guitarist in the business, between Gov't Mule, the Allman Brothers Band and Phil Lesh & Friends—will reprise his Christmas Jam Dec. 20 for the 15th year.

Held at the Civic Center Arena in Haynes' hometown of Asheville, N.C., the loosely structured concert benefits Habitat for Humanity.

"We started out in a little club, then moved to a bigger club, then the [2,400-capacity] Thomas Wolfe Auditorium, and now the Civic Center, which holds about 8,000," Haynes says. He adds that this year's show is virtually sold out.

This year's lineup also includes Greg Allman, John Bell, Funky Meters, North Mississippi Allstars, the Sonny Landreth Band, Stained Souls and Keller Williams.

Among the special guests are Jeff Austin, Mike Barnes, Doug Belote, Sam Bush, John Cowan, Tinsley Ellis, Audley Freed, Col. Bruce Hampton, Jimmy Herring, Andy Hess, Dave Johnston, Michael Kang, Kevn Kinney, Danny Louis, Edwin McCain, Todd Nance, Paul Riddle and Dave Schools.



HAYNES: CHRISTMAS JAM BENEFITS HABITAT FOR HUMANITY

It's a diverse gathering, to say the least. "We've got rock, blues, funk, bluegrass, acoustic bands—we cover a lot of ground," Haynes says. "We like to do that to keep it fresh."

Haynes plays the 9:30 Club Dec. 26-27 in Washington, D.C., with Gov't Mule, then the Beacon Theatre Dec. 29, 30 and 31 in New York.

Between the three bands and solo acoustic dates, he's not even sure how many shows he played in 2003. "Sometimes it seems like I get off one bus and on another," Haynes muses.

TOURS & SUCH: Travis begins a West Coast run Jan. 22, 2004, at the Orpheum Theatre in Vancouver. Pinnacle Entertainment books the band.

Class Act Entertainment has signed outlaw Texas singer/songwriter Billy Joe Shaver for exclusive bookings.

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



IMPRESSIVE FEAT: Cross Canadian Ragweed sold out Billy Bob's in Fort Worth, Texas, Nov. 28, with some 6,000 Ragheads in attendance.

By the end of the night, Ragweed had broken Billy Bob's beer sales record by \$3,000. Ragweed's New Year's Eve show is set for Saengerhalle in New Braunfels, Texas, with Wade Bowen and Stoney LaRue. CCR's new album, "Soul Gravy," will be released March 2, 2004, on Universal South Records.

THE ART OF COMPROMISE: The Assn. of British Concert Promoters has reached a compromise with the Performing Right Society regarding the tariff applied to classical concerts and recitals in the U.K., reports Lars Brandle, international editor for Billboard Bulletin.

The agreement, announced Dec. 4, ends a long-running dispute, which the ABCP last year referred to the U.K.'s Copyright Tribunal (Billboard Bulletin, Nov. 4, 2002).

The PRS receives a fee from promoters, event organizers and, in some cases, venue owners, for large concert events that contain copyrighted material that the society controls. Under the new agreement, the PRS will receive a fixed rate of 4.8% of net box-office receipts from ticketed events, retroactive to July 1, 2003. A discounted rate of 4.5% will apply for prompt payments.

The ABCP had opposed PRS' initial rate proposal, which was to increase the tariff in annual increments from the 2000 level of 3.3% to about 7.3% by 2007.

The agreement was reached in mediation ahead of a potentially costly Copyright Tribunal hearing that had been set for Jan. 12, 2004.

Satellite Radio Gives Lyrics Free Rein

BY RASHAUN HALL and GAIL MITCHELL

Seeking every edge they can get over terrestrial radio, the satellite radio

programmers XM and Sirius are touting the uncensored nature of several of their rap/hip-hop channels.

"The popularity is not hard to imagine with the way hip-hop is part of the culture, not only in terms of music but fashion, style and verbiage," says Steve Harris, VP of programming for Washington, D.C.-based XM.

XM programmer Leo G says, "XM's Raw channel emulates the lifestyle by programming with a mix-tape mentality. For those living the hip-hop lifestyle, mix tapes have become a form of promotion and marketing for record labels and new projects," he explains.



"Raw exudes this, from the music to the on-air personalities to the production in between. There hasn't been anything yet that's crossed my desk that's too raunchy."

That same philosophy is in play at New York-based Sirius, whose uncut rap is featured on the Hip-Hop Nation channel.

"A lot of DJs around the country submit mixes," says Geronimo, Sirius program manager for rhythmic formats. "Everything you hear on-air is anything you would hear off the air in

a normal conversation. That's all part of the idea of being uncompromised. We don't have to worry about angering sponsors; I don't have to look at any other station to see what it's doing. If it fits, we'll put it in, no matter what the lyrical content."

The channels primarily target male

listeners 18-35 and also offer a variety of special segments. Raw operates with six on-air personalities, including Leo G.

PLENTY OF VARIETY

In addition to a countdown show, Raw devotes an hour daily (9 p.m.-10 p.m.) to playing hip-hop from a specific region; its "On Blast" segment highlights newly released albums.

More live broadcasts of hip-hop concerts and other events are on Raw's agenda following its success in airing the D.C. stopover on the Def Jam Vendetta tour.

Besides Hip-Hop Nation, Sirius' other genre-related channels include Street Beat (rap hits), Backspin (old-school hip-hop) and Wax

(mixes, remixes and freestyle).

XM has eight urban channels altogether; two are devoted strictly to hip-hop: Raw, which plays contemporary/new music, and The Rhyme, which focuses on classic hip-hop from the '80s.

Sirius recently hosted Hip-Hop Appreciation Week, capped by a seven-hour broadcast sporting some of the biggest legends in the genre: DJ Red Alert, Grand Wizard Theodore, Mister Cee and Kurtis Blow.

Regarding subscribers, XM will say only that it has more than 1 million subscribers; it does not give out individual channel numbers. And in a press release, Sirius said it has surpassed 200,000 subscribers on its nationwide service of 60 commer-

cial-free music streams and 40-plus streams of news, sports and entertainment. However, both are united in their efforts to steal commercial radio's thunder.

"With the way music sales have been, most of the labels—majors and indies—are looking for any possible way to expose their artists," Geronimo says. "We're looking to break new artists and give exposure to artists who may have trouble getting spins on commercial radio."

Leo G. says that many traditional radio programmers think satellite radio won't work. "But the evolution of radio is inevitable, like with AM and FM back in the day. This is just a natural evolution of what's to come. And there's not much to stop it."

NuMillennium Bides Time

Indie Distributor Works Toward Chart Breakthrough

Two-year-old NuMillennium "hasn't had that big hit yet," co-partner **Hank Caldwell** says. But the company is definitely working on it.

A distribution company designed to assist the "small guys," NuMillennium is currently represented on the Top R&B/Hip-Hop Albums chart by rapper **Cash Kola** ("Life in General" through Wonderboy) and R&B singer **Kalvin Bishop** ("Do What I Gotta Do" on Briesia/Mokah).

Caldwell is an indie label proponent who has held executive stints with Solar Records, Epic and Platinum Entertainment. His partners in NuMillennium are lawyer **Kendall Minter** and **Ed Strickland** (Tommy Boy, Chrysalis).

"Between us, we've got 90 years in the business," Caldwell says. "There's no age limit on marketing and promotion, so we're trying to guide smaller labels in terms of those areas as well as company setup. We've found that most young labels are all dressed up and have nowhere to go. The one thing that kills them is their bank."

NuMillennium has its own distribution deal through Koch and

maintains offices in Atlanta and Los Angeles' Northridge neighborhood.

NuMillennium focuses primarily on R&B and hip-hop and is currently working with 10 labels, including Atlanta-based Briesia/Mokah.

That is the production firm/label operated by former **Five Stairsteps** member **Kenji Burke**.

Burke finished Bishop's album in June; it was released in September. A **Tricky** (Britney Spears) remix of the single "Tell Me It's Alright" was recently serviced to radio. While "working to pay bills" before his album debut, Bishop sang backup for **Bobby Brown** and **Whitney Houston**.

ON THE RECORD: Background Records/Universal isn't just readying a new **Toni Braxton** album. The label is also prepping for the early second-quarter release of newcomer **JoJo**. The 13-year-old R&B singer is collaborating with some heavyweights, including **Mike City** and the **Underdogs**. She also does a mean cover of the 1993 SWV hit "Weak." Lead single "Leave (Get Out)" goes to radio in early January 2004.

Besides investing in **Christopher "Play" Martin** and **Cheryl "Salt" James'** rap/R&B stage production, "Rise" (*Billboard*, Dec. 6), New York Knicks guard **Allan Houston** is entering a joint venture with gospel hip-hop act **Camp 8**. Houston's H20

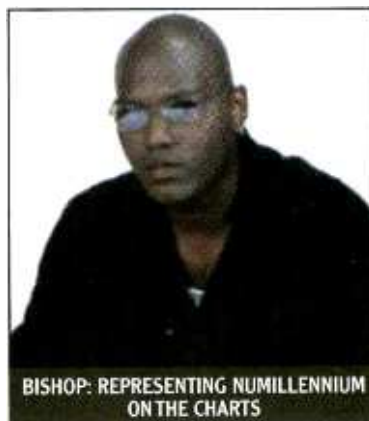
Productions will provide marketing, promotion and creative support for projects by Camp 8, formerly known as the **Gospel Gangstaz**. H20 is currently negotiating distribution for Camp 8 and other projects.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



DECEMBER 20 2003		Billboard		HOT RAP TRACKS	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	2	THE WAY YOU MOVE	ARISTA	OutKast Featuring Sleepy Brown	
2	1	STAND UP	DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Shawna	
3	3	DAMN!	SO SO DEF/ARISTA	YoungBloodZ Featuring Lil Jon	
4	4	HOLIDAE IN	DISTURBING THA PEACE/CAPTOL	Chingy Featuring Ludacris & Snoop Dogg	
5	5	STUNT 101	G-UNIT/SHADY/INTERSCOPE	G-Unit	
6	6	CHANGE CLOTHES	ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z	
7	8	RUNNIN (DYING TO LIVE)	AMARU/INTERSCOPE	Tupac Featuring The Notorious B.I.G.	
8	7	WAT DA HOOK GON BE	FO REEL/UNIVERSAL/UMRG	Murphy Lee Featuring Jermaine Dupri	
9	9	GET LOW	BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins	
10	12	SLOW JAMZ	ATLANTIC	Twista Featuring Kanye West & Jamie Foxx	
11	10	RIGHT THURR	DISTURBING THA PEACE/CAPTOL	Chingy	
12	11	SUGA SUGA	UNIVERSAL/UMRG	Baby Bash Featuring Frankie J	
13	13	GIGOLO	NICK/JIVE	Nick Cannon Featuring R. Kelly	
14	16	SALT SHAKER	COLLIPARK/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz	
15	21	THROUGH THE WIRE	ROC-A-FELLA/DEF JAM/IDJMG	Kanye West	
16	18	MY BABY	COLUMBIA/SUM	Bow Wow Featuring Jagged Edge	
17	15	PASS THAT DUTCH	THE GOLD MIND/ELEKTRA/EEG	Missy Elliott	
18	19	GANGSTA NATION	HOOD-BANGIN /CAPITOL	Westside Connection Featuring Nate Dogg	
19	14	CLAP BACK	MURDER INC./DEF JAM/IDJMG	Ja Rule	
20	17	CAN'T STOP, WON'T STOP	ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz	
21	20	SHAKE YA TAILFEATHER	BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee	
22	22	DOWN FOR ME	BAD BOY/UMRG	Leon Featuring Mario Winans	
23	NEW	HOTEL	FULL SURFACE/JRMG	Cassidy Featuring R. Kelly	
24	24	SHAKE THAT MONKEY	SHORT/JIVE	Too Short Featuring Lil Jon & The East Side Boyz	
25	23	BAD BOY THIS BAD BOY THAT	BAD BOY/UMRG	Bad Boy's Da Band	

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



BISHOP: REPRESENTING NUMILLENNIUM ON THE CHARTS

DECEMBER 20
2003

Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				▲	▼								▲	▼			
1	61	—	2	▲	1 Week At Number 1	ALICIA KEYS J 55712*/RMG (11.98/18.98)	NUMBER 1/GREATEST GAINER The Diary Of Alicia Keys	1	51	54	51	7	▲	SMOKIE NORFUL EMI GOSPEL 95086 (9.98 CD)	Smokie Norful: Limited Edition (EP)	24	
2	1	1	4	▲		JAY-Z ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	The Black Album	1	52	60	54	11	▲	BABY BASH UNIVERSAL 001258*/UMRG (12.98 CD)	The Smokin' Nephew	32	
3	2	2	4	▲		G-UNIT G-UNIT/SHADY 001553*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	53	36	35	6	▲	LUTHER VANDROSS J 55711*/RMG (11.98 CD)	Luther Vandross Live: Radio City Music Hall 2003	6	
4	5	5	12	▲		OUTKAST ▲ ARISTA 50133* (12.98 CD)	Speakerboxx/The Love Below	1	54	56	—	2	▲	SOUNDTRACK ELEKTRA 62925*/EEG (11.98 CD)	Honey	54	
5	4	3	5	▲		SOUNDTRACK AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3	55	82	—	2	▲	THE TEMPTATIONS MDTOWN/CHRONICLES 60215/UMG (4.98/9.98)	The Best Of The Temptations: 20th Century Masters-The Christmas Collection	55	
6	3	—	2	▲		MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	3	56	50	32	5	▲	FABOLOUS DESERT STORM/ELEKTRA 62924*/EEG (11.98 CD)	More Street Dreams Pt. 2: The Mixtape	9	
7	7	—	2	▲		LIL JON & THE EAST SIDE BOYZ BME 2378*/TVT (11.98 CD/DVD)	Part II	7	57	62	52	12	▲	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38	
8	8	7	9	▲		LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 000930*/DJMG (8.98/12.98)	Chicken*N*Bear	1	58	42	23	3	▲	DAVE HOLLISTER GOODFELAS/DREAMWORKS 001396*/INTERSCOPE (11.98 CD)	Real Talk	23	
9	12	8	21	▲		CHINGY ▲ DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	59	49	42	7	▲	MARQUES HOUSTON T.U.G./ELEKTRA 62935*/EEG (11.98 CD)	MH	5	
10	10	13	42	▲		R. KELLY ▲ JIVE 55077/ZOMBA (11.98 CD)	The R. In R&B Collection: Volume One	2	60	51	43	4	▲	RONALD ISLEY/BURT BACHARACH DREAMWORKS 001005*/INTERSCOPE (11.98 CD)	Here I Am: Isley Meets Bacharach	22	
11	9	4	3	▲		112 BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)	Hot & Wet	4	61	96	63	11	▲	YAHZARAH THREE KEYS 22256 (11.98 CD)	Blackstar	44	
12	13	17	35	▲		BEYONCE ▲ COLUMBIA 018656*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	62	76	81	61	▲	EMINEM ▲ WEB/AFTERMATH 493250*/INTERSCOPE (8.98/12.98)	The Eminem Show	1	
13	6	—	2	▲		NELLY FO REEL/UNIVERSAL 001865*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	6	63	39	49	26	▲	MONICA ● J 20031*/RMG (12.98/18.98)	After The Storm	2	
14	—	—	1	▲		ELEPHANT MAN VPI/ATLANTIC 83681*/AG (14.98 CD)	Good 2 Go	14	64	66	62	24	▲	BLACK EYED PEAS ● A&M 000699*/INTERSCOPE (12.98 CD)	Elephunk	23	
15	20	14	5	▲		WYCLEF JEAN YCLEF/J 55425*/RMG (12.98/18.98)	The Preacher's Son	5	65	68	95	57	▲	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	
16	15	12	8	▲		JAGGED EDGE ● COLUMBIA 670177*/SONY MUSIC (12.98 EQ/18.98)	Hard	1	66	53	59	31	▲	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409*/INTERSCOPE (12.98/18.98)	Body Kiss	1	
17	11	6	3	▲		MICHAEL JACKSON MJJ/EPIC 88998*/SONY MUSIC (12.98/18.98)	Number Ones	6	67	RE-ENTRY	3	▲	NAJEE N-CODED 4248*/WARLOCK (18.98 CD)	Embrace	67		
18	19	18	11	▲		ANTHONY HAMILTON SO SO DEF 52107*/ARISTA (12.98 CD)	Comin' From Where I'm From	6	68	89	75	11	▲	JOSS STONE S-CURVE 42234 (9.98 CD) [M]	The Soul Sessions (EP)	68	
19	29	30	3	▲		WHITNEY HOUSTON ARISTA 50996 (11.98 CD)	One Wish: The Holiday Album	19	69	55	48	9	▲	2PAC DEATH ROW 9530*/KOCH (18.98 CD)	Nu-Mixx Klazzics	5	
20	17	19	5	▲		VARIOUS ARTISTS COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753*/SONY MUSIC (11.98 EQ CD)	Now 14	11	70	72	55	9	▲	RHIAN BENSON DKG 71007*/TOP SAIL (12.98 CD) [M]	Gold Coast	45	
21	16	10	5	▲		JA RULE MURDER INC./DEF JAM 001577*/DJMG (8.98/12.98)	Blood In My Eye	1	71	59	73	57	▲	JAHEIM ▲ DIVINE MILL 48214*/WARNER BROS. (11.98 CD)	Still Ghetto	3	
22	14	15	6	▲		GERALD LEVERT ELEKTRA 62903*/EEG (11.98/18.98)	Stroke Of Genius	1	72	86	68	7	▲	R. KELLY ● JIVE 53709/ZOMBA (11.98 DVO/CD)	The R. In R&B: The Video Collection	31	
23	25	26	19	▲		MICHAEL MCDONALD ● MDTOWN 000651*/UMRG (12.98 CD)	Motown	23	73	81	70	20	▲	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/18.98) [M]	I Need You Now	26	
24	28	20	12	▲		YING YANG TWINS COLL/PARK 2480*/TVT (17.98 CD)	Me & My Brother	4	74	69	67	62	▲	FLOETRY ● DREAMWORKS 450313*/INTERSCOPE (11.98 CD)	Floetic	4	
25	26	29	13	▲		CALVIN RICHARDSON HOLLYWOOD 162351 (11.98 CD)	2:35 PM	8	75	RE-ENTRY	4	▲	NATALIE WILSON & SOP GOSPD CENTRIC 70053/ZOMBA (12.98/18.98)	The Good Life	75		
26	34	25	29	▲		DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	20	76	73	83	21	▲	SOUNDTRACK ▲ BAD BOY 000716*/UMRG (8.98/12.98)	Bad Boys II	1	
27	22	21	39	▲		LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	77	57	69	20	▲	MYA ● A&M 000734*/INTERSCOPE (12.98 CD)	Moodring	2	
28	24	27	13	▲		R. KELLY ▲ JIVE 41812/ZOMBA (11.98 CD)	Chocolate Factory	1	78	98	80	9	▲	KALVIN BISHOP NUMILLENNIUM/BRISIA 13001/MOKAH (18.98 CD)	Do What I Gotta Do	70	
29	23	9	3	▲		AL GREEN BLUE NOTE 93556 (11.98 CD)	I Can't Stop	9	79	77	56	5	▲	PROJECT PAT HYPNOTIZE MINDS 3609*/STREET LEVEL (13.98 CD)	The Appeal Mix Tape	37	
30	21	33	27	▲		LUTHER VANDROSS ▲ J 51885*/RMG (12.98/18.98)	Dance With My Father	1	80	NEW	1	▲	BEBE WINANS T.U.G./EPC 90788*/SONY MUSIC (12.98 EQ CD)	My Christmas Prayer	80		
31	43	36	16	▲		T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	2	81	78	64	11	▲	CASH KOLA WONDERBOY/NUMILLENNIUM 8001/KOCH (17.98 CD)	Life In General	51	
32	18	11	3	▲		FLOETRY SOLJA2/DREAMWORKS 001439*/INTERSCOPE (11.98 CD/DVD)	Floacism "Live"	11	82	91	92	19	▲	JS DREAMWORKS 450332*/INTERSCOPE (12.98 CD)	Ice Cream	11	
33	30	39	12	▲		ARETHA FRANKLIN ARISTA 50174 (11.98 CD)	So Damn Happy	11	83	87	57	9	▲	DIRTY INFINITY/PRINCE 42030/RAP-A-LOT 4 LIFE (11.98 CD)	Love Us Or Hate Us	22	
34	27	24	12	▲		DMX ▲ RUFF RYDERS/DEF JAM 063369*/DJMG (8.98/12.98)	Grand Champ	1	84	99	78	56	▲	DOTTIE PEOPLES ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	49	
35	31	31	41	▲		KEM MDTOWN 067516*/UMRG (8.98/12.98) [M]	Kemistry	14	85	83	79	29	▲	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (8.98/12.98)	Mississippi: The Album	1	
36	40	37	44	▲		50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	86	79	—	66	▲	ANITA BAKER ATLANTIC 78209/RHINO (11.98 CD)	The Best Of Anita Baker	29	
37	46	44	16	▲		BOW WOW ● COLUMBIA 871033*/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	87	80	72	12	▲	BUBBA SPARXXX BEAT CLUB 001147*/INTERSCOPE (12.98 CD)	Deliverance	9	
38	45	28	7	▲		LOON BAD BOY 000692*/UMRG (12.98 CD)	Loon	2	88	71	86	13	▲	CECE WINANS PURESPPRINGS GOSPEL/IND 90361*/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21	
39	35	34	8	▲		WILL DOWNING GRP 000529*/VG (12.98 CD)	Emotions	9	89	85	77	14	▲	JUELZ SANTANA ROC-A-FELLA/DEF JAM 000142*/DJMG (8.98/12.98)	From Me To U	3	
40	33	45	24	▲		ASHANTI ▲ MURDER INC./DEF JAM 000143*/DJMG (8.98/12.98)	Chapter II	1	90	64	87	35	▲	GINUWINE ● EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1	
41	41	22	5	▲		TOO SHORT SHORT/JIVE 53722/ZOMBA (11.98 CD)	Married To The Game	7	91	90	61	11	▲	SILK SILK 12147/LIQUID 8 (11.98 CD)	Silktime	30	
42	47	16	3	▲		TIMBALAND & MAGOO BLACKGROUND/UNIVERSAL 001185*/UMRG (12.98 CD)	Under Construction Part II	16	92	RE-ENTRY	11	▲	GARY L. WYATT HR 9198*/VEV (11.98 CD)	I Do Love You	63		
43	32	46	16	▲		MARY J. BLIGE ▲ GEPFEN 000956*/INTERSCOPE (8.98/12.98)	Love & Life	1	93	70	65	37	▲	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491*/SONY MUSIC (13.98 EQ CD) [M]	Surrender To Love	29	
44	37	40	11	▲		ERYKAH BADU ● MDTOWN 000735*/UMRG (12.98 CD)	World Wide Underground (EP)	2	94	75	66	17	▲	VARIOUS ARTISTS ● STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	
45	48	47	12	▲		MURPHY LEE ● FO REEL/UNIVERSAL 001132*/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	5	95	67	74	5	▲	TONI BRAXTON ARISTA 51899 (11.98 CD)	Ultimate Toni Braxton	43	
46	44	41	15	▲		YOUNGBLOODZ ● SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	1	96	NEW	1	▲	BOYZ II MEN MDTOWN/CHRONICLES 00011/UMG (11.98 CD)	20th Century Masters: The Best Of Boyz II Men - The Christmas Collection	96		
47	58	50	11	▲		OBIE TRICE ● SHADY 001105*/INTERSCOPE (12.98 CD)	Cheers	3	97	74	76	5	▲	KAREN CLARK-SHEARD ELEKTRA 62894*/EEG (11.98 CD)	The Heavens Are Telling	44	
48	65	60	3	▲		ASHANTI THE INC./DEF JAM 001612*/DJMG (12.98 CD)	Ashanti's Christmas	48	98	88	85	15	▲	NAPPY ROOTS ATLANTIC 83646*/AG (11.98/18.98)	Wooden Leather	9	
49	52	53	56	▲		SEAN PAUL ▲ VPI/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4	99	RE-ENTRY	1	▲	THE JACKSON 5 MDTOWN/CHRONICLES 000706/UMG (11.98 CD)	20th Century Masters: The Best Of The Jackson 5-The Christmas Collection	99		
50	38	38	10	▲		BAD BOY'S DA BAND ● BAD BOY 001118*/UMRG (12.98 CD)	Too Hot For T.V.	1	100	NEW	1	▲	VARIOUS ARTISTS COLLECTABLES 7626 (14.98 CD)	WDAS 105.3 FM: Classic Soul Hits Volume 8	100		

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2003

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		▲	▼						▲	▼			
1	1	▲	25 Weeks At Number 1	THE TEMPTATIONS ▲ GOROY/MOTOWN 63522/UMG (12.98/5.98)	Give Love At Christmas	43	13	25	▲	NAT KING COLE ● EMI/CAPITOL SPECIAL MARKETS 57729 (12.98/5.98)	Christmas Favorites	19	
2	2	▲		LUTHER VANDROSS ▲ LY/EPC 57785*/SONY MUSIC (12.98 EQ/9.98)	This Is Christmas	41	14	18	▲	MAKAVELI ▲ DEATH ROW 83012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	286	
3	4	▲		ALICIA KEYS ▲ J 20002/RMG (12.98/18.98)	Songs In A Minor	70	15	15	▲	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	146	
4	7	▲		VARIOUS ARTISTS THE RIGHT STUFF 55041 (7.98/11.98)	Slow Jams Christmas Volume 1	43	16	9	▲	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND 548904/DJMG (8.98/12.98)	Legend	370	
5	6	▲		MARIAH CAREY ▲ COLUMBIA 64222*/SONY MUSIC (11.98 EQ/17.98)	Merry Christmas	46	17	—	▲	R. KELLY ▲ JIVE 41527/ZOMBA (11.98/17.98)	12 Play	214	
6	—	▲		THE TEMPTATIONS ● MDTOWN 638117/UMG (3.98/6.98)	Christmas Card	34	18	—	▲	KENNY G ▲ ARISTA 18767 (12.98/18.98)	Miracles—The Holiday Album	45	
7	5	▲		JAY-Z ▲ FREEZE/ROC-A-FELLA 50040*/CAPITOL (6.98/12.98)	Reasonable Doubt	307	19	19	▲	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	378	
8	3	▲		AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	446	20	—	▲	BZK T.U.G./EPC 85856*/SONY MUSIC (8.98 EQ CD)	Santa Hooked Me Up (EP)	10	
9	8	▲		2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	Greatest Hits	2							

DECEMBER 20
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	8	You Don't Know My Name	1 Wk. At No. 1 ALICIA KEYS (J/RMG)	26	24	11	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	51	50	6	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)
2	1	37	Step In The Name Of Love	R. KELLY (J/IVE)	27	36	8	My Baby	BOW WOW FEAT. JAGGED EDGE (COLUMBIA/SUM)	52	45	18	I Need You Now	SMOKIE NORFUL (EMI GOSPEL)
3	3	19	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	28	28	10	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/J/IVE)	53	58	4	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)
4	4	15	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	29	20	21	Clubbin'	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	54	61	2	In My Life	JUVENILE FEAT. MANNIE FRESH (CASH MONEY/UNIVERSAL/UMRG)
5	6	26	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	30	25	36	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	55	53	9	Touched A Dream	R. KELLY (J/IVE)
6	8	7	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/DJ/MG)	31	33	14	U Got That Love (Call It A Night)	GERALD LEVERT (ELEKTRA/EEG)	56	55	11	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
7	9	16	Milkshake	KELIS (STAR TRAK/ARISTA)	32	37	12	Down For Me	LOON FEAT. MARIO WINANS (BAD BOY/UMRG)	57	71	9	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
8	5	19	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	33	34	12	Love You More	GINUWINE (EPIC/SUM)	58	51	5	Quick To Back Down	BRAVEHEARTS (ILL WILL/COLUMBIA/SUM)
9	11	20	Read Your Mind	AVANT (GEPFEN)	34	26	11	Clap Back	J.A. RULE (MURDER INC./DEF JAM/DJ/MG)	59	60	5	I'll Be Around	CEE-LO FEAT. TIMBALAND (ARISTA)
10	7	12	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	35	38	7	Fallen	MYA (A&M/INTERSCOPE)	60	63	15	Shake That Monkey	TOO SHORT (SHORT/J/IVE)
11	12	11	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	36	29	24	Thoa Thong	R. KELLY (J/IVE)	61	43	9	One More Chance	MICHAEL JACKSON (EPIC/SUM)
12	10	18	Holidæ In	CHINGY (DISTURBING THE PEACE/CAPITOL)	37	35	36	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	62	49	14	Backtigh	JAHHEIM (DIVINE MILL/WARNER BROS.)
13	17	7	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	38	32	16	Knock Knock	MONICA (J/RMG)	63	64	3	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)
14	14	17	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	39	41	10	Gangsta Nation	WESTSIDE CONNECTION (HOO-BANGIN'/CAPITOL)	64	67	8	Love Angel	J.S. (DREAMWORKS)
15	23	6	Slow Jamz	TWISTA (ATLANTIC)	40	40	32	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	65	69	3	Them Jeans	MASTER P. (NEW NO LIMIT/UNIVERSAL/UMRG)
16	21	6	Hey Ya!	OUTKAST (ARISTA)	41	54	4	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	66	66	3	Think About You	LUTHER VANDROSS (J/RMG)
17	15	11	More & More	JOE (J/IVE)	42	—	1	Sorry 2004	RUBEN STUDDARD (J/RMG)	67	73	2	Dirt Off Your Shoulder	JAY-Z (ROC-A-FELLA/DEF JAM/DJ/MG)
18	22	10	Fortenight	MUSIQ (DEF SOUL/J/IVE)	43	42	18	Getting Late	FLOETRY (SOULJAZZ/OREAMWORKS)	68	62	9	Be Easy	T.I. (GRAND HUSTLE/ATLANTIC)
19	13	22	Rain On Me	ASHANTI (MURDER INC./DEF JAM/DJ/MG)	44	39	13	Bad Boy This Bad Boy That	BAD BOY'S DA BAND (BAD BOY/UMRG)	69	68	2	Back In The Day (Puff)	ERIKYAH BAOU (MOTOWN/UMRG)
20	31	5	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/DJ/MG)	45	46	22	Find A Way	DWELE (VIRGIN)	70	—	1	What Would You Do	SHADE SHEIST, NATE DOGG & MARIAH CAREY (BABY REE)
21	19	37	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	46	52	5	The Set Up	OBIE TRICE FEAT. NATE DOGG (SHADY/INTERSCOPE)	71	—	1	She Is	CARL THOMAS FEAT. LL COOL J. (BAD BOY/UMRG)
22	27	5	Not Today	MARY J. BLIGE FEAT. EVE (GEPFEN/INTERSCOPE)	47	57	2	Badaboom	B2K FEAT. FABOLOUS (T.U.G./EPIC/SUM)	72	59	13	Comin' From Where I'm From	ANTHONY HAMILTON (SO SO DEF/ARISTA)
23	30	12	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)	48	47	10	Wonderful	ARETHA FRANKLIN (ARISTA)	73	74	3	Wanna Get 2 Know U	G-UNIT FEAT. JOE (G-UNIT/SHADY/INTERSCOPE)
24	18	33	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	49	48	20	Busted	THE ISLEY BROTHERS (DREAMWORKS)	74	72	7	A Million Ways	WILL DOWNING (GRIP/VERVE)
25	16	23	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA/SUM)	50	56	5	Rubber Band Man	T.I. (GRAND HUSTLE/ATLANTIC)	75	—	1	Freek-A-Leek	PETEY PABLO (J/IVE)

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

Music R&B/Hip-Hop

Toronto's IRS Seeks U.S. Success

Canada isn't known for home-grown hip-hop... yet. That may all change with the help of IRS (Instinctive Reaction to Struggle).

Slip-N-Slide founder Ted "Touché" Lucas will retain 100% ownership of the label, with Capitol providing promotion and marketing support. Capitol will also distribute Slip-N-Slide catalog and new acts. The first new release will come in March 2004 from dancehall artist Don Yute.

2004 releases by Trick Daddy and Trina will still be released through Atlantic.



IRS: PUTTING CANADA ON THE HIP-HOP MAP

The Toronto-based trio of MCs Korry Deez and Black Cat and DJ/producer T.R.A.C.K.S. is quickly staking its claim with debut album "Welcome to Planet IRS" (Avatar).

"Hip-hop [in Canada] is influenced by various kinds of hip-hop down there—

East Coast, West Coast, South," T.R.A.C.K.S.

says. "So, Toronto, Ontario, has a very eclectic vibe in terms of the music scene.

You'll find that people here take influences from various genres of music. That

shows through in our music."

"Welcome to Planet IRS" features Avatar labelmate Planet Asia, as well as fellow Canadian MCs Nish Rawks, Dan-e-o and Wio-K, among others.

The group, which is signed to Universal Canada at home, released the album stateside Nov. 4 on Avatar.

"Our A&R at Universal Canada went down to L.A. and met up with some people at Avatar," Korry Deez says. "They were really interested in putting out our project. They were willing to put the dedication and work into getting it out."

Black Cat adds, "They seem to understand that it takes a little while for us to break into the scene [in the U.S.]. It made us a little more comfortable knowing that they weren't expecting us to blow up overnight."

SLIP-N-SLIDE'S NEW HOME: Slip-N-Slide Records and Films has inked a worldwide distribution deal with Capitol Records. The Miami-based label serves as home to Trick Daddy, Trina and Duece Poppi, among others.

NEW BREED: With the success of acts like Lil Jon & the East Side Boyz (*Billboard*, Dec. 13) and the Ying Yang Twins, TVT Records is on a roll. The New York-based indie has upped its hip-hop roster with the signing of Miami-based rapper Pitbull.

Beats & Rhymes™

By Rashaun Hall
rhall@billboard.com



The Cuban-American MC, who was recently recognized in The Source magazine's Unsigned Hype column, will first be featured on "That's Nasty," a collaboration with Lil Jon and Lil Scrappy, from TVT's new "Crunk & Disorderly" compilation. His debut album will be released in 2004.

BANNER GIVES BACK: David Banner is giving back to the community with his Crank It Up contest. The Mississippi-based MC/producer is giving away five scholarships. Game pieces will be randomly placed within the first 300,000 copies of his new album, "MTA2: Baptized in Dirty Water," due Dec. 23 (SRC/Universal).

The five recipients will each receive \$10,000 scholarships that can be used toward any post-high-school education including college, graduate school, community college, trade or vocational school. If the winner does not plan to further his or her education, Banner has insisted that the prize be transferred to someone of the winner's choosing who does. All prizes must be awarded no later than Feb. 28, 2004.

Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	One More Chance	MICHAEL JACKSON (EPIC/SUM)	26	30	5	Neva Eva	TRILLVILLE (BME/REPRISE/WARNER BROS.)	51	41	5	Leave It All Behind	SUNNY VALENTINE (OUNGEON RATZ/CAMP DAVID)
2	2	10	Read Your Mind	AVANT (GEPFEN)	27	24	4	Splash Waterfalls	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	52	40	29	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDE (UNIVERSAL/UMRG)
3	5	17	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	28	20	14	Holidæ In	CHINGY (DISTURBING THE PEACE/CAPITOL)	53	61	20	Girlfriend	B2K (T.U.G./EPIC/SUM)
4	7	2	Hearts On Fire	BIG ADVICE (ELECTRIC MONKEY)	29	—	1	Slow Jamz	TWISTA (ATLANTIC)	54	44	3	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
5	3	13	The Way You Move/Hey Ya!	OUTKAST FEAT. SLEEPY BROWN (ARISTA)	30	49	7	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)	55	37	12	Anything Goes	CNN, WAYNE WINDER & LEXUS (RED STAR/DEF JAM/CA/DJ/MG)
6	6	8	F**k It (I Don't Want You Back)	EAMON (J/IVE)	31	51	5	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)	56	66	3	Dude	BEENIE MAN FEAT. MS THING (SHOCKING VIBES/VIRGIN)
7	10	6	Me, Myself And I	BEYONCE (COLUMBIA/SUM)	32	36	21	Officially Missing You	TAMIA (ELEKTRA/EEG)	57	75	13	Party & Bullsh**t 2003	RAH DIGGA (FLIPMODE/J/RMG)
8	8	4	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/DJ/MG)	33	31	4	Quick To Back Down	BRAVEHEARTS (ILL WILL/COLUMBIA/SUM)	58	63	17	Hell Yeah	GINUWINE FEAT. BABY (EPIC/SUM)
9	28	3	Limbo Rock (Remixes)	CHUBBY C & DD (TREC)	34	18	8	Head Bussa	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	59	—	3	Thugman	TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
10	—	6	Immaculate	SURVIVALIST (SLAVE)	35	56	20	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)	60	32	16	Knock Knock	MONICA (J/RMG)
11	17	16	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	36	23	10	Through The Wire	KANYE WEST (ROC-A-FELLA/DEF JAM/DJ/MG)	61	—	1	Secret Wars Pt. 2	THE LAST EMPEROR (HIGHRISE/RED PLANET/RAPTIVISM)
12	13	33	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	37	—	1	Learn Chinese	JIN FEAT. WYCLEF JEAN (RUFF RYDERS/VIRGIN)	62	39	18	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
13	4	6	Pass That Dutch	MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	38	—	1	I'll Be Around	CEE-LO FEAT. TIMBALAND (ARISTA)	63	33	11	Party To Damascus	WYCLEF JEAN FEAT. MISSY ELLIOTT (CYCLE/J/RMG)
14	9	9	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)	39	45	10	Get It On The Floor	DMX FEAT. SWIZZ BEATZ (RUFF RYDERS/DEF JAM/DJ/MG)	64	46	2	Dance With My Father	LUTHER VANDROSS (J/RMG)
15	15	7	Look Ya	POP SHOP (GO GETTA)	40	29	22	Thoa Thong	R. KELLY (J/IVE)	65	—	5	Make U Mine	FABOLOUS FEAT. MIKE SHOREY (DESERT STORM/ELEKTRA/EEG)
16	11	9	Clap Back/The Crown	J.A. RULE (MURDER INC./DEF JAM/DJ/MG)	41	27	17	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/J/IVE)	66	—	16	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)
17	26	7	Stand Up In It	THEODIS EALEY (IFGAM)	42	—	2	Hey You! Shorty What's Yo Name?	COLLARD GREENS FEAT. KAYLA (CHUCK NICE)	67	—	20	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
18	19	4	Fallen	MYA (A&M/INTERSCOPE)	43	—	18	All Night Long	SEDUCTIION WITH SADDLER (JENSTAR)	68	68	7	Summertime	BEYONCE (MUSIC WORLD/COLUMBIA/SUM)
19	22	7	Gangsta Girl	BIG TYMERS FEAT. R. KELLY (CASH MONEY/UNIVERSAL/UMRG)	44	50	4	Pop That Booty	MARQUES HOUSTON (T.U.G./ELEKTRA/EEG)	69	55	24	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
20	12	7	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)	45	42	10	Hot & Wet	112 FEAT. LUDACRIS (BAD BOY/DEF SOUL/J/IVE)	70	43	4	No, No, No	JAE MILLZ (WANNA BLOW/REPRISE/WARNER BROS.)
21	16	19	Step In The Name Of Love	R. KELLY (J/IVE)	46	—	1	Badaboom	B2K FEAT. FABOLOUS (T.U.G./EPIC/SUM)	71	—	15	Tonite, I'm Yours	ZANE FEAT. TANK (PRIORITY/CAPITOL)
22	25	7	I'm Still In Love With You	SEAN PAUL FEAT. SASHA (VPI/ATLANTIC)	47	59	7	You'll Never Find (A Better Woman)	TEEDRA MOSES FEAT. JADAKISS (TVT)	72	47	3	Gangsta Nation	WESTSIDE CONNECTION (HOO-BANGIN'/CAPITOL)
23	64	15	Milkshake	KELIS (STAR TRAK/ARISTA)	48	52	8	Fortenight	MUSIQ (DEF SOUL/J/IVE)	73	67	39	Gots To Be	B2K (T.U.G./EPIC/SUM)
24	14	33	Calling All Girls	ATL (INQ/INTIME/EPIC/SUM)	49	34	14	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	74	53	20	Love At 1st Sight	MARY J. BLIGE FEAT. MET HOD MAN (GEPFEN)
25	21	10	Wat Da Hook Gon Be	MURPHY LEE (FO REEL/UNIVERSAL/UMRG)	50	—	1	Thug Luv	LIL KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)	75	—	30	Nothin' Free/Don't Give A @#&%	OBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)

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

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
Airplay monitored by Nielsen Broadcast Data Systems						
NUMBER 1 5 Weeks At Number 1						
1	1	1	12	MIENTES TAN BIEN A. BAQUEIRO, SIN BANDERA (I. GARCIA)	Sin Bandera SONY DISCOS	1
2	2	6	16	NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S. SERNA DEL RIO)	Los Huracanes Del Norte UNIVISION	2
3	3	4	24	ANTES S. KRYS, J. SOMEILLAN (O. BERMUDEZ)	Obie Bermudez EMI LATIN	1
4	6	3	18	HOY G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO)	Gloria Estefan EPIC/SONY DISCOS	1
5	4	2	14	TE NECESITO L. MIGUEL (J. L. GUERRA)	Luis Miguel WARNER LATINA	1
6	5	5	15	AVE CAUTIVA J. GUILLEN (R. GONZALEZ MOHA)	Conjunto Primavera FONOVISA	5
7	9	7	11	LA PAGA G. SANTIAGO, L. JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	6
8	8	14	10	LAGRIMAS DE CRISTAL J. L. TERRAZAS (I. HARRIS)	Grupo Montez De Durango DISA	8
9	13	15	10	ROSAS N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS, J. FUENTES, H. GARDE)	La Oreja De Van Gogh SONY DISCOS	9
10	11	13	5	ME CANSE DE TI S. KRYS, J. SOMEILLAN (O. BERMUDEZ, G. MARCO)	Obie Bermudez EMI LATIN	10
11	10	10	10	QUIEN TE DIJO ESO? R. PEREZ (L. FONSI, C. BRANT)	Luis Fonsi UNIVERSAL LATINO	10
12	14	16	11	QUE TE RUEGUE QUIEN TE QUIERA A. LIZARRAGA, J. LIZARRAGA (O. ALVAREZ)	Banda El Recodo FONOVISA	12
13	7	8	21	UN SIGLO SIN TI R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
14	18	21	4	TE LLAME R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Cristian ARIOLA/BMG LATIN	14
GREATEST GAINER						
15	22	24	7	SI NO ME AMAS D. WARNELL, L. LEVIN (L. FONSI, C. BRANT)	Ednita Nazario SONY DISCOS	15
16	12	9	13	QUIERO PERDERME EN TU CUERPO K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	6
17	15	12	9	TE LLEVARE AL CIELO (HERA A. GONZALEZ (HERA))	Mana WARNER LATINA	12
18	20	18	11	MAS QUE TU AMIGO M. A. SOLIS, H. PATRON, R. PEREZ (M. A. SOLIS)	Marco Antonio Solis FONOVISA	16
19	16	11	9	INOCENTE DE TI G. FARIAS (J. GABRIEL)	Juan Gabriel ARIOLA/BMG LATIN	11
20	19	19	31	FOTOGRAFIA G. SANTIAGO, L. JUANES (JUANES)	Juanes With Nelly Furtado SURCO/UNIVERSAL LATINO	1
21	27	22	4	A FUEGO LENTO K. SANTANDER, J. L. ARROYAVE (G. SANTANDER, J. L. ARROYAVE)	Jennifer Pena UNIVISION	21
22	17	17	9	YA NO ME DUELE R. PEREZ, R. LIVI (R. LIVI, R. PEREZ)	Victoria MEGAMUSIC/UNIVERSAL LATINO	17
23	26	26	5	CUIDARTE EL ALMA L. F. OCHOA (M. DURANDEAU, F. ZALLES)	Chayanne SONY DISCOS	23
24	21	20	9	MI LIBERTAD R. SANCHEZ (P. AZEAL, E. CARRIZO)	Jerry Rivera ARIOLA/BMG LATIN	20
25	23	28	4	SOY UN NOVATO R. MUNDOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	23
26	24	27	17	NO HACE FALTA E. ESTEFAN JR., R. BARLOW (E. ESTEFAN JR., R. BARLOW, N. TOVAR)	Cristian ARIOLA/BMG LATIN	6
27	28	25	6	EN EL SILENCIO NEGRO DE LA NOCHE J. REYES (ESTEFANO)	Alexandre Pires ARIOLA/BMG LATIN	24
28	25	30	5	ADICTO E. IGLESIAS, C. SORINKIN (E. IGLESIAS, P. BARRY, M. TAYLOR)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	25
29	30	33	5	AQUI EN CORTITO LOS RIELEROS DEL NORTE (R. VII. LARREAL)	Los Rieleros Del Norte FONOVISA	29
30	34	31	11	EN REALIDAD P. CABRERA (M. R. DIAZ)	Jorge Luis Cabrera DISA	25
31	33	29	13	UN AMOR PARA LA HISTORIA A. JAEN (Y. HENRIQUEZ)	Gilberto Santa Rosa SONY DISCOS	24
32	38	40	8	MI GENTE A. B. QUINTANILLA III (A. B. QUINTANILLA III, A. SIERRA, J. YAMAGUCHI, R. PACHECO, J. POREL, G. GIRALDO, M. SEROUSSI)	A.B. Quintanilla III & Kumbia Kings Feat. Ozomatli EMI LATIN	32
33	31	36	5	ME VOY A IR J. A. LEDEZMA (I. ENRIQUE)	El Coyote Y Su Banda Tierra Santa EMI LATIN	31
34	29	32	13	CAUSAME LA MUERTE LOS TIGRES DEL NORTE (J. MEZA)	Los Tigres Del Norte FONOVISA	16
35	47	—	2	CORAZON DE PAPEL J. IGLESIAS, R. PEREZ, R. LIVI (R. LIVI, R. FERRO GARCIA, J. IGLESIAS)	Julio Iglesias SONY DISCOS	35
36	36	43	26	HOY EMPIEZA MI TRISTEZA J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango DISA	15
37	37	23	23	ESTOY A PUNTO BRONCO (O. VILLARREAL)	Bronco: El Gigante De America FONOVISA	7
38	41	38	2	RIE Y LLORA S. GEORGE (S. GEORGE, F. OSORIO)	Celia Cruz SONY DISCOS	12
39	32	34	8	AMOR DE LOS DOS PRAMIREZ (G. PARRA)	Vicente Fernandez With Alejandro Fernandez SONY DISCOS	23
40	46	—	2	ENAMORADA J. GAVIRIA, B. OSSA, F. TOLON (J. GAVIRIA, B. OSSA, F. TOLON)	Noelia FONOVISA	40
41	35	37	15	ME CANSE DE MORIR POR TU AMOR L. E. PAVAN, M. SANCHEZ (M. MASS)	Adan Chalino Sanchez UNIVISION	18
42	43	49	18	NINA AMADA MIA G. A. SANTIAGO (J. MASSIAS)	Alejandro Fernandez SONY DISCOS	17
43	42	45	4	LOCA CONMIGO R. CAMASTA (W. BRAZOBAN)	Los Toros Band UNIVERSAL LATINO	42
44	45	41	14	SOLO POR TI SORAYA (SORAYA)	Soraya EMI LATIN	18
HOT SHOT DEBUT						
45	NEW	1	1	REGALAME LA SILLA DONDE TE ESPERE A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	45
46	RE-ENTRY	2	2	SENTIMENTAL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	46
47	44	35	15	PARA MORIR IGUALES N. SERRANO FLORES E. MORALES (J. A. JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	26
48	NEW	1	1	DALO POR HECHO BRONCO (N. URQUIZA, N. CONCHA)	Bronco: El Gigante De America FONOVISA	48
49	RE-ENTRY	2	2	AY AMOR H. EL BAMBINO, N. NORIEGA (H. NORIEGA, H. EL BAMBINO)	Hector & Tito Featuring Victor Manuelle VI	48
50	NEW	1	1	AMOR DESCARADO M. QUINTERO LARA (M. QUINTERO LARA, A. SLEYNGER, A. PENAL)	Los Tucanes De Tijuana UNIVERSAL LATINO	50

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	MIENTES TAN BIEN SONY DISCOS	SIN BANDERA	21	22	A FUEGO LENTO UNIVISION	JENNIFER PENA
2	2	TE NECESITO WARNER LATINA	LUIS MIGUEL	22	23	UN AMOR PARA LA HISTORIA SONY DISCOS	GILBERTO SANTA ROSA
3	6	LA PAGA SURCO/UNIVERSAL LATINO	JUANES	23	24	CORAZON DE PAPEL SONY DISCOS	JULIO IGLESIAS
4	5	ROSAS SONY DISCOS	LA OREJA DE VAN GOGH	24	21	YA NO ME DUELE MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
5	7	QUIEN TE DIJO ESO? UNIVERSAL LATINO	LUIS FONSI	25	26	ENAMORADA FONOVISA	NOELIA
6	4	ANTES EMI LATIN	OBIE BERMUDEZ	26	25	SOLO POR TI EMI LATIN	SORAYA
7	3	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	27	29	REGALAME LA SILLA DONDE TE ESPERE WARNER LATINA	ALEJANDRO SANZ
8	14	SI NO ME AMAS SONY DISCOS	EDNITA NAZARIO	28	—	UN TE AMO WARNER LATINA	LUIS MIGUEL
9	8	QUIERO PERDERME EN TU CUERPO VALE/UNIVERSAL LATINO	DAVID BISBAL	29	30	MI LIBERTAD ARIOLA/BMG LATIN	JERRY RIVERA
10	12	TE LLAME ARIOLA/BMG LATIN	CRISTIAN	30	—	Y TODO QUEDA EN NADA SONY DISCOS	RICKY MARTIN
11	9	TE LLEVARE AL CIELO WARNER LATINA	MANA	31	28	MIRAME, MIRATE SONY DISCOS	NATALIA LAFOURCADE
12	10	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN	32	31	YO LA AMO UNIVISION	PEPE AGUILAR
13	11	FOTOGRAFIA SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTADO	33	27	QUITEMONOS LA ROPA ARIOLA/BMG LATIN	ALEXANDRE PIRES
14	15	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ	34	32	Y TE VOY A DIVIDIR MEGAMUSIC/UNIVERSAL LATINO	MARCO FLORES
15	13	INOCENTE DE TI ARIOLA/BMG LATIN	JUAN GABRIEL	35	34	NO ES LO MISMO WARNER LATINA	ALEJANDRO SANZ
16	17	CUIDARTE EL ALMA SONY DISCOS	CHAYANNE	36	33	TODAVIA VIVA/UNIVERSAL LATINO	LA FACTORIA
17	19	EN EL SILENCIO NEGRO DE LA NOCHE ARIOLA/BMG LATIN	ALEXANDRE PIRES	37	35	LA REINA SONY DISCOS	ANA GABRIEL
18	18	NO HACE FALTA ARIOLA/BMG LATIN	CRISTIAN	38	—	CERCA DE TI VIRGIN/EMI LATIN	THALIA
19	20	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	39	39	HASTA QUE ME OLVIDE DE TI RPE/UNIVISION	AREA 305
20	16	ADICTO INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	40	—	MORI J&N/SONY DISCOS	TRANZA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	MI LIBERTAD ARIOLA/BMG LATIN	JERRY RIVERA	21	25	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ
2	2	HOY EPIC/SONY DISCOS	GLORIA ESTEFAN	22	22	DALE DON DALE	DON OMAR VI
3	3	LOCA CONMIGO UNIVERSAL LATINO	LOS TOROS BAND	23	36	LA PAGA SURCO/UNIVERSAL LATINO	JUANES
4	4	ME CANSE DE TI EMI LATIN	OBIE BERMUDEZ	24	26	VECINITA WEACARIBE/WARNER LATINA	TITO NIEVES
5	14	AY AMOR VI	HECTOR & TITO FEATURING VICTOR MANUELLE	25	27	PEQUEÑO DETALLE EJR	COSTA BRAVA
6	7	HERMANITA PREMIUM LATIN	AVENTURA	26	21	MASUCAMBA WHITE LION/BMG LATIN	TEGO CALDERON
7	8	ENAMORAME J&N	PAPI SANCHEZ	27	23	POLOS OPUESTOS J&N	MONCHY Y ALEXANDRA
8	5	A DONDE IRE SONY DISCOS	HUEY DUNBAR	28	29	TE NECESITO WARNER LATINA	LUIS MIGUEL
9	15	AMIGO MIO WEACARIBE/WARNER LATINA	TONO ROSARIO	29	24	LA CURA RCC	PENA SUAZD Y SU BANDA GORDA
10	6	QUITEMONOS LA ROPA SONY DISCOS	NG2	30	—	TE LLAME ARIOLA/BMG LATIN	CRISTIAN
11	12	INTENTALO TU J&N	JOE VERAS	31	28	TE TRAIGO EL (PAPI CHULO) MUSART/BALBOA	EL CHOMBO
12	13	DOCTOR J&N	PUERTO RICAN POWER	32	31	AMOR AMOR TRESERRE/ARIOLA/BMG LATIN	ROSELYN SANCHEZ FEATURING TEGO CALDERON
13	16	ANTES EMI LATIN	OBIE BERMUDEZ	33	39	ROSAS SONY DISCOS	LA OREJA DE VAN GOGH
14	18	VOY A TENER QUE OLVIDARTE SONY DISCOS	ANDY ANDY	34	34	TE LLEVARE AL CIELO WARNER LATINA	MANA
15	35	EL AÑO VIEJO SONY DISCOS	CELIA CRUZ	35	—	SUENA M.P.	LA BANDA GORDA
16	19	RIE Y LLORA SONY DISCOS	CELIA CRUZ	36	—	SI ME OJAS NO VALE ZAK	XTC
17	17	MIENTES TAN BIEN SONY DISCOS	SIN BANDERA	37	—	YO QUIERO BAILAR DIAMOND	IVY QUEEN
18	11	SOY MUJER SONY DISCOS	INDIA	38	36	EL CUERPO ME PIDE SONY DISCOS	ELVIS CRESPD & VICTOR MANUELLE
19	20	YA NO ME DUELE MEGAMUSIC/UNIVERSAL LATINO	VICTORIA	39	—	QUIEN TE DIJO ESO? UNIVERSAL LATINO	LUIS FONSI
20	10	ASI TE AMO PREMIUM LATIN	ELVIS MARTINEZ	40	—	TE EXITARE CUTTING	KAKOTEO MIX FEATURING DJ NELSON & VALERIE

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE	21	23	TE METISTE EN MI CAMA DISA	PALOMO
2	2	AVE CAUTIVA FONOVISA	CONJUNTO PRIMAVERA	22	17	AMOR DE LOS DOS SONY DISCOS	VICENTE FERNANDEZ WITH ALEJANDRO FERNANDEZ
3	3	LAGRIMAS DE CRISTAL DISA	GRUPO MONTEZ DE DURANGO	23	18	PORQUE ME HACES LLORAR PLATINO/FONOVISA	BRISEYDA
4	4	QUE TE RUEGUE QUIEN TE QUIERA FONOVISA	BANDA EL RECODO	24	13	PASO A LA REINA DISA	CAROFENALES DE NUEVO LEON
5	5	SOY UN NOVATO EMI LATIN	INTOCABLE	25	38	MAS TERCO QUE UNA MULA DISA	GERMAN LIZARRAGA
6	7	AQUI EN CORTITO FONOVISA	LOS RIELEROS DEL NORTE	26	29	TITERE EN TUS MANOS FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
7	9	EN REALIDAD DISA	JORGE LUIS CABRERA	27	—	QUIEN LAS QUIERE ARIOLA/BMG LATIN	LOS RAZOS
8	8	ME VOY A IR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	28	36	JUMBALAYA PRO-DISA	K. PAZ DE LA SIERRA
9	6	CAUSAME LA MUERTE FONOVISA	LOS TIGRES DEL NORTE	29	21	DAME POR MUERTO UNIVISION	LUPILLO RIVERA
10	11	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO	30	25	BANDIDO FONOVISA	ANA BARBARA
11	12	ESTOY A PUNTO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	31	31	DEJENME SI ESTOY LLORANDO FONOVISA	LOS ANGELES DE CHARLY
12	10	ME CANSE DE MORIR POR TU AMOR UNIVISION	ADAN CHALINO SANCHEZ	32	28	MATAME WEAMEX/WARNER LATINA	PESADO
13	19	MI GENTE FONOVISA	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATLI	33	30	LAS MULAS DE MORENO MUSART/BALBOA	ADAN CUEN
14	16	MAS QUE TU AMIGO FONOVISA	MARCO ANTONIO SOLIS	34	40	DE UN RANCHO A OTRO EMI LATIN	DUETO VOCES DEL RANCHO
15	15	PARA MORIR IGUALES RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	35	39	MI FUNERAL SONY DISCOS	VICTOR GARCIA
16	22	DALO POR HECHO FONOVISA	BRONCO: EL GIGANTE DE AMERICA	36	32	EN LOS PURITOS HUESOS DISA	LA ARROLLADORA BANDA EL LIMON
17	34	AMOR DESCARADO UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	37	—	SOLO LOS TONTOS LA SIERRA	EL CHALINILLO
18	24	SENTIMENTAL MUSART/BALBOA	JOAN SEBASTIAN	38	26	ACTOS DE UN TONTO 	

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	—	2	LOS TEMERARIOS FONOVISA 351005/UG (9.98/13.98)	NUMBER 1 Tributo Al Amor	1	49	53	44	4	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER LIDERES 950540 (12.98 CD)	El Pasito De Durango	44
2	2	3	7	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/DVD)	GREATEST GAINER La Historia	1	50	47	47	25	LOS CADETES DE LINARES UNIVISION 310127/UG (9.98/13.98) [M]	30 Inolvidables	5
3	3	4	6	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1	51	46	55	26	PEPE AGUILAR MUSART 2891/BALBDA (12.98 CD)	Coleccion De Oro	30
4	4	2	3	MANA WARNER LATINA 61046 (18.98 CD)	Eclipse	2	52	42	34	7	JUAN GABRIEL ARIELA 56423/BMG LATIN (17.98 CD)	Inocente De Ti	21
5	7	7	8	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	53	49	49	16	LOS ACOSTA DISA 726992 (13.98 CD/DVD) [M]	En Vivo Vol. 1	13
6	6	6	81	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	1	54	48	42	10	FITO OLIVARES UNIVISION 310174/UG (9.98/13.98)	30 Exitos Inolvidables	20
7	5	11	3	LOS TIGRES DEL NORTE FONOVISA 350913/UG (9.98/13.98)	Herencia Musical: 20 Boleros Romanticos	5	55	73	56	10	EL CHICHICUILOTE LIDERES 950542 (12.98 CD)	Yo Soy La Banda	21
8	8	5	10	GRUPO MONTEZ DE DURANGO DISA 724086 (12.98 CD)	De Durango A Chicago	2	56	51	46	32	CUISILLOS MUSART 2709/BALBDA (6.98 CD)	Las Romanticas De Cuisillos	16
9	11	—	2	MANNY MANUEL UNIVERSAL LATINO 001626 (13.98 CD) [M]	Serenata	9	57	61	52	30	LOS PLAYER'S MUSART 2741/BALBDA (12.98 CD)	Ranchero De	26
10	9	8	10	LUIS MIGUEL WARNER LATINA 60873 (18.98 CD)	33	1	58	58	51	16	VARIOUS ARTISTS SONY DISCOS 93163 (9.98 EQ CD)	Navidad Caribena	58
11	12	9	7	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6	59	52	45	8	LOS RIELEROS DEL NORTE FONOVISA 350879/UG (9.98/13.98) [M]	Abriendo Caminos	7
12	10	1	3	EDNITA NAZARIO SONY DISCOS 70618 (15.98 EQ CD) [M]	Por Ti	1	60	56	66	6	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
13	14	12	5	PEPE AGUILAR UNIVISION 310167/UG (9.98/13.98) [M]	Con Orgullo Por Herencia	7	61	54	58	25	CARDENALES DE NUEVO LEON DISA 726990 (16.98 CD/DVD)	Paso A La Reina	36
14	13	14	15	CHAYANNE SONY DISCOS 70627 (16.98 EQ CD)	Sincero	1	62	54	58	25	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (13.98 CD) [M]	Encuentros De Angeles Vol. 1	7
15	35	10	5	VICO C EMI LATIN 90132 (13.98 CD) [M]	PACESETTER En Honor A La Verdad	5	63	74	59	24	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2
16	29	23	5	JULIO IGLESIAS SONY DISCOS 93217 (16.98 EQ CD)	Divorcio	16	64	58	51	16	CONTROL EMI LATIN 90878 (14.98 CD) [M]	La Historia	9
17	17	24	33	JOAN SEBASTIAN MUSART 12887/BALBDA (8.98/13.98) [M]	Coleccion De Oro	14	65	64	67	57	SHAKIRA △ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
18	32	15	9	LOS ORIGINALES DE SAN JUAN EMI LATIN 91728 (21.98 CD/DVD) [M]	La Historia	12	66	68	64	37	ALEXANDRE PIRES ○ ARIELA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
19	NEW	1	1	KINKY SONIC 360 30338/NETTWERK (9.98 CD)	HOT SHOT DEBUT Atlas	19	67	59	61	52	VICENTE FERNANDEZ ○ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2
20	15	13	3	MANA WARNER LATINA 61045 (18.98 CD)	Luna	13	68	57	63	85	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
21	19	19	26	AKWID △ UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7	69	66	69	31	VARIOUS ARTISTS APDITE 78228 (12.98 CD)	20 Canciones Navidenas	69
22	23	26	19	CELIA CRUZ UNIVERSAL LATINO 000756 (13.98 CD)	Exitos Eternos	2	70	66	69	31	MARCO ANTONIO SOLIS FONOVISA 350840/UG (9.98/15.98)	Tu Amor O Tu Desprecio	1
23	26	17	10	CRISTIAN ARIELA 55195/BMG LATIN (17.98 CD) [M]	Amar Es	4	71	69	—	22	ALEJANDRO FERNANDEZ SONY DISCOS 70363 (16.98 EQ CD)	Nina Amada Mia	22
24	20	22	16	LOS BUKIS FONOVISA 350895/UG (9.98/13.98) [M]	25 Joyas Musicales	3	72	67	54	11	OZOMATLI CONCORD PISCANTE 2210/CONCORD (6.98 CD)	Coming Up (EP)	14
25	21	21	14	ALEJANDRO SANZ ○ WARNER LATINA 60516 (18.98 CD) [M]	No Es Lo Mismo	2	73	63	68	47	ANTONIO AGUILAR MUSART 12708/BALBDA (9.98/12.98)	Con Tambora	38
26	16	18	3	MANA WARNER LATINA 61044 (18.98 CD)	Sol	16	74	63	68	47	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
27	25	32	23	LOS TIGRES DEL NORTE FONOVISA 350871/UG (9.98/13.98)	Herencia Musical: 20 Corridos Inolvidables	1	75	66	69	31	LUNYTUNES & NORIEGA VI 409429 (14.98 CD) [M]	Mas Flow	11
28	22	25	57	PANCHO BARRAZA MUSART 2713/BALBDA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12							
29	33	31	24	LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	29							
30	18	16	16	CONJUNTO PRIMAVERA FONOVISA 350875/UG (9.98/16.98) [M]	Decide Tu	3							
31	36	20	6	LUIS FONSI UNIVERSAL LATINO 001403 (16.98 CD/DVD) [M]	Abrazar La Vida	3							
32	30	35	30	DAVID BISBAL ○ VALE 066090/UNIVERSAL LATINO (13.98 CD) [M]	Corazon Latino	17							
33	24	36	50	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2							
34	50	71	3	VARIOUS ARTISTS DISCO HIT 70269 (13.98 CD)	Parranda Borincana	34							
35	37	37	41	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	4	1							
36	40	29	6	CONJUNTO PRIMAVERA/PESADO UNIVISION 310175/UG (9.98/13.98)	Dos Romanticos De Corazon	16							
37	31	27	3	ANA GABRIEL SONY DISCOS 91087 (13.98 EQ CD)	Dulce Y Salado	27							
38	38	30	4	LUPILLO RIVERA UNIVISION 310176/UG (9.98/13.98)	Live	26							
39	41	38	16	INTOCABLE △ EMI LATIN 90524 (16.98 CD)	Nuestro Destino Estaba Escrito	1							
40	55	—	2	VARIOUS ARTISTS J&N 93177/SONY DISCOS (15.98 EQ CD)	Bachatahits 2004	40							
41	28	28	3	LOS ANGELES AZULES/LOS ANGELES DE CHARLY FONOVISA 350953/UG (8.98/12.98)	Encuentros De Angeles Vol. 2	28							
42	34	41	20	CELIA CRUZ SONY DISCOS 70620 (15.98 EQ CD)	Regalo Del Alma	1							
43	43	43	12	JAE-P UNIVISION 310168/UG (13.98 CD)	Ni De Aqui Ni De Alla	25							
44	27	50	29	RICKY MARTIN △ ² SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1							
45	45	33	7	JERRY RIVERA ARIELA 56502/BMG LATIN (15.98 CD)	Canto A Mi Idolito...Frankie Ruiz	33							
46	RE-ENTRY	15	15	OBIE BERMUDEZ EMI LATIN 84647 (14.98 CD)	Confesiones	29							
47	39	40	68	MANA ● WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1							
48	44	39	7	BANDA EL RECODO FONOVISA 350885/UG (9.98/13.98) [M]	Por Ti	7							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)	1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	1 LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)
2 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)
3 MANA ECLIPSE (WARNER LATINA)	3 VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)	3 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVISA/UG)
4 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	4 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	4 GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)
5 MANNY MANUEL SERENATA (UNIVERSAL LATINO)	5 JERRY RIVERA CANTO A MI IDOLO...FRANKIE RUIZ (ARIELA/BMG LATIN)	5 PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)
6 LUIS MIGUEL 33 (WARNER LATINA)	6 VARIOUS ARTISTS NAVIDAD CARIBENA (SONY DISCOS)	6 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBDA)
7 SIN BANDERA DE VIAJE (SONY DISCOS)	7 LUNYTUNES & NORIEGA MAS FLOW (VI)	7 LOS ORIGINALES DE SAN JUAN LA HISTORIA (EMI LATIN)
8 EDNITA NAZARIO POR TI (SONY DISCOS)	8 DIVINO TODO A SU TIEMPO (LUAR)	8 AKWID PROYECTO AKWID (UNIVISION/UG)
9 CHAYANNE SINCERO (SONY DISCOS)	9 VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS)	9 LDS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
10 VICO C EN HONOR A LA VERDAD (EMI LATIN)	10 VARIOUS ARTISTS SALSAS HITS 2004 (J&N/SONY DISCOS)	10 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
11 JULIO IGLESIAS DIVORCIO (SONY DISCOS)	11 CELIA CRUZ LA MAS GRANDE HISTORIA JAMAS CANTADA (LIDERES)	11 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBDA)
12 KINKY ATLAS (SONIC 360/NETTWERK)	12 VARIOUS ARTISTS MERENHITS 2004 (J&N/SONY DISCOS)	12 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
13 MANA LUNA (WARNER LATINA)	13 RANKING STONE CENSURADO (VI)	13 CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)
14 CRISTIAN AMAR ES (ARIELA/BMG LATIN)	14 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	14 ANA GABRIEL DULCE Y SALADO (SONY DISCOS)
15 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA)	15 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)	15 LUPILLO RIVERA LIVE (UNIVISION/UG)
16 MANA SOL (WARNER LATINA)	16 TONO ROSARIO AMIGO MIO: TONO Y SUS EXITOS (WEACARIBE/WARNER LATINA)	16 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
17 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	17 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	17 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTROS DE ANGELES VOL. 2 (FONOVISA/UG)
18 LUIS FONSI ABRAZAR LA VIDA (UNIVERSAL LATINO)	18 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/SONY DISCOS)	18 JAE-P NI DE AQUI NI DE ALLA (UNIVISION/UG)
19 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	19 VARIOUS ARTISTS CONSPIRACION II: LA SECUELA (PINA/UNIVERSAL LATINO)	19 BANO EL RECODO POR TI (FONOVISA/UG)
20 VARIOUS ARTISTS PARRANDA BORINCANA (DISCO HIT)	20 VARIOUS ARTISTS 2004 AND DE EXITOS BACHATAS Y MERENQUES (UNIVERSAL LATINO)	20 GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER EL PASITO DE DURANGO (LIDERES)

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



CELIA'S SUPPORT: Pedro Knight, husband of late Cuban singer Celia Cruz, presented seven New York-area music students with scholarships from the Celia Cruz Foundation at the organization's first gala in New York. Knight is flanked by students from the Boys Harbor Conservatory. Scholarships totaling \$25,000 were given out.

BMG Pacts With Bogotá's Channel

BY GUSTAVO GOMEZ

BOGOTÁ, Colombia—After finalizing a five-year distribution deal with Sony Music, BMG Colombia has launched a new partnership with Bogotá-based Channel Music.

The agreement means that Channel becomes the sales and marketing arm of BMG in Colombia, under the supervision of BMG Chile. BMG Colombia closed its offices here more than five years ago and turned over its distribution to Sony.

The Channel music company is

mostly owned by Invernac, a media company owned by Grupo Bavaria that has a vast array of business interests.

Channel Music is headed by managing director David González, who says that in addition to its BMG operations, Channel will have the capacity to sign its own artists and expand into different areas of the music business.

"We are the exclusive representatives of BMG in Colombia, but we have our own music product," González says. "In the near future, aside from venturing into DVDs and concert pro-

motion, we're also planning strategic alliances with other multinational labels."

Channel's first signed act is Dr. Crapula, a rock/ska band that recently performed at Bogotá's Rock al Parque fest. It already has its first album out, "Déle Vuelta al Disco."

González expects to sign other local acts soon.

BMG's association with Channel comes after six months of negotiations that have taken place since BMG's distribution deal with Sony Colombia expired last summer.

América Latina...

NEWS FROM SOUTH OF THE BORDER

In the Region: In a recently published study of piracy, the International Federation of the Phonographic Industry concluded that in Latin America, two of every three albums sold are pirated. In Colombia, 65% of all albums sold are illegal, while in Mexico, the percentage of illegal units sold is 68%. The percentage of pirated product is even higher in Venezuela, at 75%. Ecuador is at 90%, Peru is at 98% and Paraguay is at 99%.

GUSTAVO GOMEZ

In Argentina: Journalists from around the country cast votes to determine the winners of the Clarín Awards, organized by Argentina's largest daily, El Clarín. The awards, which took place Nov. 25 at the Colón Opera House, honored 2003's most important artists in music, theater, TV, radio and film. Winners in the music category were Babasónicos (rock act of the year), Intoxicados (best new rock act), León Gieco (best pop act), Emme (best new pop act), Eduardo Falu (best folklore act), Horacio Salgán (best tango act) and Martha Argerich (best classical music act).

MARCELO FERNANDEZ BITAR

In Puerto Rico: In what has become a holiday tradition in Puerto Rico, Banco Popular de Puerto Rico broadcast its 11th annual Christmas special Dec 7. Titled "Ocho Puertas" in honor of the popular nightclub that was

home to numerous singer/songwriters in the '60s, '70s and '80s, it featured performances by veteran acts like Lissette, Chucho Avellanet, Danny Rivera, Andy Montañez, Lucy Fabery, Nydia Caro, Glenn Monroig, Alberto Carrión and René Barrios. Many of them made a name for themselves performing at Ocho Puertas. New featured acts included Luis Fonsi, Michael Stuart and Vivian. The special aired locally on six channels. In the U.S., it aired nationwide on Telemundo and PBS stations. "Ocho Puertas" was available for sale as a CD/DVD pack the next day at banks and music stores. Proceeds will be donated to a benefit entity.

RANDY LUNA

In Mexico: Sergio Andrade, former manager/partner of singer Gloria Trevi, has been extradited from Brazil to Mexico to face kidnapping, rape and child corruption charges. After three years behind bars in Brazil, Andrade arrived in Mexico Nov. 29 and is now in a jail in Chihuahua. Singer Trevi and backup singer María Raquel Portillo are also in the same jail awaiting trial on charges of child sexual abuse. Trevi, who was also jailed in Brazil, was extradited last year to Mexico along with her son, who was born in a Brazilian prison. The child's father is Andrade. Andrade was accused of sexual abuse by Karina Yapor, a young Mexican fan of Trevi's who joined the singer's entourage in 1994.

LEILA COBO

Madonna Scores Club Play Hat Trick

In this issue, **Madonna** has three titles on the Hot Dance Club Play

chart: "Me Against the Music" with **Britney Spears** (No. 2), "Nobody Knows Me" (No. 4) and "Nothing Fails" (No. 30).

This has not happened since the Feb. 9, 1985, issue, when U.K. trio **Bronski Beat** had three titles on that chart: "Smalltown Boy" (No. 2), "The Age of Consent" (No. 20) and "Why" (No. 75).

Additionally, "Nothing Fails" is Madonna's 45th Club Play entry; "Nobody Knows Me" and "Me Against the Music" are her 41st and 42nd top 10 hits on the chart.

Do not be surprised if "Me Against the Music" reaches the chart's summit. If this does indeed happen, it would be the Maverick/Warner Bros. artist's 30th No. 1 on the chart.

Also worth noting is that Madonna and Bronski Beat debuted in the early '80s, when disco splintered into a variety of sounds. But unlike the U.K. trio, Madonna continually changes with the times. Her new EP, "Remixed & Revisited," which debuted at No. 115 on The Billboard 200 in the Dec. 13 issue, effortlessly intertwines rock and electronic.

Could a full-on rock album be next?

RED-BLOODED WOMAN: In the latest "Queer Eye for the Straight Guy" news, **Kylie Minogue** is confirmed to shoot an episode of the hit Bravo/NBC series in New York the week of Dec. 14. Expect the episode to air around the Feb. 10, 2004, releases of "What's That Sound"—the soundtrack to the reality show—and Minogue's own "Body Language," both on Capitol.

COMING OUT OF HIDING: Star 69 recording artist **Suzanne Palmer** is putting the finishing touches on her much-anticipated album. The long-overdue set finds Palmer collaborating with **Orange Factory**, **Angel Moraes**, **Eric Kupper** and Star 69 owner **Peter Rauhofer**, among others. Those desiring a "classic fix" of

Palmer (now!) must snag a copy of "A|X Music Series Volume 2: Bring on

the Night," which is sold at all U.S. Armani Exchange stores and online (Beat Box, *Billboard*, Nov. 8). It includes "I Believe" by the **Absolute** featuring Palmer.

MIAMI-BOUND:

The 19th annual Winter Music Conference is scheduled for March 6-10, 2004, at the Wyndham Resort in Miami Beach. For additional info, visit wintermusic-conference.com.

Running concurrently with the WMC, but not

associated with it, is M3 (Miami, Music, Multimedia), a new conference being launched by journalist/Miami Master List mastermind **David Prince**, **Mark Mangan** and **Sascha Lewis** of e-mail publishing company Flavor Pill, **Vickie Starr** of independent marketing company Girlie Action and event



MADONNA: HAS THREE TITLES ON CHART

Beat Box™

By Michael Paoletta
mpaoletta@billboard.com



producer **Carolyn Clerkson**. For info, e-mail info@m3summit.com.

CH-CH-CHANGES: After nearly 14 years at MTV, **Mark Doctrow** has parted ways with the network. A staunch **Madonna** supporter, Doctrow was the director/supervising producer of MTV news development. He can be reached at markdoctrow@aol.com or 212-675-7747.

TRACK OF THE WEEK: **LCD Sound-system** creates the perfect party vibe on "Yeah" (DFA Records), which brings together "Disco Inferno"-shaded basslines, "H.A.P.P.Y. Radio"-hued percussion, acid house disorder and post-punk disaffected vocals.

Additional reporting by **Keith Caulfield** in Los Angeles.

DECEMBER 20 2003
Billboard **HOT DANCE SINGLES SALES**TM

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	13	NUMBER 1 RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54218/RMG	Elvis Presley
2	3	2	14	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico
3	5	—	2	LIMBO ROCK (REMIXES) TEEC 28206	Chubby C & OD Featuring Inner Circle
4	2	—	2	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch
5	4	3	2	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
6	NEW	1	1	NEW BABY, I'M IN LOVE (BORIS & BECK REMIX) EMI LATIN 38872/VIRGIN	Thalia
7	9	4	5	HAREM (REMIXES) NEMO STUDIO 53240/ANGEL	Sarah Brightman
8	6	7	4	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid
9	7	10	7	STUCK (THUNDERPUSS REMIX) FOREFRONT 38869/VIRGIN	Stacie Orrico
10	8	5	21	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47438/VEE	Tamia
11	10	6	30	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC	Jennifer Lopez
12	11	9	22	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna
13	17	8	5	ME AGAINST THE MUSIC JIVE 5737/ZOEMBA	Britney Spears Featuring Madonna
14	14	19	34	THROUGH THE RAIN (HEX Hector/MAC QUAYLE REMIX) MONARCH/ISLAND 063793/DJMG	Mariah Carey
15	12	11	3	A TOAST TO MEN (F**K THE MEN) LAVA 88255/AG	Willa Ford Featuring May
16	13	22	3	ONE MORE CHANCE EPIC 76802/SONY MUSIC	Michael Jackson
17	22	13	19	ALL NIGHT LONG JENSTAR 1384	Seduction With Saddler
18	20	20	20	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
19	15	14	13	PAVEMENT CRACKS (REMIXES) J 55884/RMG	Annie Lennox
20	16	15	5	WAITING FOR YOU (REMIXES) WARNER BROS. 42656	Seal
21	18	17	3	THOIA THOING (SILK'S HOUSE REMIX) JIVE 57038/ZOEMBA	R. Kelly
22	19	16	1	TIME OF OUR LIVES/CONNECTED MUTE 9225	Paul Van Dyk Featuring Vega 4
23	21	—	1	BARRIER BREAK/SUBMISSION SYSTEM 8010	Dieselboy + Kaos
24	RE-ENTRY	5	5	GET IT TOGETHER (REMIXES) WARNER BROS. 42645	Seal
25	RE-ENTRY	23	23	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/DJMG	Daniel Bedingfield

DECEMBER 20 2003
Billboard **HOT DANCE RADIO AIRPLAY**TM

Airplay compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON	TITLE	Artist
1	1	19	NUMBER 1 SOMETHING HAPPENED ON THE WAY TO HEAVEN J/RMG	Deborah Cox
2	2	19	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Arena
3	3	19	ALONE ROBBINS	Lasgo
4	4	15	I BEGIN TO WONDER ULTRA	Dannii Minogue
5	5	11	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO/ZYX	In-Grid
6	9	4	GIA ULTRA	Despina Vandi
7	6	19	JUST THE WAY YOU ARE ROBBINS	Milky
8	7	14	BABY BOY COLUMBIA	Beyonce Featuring Sean Paul
9	12	8	SLOW CAPITOL	Kylie Minogue
10	10	6	APPRECIATE ME STAR 69	Amuka Featuring Sheila Brody
11	8	11	IF YOU'RE NOT THE ONE ISLAND/DJMG	Daniel Bedingfield
12	11	10	SUNRISE SIMPLYRED.COM/RED INK	Simply Red
13	15	3	DEEPEST BLUE MINISTRY OF SOUND/ULTRA	Deepest Blue
14	14	11	CLOCKS CAPITOL	Coldplay
15	18	2	GIRLFRIEND YU/ULTRA	Robbie Rivera Presents Keylime
16	16	3	AS THE RUSH COMES MINISTRY OF SOUND/ULTRA	Motorcycle
17	19	6	MY TIME EFFIN	Dutch Featuring Crystal Waters
18	13	8	ME AGAINST THE MUSIC JIVE	Britney Spears Featuring Madonna
19	24	2	MILKSHAKE STAR TRAK/ARISTA	Kelis
20	20	18	AT THE END MADE	iiio
21	23	19	ROCK YOUR BODY JIVE	Justin Timberlake
22	17	18	E ULTRA	Drunkenmunky
23	21	2	RIE Y LLORA SONY DISCOS	Celia Cruz
24	22	5	SUNLIGHT ROBBINS	DJ Sammy
25	NEW	1	WHEREVER YOU ARE (I FEEL LOVE) ROBBINS	Laava

DECEMBER 20 2003
Billboard **TOP ELECTRONIC ALBUMS**TM

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title
1	1	8	NUMBER 1 MARIAH CAREY COLUMBIA 87154/SONY MUSIC	The Remixes
2	2	3	LOUIE DEVITO DEE VEE 0008/MUSICRAMA	N.Y.C. Underground Party 6
3	3	10	ENIGMA VIRGIN 91929	Voyageur
4	5	35	THE POSTAL SERVICE SUB POP 595	Give Up
5	NEW	1	NEW KINKY SONIC 360 30338/NETWORK	Atlas
6	4	5	THE HAPPY BOYS ROBBINS 75041	Dance Party (Like It's 2004)
7	6	10	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 927147/VIRGIN	Singles '93 - '03
8	7	7	BASEMENT JAXX XL 938787/ASTRALWERKS	Kish Kash
9	16	3	VARIOUS ARTISTS SIX DEGREES 1095	Christmas Remixed
10	8	3	MOBY V2 27173	18: B Sides + DVD
11	11	15	VARIOUS ARTISTS VERVE 0005987/VG	Verve//Remixed2
12	13	9	PRAFUL N-CODED 4244/RENOEZOUS	One Day Deep
13	9	15	LOUIE DEVITO ULTRA 1175	Louie DeVito Presents: Ultra Dance 04
14	12	10	PAUL OAKENFOLD SIRE/REPRISE 485587/WARNER BROS.	Perfecto Presents... Great Wall
15	10	9	PAUL VAN DYK MUTE 3229	Reflections
16	17	3	UNDERWORLD JBO 27175/V2	Underworld 1992-2002
17	21	34	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
18	15	3	VARIOUS ARTISTS ULTRA 1181	Ministry Of Sound: The Annual 2004
19	14	12	BOND MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
20	18	4	ERASURE MUTE/SIRE 73991/WARNER BROS.	Hits! The Very Best Of Erasure
21	23	27	ZOEGIRL SPARRROW 40546	Mix Of Life
22	22	8	STEPHANE POMPOGNAC PSCHEENT/WAGRAM 28996/MSI	Hotel Costes V.6
23	20	11	BT NETWORK 30344	Emotional Technology
24	NEW	1	NEW VARIOUS ARTISTS MOONSHINE 80213	Bar Grooves: Escape Prive
25	NEW	1	NEW VARIOUS ARTISTS KRIZAL 3020	The Reindeer Room Vol. 2

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

DECEMBER 20 2003
Billboard **HOT DANCE CLUB PLAY**TM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	1	NUMBER 1 BELIEVE TOMMY BOY SILVER LABEL 2431/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
2	9	16	5	ME AGAINST THE MUSIC JIVE 57757	Britney Spears Featuring Madonna
3	5	10	6	ARE YOU READY FOR LOVE SOUTHERN FRIED 1177/ULTRA	Elton John
4	4	8	7	NOBODY KNOWS ME (P. RAUHOFFER, ABOVE & BEYOND, MOUNT SIMS MIXES) MAVERICK PROMO/WARNER BROS.	Madonna
5	1	4	5	WAITING FOR YOU (THICK DICK, PASSENGERZ, 29 PALMS, D. CARTER) WARNER BROS. 42656	Seal
6	11	15	6	STONED (DEEP DISH REMIX) ARISTA 56070	Dido
7	14	19	5	A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES) J PROMO/RMG	Annie Lennox
8	3	1	9	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA	Kelis
9	15	18	6	LUCKY STAR XL 38878/ASTRALWERKS	Basement Jaxx Featuring Dizzee Rascal
10	12	13	9	I'M WAITING VISH PROMO	Aubrey Vs. Johnny Vicious
11	16	17	7	YOU'RE SO BEAUTIFUL MERCURY PROMO/UTV	Donna Summer
12	7	3	11	FLY AGAIN (K&S PROJECT, R. ROSARIO, SCUMFROG, J. VASQUEZ MIXES) TOMMY BOY SILVER LABEL 242/TOMMY BOY	Kristine W
13	19	26	5	WONDERFUL (S. KLEINENBERG & D. AUDE MIXES) J PROMO/RMG	Annie Lennox
14	23	28	5	ADDICTED (REMIXES) INTERSCOPE PROMO	Enrique Iglesias
15	6	2	9	BABY BOY (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 76967	Beyonce
16	22	30	5	RELEASE ME (RAUHOFFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY) STAR 69 1270	Industry
17	20	25	6	BABY, I'M IN LOVE (BORIS & BECK, NORTY COTTO MIXES) EMI LATIN 38872/VIRGIN	Thalia
18	8	7	11	MY LOVE IS ALWAYS UNCOMMON TRAX 003	Saffron Hill
19	10	6	11	ROCK WIT U (AWWWW BABY) [A. VAN HELDEN & POUND BOYS] MURDER INC./DEF JAM 001809/DJMG	Ashanti
20	17	11	11	I FEEL LOVE BLUE MAN GROUP PROMO/LAVA	Blue Man Group Featuring Venus Hum
21	26	29	5	DO U GOT FUNK? UNCOMMON TRAX 002	Big Bang Theory
22	24	24	7	GUAJIRA (ROGER SANCHEZ REMIX) UNIVERSAL LATIN PROMO	Emmanuel
23	13	9	11	STAND (REMIXES) ATLANTIC 88233	Jewel
24	18	14	12	JUST SO YOU KNOW (REMIXES) WARNER BROS. 42644	Holly Palmer
25	35	47	3	FALLEN (REMIXES) ARISTA PROMO	Sarah McLachlan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	31	41	5	THE HURTING OEE VEE 001	Mac Quayle Featuring Donna Delory
27	39	—	2	POWER PICK BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch
28	25	20	10	JUST ABOUT HAD ENOUGH STAR 69 1268	Beat Hustlerz Featuring Thea Austin
29	33	40	4	FOREVER MIADREAMWORLD 005	Mia
30	NEW	1	1	HOT SHOT DEBUT NOTHING FAILS (REMIXES) MAVERICK 42682/WARNER BROS.	Madonna
31	21	12	17	THIS BEAT IS TWISTED 50020	Superchumbo
32	36	45	3	WALK ON BY DAYLIGHT PROMO/EPIC	Cyndi Lauper
33	37	42	4	BEAUTIFUL OUTSIDE (MINGE BINGE & E-SMOOVE MIXES) MEAN RED PROMO	Velocity Code
34	32	32	8	THIS IS MY HOUSE STAR 69 1269	Peter Rauhofer
35	42	—	2	GET IT OFF (THAT KID CHRIS REMIX) J PROMO/RMG	Monica
36	NEW	1	1	NEW GIVE IT UP ROBBINS 72099	Kevin Aviance
37	27	22	12	JALEO (ROGER SANCHEZ REMIX) SONY DISCOS PROMO	Ricky Martin
38	34	34	6	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
39	41	49	3	YOU GOT ME ACT 2 002	Giovanna
40	28	21	14	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid
41	NEW	1	1	NEW SLOW CAPITOL 53362	Kylie Minogue
42	NEW	1	1	NEW FAKE SIMPLYRED.COM PROMO/RED INK	Simply Red
43	46	—	2	RIE Y LLORA (THE REMIXES) SONY DISCOS PROMO	Celia Cruz
44	NEW	1	1	NEW 1000 YEARS TOMMY BOY SILVER LABEL 2430/TOMMY BOY	Arthur Baker Featuring Astrid Williamson
45	47	—	2	AS THE RUSH COMES MINISTRY OF SOUND PROMO/ULTRA	Motorcycle
46	40	36	8	TIME OF OUR LIVES MUTE 9225	Paul Van Dyk Featuring Vega 4
47	38	33	10	LOS TANGUEROS VIBRA/SURCO PROMO/UNIVERSAL LATINO	Bajofondotangoclub
48	30	27	13	THE ONLY THING MISSIN' (REMIXES) ARISTA 56474	Aretha Franklin
49	29	23	14	BRINGIN' ON THE HEARTBREAK (REMIXES) MONARCH/ISLAND PRDMD/DJMG	Mariah Carey
50	49	46	7	HYPNOTISED (DEEPSKY & KOWALSKI MIXES) PERFECTO/SIRE 42661/REPRISE	Paul Oakenfold

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

Western Music Welcomes New Label

BY DEBORAH EVANS PRICE

NASHVILLE—In a genre that has struggled in recent years to find viable distribution, the emergence of Wildcatter Records is being watched by members of the Western music community who hope to see a new label flourish.

With distribution through Sony RED and innovative marketing plans in place, executives at the new label are eager to make their mark.

Based in Graham, Texas, and funded by principal partners from the oil business, the label launched in May as part of a venture that will include a Western resort and live music/equestrian venue (*Billboard*, June 21).

Wildcatter Ranch will hold its grand opening in April 2004 for day trips and select activities. The entire resort, also located in Graham, is slated to open in the fall of 2005.

WILDCATTER'S LEADING LADY

The record company will bow in February with its debut release from veteran Western music artist Joni Harms, "Let's Put the Western Back in the Country."

Harms won the top female vocalist accolade last month at the Western Music Assn. Awards and nabbed song of the year honors for "Cowboy Up." She offers the start-up operation instant credibility.

Harms, who lives on a ranch in Oregon, has previously recorded for the Universal, Capitol, Warner Western and Real West labels. Warner

Western is now defunct, and Real West has scaled down its roster and cut back on its release schedule. (It did recently issue a new R.W. Hampton album, "Troubadour.") Real West's parent company, Four Winds Trading, remains a key player in the Western/Native American distribution scene.

"The folks that are out there doing Western music need a home," Harms says of the many artists trying to keep the genre alive through a predominantly independent music scene. "There needs to be some real quality Western labels coming together to make the kinds of records that can compete on radio stations."

Harms praises the efforts of independent artists who record and distribute Western music at festivals and cowboy gatherings. But she says that for the genre to have a chance, "we need a strong Western label."

Wildcatter CEO Mickey Dawes notes, "There's absolutely, positively a market for Western music that has a commercial look and feel and instrumentation that can be brought to mainstream America."

He appreciates the acoustic campfire music that has always been prevalent in the Western genre but says his goal "is to promote contemporary Western music that has full instrumentation and is done in

a very robust manner."

Dawes says Wildcatter's aim is to "produce Western music that has such a high commercial value that it can appeal to people who prefer classic country music or Western music."

"One of the things that has always intrigued me about Joni is

recording studio at his ranch/Western music tourist attraction, the Prairie Rose, where he has begun recording the ranch's namesake group, Prairie Rose Wranglers, and other artists.

But most Western acts produce and release product independently. Consequently, the level of quality that would enable this music to compete at mainstream radio is sometimes lacking. That is why many are hoping Wildcatter will succeed and serve as another avenue for Western artists.

TRUE LIFESTYLE IMPRINT

"What makes Wildcatter different is that we're people that have a deep-seated and true-to-life love of Western culture that have decided there needs to be an avenue created to develop and distribute contemporary Western music," Dawes says.

"We weren't a record label that wanted to dabble in the Western business. We are people who have the West in their souls and know that music and entertainment is part of that culture. We want to develop and implement an avenue to bring that music to the public."

Wildcatter is being distributed to the Western music/gift market through Four Winds and to the general market through Sony RED. Wildcatter inked a deal with Nash-

ville-based Emergent Music Marketing to work its product to the mainstream. (Emergent has a deal with Sony RED that allows it to bring in labels for distribution.)

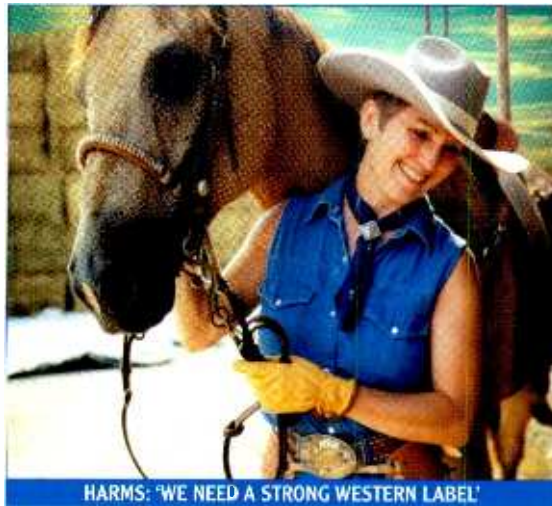
"Joni is certainly a big deal in that world [Western music], and we are excited about working with her," Emergent president David Macias says.

Macias plans to promote Harms' album through the Future Farmers of America (FFA), an organization of high-school students involved in agriculture. A former FFA member herself, Harms will be featured in the organization's magazine that goes out to 475,000 students. She may also perform at state FFA conventions, which Macias says places her in front of thousands of kids that are into the Western lifestyle.

Macias and label executives are also investigating opportunities with the National High School Rodeo Assn.

In addition to traditional retail outlets, Four Winds will place "Let's Put the Western Back in the Country," which was produced by Biff Watson, in feed stores, Western wear stores and other nontraditional retail outlets. Wildcatter is also planning to take a single to country radio.

Harms is a self-managed artist and does her own booking. She has endorsement deals with Wrangler, Bohlin Silver, Lucchese Boots and Carhartt Outerwear. Dawes says label executives are working out promotional opportunities with her sponsors that will bring additional exposure to Harms' new album.



HARMS: 'WE NEED A STRONG WESTERN LABEL'

that she can play to a broader audience," he adds.

In the void left by Warner Western and Real West, there has been a dearth of labels specializing in Western music. Colorado Springs-based Western Jubilee Recording Co., which is distributed by Shanachie, has been successful with artists Don Edwards, Sons of the San Joaquin and cowboy poet/humorist Waddie Mitchell.

And Wichita, Kan., businessman Thomas Etheredge has set up a

All Hail The Return Of The Drinking Song

After a period in the politically correct '90s where very few drinking songs became hits at country radio, it appears the good, old-fashioned elbow-bender tune is making a comeback.

Tracy Byrd scored this year with "Ten Rounds With Jose Cuervo" and "Drinkin' Bone." Other big 2003 hits include Toby Keith and Willie Nelson's "Beer for My Horses," Keith's "I Love This Bar," Joe Nichols' "Broken-heartville" and Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere."

Country radio programmers say the PC tone of the '90s swallowed up drinking songs, but the genre is making a comeback.

"Everyone was concerned about the image and identity of country music in the '90s," WWYZ Hart-

ford, Conn., PD Justin Case says. "We steered away from the drinking and cheating songs."

WCOL Columbus, Ohio, PD John Crenshaw agrees that drinking songs "temporarily went away during the rise of political correctness and zero tolerance." "American Country Countdown" host Bob Kingsley says, "For a while in the '90s, people were sorting through legitimate concerns about some of the consequences of irresponsible drinking. With the increase in awareness and the

ascend of the designated driver, singers and writers again feel more comfortable with the subject."

Kingsley also thinks the deaths of such icons as Wrayton Jennings and Johnny Cash have "spurred renewed interest in some of the

subjects they made famous."

Moon Mullins, director of country programming for Journal Broadcast Group, points to such factors as "all the [Mothers Against Drunk Driving] activity, female domination of the charts [and] female-targeted programming" for the decline of the drinking song in the '90s. But now, he says, "it seems the women like the drinking songs as much as the men."

KMDL Lafayette, La., PD Mike James says all of these factors led to a "cleansing" of the format, "to the point where much of the music had become incredibly bland and vanilla, all style and no substance. Finally, country music became so 'soft' and politically correct that men were leaving the format in droves, and

women who liked to have fun were not that far behind.

"Fortunately," James adds, "the pendulum has finally begun to swing back to a more balanced position,

KFWR (the Ranch) Fort Worth, Texas, says, "We are back to our roots: beer, bait and ammo."

Many programmers say the return of drinking songs reflects a lighter national mood or, as Harmon says, "the need to get to that mood."

Case says, "We are coming off a tough time in our nation's history. These songs reflect our need to experience a release through music. These songs are the opposite of the many thoughtful songs we had after 9-11. Plus, they are pretty good."

KFKF Kansas City, Kan., PD Dale Carter agrees. "In the wake of 9-11, the country needed a breather, and songs like that tend to be a release."

Chuck Geiger, PD of KZSN Wichita, Kan., says, "Everything has been so serious, it's time to bust out and have a few. Remember: When the music is fun, so is the format."

Crenshaw adds, "We can all use some comic relief every once in a while. Perhaps this renewed popularity shows us we were taking ourselves a little too seriously."



KINGSLEY: ARTISTS ARE MORE COMFORTABLE WITH TOPIC

Nashville
Scene™
By Phyllis Stark
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DECEMBER 20
2003

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	5	NUMBER 1 / GREATEST GAINER 5 Weeks At Number 1 TOBY KEITH ▲ DREAMWORKS 450425/INTERSCOPE (12.98/19.98)	Shock 'n' Y'all	1	37	44	37	33	JOHNNY CASH LEGACY/COLUMBIA 86230/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash	16
2	2	2	18	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	38	36	34	23	BUDDY JEWELL COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1
3	NEW	1	1	HOT SHOT DEBUT TRACE ADKINS CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	39	37	36	9	ALABAMA RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6
4	3	16	3	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (19.98 EQ CD)	Top Of The World Tour Live	3	40	40	41	23	TRACY BYRD RCA 67073/RLG (11.98/18.98)	The Truth About Men	5
5	4	6	9	KENNY CHESNEY ● BNA 51806/RLG (19.98 CD)	All I Want For Christmas Is A Real Good Tan	4	41	51	45	5	VARIOUS ARTISTS GAITHER MUSIC 42459 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	41
6	6	7	72	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	42	39	47	72	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	Man With A Memory	9
7	5	3	3	LEANN RIMES CURB 78829 (18.98 CD)	Greatest Hits	3	43	43	23	16	SARA EVANS RCA 67074/RLG (12.98/18.98)	Restless	3
8	7	10	33	SHANIA TWAIN MERCURY 170314/UMGN (12.98 CD)	Up!	1	44	52	31	10	LYLE LOVETT CURB 001162/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7
9	8	5	0	MARTINA MCBRIDE ● RCA 54207/RLG (11.98/18.98)	Martina	1	45	50	24	3	HANK WILLIAMS JR. CURB 78830 (18.98 CD)	I'm One Of You	24
10	9	4	3	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	46	41	46	10	VARIOUS ARTISTS CAPITOL 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11
11	10	11	18	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	47	31	58	34	TOBY KEITH MERCURY 170251/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
12	11	13	15	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	48	53	52	60	RANDY TRAVIS ● WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
13	12	12	17	JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	49	33	—	2	JOHNNY CASH AMERICAN 001679/LOST HIGHWAY (79.98 CD)	Cash Unearthed	33
14	13	8	21	BROOKS & DUNN ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	50	42	48	4	BILL ENGVALL WARNER BROS. 48534/WRN (18.98 CD)	Here's Your Sign: Reloaded	37
15	20	22	4	JOSH TURNER MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	15	51	59	55	5	VARIOUS ARTISTS GAITHER MUSIC 42460 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	51
16	14	15	54	TIM MCGRAW ▲ CURB 78745 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	52	46	42	67	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840/SONY MUSIC (12.98 EQ/18.98)	Home	1
17	19	17	4	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	53	57	43	—	EMMYLOU HARRIS NONESUCH 79805/AG (18.98 CD)	Stumble Into Grace	6
18	15	9	27	LONESTAR ● BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	54	49	51	—	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1
19	16	18	62	MONTGOMERY GENTRY ● COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	55	48	59	—	GEORGE STRAIT ● MCA NASHVILLE 170280/UMGN (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
20	30	33	5	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18927/TIME LIFE (18.98 CD)	Classic Country: Christmas	20	56	55	54	—	BILLY RAY CYRUS WORD-CURB 86274/WARNER BROS. (18.98 CD)	The Other Side	18
21	35	39	5	ANDY GRIFFITH SPARROW 51815 (18.98 CD)	The Christmas Guest: Stories And Songs Of Christmas	21	57	56	53	—	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7
22	17	19	61	KEITH URBAN ▲ CAPITOL 32336 (10.98/18.98)	Golden Road	3	58	62	—	—	JOHNNY CASH LEGACY/COLUMBIA 90701/SONY MUSIC (9.98 EQ CD)	Christmas With Johnny Cash	58
23	24	26	63	ELVIS PRESLEY ▲ RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	59	54	60	—	SOUNDTRACK WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
24	45	35	1	VARIOUS ARTISTS LOST HIGHWAY 001038/UMGN (18.98 CD)	A Very Special Acoustic Christmas	24	60	66	69	—	GEORGE STRAIT MCA NASHVILLE 000912/UMGN (11.98 CD)	20th Century Masters: The Best Of George Strait - The Christmas Collection	60
25	18	20	10	GARY ALLAN MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	61	69	63	—	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
26	21	14	26	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	62	58	57	17	SHERRIE AUSTIN BROKEN BOW 75872 (18.98 CD) [M]	Streets Of Heaven	22
27	26	30	16	DIERKS BENTLEY CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	63	60	50	13	VARIOUS ARTISTS MCA NASHVILLE 170297/UMGN (12.98 CD)	Remembering Patsy Cline	8
28	23	21	21	PAT GREEN REPUBLIC 000662/UNIVERSAL SDUTH (8.98/12.98)	Wave On Wave	2	64	61	56	7	MARK WILLS MERCURY 001012/UMGN (8.98/12.98)	And The Crowd Goes Wild	5
29	22	27	36	CHRIS CAGLE ● CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	65	NEW	1	—	BURL IVES DECCA/MCA NASHVILLE 000519/UMGN (11.98 CD)	20th Century Masters: The Best Of Burl Ives - The Christmas Collection	65
30	32	40	5	ELVIS PRESLEY RCA 52383/BMG STRATEGIC MARKETING GROUP (25.98 CD)	Elvis: Christmas Peace	30	66	65	70	99	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
31	28	32	26	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	67	74	75	3	REBA MCENTIRE MCA NASHVILLE 000648/UMGN (11.98 CD)	20th Century Masters: The Best Of Reba McEntire - The Christmas Collection	67
32	25	28	11	VARIOUS ARTISTS WARNER BROS. BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2	68	NEW	1	35	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
33	29	25	8	VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6	69	64	49	4	DOLLY PARTON BLUE EYE 79756 (17.98 CD)	For God And Country	23
34	27	29	22	TRACE ADKINS CAPITOL 81512 (11.98/18.98)	Greatest Hits Collection, Volume I	1	70	63	64	34	DARRYL WORLEY ● DREAMWORKS 000640/INTERSCOPE (11.98/17.98)	Have You Forgotten?	1
35	38	38	57	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	9	71	67	68	69	NICKEL CREEK ● SUGAR HILL 3941 (18.98 CD)	This Side	2
36	34	44	14	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	72	72	73	63	DIAMOND RIO ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
				VARIOUS ARTISTS UNIVERSAL SOUTH 000458* (18.98 CD)	Live And Kickin'	4	73	NEW	1	—	VARIOUS ARTISTS UNIVERSAL SOUTH 000458* (18.98 CD)	Live And Kickin'	4
				JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WRN (18.98 CD)	The Very Best Of John Michael Montgomery	11	74	68	65	15	WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (12.98 CD)	Live And Kickin'	4

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

DECEMBER 20 2003 Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	ALAN JACKSON ● ARISTA NASHVILLE 67062/RLG (11.98/18.98)	Let It Be Christmas	15	19	19	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (8.98/12.98)	O Brother, Where Art Thou?	157
2	2	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	244	11	11	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	325
3	3	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	159	14	14	TOBY KEITH ▲ MERCURY 558962/UMGN (8.98/12.98)	Greatest Hits Volume One	262
4	7	BURL IVES MCA SPECIAL PRODUCTS 322177/UMG (5.98 CD)	Rudolph The Red-Nosed Reindeer	51	16	16	LONESTAR BNA 67975/RLG (11.98/17.98)	This Christmas Time	23
5	4	MARTINA MCBRIDE ▲ RCA 67012/RLG (10.98/16.98)	Greatest Hits	116	20	20	JOHNNY CASH ▲ LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	151
6	8	MARTINA MCBRIDE ▲ RCA 67842/RLG (10.98/16.98)	White Christmas	53	17	17	ALABAMA RCA 66927/RLG (10.98/15.98)	Christmas Volume II	23
7	5	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	167	10	10	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	183
8	6	SHANIA TWAIN ◆ MERCURY 536003/UMGN (8.98/12.98)	Come On Over	318	17	17	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	119
9	15	ANNE MURRAY STRAIGHTWAY 20335 (9.98 CD)	What A Wonderful Christmas	25	21	—	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (1.98/5.98)	A Christmas Together	47
10	9	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	424	22	—	BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	14
11	13	ALAN JACKSON ▲ ARISTA NASHVILLE 21735/LA SERLIGHT (6.98 CD)	Honky Tonk Christmas	70	23	18	LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize	25
12	16	TOBY KEITH MERCURY 527909/UMGN (5.98 CD)	Christmas To Christmas	5	24	24	ALABAMA ▲ BMG SPECIAL PRODUCTS 44703/RLG (3.98/5.98)	Alabama Christmas	88
					25	—	KENNY ROGERS & DOLLY PARTON ▲ RCA 15307/RLG (9.98/15.98)	Once Upon A Christmas	40

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

DECEMBER 20 2003

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORED	PERCENTAGE										MONITORED	PERCENTAGE				
							NUMBER 1	1 Week At Number 1			31	31	34	13			COOL TO BE A FOOL	Joe Nichols	UNIVERSAL SOUTH 001371	31
1	4	7	9			1	THERE GOES MY LIFE	Kenny Chesney	BNA ALBUM CUT		32	33	35	10			GOOD LITTLE GIRLS	Blue County	ASYLUM-CURB ALBUM CUT	32
2	1	1	17			1	I LOVE THIS BAR	Toby Keith	DREAMWORKS 001238		33	36	39	5			SONGS ABOUT RAIN	Gary Allan	MCA NASHVILLE ALBUM CUT	33
3	2	4	20			2	COWBOYS LIKE US	George Strait	MCA NASHVILLE 001250		34	34	36	11			TEXAS PLATES	Kellie Coffey	BNA ALBUM CUT	34
4	5	5	22			4	HELL YEAH	Montgomery Gentry	COLUMBIA ALBUM CUT		35	35	38	9			MY LAST NAME	Dierks Bentley	CAPITOL ALBUM CUT	35
5	7	6	26			5	CHICKS DIG IT	Chris Cagle	CAPITOL ALBUM CUT		36	38	40	12			YOU'RE IN MY HEAD	Brian McComas	LYRIC STREET ALBUM CUT	36
6	8	9	14			6	YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT		37	41	53	4			SIMPLE LIFE	Carolyn Dawn Johnson	ARISTA NASHVILLE ALBUM CUT	37
7	3	2	24			2	I MELT	Rascal Flatts	LYRIC STREET ALBUM CUT		38	39	41	12			DAYS OF OUR LIVES	James Otto	MERCURY 001500	38
8	9	10	19			8	WALKING IN MEMPHIS	Lonestar	BNA ALBUM CUT		39	40	43	8			PAINT ME A BIRMINGHAM	Tracy Lawrence	DREAMWORKS ALBUM CUT	39
9	13	17	7			9	REMEMBER WHEN	Alan Jackson	ARISTA NASHVILLE ALBUM CUT		40	44	46	10			HANDPRINTS ON THE WALL	Kenny Rogers	DREAMCATCHER ALBUM CUT	40
10	10	11	27			10	HONESTY (WRITE ME A LIST)	Rodney Atkins	CURB 73149		41	43	47	7			ON YOUR WAY HOME	Patty Loveless	EPIC ALBUM CUT/EMN	41
11	11	12	20			11	DRINKIN' BONE	Tracy Byrd	RCA ALBUM CUT		42	37	29	17			I'M GONNA TAKE THAT MOUNTAIN	Reba McEntire	MCA NASHVILLE 001404	14
12	6	3	30			3	WAVE ON WAVE	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH		43	42	42	8			THE FIRST CUT IS THE DEEPEST	Sheryl Crow	A&M ALBUM CUT/MERCURY	42
13	14	18	11			13	SHE'S NOT JUST A PRETTY FACE	Shania Twain	MERCURY ALBUM CUT		44	45	48	10			A YEAR AT A TIME	Kevin Denney	LYRIC STREET 164081	44
14	15	19	10			14	I WANNA DO IT ALL	Terri Clark	MERCURY ALBUM CUT		45	53	—	2			ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN	Kenny Chesney	BNA ALBUM CUT	45
15	12	8	29			1	WHO WOULDN'T WANNA BE ME	Keith Urban	CAPITOL ALBUM CUT		46	47	52	6			THAT'S A WOMAN	Mark Wills	MERCURY ALBUM CUT	46
16	20	23	8			16	WATCH THE WIND BLOW BY	Tim McGraw	CURB ALBUM CUT		47	59	60	3			YOU'LL THINK OF ME	Keith Urban	CAPITOL ALBUM CUT	47
17	18	21	22			17	I WISH	Jo Dee Messina	CURB ALBUM CUT		48	48	51	5			NO REGRETS YET	Sonya Isaacs	LYRIC STREET ALBUM CUT	48
18	16	16	21			16	WRINKLES	Diamond Rio	ARISTA NASHVILLE ALBUM CUT		49	55	—	2			I CAN'T SLEEP	Clay Walker	RCA ALBUM CUT	49
19	21	22	16			19	LITTLE MOMENTS	Brad Paisley	ARISTA NASHVILLE ALBUM CUT		50	46	44	11			YOUNG MAN'S TOWN	Vince Gill	MCA NASHVILLE 001648	44
20	19	14	27			1	IT'S FIVE O'CLOCK SOMEWHERE	Alan Jackson & Jimmy Buffett	ARISTA NASHVILLE 54205		51	49	50	8			I NEED A VACATION	Rebecca Lynn Howard	MCA NASHVILLE 001647	49
21	23	24	13			21	HOT MAMA	Trace Adkins	CAPITOL ALBUM CUT		52	52	54	13			I'M IN LOVE WITH YOU	Billy Dean	VIEW 2 ALBUM CUT/HZE	52
22	22	27	18			22	I LOVE YOU THIS MUCH	Jimmy Wayne	DREAMWORKS 001238		53	58	—	2			THIS LOVE	LeAnn Rimes	ASYLUM-CURB ALBUM CUT	53
23	27	30	5			23	IN MY DAUGHTER'S EYES	Martina McBride	RCA ALBUM CUT		54	60	58	6			DO YOU STILL WANT TO BUY ME THAT DRINK (FRANK)	Lorrie Morgan	QUARTERBACK ALBUM CUT/IMAGE	54
24	24	25	22			24	I CAN'T TAKE YOU ANYWHERE	Scotty Emerick With Toby Keith	DREAMWORKS 001581								HOT SHOT DEBUT			
25	25	26	30			25	LONG BLACK TRAIN	Josh Turner	MCA NASHVILLE 000976		55	—	—	1			YOU ARE	Chad Brock	BROKEN BOW ALBUM CUT	55
26	26	28	14			26	PERFECT	Sara Evans	RCA ALBUM CUT		56	51	49	19			RUN, RUN, RUN	Ryan Tyler	ARISTA NASHVILLE ALBUM CUT	36
27	28	31	8			27	SWEET SOUTHERN COMFORT	Buddy Jewell	COLUMBIA ALBUM CUT		57	—	—	1			FRIDAYNITUS	Brad Tyler	REMUJADA ALBUM CUT	57
28	32	37	5			28	AMERICAN SOLDIER	Toby Keith	DREAMWORKS ALBUM CUT		58	—	—	1			MIDDLE AGE CRAZY	T. Graham Brown	INTERSOUND ALBUM CUT	58
29	29	33	8			29	SPEND MY TIME	Clint Black	EQUITY ALBUM CUT		59	50	45	13			HEAVEN HELP ME	Wynonna	ASYLUM-CURB ALBUM CUT	37
30	30	32	19			30	EVERY FRIDAY AFTERNOON	Craig Morgan	BROKEN BOW ALBUM CUT		60	—	—	1			I'LL BE HOME FOR CHRISTMAS	Kenny Chesney	BNA ALBUM CUT	60

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

DECEMBER 20 2003 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan		Title
1	2	7			VARIOUS ARTISTS LOST HIGHWAY 001038/UMGN A Very Special Acoustic Christmas
2	1	57			ALISON KRAUSS + UNION STATION ROUNDER 610515 Live
3	3	5			VARIOUS ARTISTS GAITHER MUSIC 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
4	4	5			VARIOUS ARTISTS GAITHER MUSIC 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
5	5	67			NICKEL CREEK SUGAR HILL 7941 This Side
6	6	21			EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 The Three Pickers
7	7	13			JUNE CARTER CASH DUAL-TONE 01142 Wildwood Flower
8	9	24			VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE Bluegrass Today
9	10	33			VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel
10	12	18			VARIOUS ARTISTS SMC/MG 8940/TIME LIFE Heaven Bound: The Best Of Bluegrass Gospel
11	11	32			RHONDA VINCENT ROUNDER 610497 [M] One Step Ahead
12	14	24			VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE Time-Life's Treasury Of Bluegrass
13	13	37			RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M] Live At The Charleston Music Hall
14	8	5			VARIOUS ARTISTS CMH 8705 Pickin' On Toby Keith: Red, White And Bluegrass
15	15	17			THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [M] It's Just The Night

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

DECEMBER 20 2003 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan		Artist
1	1	4			REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS WARNER BROS. 16627WRN Jeff Foxworthy/Bill Engvall
2	2	3			HURT AMERICAN 009770/LOST HIGHWAY Johnny Cash
3	3	56			PICTURE UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moorer
4	4	7			I CAN'T TAKE YOU ANYWHERE DREAMWORKS 001581/INTERSCOPE Scotty Emerick With Toby Keith
5	5	19			LONG BLACK TRAIN MCA NASHVILLE 000976/UMGN Josh Turner
6	6	24			BROKENHEARTSVILLE UNIVERSAL SOUTH 000782 Joe Nichols
7	10	27			HELP POUR OUT THE RAIN (LACEY'S SONG) COLUMBIA 79885/SONY MUSIC Buddy Jewell
8	7	12			HONESTY (WRITE ME A LIST) CURB 73149 Rodney Atkins
9	—	29			STAY GONE DREAMWORKS 000345/INTERSCOPE Jimmy Wayne
10	—	15			YOU'RE STILL HERE WARNER BROS. 16647WRN Faith Hill

ALBUMS

Edited by Michael Paoletta

POP

★ AZURE RAY

Hold On Love
PRODUCER: Eric Bachmann
Saddle Creek 54
RELEASE DATE: Oct. 7

Much beloved by Moby and Bright Eyes' Conor Oberst, the Athens, Ga.-bred female duo of Orenda Fink and Maria Taylor makes its full-length bow for Omaha's premier alternative label. The low-key, engaging effort offers melodic, downbeat songs, performed in a whisper and flecked at times with gossamer touches of additional instrumentation and subdued beats. The after-midnight atmosphere is at its most potent on "Look to Me," "The Drink We Drank Last Night," "These White Lights Will Bend to Make Blue" and the title number. But Fink and Taylor manage to sustain the hushed, deeply melancholy vibe for the duration of the album. Like most mood pieces, "Hold On Love" is somewhat airplay-resistant, but the set's attractive and affecting feel should translate into solid word-of-mouth for those seeking a rewarding late-night listening experience.—**CM**

★ MOUNTAINEERS

Messy Century
PRODUCERS: Mountaineers
Mute 9228
RELEASE DATE: Nov. 18

Ahhh, variety—it is the spice of life. Just ask Liverpool, England's Mountaineers. Much like the debut earlier this year from fellow chameleon-like Brits A Band of Bees, the first full-length effort from this quirky three-piece is a smorgasbord of shifting sounds and styles. "Messy Century" finds the trio dabbling in everything from Air-style French electro-pop ("Apart From This") and "Yellow Submarine"-era Beatles ("U.K. Theater") to Beta Band-esque electronic-folk ("Ripen"). None of this is exactly a revelation. But Mountaineers are a band long on eccentricities and charm. "Messy Century" is filled with enough winning change-ups to qualify it as a sleeper treat.—**BG**

★ ANNA MONTGOMERY

Lyin' in the Face of Love
PRODUCERS: Evan Frankfort, Buzz Clifford, Anna Montgomery
Anna Montgomery Records AMR-5050
RELEASE DATE: Oct. 28

Los Angeles-based singer/songwriter Anna Montgomery has much in common with the likes of the Doo-bie Brothers, Phoebe Snow, Macy Gray, Alison Moyet and Shelby Lynne. Like these artists, Montgomery does not subscribe to any one sound. Instead, she embraces and revels in all things jazz, R&B, blues, soul and pop. This musical philosophy was very much on display at a recent performance at Joe's

ESSENTIAL REVIEWS



KELIS

Tasty
PRODUCERS: various
Star Trak/Arista 52132
RELEASE DATE: Dec. 9

A more mature and focused Kelis greets listeners on this, her second U.S. album (third internationally). But the singer is no less sultry—check out the alluring photos in the CD booklet—or sexually provocative and frank, as evidenced by the double-entendre-mixing, Neptunes-produced "Milkshake." The ultra-hot single is the artist's first tune to click with U.S. audiences since her 1999 scream fest "Caught Out There" from debut album "Kaleidoscope." Still fusing hip-hop, R&B, soul, dance/electronic and rock, Kelis orchestrates a more intimate affair that alternately jams ("Protect My Heart" wonderfully recalls Lisa Lisa & Cult Jam) and sensually flows (the smooth "Glow"). Guest turns come from Raphael Saadiq, OutKast's Andre 3000 and Kelis' fiancé, Nas. Not every song is a winner, but "Tasty" does find Kelis on the right path—one that is musically rich and diverse. Give thanks.—**GM**

Pub in New York, where the artist opened for Lynne. With "Lyin in the Face of Love," Montgomery delivers a very fine debut, indeed. The set reveals an artist who is honest when it comes to matters of the heart and who ably captures L.A.'s street life with keen precision. Choice cuts include "Off Ramp Dancer," "Julie Knows," "Nothin' After Lovin' You" and the title track. To purchase, log on to annamontgomeryband.com.—**MP**

★ MY FAVORITE

The Happiest Days of Our Lives
PRODUCERS: various
Double Agent DA020
RELEASE DATE: Nov. 4

What began in the mid-'90s as a post-high-school art project—the formation of My Favorite—has turned into something incredibly real. Hailing from Long Island, N.Y., the five members of My Favorite share a fondness for melody and melancholia. New Order and Saint Etienne. The Smiths, too. "The Happiest Days of Our Lives"—a compendium of the quintet's three EPs and brand-new material (as well as a bonus disc of 14 remixes)—is post-punk dance-

THE OFFSPRING

Splinter
PRODUCER: Brendan O'Brien
Columbia CK 89026
RELEASE DATE: Dec. 9

The Offspring once again delivers a mixture of standard hooks and tongue-in-cheek, angst-ridden lyrics. But with more near misses than direct hits, "Splinter" is somewhat disappointing—even with producer Brendan O'Brien (Pearl Jam, Korn) and drummer Josh Freese (the Vandals, A Perfect Circle) on board. As always, the band manages to squeeze out a few catchy tunes,



but overall, the album is rather bland. However, fans should enjoy "The Worst Hangover Ever," "Spare Me the Details" and lead single "Hit That," which embrace the group's signature sound of bouncy beats and humorous subject matter. Rock radio could take a liking to any one of these new songs, which follow in the tradition of such quirky yet endearing hits as "Pretty Fly (For a White Guy)," "Why Don't You Get a Job?" and "Self Esteem."—**KK**

pop with heart, impassioned lyrics saddled alongside the most sunny of early-'80s-etched instrumentation. The sublime vocal stylings of Andrea Vaughn and Michael Grace Jr. are tailor-made for such musical terrain. Tracks like "The Suburbs Are Killing Us," "L = P," "Burning Hearts" and the title track are as infectious as they come.—**MP**

★ THE CREATURES

Hái!
PRODUCERS: the Creatures
Sioux/Instinct INS619
RELEASE DATE: Oct. 21

Siouxie & the Banshees frontwoman Siouxsie Sioux and drummer Budgie created this "band offshoot" in the early '80s. On this fourth album (the title means "yes" in Japanese), the rhythmic pair connected with Taiko drum master Leonard Eto. In fact, immediately following the Banshees' Seven Year Itch tour last year, an impromptu drumming session between Budgie and Eto ensued. The end result, "Hái!," sparkles and dazzles with spontaneity and newfound energy. The explosive "Say Yes!" opens the set and segues into the hypnotic "Around the World." The



RUBEN STUDDARD

Soulful
PRODUCERS: various
J 82876-54639
RELEASE DATE: Dec. 9

This season's "American Idol" winner Ruben Studdard makes his highly anticipated debut with "Soulful." As the title suggests, Studdard has crafted a true R&B album with the help of producers Swizz Beatz, Andre & Vidal, Evan Rogers and Carl Sturken, among others. The lead single, the Underdogs-produced "Sorry 2004," proves that Studdard can compete with fellow crooners Joe, Avant and R. Kelly. Ballads have been the singer's strong suit, but he does have range. Studdard teams with Fat Joe for hip-hop-inspired fun on the Irv Gotti-produced "What Is Sexy," which samples Mary J. Blige's "Real Love." He also gets personal on the autobiographical "No Ruben." The album includes "Superstar" and "Flying Without Wings"—the songs that helped secure his "Idol" crown. The nation has embraced runner-up Clay Aiken with open arms. That process should be repeated with Studdard.—**RH**

haunting "Imagoró" recalls "Slave to the Rhythm"-era Grace Jones. Sioux may have found her perfect match in Budgie's percussion and Eto's drums.—**MP**

HOOBASTANK

The Reason
PRODUCER: Howard Benson
Island 0001488
RELEASE DATE: Dec. 9

The band that dares to include the word "stank" in its name returns with its second studio album. Although Hoobastank's debut disc included some radio-friendly tunes such as "Crawling in the Dark," the most interesting aspect of "The Reason" is the act's name. To its credit, Hoobastank widens its range by incorporating harder, more emotionally charged material into its primarily middle-of-the-road rock formula. But the musicianship feels muddled on many of the raging tracks, including first single "Out of Control." It is also tough to distinguish between songs, which feature similar hooks and doom-and-gloom lyrics. "Lucky," with its acoustic-styled intro and lyrical optimism, offers a refreshing change of pace.—**SA**

R&B/HIP-HOP

► NICK CANNON

Nick Cannon
PRODUCERS: various
Jive 01241-48500
RELEASE DATE: Dec. 9

Nick Cannon is quickly becoming a triple threat. Star of TV (Nickelodeon's "The Nick Cannon Show") and film ("Drumline," "Love Don't Cost a Thing"), Cannon is now trying his hand at music. The 21-year-old wears many hats on his much-delayed self-titled debut for Jive. Singles like "Gigolo" and "Feelin' Freaky" portray Cannon as a pimp caricature by the name of Fillmore Slim. Meanwhile, he plays "the boy next door" on tracks like "I Owe You" and "Whenever You Need Me." Cannon's true potential as a party MC—à la Nelly or Chingy—comes through on "Get Crunk Shorty." Featuring Ying Yang Twins and Fatman Scoop, the Just Blaze-produced track provides the perfect balance of crunk and old-school hip-hop. While Cannon shows potential, the overuse of samples and guest artists including R. Kelly, Mary J. Blige and B2K overshadows his efforts.—**RH**

COUNTRY

► TRACE ADKINS

Comin' On Strong
PRODUCERS: Scott Hendricks, Trey Bruce
Capitol 93849
RELEASE DATE: Dec. 2

Armed with an imposing presence and a big, bold, bodacious baritone, it is surprising that major stardom has eluded Trace Adkins. Here, he reunites with producer Scott Hendricks, and once again, it is a solid, commercially viable pairing. Lead single "Hot Mama" is a randy romp, while the title cut is a panoramic midtempo that Adkins delivers with authority. He has a real way with a ballad, well-demonstrated on "Then Came the Night" and "Untamed." Adkins lends a world-weary credibility to "I'd Sure Hate to Break Down Here" and "Baby's Gone," then smolders on the hard-charging "One of Those Nights." He struts his good-ol'-boy stuff on the likable redneck rampage "Rough & Ready," which will never receive radio airplay but perfectly showcases the utter coolness of being uncool.—**RW**

LATIN

★ SERGIO DALMA

De Otro Color
PRODUCER: José Ramón Flores
Universal Music Latino B0000523
RELEASE DATE: Nov. 11

What is it about raspy voices? Spanish pop singer Sergio Dalma has such a voice—emotive, too—and it serves to make even inconsequential material more compelling. Which is not to say that his latest studio album, "De Otro Color," is inconsequential. But it is straight-ahead, ear-catching pop that nevertheless has a good degree of sophistication. Opening track "Déjame Olvidarte" is reminiscent of Alejandro
(Continued on next page)

CONTRIBUTORS: Susanne Ault, Jim Bessman, Leila Cobo, Deborah Evans Price, Brian Garrity, Rashaun Hall, Katy Kroll, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Chuck Taylor, Bram Teitelman, Ray Waddell.
ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

Sanz, with its lush instrumentation, meandering structure and Spanish guitars. But for the most part, Dalma's choice of material—from Gustavo Santander and Fernando Osorio's "A Flor de Piel y Alma" to Luis Manuel Ruiz's "En Lo Bueno y Lo Malo"—is more commercially minded. Solid songs, emotional delivery. Pop should always be this satisfying.—**LC**

CHRISTIAN

► PLUS ONE

Exodus
PRODUCERS: Peter Furler, Plus One, Jeff Frankenstein
Inpop POD1275

RELEASE DATE: Nov. 18
 Riding the crest of the boy-band phenomenon, Plus One debuted in 2000 with "The Promise," quickly becoming Christian music's best-selling new act as well as the 2001 Dove Award winner for new artist of the year. Following 2002 album "Obvious" and a Christmas collection, members Jason Perry and Jeremy Mhire departed. Now a trio, Plus One's Nate Cole, Nathan Walters and Gabe Combs successfully make the transition from buoyant posters to impressive rockers. Working with Peter Furler and Jeff Frankenstein of the Newsboys, Plus One has crafted a solid album that showcases the members' musicianship, songwriting and vocals. The trio delivers a particularly effective version of the worship standard "Here I Am." Other winners include "Be Love" and "Like a Kite." A triumph of substance over style, "Exodus" signals the beginning of a new chapter for Plus One.—**DEP**

VITAL REISSUES

TALKING HEADS

Once in a Lifetime
REISSUE PRODUCERS: Talking Heads, Gary Stewart, Andy Zax
ORIGINAL PRODUCERS: various
Warner Bros./Rhino R2 73934
RELEASE DATE: Nov. 18

Before you even get to such gems as "City of Dreams" or "This Must Be the Place (Naïve Melody)," the packaging of this three-disc set is enough in itself to make music aficionados and especially Talking Heads freaks smile and get a little wistful. Just like the band's music—especially when the group first took shape—the oblong, book-styled box is completely nontraditional, groundbreaking and absolutely beautiful. The width of four CDs (the fourth, a DVD collecting the band's videos), the box includes 55 cuts (hits, rarities, album cuts), as well as essays from each band member, among others. David Byrne provides a remarkable analysis of himself and the headspace in which these songs were created. Nothing short of an event for fans, and an eye-popping, soul-thrilling smorgasbord of cool sounds and images for all.—**WO**

DVD

Trouble No More: The Making of a John Mellencamp Album
Redline Entertainment 78088
RELEASE DATE: Oct. 28
 "Trouble No More," with its focus on classic American roots music, marked

an ambitious departure for John Mellencamp; this DVD splendidly documents its painstaking creative process. Filmed in black and white, the intimate, "inside the scenes" peek is unflinchingly honest, even showing Mellencamp's increasing irritation over session delays. But it is also a portrait of the artist's consummate professionalism, full of memorable moments like rehearsing a kazoo chorus on Howlin' Wolf's "Down in the Bottom" and researching the sources of his controversial anti-war revision of "To Washington." The program concludes compellingly with his discussion of the latest Iraq war within the context of the Vietnam era, finally attaining a sense of both self-discovery and affirmation.—**JB**

Drive-Thru Records Presents Spectacular Spectacular DVD Vol. 2
Drive-Thru B0001608
RELEASE DATE: Dec. 9

Fanboys and fangirls of Drive-Thru Records' posse of almost supernaturally young bands will get plenty of bang for their buck from this jam-packed collection. The set sports a bounty of music videos by such label acts as Something Corporate, New Found Glory, Home Grown, Senses Fail, the Early November and the Starting Line. But the big bonuses come in the extras, which include live full-band performances captured in California, New Jersey and England; a wealth of intimate acoustic material; a photo gallery; interviews with the Drive-Thru groups' unaffected, often wacky and sometimes potty-mouthed members; and backstage footage. A lot of the music here—most of it in a post-Green Day/Offspring punk or pop-punk vein—is not especially distinguished or distinctive, but devotees definitely get their money's worth.—**CM**

HOLIDAY

LEON REDBONE
Christmas Island
PRODUCERS: Beryl Handler, Leon Redbone
August/Rounder 11661 3158

ERIC REED
Merry Magic
PRODUCER: Eric Reed
Max Jazz MXJ302

MICHAEL WOLFF
Christmas Moods
PRODUCER: Michael Wolff
Artemis ATM-CD-51261

STEVE LUKATHER & FRIENDS
Santa Mental
PRODUCERS: Elliot Scheiner, Steve Lukather
Bop City/Image Entertainment DHS1573

VARIOUS ARTISTS
Nativity: A Life Story
PRODUCERS: various
www.nativityny.com

Billboard.com

- Matthew Dear, "Leave Luck to Heaven" (Spectral Sound)
- Lanterna, "Sands" (Badman)
- Ladytron, "Softcore Jukebox" (Emperor Norton)

SINGLES

Edited by Chuck Taylor

ROCK

R.E.M. Dangerous (3:55)
PRODUCERS: Pat McCarthy, R.E.M.
WRITERS: Buck, Mills, Stipe
PUBLISHER: Warner-Tamerlane/Temporary Music, BMI
Warner Bros. 101253 (CD promo)
 "Bad Day" from R.E.M.'s new greatest-hits album—a copycat of its own "It's the End of the World As We Know It (And I Feel Fine)"—was a pretty clear reminder that the guys from Athens, Ga., have run out of ideas. "Animal," another "new track," again mimics the past with its similarity to the chorus of "What's the Frequency, Kenneth?" In addition, like the old days, lead Michael Stipe's vocals are so layered with echoes and additional background noise that whatever he is trying to say is lost. Why bother?—**CT**

COUNTRY

★ **AMANDA WILKINSON Gone From Love Too Long (3:59)**
PRODUCER: Tony Brown
WRITERS: D. Bryant, M. Cannon-Goodman
PUBLISHERS: Sony/ATV Tunes, Onaly/Universal Music/Big Orange Dog, ASCAP
Universal South 02480 (CD promo)
 Amanda Wilkinson first burst into the spotlight as part of the Wilkinsons, a successful trio with her father Steve and brother Tyler in the late '90s on the now-defunct Giant Records. They charted seven singles, including breakthrough hit "26 Cents?" She emerges here with a new deal on Universal South and makes an impressive step forward as a solo artist. Wilkinson's voice holds just the right balance of hillbilly heartache tempered with self-assured sophistication. She proves an affecting storyteller on this well-written tune by Deanna Bryant and Marla Cannon-Goodman about a prodigal offspring returning to the family fold. In this case, it's a little sister who moves to California and gets badly battered by life's circumstances until her sister brings her back home to mother's unconditional love. Wilkinson's capable vocals bring the story to life, and the steel-guitar-drenched chorus immediately plants itself in listeners' minds and will prompt them to sing along. This should signal an exciting new chapter in this talented artist's career.—**DEP**

DANCE

★ **BLUE MAN GROUP FEATURING VENUS HUM I Feel Love (4:08)**
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Lava (CD promo)
 Remaking a Donna Summer classic takes courage—after all, how can you improve upon perfection—but the Blue Man Group's take on "I Feel Love" is inventive enough without stripping away the original melody to actually make the grade for a new generation. The difference here is

ESSENTIAL REVIEWS



MARY J. BLIGE FEATURING EVE Not Today (3:48)
PRODUCER: Dr. Dre
WRITERS: various
PUBLISHERS: various
Geffen/Interscope (CD track)
 Mary J. Blige's latest album, "Love & Life," is decidedly upbeat. It spotlights an artist who is enjoying what life has to offer. But Blige being Blige, a few shadows had to make their presence known among all the sunshine. "Not Today" is one such moment. It begins with Blige lamenting, "This is another one of those heartbreak hotel joints for the ladies." From there, over raw beats and haunting cinematic strings, Blige delivers a defiant my-mandone-me-wrong tale: "You're the worst/I can't even depend on you/You say a lot of the things/But something else you always do/Be a man of your word." Joining the singer is Eve, whose empowered rap will surely have women raising their fists in agreement. With "Not Today," fans get vintage Blige—as only she can deliver. Fans (and rhythmic stations) will find it difficult to resist. Trust.—**MP**



GODSMACK Re-Align (4:21)
PRODUCERS: David Bottrill, Sully Erna
WRITER: S. Erna
PUBLISHERS: Meengya Music/Universal Music Publishing, ASCAP
Republic/Universal UNIR211242 (CD promo)
 During the course of five years and three albums, Godsmack has become a core act at rock radio, racking up nine top 10 hits at active rock and three at modern. The third proper single from the band's platinum No. 1 album, "Faceless," is off to a rapid-fire start on the airwaves, roaring up to No. 20 at active rock in its first weeks. While "Re-Align" doesn't bring anything new to Godsmack's mid-'90s grunge dynamic—sounding much like a slowed-down version of the band's "Awake"—the fact that it has maintained its relevance at rock makes the song immediately recognizable, a trait that's becoming more unusual as rock indulges so many new faces and names. That Godsmack can be so easily accepted by radio these days is a fact.—**BT**

the addition of teeth-gritting guitars and an aggressive production imprint that gives the sensual song a no-holds-barred, get-down-dirty sex appeal. While Summer's vocals were slippery and orgiastic, singer Venus Hum gives you the idea that she knows what she wants and how she wants it—and you will obey. If Lava can convince today's unimaginative top 40 programmers that this really is something new, "Love" could be the left-field hit of the season, with equal appeal on dance-floors, iPods and radio. Great fun and a complete surprise.—**CT**

NEW & NOTEWORTHY

★ **YELLOWCARD Past, Present and Future (3:18)**
PRODUCER: Neal Avron
WRITERS: Yellowcard, Peter Mosely
PUBLISHER: not listed
Capitol 18294 (CD promo)
 In the spirit of Good Charlotte, Blink-182 and Fountains of Wayne, new kid on the block Yellowcard is starting to make big noise on the live scene, including 300 dates on the MTV2 Handpicked and Vans Warped tours and warm-up gigs for Less Than Jake, the Ataris and the Used. As a result, debut "Ocean Avenue" has moved 200,000 copies, all before radio sniffed out a first hit. And here it is: "Past, Present

and Future" possesses all the manic fervor of a teen rock anthem, as lead Ryan Key longs for the magic of his pubescent love: "If I could find you now, things would get better/We could leave this town and rock forever." A chorus as catchy as a cold ices the cake. Coming up: another year on the road, starting with the Vans Warped tour 2004.—**CT**

HOLIDAY

JET Back Door Santa (2:14)
Elektra 1956 (CD promo)

JESSE MALIN Xmas (3:29)
Artemis Records 210 (CD promo)

BUCK HOWDY Cow Pies for Christmas (3:00)
MCA Nashville (CD promo)

HOUSEWIVES ON PROZAC I Broke My Arm Christmas Shopping at the Mall (2:19)
B.T. Puppy Records (CD single)
 Contact: 917-301-5635.

ASHANTI Hey Santa (1:54)
M.I./Island Def Jam 15980 (CD promo)

MARTINA McBRIDE Silent Night (3:23)
RCA Nashville (CD promo)

SARA EVANS O Come All Ye Faithful (4:50)
RCA Nashville (CD promo)

Orbison Goes Bollywood

BY JIM BESSMAN

New Bollywood blockbuster "Kal Ho Naa Ho" stands out on two counts: It's the first major Bollywood film lensed entirely in the U.S., and its big hit is none other than the 1964 Roy Orbison classic "Oh, Pretty Woman."

"Believe it or not, it's the big song of the soundtrack album in India," Sony Music India managing director Shridhar Subramaniam says. "People were skeptical because the hook is in English, but it's even worked in the Northern part of India, where the more urban *bhangra* music is very strong."

The revised, *bhangra*-inflected version of "Oh, Pretty Woman," Subramaniam notes, "captured everybody's imagination. We'd released the album with the title song as the first [movie] trailer and were never sure ["Oh, Pretty Woman"] would be a stand-alone song. But within one week came frantic calls from our distributors saying it was the hit."

Subramaniam salutes the song's "picturization," meaning its function as an elaborate song-and-dance centerpiece—a Bollywood specialty. He also notes that the song, which is sung by Shankar Mahadevan and Ravi "Rags"



BARBARA ORBISON: 'ROY WOULD BE TICKLED'

Khote, builds upon the original "Oh, Pretty Woman" chorus with new Hindi lyrics by Javed Akhtar.

The film features reigning Bollywood superstar Shah Rukh Khan and current Indi "it" girl Preity Zinta.

Screenwriter Karan Johar "wanted to use it where Shah Rukh sees Preity for the first time," Subramaniam says. "So we filed for the publishing clearances and did an official, 'clean' interpretation."

"Many [Bollywood] movies have ripped-off songs," Subramaniam adds, "but this time it was cleanly done—and more importantly, reasonably well thought-out in keeping the basic

essence of the song rather than just [showing the couple, in typical Bollywood fashion, cavorting] on the slopes."

Describing "Kal Ho Naa Ho" as "a timeless narrative and true Bollywood kind of story," Subramaniam relates how the Khan character arrives in New York and "breaks out in song" when he first sees Zinta. "So it's a pretty tongue-in-cheek 'pretty woman' thing, with an English melody and English hook—but set in Hindi. It's quite a mishmash."

Roy Orbison Music (BMI) president Barbara Orbison notes the enduring appeal of her late husband's immortal hit.

"Here's a song written and recorded such a long time ago, and then Roy passes on, and then we have a movie called 'Pretty Woman,' and then his version from 'A Black & White Night Live' gets a [1990] Grammy," she says. "And now all of a sudden I get a call from India, which is so far away from our culture. It gives another lifetime to our copyright."

The song's writer, Orbison notes, "would be tickled."

"Roy's favorite food was Indian," she exclaims, adding that she plans her first trip to India—"a date with destiny"—following the MIDEM trade fair.

ASCAP Honors Adams, Others

The eighth annual ASCAP Foundation Awards and Scholarships Reception was held Dec. 3 at the Walter Reade Theater at Manhattan's Lincoln Center.

Broadway lyricist **Lee Adams** received the Richard Rodgers Award for his lifetime achievement in American musical theater. **Charles Strouse**, Adams' collaborator on "Bye Bye Birdie," "Applause" and "Golden Boy," presented the award and performed a version of "Those Were the Days," the classic "All in the Family" TV theme that the pair also co-wrote.

Composer **Ned Rorem** was handed the foundation's Lifetime Achievement Award in Concert Music by fellow composer **John Corigliano**. Tenor **Scott Murphree** honored Rorem by singing two of the composer's art songs.

Songwriter **George David Weiss** also garnered a Lifetime Achievement

Award, with **Jimmy Webb** presenting; particularly inspired was the choice of **David Johansen** to salute Weiss with two of his biggest hits, "Lullaby of Birdland" and "What a Wonderful World."

Presenter **Ginny Mancini**, meanwhile, focused attention on a special accessory. At the lectern to award the foundation's Henry Mancini Music Scholarships, she pointed to her lapel pin—a postage-stamp portrait of her late husband, **Henry**, in conducting mode—to be issued April 13, 2004, by the post office.

"The postmaster general said that there's never been such a buzz over the launch of a stamp in the history of the U.S. postal service," Mancini says. She credited her husband's buddy **Clint Eastwood's** unveiling of the design at the Henry Mancini Institute's Mancini Musicale (*Billboard*, Aug. 16).

"I'm using it as a marketing tool for music education, because had Henry not had that in school, he never would have ended up on a postage stamp," Mancini continued. "It's the classic case of a kid from the wrong side of the tracks, and the thing that made his

life special was music in school."

ASCAP's award spirit continued the following night, with its 36th annual Deems Taylor Awards for outstanding print, broadcast and new-

Words & Music
By Jim Bessman
jbessman@billboard.com



media coverage of music, held again at the Walter Reade Theater. Of special significance was the presentation of the Timothy White Award for Outstanding Musical Biography, which went to **Richard Sudhalter** for his book "Stardust Melody: The Life and Music of Hoagy Carmichael."

The award was established last year to honor the memory of late *Billboard* editor in chief **Timothy White**, himself a former Deems Taylor biographer. White's widow, **Judith Garlan**, made the presentation, with folk/jug-band legend **Jim Kweskin** and vocalist **Samoa Wilson** performing two Carmichael classics, "Lazybones" and "Star Dust."



WEISS, LEFT, AND JOHANSEN: WEISS WON A LIFETIME ACHIEVEMENT AWARD

DMT Covers Three DAW Platforms

Digital Music Technologies (DMT), the Burbank, Calif.-based provider of consulting services and rental of digital audio recording equipment, has introduced the DMT 3-in-1 Workstation, a multi-platform digital audio workstation (DAW) that includes the Pro Tools, Nuendo and Pyramix platforms.

Any of the 3-in-1 Workstation's platforms can be configured as the primary DAW application, with

the other two as support for specialized functions. Additionally, DMT offers a large selection of high-end analog-to-digital converters, use of which can be tailored to a specific project type.

"People are going to be very interested in having this concept in general," DMT operations manager **Jayce Murphy** says. "The producers and editors we've shown it to so far like the flexibility of being able to do certain functions without being tied to a single application. I think that flexibility is going to be a new way for people to work and exchange files."

The workstation's typical use, Murphy and DMT president **Doug Botnick** predict, would involve recording a project to one DAW platform, with editing, processing, mixing or mastering performed by one or both of the others.

The workstation's master PC houses 2.8 GHz processing with a full terabyte IDE removable hard drive. It includes Windows XP Professional, FireWire, LVD160 SCSI receiver and external connections, along with a CD/DVD-RW drive.

"Very often, it will be scaled to the different portions of a project," Botnick says. "While they're track-

ing, [clients] may want one thing; while they're overdubbing, they may want something entirely different. When they mix, it will be something different still. It's all scalable and configurable to the specific point in the project they may be in."

While many of its users will undoubtedly have their own DAW, rental systems such as the 3-in-1 Workstation mean audio profes-

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



sionals do not have to disturb or dismantle their personal studio. Additionally, the 3-in-1 Workstation's three applications interface with DMT's Pacific Microsonics, dB Technologies, Apogee and Genex converters. Further, the workstation includes a comprehensive list of plug-in processing software.

"Of course, as part of our consultation," Murphy adds, "if we know what's going on in the project, we'll try to accommodate whatever you need."

The popularity among recording engineers of Digidesign's Pro Tools and Steinberg's Nuendo platforms are obvious. Use of Pyramix, manufactured by Switzerland-based Merging Technologies, is also growing, Botnick and Murphy say.

"Several studios around town are starting to use it," Murphy says, "especially because of its DSD [Direct Stream Digital] capability."

"There's a lot of interest in Pyramix from the postproduction and scoring community," Botnick adds. "As demand rises, we'll be there for it."



BOTNICK: 'AS DEMAND RISES, WE'LL BE THERE'

MASTERY: **Leon Zervos** has joined the staff of talented engineers at New York mastering studio Sterling Sound. Previously, Zervos, who began his career at EMI Studios in Sydney, was senior mastering engineer at New York's Masterdisk. Among his credits are such albums as **Aerosmith's** "Nine Lives" and **Avril Lavigne's** "Let Go," as well as surround projects including "Supernatural" and "Shaman" by **Santana** and **Willie Nelson's** "Live in Amsterdam."

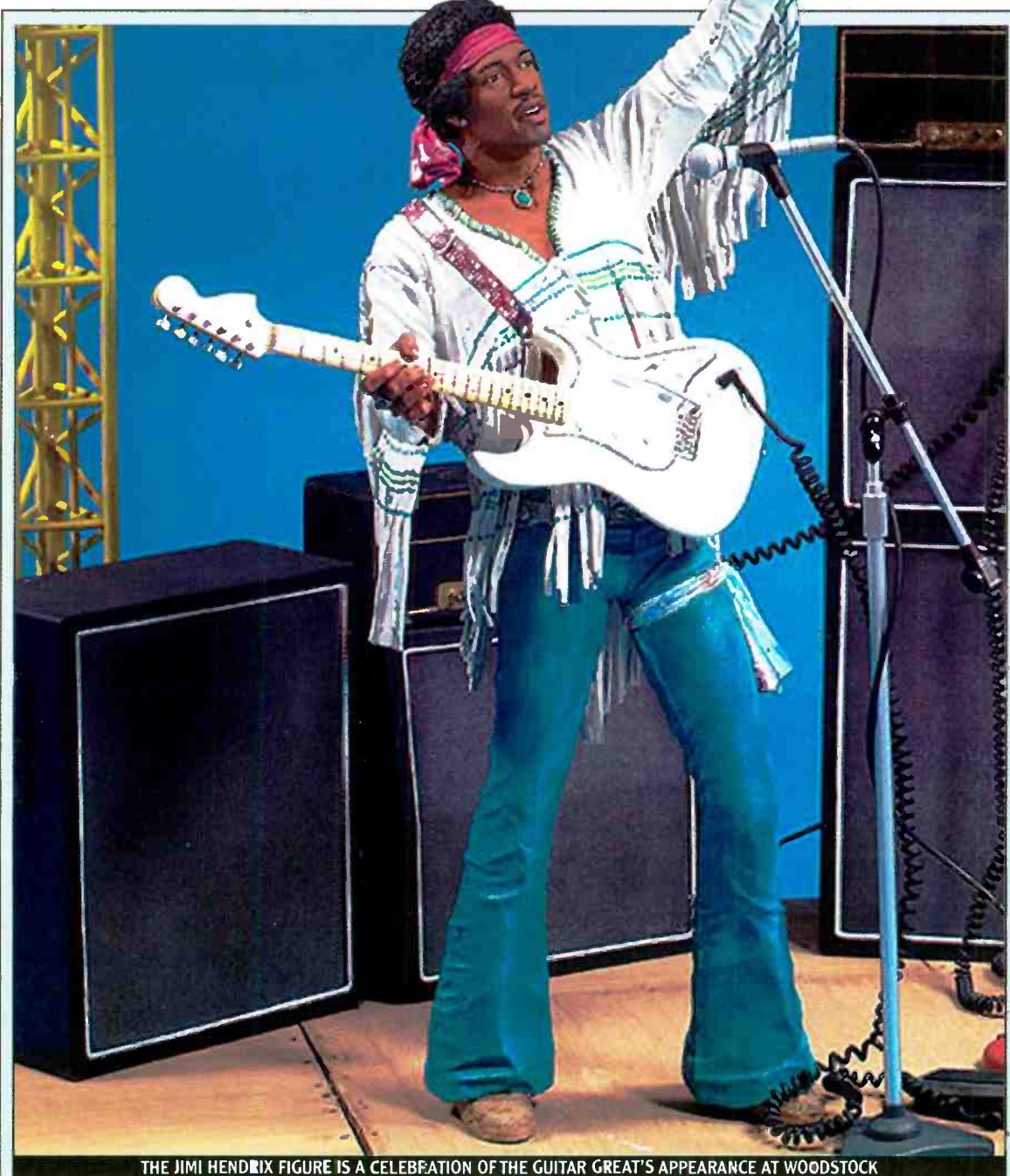
Bronfman's buyout of WMG has Andy Allen upbeat about ADA's future



Rob Perkins is grateful to the supporters of Value Central Entertainment



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



THE JIMI HENDRIX FIGURE IS A CELEBRATION OF THE GUITAR GREAT'S APPEARANCE AT WOODSTOCK

McFarlane Adds Hendrix, Elvis To Action-Figure Series

BY WES ORSHOSKI

Since launching its line of music action figures in the late '90s with re-creations of Kiss band members, McFarlane Toys has immortalized some of the biggest acts in rock history.

The Beatles, Ozzy Osbourne, Alice Cooper, Jim Morrison, Jerry Garcia, Metallica and Janis Joplin have all been cast in plastic by the Arizona-based toymaker.

But the rights to a Jimi Hendrix figure—the one license that company head Todd McFarlane had sought the most—proved elusive. Until now.

McFarlane finally got that green light from Experience

Hendrix, the merchandise company run by the rock icon's half-sister, Janie Hendrix.

Now sharing shelf space with Hendrix's recordings at such chains as Tower and Virgin is a 6-inch replica of the virtuoso modeled after his fabled appearance at Woodstock.

With his left hand flashing the peace sign and his right gripping the neck of his white, upside-down Stratocaster, the mini Hendrix sports a red bandanna, bell-bottom blue jeans and a white shirt with fringes.

McFarlane is selling the figure in two configurations and hopes to make additional Hendrix figures. The existing figure is sold alone or with a stage modeled after
(Continued on page 67)

Music Gets Less Space At Virgin

BY BRIAN GARRITY

NEW YORK—At Virgin Megastores it's move over music and say Hello Kitty.

Virgin Entertainment Group (VEG) North America is planning to cut back on floor space devoted to underperforming CD product at some of its key Virgin Megastore locations to make room for more DVDs, clothing and novelty items like Hello Kitty.

VEG recently unveiled what it is calling its model store of the future with a high-profile launch of its redesigned Virgin Megastore in San Francisco.

The prototype design is expected to be extended to Virgin Megastores in New York and Los Angeles next year, following a test period at the model store.

"There's more to music than just music, and that's the way we've tried to set up the [San Francisco] store," Virgin Entertainment Group North America CEO Glen Ward says.

'LIFESTYLE' PRODUCTS

VEG executives say the focus of the redesign will be on "lifestyle" products that appeal to the music and DVD buyer. About 10% of the floor space at the store—roughly 4,000

square feet—will now be dedicated to products other than traditional CDs, DVDs and books.

The San Francisco store now features such higher-margin goods as consumer-electronics products, fashions from Ben Sherman and Blue Marlin, band merchandise, games, accessories and adult DVDs.

VEG executives concede that the move in part reflects the declining sales environment for music.

Ward says. "It's a commercial realization" of what's happening in the music market.

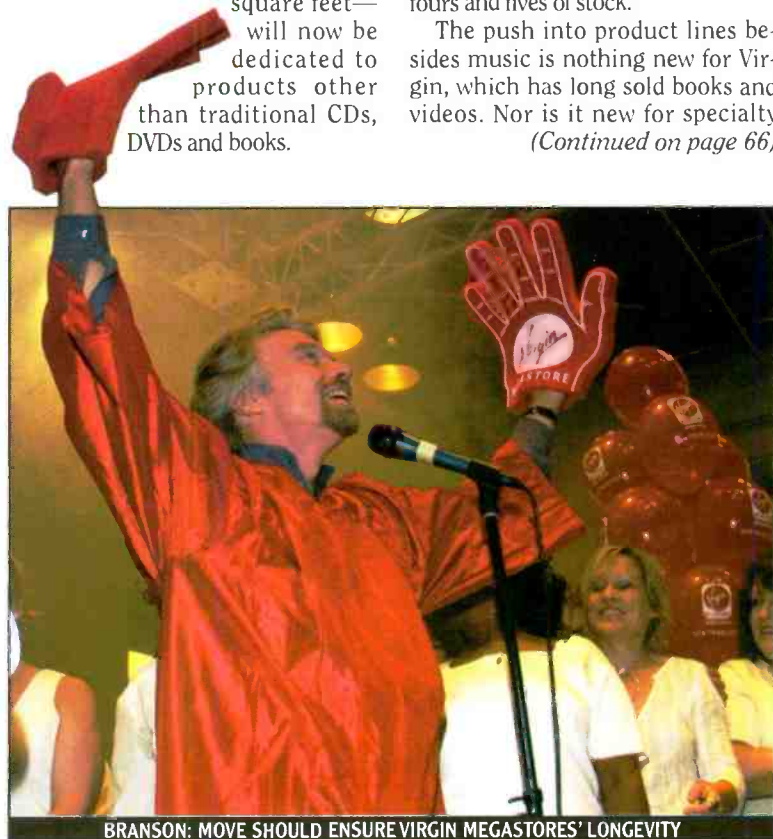
"We all love doing what we're doing. But we have to be commercial about it and make sure there's a good financial return," he adds.

The company expects that music will account for half of the revenue in its redesigned stores—down from a previous level of 60%. DVDs will account for 30% of revenue, with the balance shared by books and new lifestyle products.

VEG executives say they are making the move with minimal cuts to the selection of music offered in its stores.

"We've invested heavily in our auto-replenishment system. That's enabled us to free up a lot of space in the store," Ward says. "So we have the range, but we don't necessarily have to carry the fours and fives of stock."

The push into product lines besides music is nothing new for Virgin, which has long sold books and videos. Nor is it new for specialty
(Continued on page 66)



BRANSON: MOVE SHOULD ENSURE VIRGIN MEGASTORES' LONGEVITY

Billboard SPECIALS

MUSIC GEAR



Join Billboard as we gear up for our first ever Music Gear/NAMM special report covering the music instrument and product business. We'll focus on the retail market and their promising new products, plus we'll take an in-depth look at the joint effort of music product manufacturers and retailers to launch a new generation of "producer" recording gear.

issue date: january 17 • ad close: december 19

Aki Kaneko 323.525.2299 • akaneko@billboard.com

MIDEM 1



In our January 24th issue, Billboard will spotlight Midem, the leading international music trade show for music publishers and record companies. We'll preview Midem's 38th annual conference, taking place January 25-29, including MidemNet, the digital music event. Be part of the issue everyone will be reading in Cannes—and in over 100 countries worldwide!

issue date: january 24 • ad close: december 29

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PLATINUM STARS #1



HILARY DUFF

Billboard's new Platinum Stars series cover the world's hottest new acts who have reached Platinum album success. In our first series we feature Hilary Duff with a special look at the making and marketing of her first platinum album, "Metamorphosis."

issue date: january 31 • ad close: january 5

Michelle Wright 323.525.2302 • mwright@billboard.com

UPCOMING SPECIALS

MIDEM II issue date: January 31 • ad close: January 15

TOURING MONTHLY #2 issue date: February 14 • ad close: January 20

PLATINUM STARS #2 issue date: February 14 • ad close: January 20

BRITISH TALENT issue date: February 21 • ad close: January 27

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Retail

Allen Expects Good Things From Bronfman Buyout

It's a little early to tell what the **Edgar Bronfman Jr.**-led buyout of Warner Music Group will mean for WMG's indie distribution arm, according to Alternative Distribution Alliance (ADA) president **Andy Allen**.

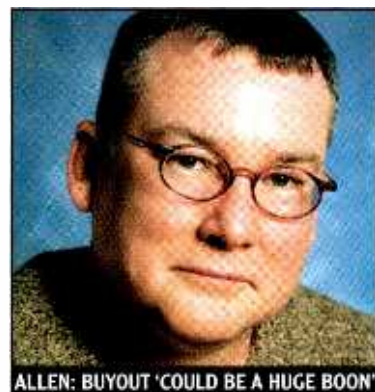
But Allen is upbeat about what the changing of the guard means for his company.

"I'm enthusiastic about what the opportunities are," Allen says. "It could be a huge boon."

As of the first week in December, Allen had been present at just one meeting with Bronfman, who called senior WMG execs together for an introductory sit-down shortly after the buyout was announced in late November (*Billboard*, Dec. 6).

Allen had anticipated that another meeting, which would address some divisional number-crunching and budgetary concerns, would take place as early as the week of Dec. 8.

Whenever a company changes



ALLEN: BUYOUT 'COULD BE A HUGE BOON'

hands, concerns arise about the future of its various internal entities—especially when immediate cost savings are a concern.

But Allen says, "We think our segment of the business has some pretty significant upside. [You] have to emerge with a plan that

doesn't just entail cost-cutting."

He also sees current WMG chairman/CEO **Roger Ames'** future role as Bronfman's second at the privatized company as a positive, since "Ames

The
Indies™
By Chris Morris
cmorris@billboard.com



has certainly been a friend to ADA."

In Allen's view, WMG's exit from the Time Warner corporate matrix is nothing but positive.

"I love the idea of a privately held music company, and a music company only," he says. "The business will prosper doing things that make sense for a music company and not just doing things that make sense for a larger company that a music company is part of."

As far as ADA's 2003 business goes, Allen anticipates that the distributor will see slightly improved sales for the year, despite sluggish performance through the first nine months.

He reports that sales were down 4% through the first three quarters but adds, "I think we'll be up [for the year]. This is the best fourth quarter we've ever had."

He attributes the gains in late-year sales to the continuing performance of albums by **Interpol** (on Matador) and **the Shins** and **Hot Hot Heat** (both on Sub Pop). Those labels are enjoying their best year ever at ADA, according to Allen, and **Beggars Banquet** and **Touch & Go** have also come on strong.

Allen says another major fourth-quarter plus has been the surprising

performance of New Line's soundtrack for "Elf," the seasonal box-office hit starring **Will Ferrell**.

FROM COPPOLA'S HEART: The first release from **Francis Ford Coppola's** new DVD line, American Zoetrope DVD, will be the director's 1982 musical, "One From the Heart."

The two-disc set arrives Jan. 27, 2004, through the Ryko-distributed Fantoma Films line (*Billboard*, July 19).

Zoetrope's edition of the visually sumptuous film will include a 5.1 mix, full-length commentary by Coppola and documentaries, deleted scenes and videotaped rehearsals. Music fans should welcome demos and alternate takes of **Tom Waits'** score (performed by Waits and **Crystal Gayle** in the film), a music-only track, a documentary focusing on Waits' role in the making of the film and subtitles with the complete lyrics of the songs.

STONERS AND ROTTERS: The Northwest Alliance of Independent Labels (NAIL) has picked up a couple of new, exclusive labels: Huntington Woods, Mich.-based Small Stone Records and London-based Rotters Golf Club. The deals will commence with releases in February 2004.

Small Stone is operated by **Scott Hamilton**, a founding member of the staff of wacky Detroit magazine *Motorbooty*. The label, a self-styled "stoner rock" enclave, has albums due from **Acid King**, **Men of Porn** and **Dixie Witch**.

Rotters Golf Club—which was formerly distributed through Caroline as a subsidiary of the Digital Hardcore label—was founded by **Andrew Weatherall**, a member of electronic act **Two Lone Swordsmen**. The February release of the *Swordsmen* album "Peppered With Spastic Magic" kicks off the NAIL deal.

Virgin

Continued from page 65

music retail in general.

In recent years, higher-margin items like clothing and novelties have become an important part of the profitability equation for many music retailers.

However, the new redesign marks VEG's widening embrace of non-music product.

"We had to make these changes in order to make sure that Virgin Megastores are here in 50 years," CEO

Richard Branson says.

Ward adds, "We believe we must have a fantastic multi-channel offering to compete in today's environment."

As part of the redesign, VEG is upping the technology features in the San Francisco store. Shoppers will be able to download 30 free promotional tracks to iPods and Flash media devices directly from Virgin MegaPlay kiosks. Virgin is not selling music through the kiosks at this point.

In addition, users will be able to sample music from most titles in the store using a hand-held device that functions like a kiosk, by technology company MusiKube.

The Virgin San Francisco store will

also begin buying used product in exchange for store credit—a program Virgin is billing as "recycling."

Used product will be sold to an undisclosed third party that sells used DVDs and CDs. Virgin will not sell used product directly to consumers.

Ward concedes that while VEG has been loathe to get into the used market, it is too big to ignore completely. "It's one way of adapting and still sticking to our principles but being commercial about it as well."

Branson says, "Unless you invest and evolve, you'll die in any industry."

Additional reporting by Melinda Newman in San Francisco.

Value Central Successfully Exits Chapter 11

In a year when four Chapter 11 filings ended with the retail chains either being liquidated or sold to a competitor, it gladdens the heart to see Value Central Entertainment successfully emerge from Chapter 11 on a stand-alone basis.

It did so Nov. 18, thanks to "great support from the suppliers," says **Rob Perkins**, president of the chain. "We are happy that we successfully negotiated the process, and we are excited about future prospects. We hope to be a great distributor of our suppliers' products for many years to come."



PERKINS: EXCITED ABOUT FUTURE PROSPECTS

The company managed to successfully navigate the process with the ownership intact . . . at least that of the Value Music owners who gained total control after a merger between that chain and the Central South Sound Shop chain went sour.

In emerging from Chapter 11, the \$15 million debtor-in-possession loan from Fleet Financial converts back to a traditional revolving credit facility. Along the way, the chain closed approximately 55 stores, leaving it with about 70, Perkins says.

The plan calls for the chain to pay, on a pro-rated basis, in installments over seven years, a \$10.5 million note to the five majors who were secured creditors behind the bank.

That puts the majors' recovery at upwards of 50 cents on the dollar, one financial executive with a major says. In addition, the note is convertible to a minimum of 50% of the company's common stock, should the chain be sold before the

payout is completed.

The unsecured creditors, on a pro-rated basis, get two lump-sum payments totaling \$1.5 million, which have to be completed before Dec. 31. Those payments should give independent labels and distrib-

Retail Track
By Ed Christman
christman@billboard.com



utors about 8 cents on the dollar.

A key ingredient in the reorganization has been the remerchandising of the stores to diversify beyond music. Store inventory now includes budget DVDs, used items, nostalgia-type product and some merchandise typically found in stores like Spencer Gifts, Perkins says. For example, on Black Friday, music as a percentage of total sales was in the low

50% range, while last year it was 10 percentage points higher.

Speaking of the Thanksgiving weekend that kicked off the holiday selling season, Perkins points out that while music sales may have fallen 3.5% from last year, overall, November was stronger for the chain and likely for the music industry as well.

Perkins says that moving up street dates for such albums as those by **Jay-Z**, **50-Cent** and **Korn** to earlier in the month helped "spread out sales over the course of November. Customers probably came to the store more times." In the past, crowded fourth-quarter release dates resulted in some records getting lost in the shuffle.

OUT IN ARIZONA: The Zia/Impact Music company has gone through some changes, sources say.

Zia is now being run by **Brian Fabar**, who replaces **Craig Bruhn** as GM. Fabar previously managed the Warehouse store in Phoenix.

One store has closed, leaving the chain with six stores: four in the Phoenix area and two in Tucson.

Another one-stop bites the dust,

as the company is closing its Impact Music operation. After a vicious round of phone tag, *Billboard* was unable to connect with Fabar for comment.

PRELIMINARY RESULTS: Best Buy says it posted an 8.6% comparable-store gain on the way to generating \$6.03 billion in total revenue for the third quarter ended Nov. 29.

That's up 18% over 2002's third-quarter sales of \$5.13 billion, excluding the revenue of Musicland, which the company sold earlier this year.

The chain said it expects to report earnings of 35 cents to 37 cents per share when it announces its complete third-quarter results next month.

Best Buy says entertainment software accounted for 21% of total revenue, down from 22% last year. But it said DVDs and CDs both showed double-digit same-store gains.

U.S. operations accounted for 90% of revenue, or \$5.43 billion, while Canadian Best Buy and Future Shop stores generated \$600 million.

Toy Series

Continued from page 65

Hendrix's amp setup at Woodstock, where he delivered his famous, frayed version of "The Star Spangled Banner."

The standard figure retails for between \$12 and \$15. The deluxe version, which is also packaged with a miniature microphone and stand, stage base and effects pedals, goes for about \$20.

CAPTURING AN ERA

With some of the figures, such as his set of Metallica re-creations, McFarlane says he likes to immortalize a certain time in the artist's career.

With others, like Osbourne, McFarlane looks to capture a popular image of the singer. In Osbourne's case, the metal god was made to look evil and ferocious, akin to his pre-"Osbornes" image. (The figure was created prior to the launch of the artist's reality show.)

"We're sort of looking to go, 'Yeah, that's what I have when I close my eyes and think about these people,'" he says.

His Hendrix figure seems to be a combination of both: The artist is captured in his Woodstock garb, but he's not generally remembered for flashing the peace sign—it is usually for such stunts as setting his guitar on fire or playing it with his teeth.

But for Janie, the mix was perfect. "I thought it was great. I was like, 'Wow, they really got it,'" she says.

And that was a relief, because through the years, concern that manufacturers might not get Hendrix's facial features exactly right was one of the reasons she resisted McFarlane's proposal.

Prior to this figure, the Hendrix estate had not done many three-dimensional products, the main exception being a porcelain mini-Hendrix made by the Franklin Mint.

Janie's interest in karate hero Bruce Lee helped paved the way for the Hendrix figure.

Not only is she a fan of the late martial arts master, but there are some parallels between Lee and her brother: Both attended Seattle's Garfield High School, both are buried in the city and both died young.

McFarlane had created a Lee figure that impressed Janie enough that after getting a positive response from fans and co-workers, she decided to take the plunge, unsure whether an action figure was appropriate or if it would turn out as well as it looked on the preliminary sketches.

"We just went 'OK,' closed our eyes and dove in," she recalled.

Once she opened herself up to the idea of another three-dimensional product, she says it was a no-brainer that McFarlane would be the one to make it.

"Who better to do it than McFarlane?" she asks. "They've been in the industry a while, and they've done a lot of top stars and icons, and they're very much respected by the fans."

"We looked at his previous figures, their hair, and it was like, 'Wow, they

really have it down' as far as the outfits, how the outfits looked on them, and, mainly and most importantly to us, their facial features. They really captured the expressions on their face; they just looked so life-like, but miniature."

The figure is partially based on the body of McFarlane, which he says is not much different from Hendrix's.

McFarlane's staffers digitally recorded their boss in different Hendrix poses and used that data to sculpt the prototype. McFarlane Toys had used digital imaging once before, scanning the heads of each member of Metallica.

MORE LEGENDS TO COME

McFarlane hopes to do one or maybe two additional figures of Hendrix, who would have turned 61 on Thanksgiving Day. One may be based on his appearance at the Isle of Wight festival, says Janie, who is 41.

The toymaker—also renowned for lensing videos for the likes of Korn and a long career in comics (he created the "Spawn" empire)—says he may produce up to three versions of his latest music project: Elvis.

Plans are in the works for a McFarlane Elvis figure styled after his 1969 comeback special, during which he performed in black leather. He says that latter Elvis figures may be modeled after his early Vegas period, as well as his '50s rockabilly era.

He is also working on his fifth series of Kiss figures, as well as a new, more true-to-life-looking Ozzy.

McFarlane hopes to win over the

gatekeepers in the Rolling Stones, Led Zeppelin and Aerosmith camps, from whom he's already had rejections. In addition, he hopes to create a miniature John Lennon as a solo artist and real-life versions of the Beatles. (His previous Beatles figures were based on the "Yellow Submarine" animated film.)

Often, those gatekeepers—mostly managers—instantly tell McFarlane, "No, we've never done toys. We don't do toys," he says. "And we keep doing the same thing we did with Hendrix: 'Have you seen our product? Go to our Web site, take a look; we'll send you some stuff.'"

McFarlane says he's not afraid of the word "no," he just wants to ensure that

the folks he's talking to are fully educated about what they're saying no to.

"You've got to make sure that when you're saying no that the guys see that it's actually more like a plastic statue and not something silly. And we keep at it, because you never know what changes the agenda—sometimes it's new management, sometimes [an artist] will see one of our figures and go, 'I want to have one of those!'"

Whether he's talking to the manager of a late rocker's estate or to Gene Simmons himself, McFarlane says he tries to impress upon them that he wants his figure to be "that poster that you loved so much and that shirt you loved so much as a kid. I want to bring that image to life."

AOL Music: Total Monthly Streams

Top Audio

1. BRITNEY SPEARS * Me Against the Music JIVE	2,340,117
2. G-UNIT Stunt 101 SHADY/AFTERMATH/INTERSCOPE	941,625
3. TUPAC FEATURING THE NOTORIOUS B.I.G. Runnin' INTERSCOPE	856,776
4. TUPAC & EMINEM * One Day at a Time INTERSCOPE	848,709
5. OUTKAST Hey Ya! ARISTA	704,578
6. CHEETAH GIRLS Cinderella DISNEY	653,914
7. CHINGY Right Thru! CAPITOL	581,006
8. CLAY AIKEN ** Invisible *** RCA	551,716
9. MICHAEL JACKSON One More Chance EPIC	509,902
10. ALICIA KEYS You Don't Know My Name J	437,154

Top Video

1. BRITNEY SPEARS FEATURING MADONNA Me Against the Music JIVE	1,461,091
2. EVANESCENCE * My Immortal WIND-UP	1,308,769
3. JESSICA SIMPSON With You COLUMBIA	1,005,428
4. CLAY AIKEN * Invisible *** RCA	861,918
5. LIL JON & THE EASTSIDE BOYZ Get Low TMT	813,682
6. FOUNTAINS OF WAYNE Stacey's Mom S-CURVE	637,976
7. NELLY FEATURING P. DIDDY Shake Ya Tailfeather UNIVERSAL	580,460
8. HILARY DUFF Little Voice *** HOLLYWOOD	545,578
9. HILARY DUFF So Yesterday * HOLLYWOOD	512,288
10. ALICIA KEYS You Don't Know My Name * J	465,264

* First Listen/First View * Artist of the Month ** Breaker Artist *** Sessions@AOL * Broadband Rocks!
Source: AOL Music for four weeks ending Dec. 4, 2003

DECEMBER 20 2003 Billboard TOP KID VIDEO™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER			
			NUMBER 1 1 Week At Number 1			
1	NEW		MARY-KATE & ASHLEY OLSEN - THE CHALLENGE WARNER HOME VIDEO 34215		2003	14.98
2	1	9	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470		2003	19.98
3	3	23	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048		1964	9.98
4	4	17	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883		2002	12.98
5	2	6	SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133		2003	12.98
6	6	9	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002		1985	9.98
7	RE-ENTRY		PIGLET'S BIG MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31175		2003	24.98
8	5	7	STRAWBERRY SHORTCAKE - BERRY, MERRY CHRISTMAS FOXVIDEO 06735		2003	12.98
9	8	4	BOB THE BUILDER: A CHRISTMAS TO REMEMBER HIT ENTERTAINMENT 24110		2003	14.98
10	NEW		BABY EINSTEIN: NUMBERS NURSERY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31214		2003	14.98
11	11	7	DR. SEUSS: GREEN EGGS AND HAM AND OTHER FAVORITES UNIVERSAL STUDIOS HOME VIDEO 62021		2003	9.98
12	12	126	HOW THE GRINCH STOLE CHRISTMAS! WARNER HOME VIDEO 65409		1966	14.98
13	10	3	ELOISE AT THE PLAZA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32255		2003	19.98
14	RE-ENTRY		JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732		2003	24.98
15	25	7	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 51574		1969	9.98
16	7	5	THOMAS & FRIENDS: THOMAS' SNOWY SUPRISE ANCHOR BAY ENTERTAINMENT 01322		2003	12.98
17	9	2	RESCUE HEROES - THE MOVIE ARTISAN HOME ENTERTAINMENT 14671		2003	14.98
18	15	6	TOM AND JERRY - PAWS FOR A HOLIDAY WARNER HOME VIDEO 65722		2003	9.98
19	16	2	DR. SEUSS: THE GRINCH GRINCHES THE CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 61997		2003	9.98
20	19	9	SCOOBY-DOO AND THE MONSTER OF MEXICO WARNER HOME VIDEO 01933		2003	14.98
21	13	9	ELMO'S WORLD: HAPPY HOLIDAYS SONY WONDER/SONY MUSIC ENTERTAINMENT 54287		2002	12.98
22	18	2	BLUE'S CLUES - BLUE'S FIRST HOLIDAY PARAMOUNT HOME ENTERTAINMENT 79083		2003	9.98
23	21	25	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149		2003	9.98
24	20	14	STITCH! THE MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27428		2003	22.98
25	14	4	THE WIGGLES: WIGGLY WIGGLY CHRISTMAS HIT ENTERTAINMENT 02505		2001	14.98

DECEMBER 20 2003 Billboard RECREATIONAL SPORTS DVD™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		PROGRAM SUPPLIER & NUMBER	PRICE
			TITLE			
			NUMBER 1 3 Weeks At Number 1			
1	1	4	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 91666		19.98	
2	2	2	WWE: THE ULTIMATE RIC FLAIR COLLECTION SONY MUSIC ENTERTAINMENT 56550		29.98	
3	3	2	WORLD SERIES - 2003 MAJOR LEAGUE BASEBALL HOME VIDEO 20101		19.98	
4	4	2	ULTIMATE JORDAN WARNER HOME VIDEO 34270		19.98	
5	5	13	AND I MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827		19.98	
6	6	5	WWE BLOODRATH - WRESTLING'S MOST INCREDIBLE STEEL CAGE MATCHES SONY MUSIC ENTERTAINMENT 56548		24.98	
7	7	13	THE LEGEND OF LAMBEAU FIELD GREEN BAY PACKERS 10000		19.98	
8	8	12	ICE BOWL/THE COMPLETE HISTORY OF THE GREEN BAY PACKERS WARNER HOME VIDEO 34289		29.98	
9	9	4	ULTIMATE GRETZKY WARNER HOME VIDEO 34272		29.98	
10	11	2	NFL DALLAS COWBOYS TEAM HISTORY WARNER HOME VIDEO 34267		29.98	
11	9	17	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032		29.98	
12	7	2	WWE: NO MERCY 2003 SONY MUSIC ENTERTAINMENT 58248		24.98	
13	10	24	CKY4 VENTURA DISTRIBUTION 14197		19.98	
14	15	11	100 YEARS OF THE NEW YORK YANKEES HART SHARP VIDEO 00412		24.98	
15	14	6	WWE: UNFORGIVEN 2003 SONY MUSIC ENTERTAINMENT 58244		24.98	
16	16	8	WORLD SERIES - 100 YEARS OF THE WORLD SERIES MAJOR LEAGUE BASEBALL 20111		14.98	
17	19	23	WWE: FROM THE VAULT - SHAWN MICHAELS SONY MUSIC ENTERTAINMENT 58260		24.98	
18	RE-ENTRY		BORN TO BALL VENTURA DISTRIBUTION 14817		14.98	
19	17	3	NBA'S 100 GREATEST PLAYS WARNER HOME VIDEO 34317		12.98	
20	NEW		TRICK TIPS VOLUME 2: SNOWBOARDING PARK & PIPE: THE NEXT LEVEL VENTURA DISTRIBUTION 06597		19.98	

DECEMBER 20 2003 Billboard HEALTH & FITNESS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		PROGRAM SUPPLIER & NUMBER	PRICE
			TITLE			
			NUMBER 1 7 Weeks At Number 1			
1	1	10	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585		9.98	
2	2	14	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840		12.98	
3	3	7	BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945		19.98	
4	4	10	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.98	
5	5	16	CHERI VENTURA DISTRIBUTION 81122		14.98	
6	8	17	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02842		19.98	
7	6	17	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.98	
8	9	10	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.98	
9	10	7	WALK AWAY THE POUND EXPRESS - 2 MILE BRISK WALK GAIAM VIDEO 02899		12.98	
10	7	7	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903		19.98	
11	11	6	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 00756		14.98	
12	20	8	FIRM: BODY SCULPTING SYSTEM 02 GOODTIMES HOME VIDEO 02902		39.98	
13	17	9	CRUNCH - CAROOSALSA ANCHOR BAY ENTERTAINMENT 12583		14.98	
14	12	7	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166		14.98	
15	14	3	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273		9.98	
16	13	14	BARON BAPTISTE: POWER YOGA LEVEL 1 GOODTIMES HOME VIDEO 76878		14.98	
17	16	13	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294		19.98	
18	18	7	15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581		14.98	
19	19	8	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134		14.98	
20	RE-ENTRY		LESLIE SANSONE: WALK AWAY THE POUNDS EXPRESS - 2 MILE BRISK WALK GOODTIMES HOME VIDEO 02898		14.98	

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

Zumba Gets Promo Deal

BY LEILA COBO

MIAMI—Thousands have become caught up in Zumba, the exercise method that enables participants to work out as they dance to a varied, danceable collection of Latin music.

After a solid hour of doing tango, *cumbia*, *merengue*, *salsa* and *bachata* in quick succession, people not only sweat up a storm but also get the dance lesson of their lives.

Zumba was created by Colombian aerobics teacher/choreographer Beto Pérez, who has become a Miami celebrity thanks to classes that draw hundreds of people.

And thousands—more than 300,000, to be exact, according to Zumba Productions—are scooping up the five Zumba Fitness videos on sale through direct marketing and the Internet. The tapes retail for \$19.95 each and \$59.95 for a package of four.

Now, Pérez and his Zumba products are poised to achieve widespread recognition with a major sponsorship deal with Kellogg's.

The agreement—which went into effect this year and extends through 2004 and possibly 2005—calls for the production of two videos to promote Kellogg's product. One, titled "Zumbando Con Special K de la Cintura Para Abajo," will be available as a mail-in offer with the purchase of Special K cereal. The second, titled "Zumbando Con Kellogg's," is a workout for parents and children.

According to Alberto Aghion, co-owner of Miami-based Zumba Productions and Pérez's manager, the initial shipment of "Zumbando Con Kellogg's" will be approximately 200,000 copies.

An 18-wheeler Kellogg's truck will go to supermarkets and function as a stage for promotional dancers.

Regardless of the creative marketing, the secret to Zumba's success lies in the music it uses.

"Music is 80% of the class," Aghion says. "What Beto does is create choreography over each hook. But at the same time, he transforms it into an aerobic exercise."

While original recordings are heard in Zumba classes—from Kumbia Kings' "Shhh..." to Fruko's "El Preso"—the same originals will not be heard on the tapes. The cost of royalties is prohibitive, so Zumba tapes use cover versions as well as music penned specifically for the workouts.

A new Zumba video will feature music written by songwriter/producer Sergio Minsky. It will be available in March 2004.



DECEMBER 20 2003 Billboard TOP MUSIC VIDEOS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Principal Performers	TAPE/DVD PRICE
			TITLE LABEL / DISTRIBUTING LABEL & NUMBER			
			NUMBER 1 2 Weeks At Number 1			
1	2	3	LIVE IN TEXAS WARNER MUSIC VIDEO 48563		Linkin Park	21.98 CD/DVD
2	1	2	PART II TVT RECORDS 02378		Lil Jon & The East Side Boyz	11.98 CD/DVD
3	3	5	COLDPLAY LIVE 2003 ▲ ⁹ CAPITOL VIDEO 99014		Coldplay	24.98 DVD/CD
4	NEW		VIDEO COLLECTION DAYLIGHT/EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56369		Good Charlotte	14.98 DVD
5	8	3	CONCERT FOR GEORGE RHINO HOME VIDEO 70241		Various Artists	29.98 DVD
6	4	7	TALES OF A LIBRARIAN: A TORI AMOS COLLECTION ATLANTIC VIDEO 82658		Tori Amos	19.98 CD/DVD
7	10	10	PAST, PRESENT & FUTURE GEFEN HOME VIDEO 001041		Rob Zombie	18.98 CD/DVD
8	9	3	THE REEL ME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767		Jennifer Lopez	18.98 DVD/CD
9	7	5	HILARY DUFF - ALL ACCESS PASS HOLLYWOOD RECORDS MUSIC VIDEO/BUENA VISTA HOME ENTERTAINMENT 80254		Hilary Duff	9.98 DVD
10	12	3	DAVE MATTHEWS BAND - THE CENTRAL PARK CONCERT BAMA-RECORDS/BMG VIDEO 97501		Dave Matthews Band	24.98 DVD
11	11	3	SHANIA TWAIN - UP! LIVE IN CHICAGO MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001589		Shania Twain	19.98 DVD
12	5	2	DIXIE CHICKS - TOP OF THE WORLD TOUR: LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53266		Dixie Chicks	14.98 DVD
13	19	3	THE COMPLETE MASTERWORKS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56972		Tenacious D	19.98 DVD
14	17	4	AC/DC - LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56983		AC/DC	14.98 DVD
15	14	3	U2 - GO HOME: LIVE FROM SLANE CASTLE, IRELAND ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001989		U2	19.98 DVD
16	18	4	MINIMATINEE #1 MAILBOAT 02500		Jimmy Buffett	9.98 DVD
17	6	3	FLOACISM "LIVE" DREAMWORKS/DREAMWORKS HOME ENTERTAINMENT 001438		Floetry	18.98 CD/DVD
18	13	7	BRUCE SPRINGSTEEN & THE E STREET BAND - LIVE IN BARCELONA COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53266		Bruce Springsteen & The E Street Band	19.98 DVD
19	22	8	LIVE AND SWINGIN' REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 73822		Frank Sinatra, Dean Martin & Sammy Davis Jr.	25.98 CD/DVD
20	16	3	GREATEST HITS & VIDEOS WARNER BROS. RECORDS/WARNER MUSIC VIDEO 48545		Red Hot Chili Peppers	25.98 CD/DVD
21	25	28	LED ZEPPELIN ▲ ¹⁰ ATLANTIC VIDEO 970198		Led Zeppelin	29.98 DVD
22	21	14	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 72833		Jeff Foxworthy	18.98 CD/DVD
23	20	3	TOBY KEITH: THE VIDEO COLLECTION VOLUME ONE MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 00861		Toby Keith	7.98 DVD
24	15	3	MICHAEL JACKSON - NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56989		Michael Jackson	14.98 DVD
25	23	2	TRIBUTO AL AMOR FONOVISA 51005		Los Temerarios	17.98 CD/DVD
26	29	13	GREATEST HITS VOLUME 2 ▲ ARISTA RECORDS INC./BMG VIDEO 54509		Alan Jackson	6.98 DVD
27	40	7	LA HISTORIA EMI LATIN VIDEO 83490		A.B. Quintanilla III & Kumbia Kings	21.98 CD/DVD
28	28	3	JOHN LENNON - LENNON LEGEND CAPITOL VIDEO 99068		John Lennon	24.98 DVD
29	37	4	THE CLOSING OF WINTERLAND MONTEREY HOME VIDEO 19782		Grateful Dead	29.98 DVD
30	26	4	PEARL JAM LIVE AT THE GARDEN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56986		Pearl Jam	19.98 DVD
31	31	17	THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759		Cher	24.98 DVD
32	24	5	THE VERY BEST OF SHERYL CROW A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001521		Sheryl Crow	25.98 CD/DVD
33	33	7	RUSH IN RIO ▲ ² ANTHEM/ZOE VISION VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 431040		Rush	29.98 DVD
34	27	12	LIVE ▲ HOLLYWOOD MUSIC VIDEO 65043		Rascal Flatts	19.98 DVD
35	39	8	SACRED ARIAS: SPECIAL EDITION PHILIPS/UNIVERSAL MUSIC & VIDEO DIST. 001275		Andrea Bocelli	27.98 CD/DVD
36	36	5	BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOL.1 GAITHER MUSIC VIDEO/EMI HOME VIDEO 4482		Various Artists	19.98 DVD
37	32	1	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032		Journey	14.98 DVD
38	RE-ENTRY		BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOL.2 GAITHER MUSIC VIDEO/EMI HOME VIDEO 4483		Various Artists	19.98 DVD
39	RE-ENTRY		JOSH GROBAN IN CONCERT ▲ ⁶ 1433REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413		Josh Groban	27.98 CD/DVD
40	34	6	LA HISTORIA CONTINUA... FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 360590		Marco Antonio Solis	16.98 CD/DVD

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DECEMBER 20 2003 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		
			NUMBER 1 1 Week At Number 1			
1	NEW		X2: X-MEN UNITED (WIDESCREEN) FOXVIDEO 09197	Hugh Jackman Halle Berry	PG-13	29.98
2	NEW		BRUCE ALMIGHTY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 022822	Jim Carrey Jennifer Aniston	PG-13	26.98
3	NEW		BRUCE ALMIGHTY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 022823	Jim Carrey Jennifer Aniston	PG-13	26.98
4	NEW		X2: X-MEN UNITED (PAN & SCAN) FOXVIDEO 09206	Hugh Jackman Halle Berry	PG-13	29.98
5	2	5	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
6	11	8	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62174	Animated	G	29.98
7	1	2	THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06904	Elijah Wood Ian McKellen	PG-13	39.98
8	3	2	THE SANTA CLAUSE 2 (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31155	Tim Allen	G	29.98
9	12	4	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13	27.98
10	4	2	THE SANTA CLAUSE 2 (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156	Tim Allen	G	29.98
11	RE-ENTRY		CHICAGO (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
12	RE-ENTRY		SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
13	RE-ENTRY		X-MEN COLLECTION, THE: X2/X-MEN 1.5 (WIDESCREEN) FOXVIDEO 09963	Hugh Jackman Halle Berry	PG-13	39.98
14	RE-ENTRY		CHICAGO (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32417	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
15	7	3	TERMINATOR 3 - RISE OF THE MACHINES (WIDESCREEN) WARNER HOME VIDEO 27723	Arnold Schwarzenegger	R	29.98
16	5	2	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 40724	Angelina Jolie	PG-13	29.98
17	20	6	THE ADVENTURES OF INDIANA JONES (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56594	Harrison Ford	PG-13	69.98
18	6	2	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56894	Angelina Jolie	PG-13	29.98
19	24	3	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase Beverly D'Angelo	PG-13	19.98
20	RE-ENTRY		THE SIMPSONS SEASON 1 BOX SET FOXVIDEO 2000900	The Simpsons	NR	39.98
21	NEW		YOUNG FRANKENSTEIN FOXVIDEO 09070	Gene Wilder	PG	19.98
22	RE-ENTRY		MY COUSIN VINNY FOXVIDEO 20531	Joe Pesci Marsa Tomei	R	14.98
23	22	6	THE ADVENTURES OF INDIANA JONES (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 61254	Harrison Ford	PG-13	69.98
24	NEW		MARY-KATE & ASHLEY OLSEN - THE CHALLENGE WARNER HOME VIDEO 34215	Mary-Kate & Ashley Olsen	NR	19.98
25	NEW		X-MEN COLLECTION, THE: X2/X-MEN 1.5 (PAN & SCAN) FOXVIDEO 09966	Hugh Jackman Halle Berry	PG-13	39.98
26	RE-ENTRY		THE GOOD, THE BAD & THE UGLY MGM HOME ENTERTAINMENT 906729	Clint Eastwood	R	14.98
27	RE-ENTRY		RONIN MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 07439	Robert De Niro	R	14.98
28	8	3	TERMINATOR 3 - RISE OF THE MACHINES (PAN & SCAN) WARNER HOME VIDEO 27722	Arnold Schwarzenegger	R	29.98
29	RE-ENTRY		CHARLIE'S ANGELES - FULL THROTTLE (SPECIAL UNRATED WIDESCREEN EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02145	Cameron Diaz Drew Barrymore	PG-13	27.98
30	RE-ENTRY		WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan	R	14.98
31	RE-ENTRY		SPACEBALLS MGM HOME ENTERTAINMENT 08100	Mel Brooks John Candy	PG	14.98
32	RE-ENTRY		THE ITALIAN JOB (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13	29.98
33	NEW		PATTON FOXVIDEO 02634	George C. Scott Karl Malden	PG	14.98
34	RE-ENTRY		BRINGING DOWN THE HOUSE (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29125	Steve Martin Queen Latifah	PG-13	29.98
35	RE-ENTRY		BIG MOMMA'S HOUSE FOXVIDEO 2000819	Martin Lawrence	PG-13	14.98
36	15	18	ICE AGE FOXVIDEO 2004654	Animated	PG	19.98
37	NEW		A FISTFUL OF DOLLARS MGM HOME ENTERTAINMENT 07858	Clint Eastwood	R	14.98
38	RE-ENTRY		SAY ANYTHING FOXVIDEO 2002452	John Cusack Ione Skye	PG-13	14.98
39	RE-ENTRY		THE GREAT ESCAPE MGM HOME ENTERTAINMENT 90680	Steve McQueen James Garner	NR	14.98
40	NEW		FOR A FEW DOLLARS MORE MGM HOME ENTERTAINMENT 08271	Clint Eastwood	R	14.98

DECEMBER 20 2003 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		
			NUMBER 1 3 Weeks At Number 1			
1	2	4	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G 24.98
2	1	2	THE SANTA CLAUSE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31158	Tim Allen	2003	G 22.98
3	NEW		BRUCE ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO 061278	Jim Carrey Jennifer Aniston	2003	PG-13 22.98
4	NEW		X2: X-MEN UNITED (SPECIAL EDITION) FOXVIDEO 09210	Hugh Jackman Halle Berry	2003	PG-13 22.98
5	3	2	SINBAD: LEGEND OF THE SEVEN SEAS UNIVERSAL STUDIOS HOME VIDEO 090840	Animated	2003	PG 24.98
6	NEW		MARY-KATE & ASHLEY OLSEN - THE CHALLENGE WARNER HOME VIDEO 34215	Mary-Kate & Ashley Olsen	2003	NR 14.98
7	8	8	THE LION KING (PLATINUM EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G 24.98
8	6	9	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	Animated	2003	NR 19.98
9	4	3	TERMINATOR 3: RISE OF THE MACHINES WARNER HOME VIDEO 23249	Arnold Schwarzenegger	2003	R 22.98
10	11	17	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR 9.98
11	5	2	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT HOME ENTERTAINMENT 40723	Angelina Jolie	2003	PG-13 19.98
12	7	5	THE HULK (SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	2003	PG-13 22.98
13	10	27	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13 14.98
14	20	6	GEORGE OF THE JUNGLE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31072	Julie Benz Chris Showerman	2003	PG 22.98
15	13	45	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65045	Darren McGavin Peter Billingsley	1983	PG 8.98
16	16	51	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR 14.98
17	14	22	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG 14.98
18	12	9	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR 12.98
19	9	4	SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133	Spongebob Squarepants	2003	G 12.98
20	RE-ENTRY		SLEEPING BEAUTY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G 14.98
21	19	5	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002	Animated	1985	NR 9.98
22	RE-ENTRY		HOME ALONE FOXVIDEO 1866	Macaulay Culkin Joe Pesci	1990	PG 9.98
23	15	23	THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27603	Tim Allen	1994	PG 14.98
24	RE-ENTRY		PIGLET'S BIG MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G 24.98
25	RE-ENTRY		CHICAGO MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	2002	PG-13 24.98

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

DECEMBER 20 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores		RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	
			NUMBER 1 1 Week At Number 1		
1	NEW		BRUCE ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO 002823	Jim Carrey Jennifer Aniston	PG-13
2	NEW		X2: X-MEN UNITED FOXVIDEO 09197	Hugh Jackman Halle Berry	PG-13
3	2	3	TERMINATOR 3 - RISE OF THE MACHINES WARNER HOME VIDEO 27723	Arnold Schwarzenegger	R
4	1	2	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT HOME ENTERTAINMENT 40724	Angelina Jolie	PG-13
5	3	2	THE SANTA CLAUSE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156	Tim Allen	G
6	5	4	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G
7	4	3	DUMB AND DUMBERER: WHEN HARRY MET LLOYD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	NR
8	6	4	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 05635	Reese Witherspoon Sally Field	PG-13
9	7	8	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30474	Mark Wahlberg Charlize Theron	PG-13
10	9	4	ADAM SANDLER'S EIGHT CRAZY NIGHTS COLUMBIA TRISTAR HOME ENTERTAINMENT 06767	Adam Sandler	PG-13

DECEMBER 20 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores		RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	
			NUMBER 1 1 Week At Number 1		
1	NEW		BRUCE ALMIGHTY UNIVERSAL STUDIOS HOME VIDEO 061278	Jim Carrey Jennifer Aniston	PG-13
2	NEW		X2: X-MEN UNITED FOXVIDEO 09210	Hugh Jackman Halle Berry	PG-13
3	2	2	THE SANTA CLAUSE 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31158	Tim Allen	G
4	1	2	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT HOME ENTERTAINMENT 40723	Angelina Jolie	PG-13
5	3	3	TERMINATOR 3: RISE OF THE MACHINES WARNER HOME VIDEO 23249	Arnold Schwarzenegger	R
6	4	4	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	G
7	6	4	LEGALLY BLONDE 2: RED, WHITE AND BLONDE MGM HOME ENTERTAINMENT 60708	Reese Witherspoon Sally Field	PG-13
8	5	3	DUMB AND DUMBERER: WHEN HARRY MET LLOYD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06732	Derek Richardson Eric Christian Olsen	NR
9	7	8	THE ITALIAN JOB PARAMOUNT HOME ENTERTAINMENT 30473	Mark Wahlberg Charlize Theron	PG-13
10	9	10	DADDY DAY CARE COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	PG

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

DECEMBER 20 2003 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
New Ons are those clips with six or more plays for the first time in the chart week.

For week ending
DECEMBER 7, 2003

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, N.E., Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 G UNIT, STUNT 101 2 BOW WOW FEAT. JAGGED .MY BABY 3 ALCIA KEYS, YOU DON'T KNOW MY NAME 4 JAY-Z, CHANGE CLOTHES 5 AVANT, READ YOUR MIND 6 CHINGY, HOLIDAE IN 7 BIG TYMERS, GANGSTA GIRL 8 WESTSIDE CONNECTION, GANGSTA NATION 9 KELIS, MILKSHAKE 10 ASHANTI, RAIN ON ME 11 JA RULE, CLAP BACK 12 WYCLEF JEAN, PARTY TO DAMASCUS 13 LIL JON & THE EAST SIDE BOYZ, GET LOW 14 MUSIC, STEP IN THE NIGHT 15 LUDACRIS, STAND UP 16 OUTKAST, THE WAY YOU MOVE 17 MISSY ELLIOTT, PASS THAT DUTCH 18 TWISTA, SLOW JAMZ 19 JAGGED EDGE, WALKED OUTTA HEAVEN 20 SEAN PAUL, I'M STILL IN LOVE WITH YOU 21 YOUNG BLOODZ, DAMN 22 MARY J. BLIGE, NOT TODAY 23 BEYONCÉ, BABY BOY 24 TUPAC, RUNNIN' 25 JOE, MORE & MORE 26 NICK CANNON, GIGOLO 27 R. KELLY, STEP IN THE NAME OF LOVE 28 MURPHY LEE, WAT DA HOOK GON BE 29 LOON, DOWN FOR ME 30 KANYE WEST, THROUGH THE WIRE 31 YING YANG TWINS, SALT SHAKER 32 112, HOT & WET 33 MYA, FALLEN 34 BAD BOY'S DA' BAND, BAD BOY THIS 35 BLAQUE, I'M GOOD 36 OUTKAST, HEY YA 37 MONICA, KNOCK KNOCK 38 OBIE TRICE, THE SET UP 39 BRAVEHEARTS, QUICK TO BACK DOWN 40 P. DIDDY, LENNY KRAVITZ, SHOW ME YOUR SOUL	1 SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE 2 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 3 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL 4 CHRIS CAGLE, CHICKS OIG IT 5 SARA EVANS, PERFECT 6 REBA MCENTIRE, I'M GONNA TAKE THAT MOUNTAIN 7 TRACE ADKINS, HDT MAMA 8 MONTGOMERY GENTRY, HELL YEAH 9 TOBY KEITH, I LOVE THIS BAR 10 ALAN JACKSON, REMEMBER WHEN 11 PAT GREEN, WAVE ON WAVE 12 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU 13 KENNY CHESNEY, THERE GOES MY LIFE 14 GARY ALLAN, TOUGH LITTLE BOYS 15 RASCAL FLATTS, I MELT 16 DIERKS BENTLEY, WHAT WAS I THINKIN' 17 KEITH URBAN, WHO WOULDN'T WANNA BE ME 18 WYNNONNA, HEAVEN HELP ME 19 SEAN PAUL, I'M STILL IN LOVE WITH YOU 20 MARTINA MCBRIDE, IN MY DAUGHTER'S EYES 21 PATTY LOVELESS, ON YOUR WAY HOME 22 DIXIE CHICKS, SIN WAGON 23 TERRI CLARK, I WANNA DO IT ALL 24 BUDDY JEWELL, SWEET SOUTHERN COMFORT 25 TIM MCGRAW, REAL GOOD MAN 26 JUNE CARTER CASH, KEEP ON THE SUNNY SIDE 27 JOSH TURNER, LONG BLACK TRAIN 28 JOE NICHOLS, COOL TO BE A FOOL 29 CLINT BLACK, SPEND MY TIME 30 DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE) 31 MARTINA MCBRIDE, IN MY DAUGHTER'S EYES 32 PATTY LOVELESS, ON YOUR WAY HOME 33 MARTY STUART/MERLE HAGGARD, FARMER'S BLUES 34 WILLIE NELSON/NORAH JONES, WUZUTRIZ PRIZE LIVE! 35 RODNEY CROWLEY, EARTH BOUND 36 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 37 RECKLESS KELLY, NOBODY'S GIRL 38 LONESTAR, WALKING IN MEMPHIS 39 DIERKS BENTLEY, MY LAST NAME 40 NICKEL CREEK, SMOOTHIE SONG	1 GOOD CHARLOTTE, HOLD ON 2 NO DOUBT, IT'S MY LIFE 3 TUPAC, RUNNIN' 4 BLINK-182, FEELING THIS 5 LINKIN PARK, NUMB 6 G UNIT, STUNT 101 7 CHINGY, HOLIDAE IN 8 OUTKAST, THE WAY YOU MOVE 9 TRIUMPH THE INSULT CO., I KEEED 10 LUDACRIS, STAND UP 11 DARKNESS, I BELIEVE IN A THING CALLED LOVE 12 OUTKAST, HEY YA 13 PUDDLE OF MUDD, AWAY FROM ME 14 JAY-Z, CHANGE CLOTHES 15 NELLY FURTADO, POWERLESS (ISAY WHAT YOU WANT) 16 KELIS, MILKSHAKE 17 R. KELLY, STEP IN THE NAME OF LOVE 18 ALCIA KEYS, YOU DON'T KNOW MY NAME 19 BRITNEY SPEARS FEAT., ME AGAINST THE MUSIC 20 CHRISTINA AGUILERA, THE VOICE WITHIN 21 NICK LACHEY, THIS I SWEAR 22 JET, ARE YOU GONNA BE MY GIRL 23 NICKELBACK, SOMEDAY 24 SIMPLE PLAN, PERFECT 25 HOBBASTANK, OUT OF CONTROL 26 MISSY ELLIOTT, PASS THAT DUTCH 27 KELLY OSBOURNE & OZZY, CHANGES 28 JESSICA SIMPSON, WITH YOU 29 FEFÉ DOBSON, TAKE ME AWAY 30 NICK CANNON, GIGOLO 31 KID ROCK, FEEL LIKE MAKIN LOVE 32 MURPHY LEE, WAT DA HOOK GON BE 33 NELLY, I Z U 34 MYA, FALLEN 35 JAGGED EDGE, WALKED OUTTA HEAVEN 36 KELLY CLARKSON, THE TROUBLE WITH LOVE IS 37 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 38 CLAY AIKEN, INVISIBLE 39 P.O.D., WILL YOU 40 WYCLEF JEAN, PARTY TO DAMASCUS STROKES, 1251	1 NO DOUBT, IT'S MY LIFE 2 TRAPT, HEADSTRONG 3 3 DOORS DOWN, HERE WITHOUT YOU 4 OUTKAST, HEY YA 5 BEYONCÉ, BABY BOY 6 EVANESCENCE, MY IMMORTAL 7 NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT) 8 KID ROCK, FEEL LIKE MAKIN LOVE 9 ALCIA KEYS, YOU DON'T KNOW MY NAME 10 SEAL, LOVE'S DIVINE 11 NICKELBACK, SOMEDAY 12 CLAY AIKEN, INVISIBLE 13 RED HOT CHILI PEPPERS, FORTUNE FADED 14 MATCHBOX TWENTY, BRIGHT LIGHTS 15 BRITNEY SPEARS, ME AGAINST THE MUSIC 16 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 17 CHRISTINA AGUILERA, THE VOICE WITHIN 18 DIDDY, WHITE FLAG 19 SARAH MCCLACHLAN, FALLEN 20 HOWIE DAY, PERFECT TIME OF DAY 21 JET, ARE YOU GONNA BE MY GIRL 22 KELLY CLARKSON, THE TROUBLE WITH LOVE IS 23 COUNTING CROWS, SHE DON'T WANT NOBODY NEAR 24 JASON MRAZ, YOU AND I BOTH 25 LIZ PHAIR, WHY CAN'T I 26 MAROON 5, HARDER TO BREATHE 27 JACK JOHNSON, TAYLOR 28 FOUNTAINS OF WAYNE, STACY'S MOM 29 BARENAKED LADIES, ANOTHER POSTCARD (CHIMP) 30 TARRALYN RAMSEY, UP AGAINST ALL ODDS 31 TRAIN, WHEN I LOOK TO THE SKY 32 JASON MRAZ, THE REMEDY (I WON'T WORRY) 33 ENRIQUE IGLESIAS, ADDICTED 34 TRIUMPH THE INSULT COMIC DOG, I KEEED 35 FUEL, FALLS ON ME 36 BLACK EYED PEAS, WHERE IS THE LOVE 37 NICKELBACK, HOW YOU REMIND ME 38 GAVIN DEGRAW, FOLLOW THROUGH 39 EVANESCENCE, BRING ME TO LIFE 40 COLDPLAY, CLOCKS

NEW ONS	NEW ONS	NEW ONS	NEW ONS
TWISTA, SLOW JAMZ YING YANG TWINS, SALT SHAKER OBIE TRICE, THE SET UP BRAVEHEARTS, QUICK TO BACK DOWN	WYNNONNA, HEAVEN HELP ME DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD) MARTINA MCBRIDE, IN MY DAUGHTER'S EYES	THE DARKNESS, I BELIEVE IN A THING CALLED LOVE NICK LACHEY, THIS I SWEAR JET, ARE YOU GONNA BE MY GIRL KELLY & OZZY OSBOURNE, CHANGES NICK CANNON, GIGOLO KID ROCK, FEEL LIKE MAKIN LOVE MYA, FALLEN JAGGED EDGE, WALKED OUTTA HEAVEN	JET, ARE YOU GONNA BE MY GIRL COUNTING CROWS, SHE DON'T WANT NOBODY NEAR JACK JOHNSON, TAYLOR TRAIN, WHEN I LOOK TO THE SKY

fuse	GAC GREAT AMERICAN COUNTRY	MUSIC TELEVISION 2	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St. West, Toronto, Ontario M5V2Z5
1 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 2 STAINED, SO FAR AWAY 3 LINKIN PARK, FAINT 4 THURSDAY, SIGNALS OVER THE AIR 5 SIMPLE PLAN, PERFECT 6 STORY OF THE YEAR, UNTIL THE DAY I DIE 7 BRAND NEW, SIC TRANSIT GLORIA... GLORY FADES 8 SWITCHFOOT, MEANT TO LIVE 9 SOMETHING CORPORATE, SPACE 10 FUEL, FALLS ON ME 11 3 DOORS DOWN, HERE WITHOUT YOU 12 NICKELBACK, SOMEDAY 13 RED HOT CHILI PEPPERS, FORTUNE FADED 14 TRAPT, STILL FRAME 15 A PERFECT CIRCLE, WEAK AND POWERLESS 16 FOUNTAINS OF WAYNE, STACY'S MOM 17 SMILE EMPTY SOUL, NOWHERE KIDS 18 WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 19 STROKES, 1251 20 OUTKAST, HEY YA 21 HOBBASTANK, OUT OF CONTROL 22 CHEVELLE, CLOSURE 23 JET, ARE YOU GONNA BE MY GIRL 24 ATARIS, THE SAGEST SONG 25 GOOD CHARLOTTE, HOLD ON 26 STAINED, IT'S BEEN AWHILE 27 AUDIOSLAVE, SHOW ME HOW TO LIVE 28 EVANESCENCE, MY IMMORTAL 29 ALL-AMERICAN REJECTS, MY PAPER HEART 30 EVANESCENCE, GOING UNDER	1 SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE 2 SHERYL CROW, THE FIRST CUT IS THE DEEPEST 3 BROOKS & DUNN, YOU CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL 4 CHRIS CAGLE, CHICKS OIG IT 5 SARA EVANS, PERFECT 6 REBA MCENTIRE, I'M GONNA TAKE THAT MOUNTAIN 7 TRACE ADKINS, HDT MAMA 8 MONTGOMERY GENTRY, HELL YEAH 9 TOBY KEITH, I LOVE THIS BAR 10 ALAN JACKSON, REMEMBER WHEN 11 PAT GREEN, WAVE ON WAVE 12 JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU 13 KENNY CHESNEY, THERE GOES MY LIFE 14 GARY ALLAN, TOUGH LITTLE BOYS 15 RASCAL FLATTS, I MELT 16 DIERKS BENTLEY, WHAT WAS I THINKIN' 17 KEITH URBAN, WHO WOULDN'T WANNA BE ME 18 WYNNONNA, HEAVEN HELP ME 19 SEAN PAUL, I'M STILL IN LOVE WITH YOU 20 MARTINA MCBRIDE, IN MY DAUGHTER'S EYES 21 PATTY LOVELESS, ON YOUR WAY HOME 22 DIXIE CHICKS, SIN WAGON 23 TERRI CLARK, I WANNA DO IT ALL 24 BUDDY JEWELL, SWEET SOUTHERN COMFORT 25 TIM MCGRAW, REAL GOOD MAN 26 JUNE CARTER CASH, KEEP ON THE SUNNY SIDE 27 JOSH TURNER, LONG BLACK TRAIN 28 JOE NICHOLS, COOL TO BE A FOOL 29 CLINT BLACK, SPEND MY TIME 30 DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE) 31 MARTINA MCBRIDE, IN MY DAUGHTER'S EYES 32 PATTY LOVELESS, ON YOUR WAY HOME 33 MARTY STUART/MERLE HAGGARD, FARMER'S BLUES 34 WILLIE NELSON/NORAH JONES, WUZUTRIZ PRIZE LIVE! 35 RODNEY CROWLEY, EARTH BOUND 36 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 37 RECKLESS KELLY, NOBODY'S GIRL 38 LONESTAR, WALKING IN MEMPHIS 39 DIERKS BENTLEY, MY LAST NAME 40 NICKEL CREEK, SMOOTHIE SONG	1 BLINK-182, FEELING THIS 2 KANYE WEST, THROUGH THE WIRE 3 JET, ARE YOU GONNA BE MY GIRL 4 PUDDLE OF MUDD, AWAY FROM ME 5 OUTKAST, THE WAY YOU MOVE 6 STROKES, 1251 7 KELIS, MILKSHAKE 8 LUDACRIS, STAND UP 9 ATMOSPHERE, TRYING TO FIND A BALANCE 10 JAY-Z, CHANGE CLOTHES 11 NO DOUBT, IT'S MY LIFE 12 IGGY POP, LITTLE KNOW IT ALL 13 TUPAC, RUNNIN' 14 CHINGY, HOLIDAE IN 15 TRAPT, STILL FRAME 16 LINKIN PARK, NUMB 17 DISTILLERS, DRAIN THE BLOOD 18 SWITCHFOOT, MEANT TO LIVE 19 OUTKAST, HEY YA 20 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 21 G UNIT, STUNT 101 22 HOBBASTANK, OUT OF CONTROL 23 ALCIA KEYS, YOU DON'T KNOW MY NAME 24 COLDPLAY, MOSES 25 BABY BASH, SUGA SUGA 26 TRIUMPH THE INSULT CO., I KEEED 27 SIMPLE PLAN, PERFECT 28 SHINS, SO SAYS I 29 DARKNESS, I BELIEVE IN A THING CALLED LOVE 30 NELLY FURTADO, POWERLESS (ISAY WHAT YOU WANT)	1 BLINK-182, FEELING THIS 2 NELY FURTADO, POWERLESS (ISAY WHAT YOU WANT) 3 MISSY ELLIOTT, PASS THAT DUTCH 4 LUDACRIS, STAND UP 5 BLACK EYED PEAS, SHUT UP 6 BILLY TALENT, TRY HONESTY 7 LINKIN PARK, NUMB 8 CHINGY FEAT. LUDACRIS, HOLIDAE IN 9 IGGY POP, LITTLE KNOW IT ALL 10 OUTKAST, HEY YA 11 SWOLLEN MEMBERS, WATCH THIS 12 NO DOUBT, IT'S MY LIFE 13 FINGER ELEVEN, ONE THING 14 THREE DAYS GRACE, JUST LIKE YOU 15 PINK, TROUBLE 16 DEFAULT, TAKING MY LIFE AWAY 17 SAM ROBERTS, HARD ROAD 18 PILATE, INTO YOUR HIDEOUT 19 THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 20 EVANESCENCE, MY IMMORTAL 21 3 DOORS DOWN, HERE WITHOUT YOU 22 OUTKAST, THE WAY YOU MOVE 23 BRITNEY SPEARS, ME AGAINST THE MUSIC 24 JET, ARE YOU GONNA BE MY GIRL 25 DARKNESS, I BELIEVE IN A THING CALLED LOVE 26 FEFÉ DOBSON, TAKE ME AWAY 27 MISSY ELLIOTT, WAKE UP 28 CHRISTINA AGUILERA, THE VOICE WITHIN 29 NICKELBACK, SOMEDAY

THE CLIP LIST

h	MUSIC TELEVISION EUROPE	MUSIC TELEVISION LATIN AMERICA	VIVA
404 Washington Ave., Miami Beach, FL 33139	Continuous programming Hayway Crescent, London NW18TT	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	VIVA, Continuous programming Im Media Park 2, 50670 Köln, Germany
1 CHAYANNE, UN SIGLO SIN TI 2 LA REJA DE VAN GOGH, ROSAS 3 SIN BANDERA, MIENTES TAN BIEN 4 GLORIA ESTEFAN, HOY 5 ERÓS RAMAZZOTTI, EMOCION PARA SIEMPRE 6 JUANES, LA PAGA 7 TIZIANO FERRO, PERVERSO 8 DAVID BISBAL, LDRARE LAS PENAS 9 RICARDO ARJONA, MINUTOS 10 CRISTIAN, NO HACE FALTA 11 ENRIQUE IGLESIAS, ADDICTED 12 RICKY MARTIN, JALEO 13 DAVID BISBAL, QUIERO PERDERME EN TU CUERPO 14 CHRISTINA AGUILERA, CAN'T HOLD US DOWN 15 THALIA, BABY, I'M IN LOVE 16 JUSTIN TIMBERLAKE, SENORITA 17 VOZ VEIS, PARA VOLVER A COMENZAR 18 SORAYA, SOLO POR TI 19 LUIS FONSI, QUIEN TE DIO ESO? 20 RICKY MARTIN, TAL VEZ 21 JUANES, FOTOGRAFIA	1 BLACK EYED PEAS, SHUT UP 2 LIMP BIZKIT, BEHIND BLUE EYES 3 BEYONCÉ, BABY BOY 4 KYLIE MINOGUE, SLOW 5 RED HOT CHILI PEPPERS, FORTUNE FADED 6 DIDDY, WHITE FLAG 7 THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 8 BLU CANTRELL, BREATHE 9 BRITNEY SPEARS, ME AGAINST THE MUSIC 10 LINKIN PARK, FROM THE INSIDE 11 OUTKAST, HEY YA 12 PINK, TROUBLE 13 NO DOUBT, IT'S MY LIFE 14 ESKOBAR, LOVE STRIKES 15 THE RASMSU, IN THE SHADOWS 16 TRAVIS, BEAUTIFUL OCCUPATION 17 LINKIN PARK, NUMB 18 JAY-Z, CHANGE CLOTHES 19 MISSY ELLIOTT, PASS THAT DUTCH	1 BRITNEY SPEARS, ME AGAINST THE MUSIC 2 BLINK-182, FEELING THIS 3 SIMPLE PLAN, PERFECT 4 SEAN PAUL, GET BUSY 5 THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON 6 THE STRIKES, 1251 7 BEYONCÉ, BABY BOY 8 LINKIN PARK, NUMB 9 ODD, WHITE FLAG 10 NO DOUBT, IT'S MY LIFE 11 CHRISTINA AGUILERA, THE VOICE WITHIN 12 EVANESCENCE, GOING UNDER 13 JUSTIN TIMBERLAKE, SENORITA 14 Q.E.W., OESVANEER 15 ALB ANDRÉ SANZ, NO ES LO MISMO 16 RED HOT CHILI PEPPERS, FORTUNE FADED 17 JEWEL, STAND 18 PLACERO, SPECIAL NEEDS 19 OUTKAST, HEY YA 20 JET, ARE YOU GONNA BE MY GIRL	1 OVERGROUND, SCHICK MIR NEIN ENGL 2 SARAH CONNOR, MUSIC IS THE KEY 3 ALEXANDER, FREE LIKE THE WIND 4 BLACK EYED PEAS, SHUT UP 5 TV ALLSTARS, DID THEY KNOW IT'S CHRISTMAS 6 PRELUERS, EVERYDAY GIRL 7 SEAL, LOVE'S DIVINE 8 DAS BO, SEID IHR BEREIF FUR DAS BO 9 MADONNA, LOVE PROFUSSION 10 MUSE, HYSTERIA

Nights Get Weird With Cooper

Long before Marilyn Manson pissed off his first parent, priest or politician, Alice Cooper was rock's purveyor of the macabre and bizarre. So it's fitting that his return to radio will be behind the mic at classic rock stations. That's the format that celebrates the era of Cooper's reign.

Long before Marilyn Manson pissed off his first parent, priest or politician, Alice Cooper was rock's purveyor of the macabre and bizarre. So it's fitting that his return to radio will be behind the mic at classic rock stations. That's the format that celebrates the era of Cooper's reign.

United States Radio Networks has inked a deal to syndicate a weekly show hosted by Cooper. The five-hour nightly gig will be beamed by satellite to affiliates beginning Jan. 26, 2004.

Democratic presidential hopeful Howard Dean is also getting in on the anti-consolidation fray. Dean pledges that if elected, he would "break up giant media enterprises." Dean made the comments during an appearance on MSNBC's



Tuned In: Radio
By Marc Schiffman
mschiffman@billboard.com

"A lot of us remember when nights at rock radio were really fun and interesting. It's our intention to do that again," says Andy Denmark, USRN executive VP of programming. The inspiration for night block programming came from watching the success of such offerings at other formats, Denmark says. Shows hosted by John Tesh or Delilah in the adult contemporary-related formats come to mind.

"Hardball With Chris Matthews." When asked by Matthews how he felt about large media enterprises, Dean replied: "I would say that there is too much penetration by single corporations in media markets all over this country. We need locally owned radio stations. There are only two or three radio stations left in the state of Vermont where you can get local news anymore. The rest of it is read and ripped from AP."



COOPER: CREATING FUN NIGHT RADIO

It's a fair bet that Cooper won't be offering useful tips on day-to-day living or taking love dedications, as those two do.

When asked how he would handle that, Dean replied: "What I'm going to do is appoint people to the [Federal Communications Commission] that believe democracy depends on getting information from all portions of the political spectrum, not just one."

Clear Channel, though, has never flown solo through consolidation maneuvers. Cumulus Media is still on an acquisition track. The company has agreed to acquire 15 stations in three separate transactions for \$78 million. The deals include nine stations in Rochester, Minn., and six stations in Sioux Falls, S.D. Cumulus is buying nine of the stations from Southern Minnesota Broadcasting, three from Olmstead County Broadcasting and three from KFIL Inc./KVGO Inc.

STILL A TARGET: Clear Channel has been on a campaign this year to bring its image out of the gutter. But being the top dog in U.S. radio (not to mention concerts) keeps the company under the microscope. Harper's magazine's December 2003 issue offers the unflattering cover article "How Clear Channel Programs America." Author Jeff Sharlet crosses the country for his broad-stroke portrait of the company and finds a few over-the-top characters in the chain but oddly does not quote the infa-

IN BRIEF: Greater Media/Philadelphia GM Rick Feinblatt moves to full-time VP of the radio division for the parent company. He had been splitting duties between those two jobs. Bob Woodward replaces Feinblatt in the Philly GM seat. Woodward had been GM for the AAA-Entertainment Hamptons, N.Y., cluster. New York rock radio veteran Pat St. John joins classic rock WAXQ (Q104.3) New York for weekends and fill-ins. He was most recently at crosstown oldies WCBS and has also worked at New York's WPLJ and WNEW.

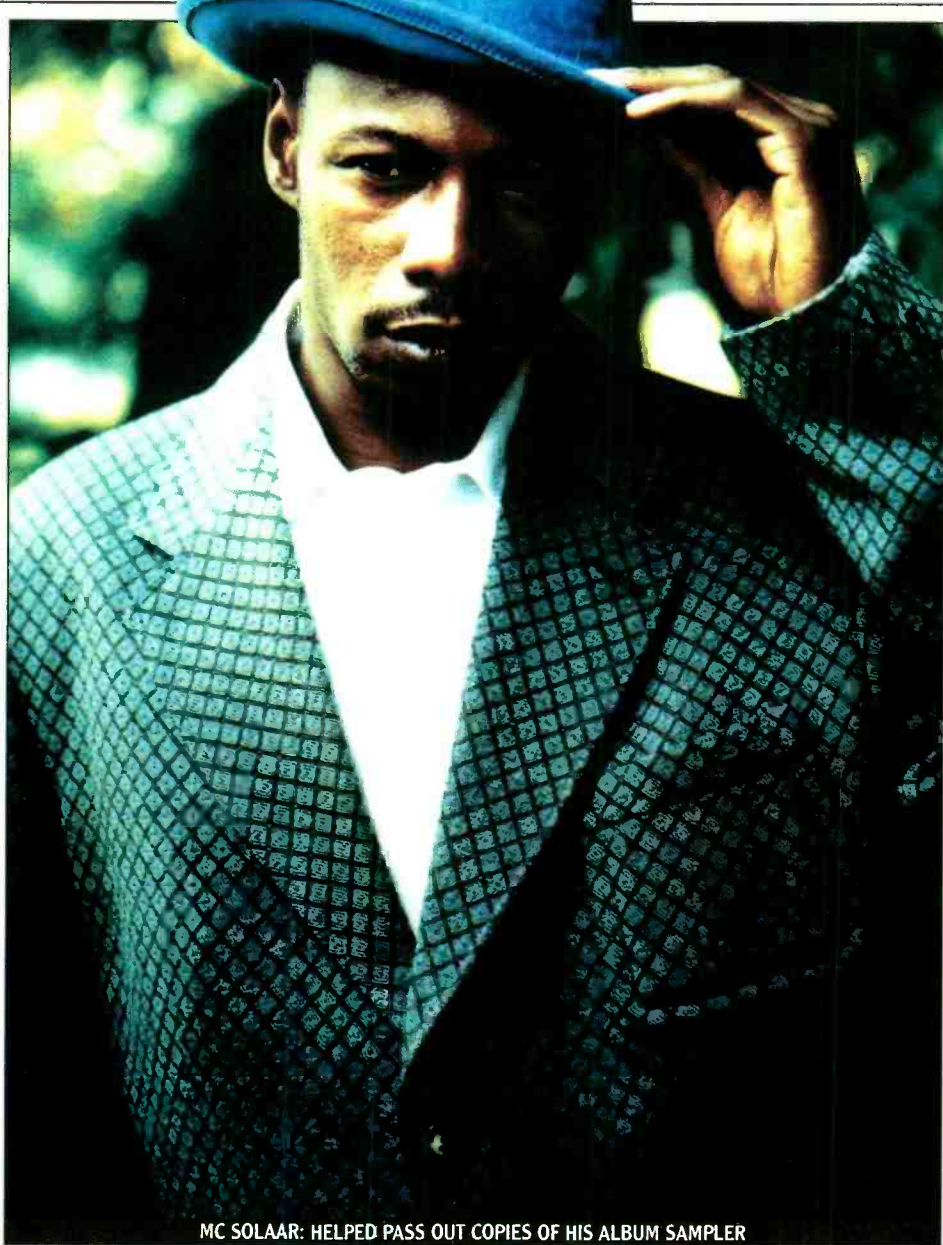
New Zealander MC Scribe is making chart history in his homeland



Canadian pianist Michael Kaeshammer joins a wave of new jazz talent



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



MC SOLAAR: HELPED PASS OUT COPIES OF HIS ALBUM SAMPLER

MC Solaar Blazes Online Promo Trail

EastWest France Claims Initiative Is A 'World First'

BY JAMES MARTIN

PARIS—EastWest France is claiming a "world first" for its recent download-friendly launch of the latest album from local rapper MC Solaar.

The new album, "Mach 6," was released Dec. 1 and entered the IFOP/Tite-Live official French album chart for the week ended Dec. 6 at No. 2. Initial shipments were 350,000, according to the label.

EastWest's innovative launch strategy—developed with the active participation of MC Solaar—allowed extracts from the album to be freely swapped and shared on the Inter-

net for a limited period before release.

The promotional venture was designed as a proactive answer to Internet piracy, according to the label. "MC Solaar's response to piracy is not to criticize but rather to provide solutions," EastWest France managing director Michael Wijnen says.

ANSWER TO PIRACY

The rap star was among those handing out 300,000 free promotional CD-ROMs of the new album, his sixth. The discs were distributed Nov. 24 in Paris, Marseilles and Lyon through free French newspaper Metro
(Continued on page 87)

File Sharing Under Fire

Taiwan Levels Charges Against P2P Service

This story was prepared by Tim Culpan in Taipei, Taiwan, and Tom Ferguson in London.

The International Federation of the Phonographic Industry has welcomed the decision by public prosecutors in Taiwan to file criminal charges against the country's largest peer-to-peer service.

The IFPI says Taipei-based Kuro is one of the largest uncensored online music P2P services in Asia. Kuro's management team is charged with copyright violation under Taiwan's Copyright Law.

The charges have been filed by the Taipei District Public Prosecutors' Office against Kuro chairman Chen Shou-teng, CEO James Chen and GM Victor Chen.

Kuro user Chen Jia-hui, a Taipei secretary, is also named in the charges. She was found to have some 1,000 illegally copied songs on her PC.

IFPI Taiwan secretary-general Robin Lee says the labels body and the prosecutors wanted a case against a user and a service provider as a tactic to ensure conviction.

However, Lee insists, "our major target is not the user." He says IFPI Taiwan's current primary quarries are Kuro and another local P2P service, EZpeer.

Taiwan's Copyright Law was passed in 2002, making copyright violation a criminal offense as well as a civil one. IFPI Taiwan filed a criminal complaint with the Public Prosecutors earlier this year, alleging that Kuro was "knowingly aiding and abetting copyright infringement, for profit."

The prosecutors' office filed charges Dec. 4. IFPI Taiwan formally welcomed the decision Dec. 8 at a Taipei media briefing and issued a call for Kuro to cease its operations immediately.

Kuro is a centralized P2P service that charges users to distribute copies of music files among themselves using a modified form of the original Napster technology.

(Continued on page 74)

Korean Labels Target Individual Downloaders

BY MARK RUSSELL

SEOUL, South Korea—The Recording Industry Assn. of Korea is taking legal action for the first time against individuals it claims are guilty of illegal file sharing.

The RIAK has presented the names of 50 people to the Seoul District Prosecutor's Office and asked that they be charged with copyright violation. The labels body describes the individuals as "supernodes."

According to the RIAK, that means the individuals are music file sharers who have been downloading more than 1,000 files per day for the past several months.

A spokesman for the Prosecutor's Office confirms that the RIAK allegations are being investigated but says no charges have yet been filed. The RIAK drew up the list with the help of a local Internet research firm the group hired.

'AN ISSUE OF EDUCATION'

South Korean record industry executives declined to be interviewed. But Lee Yeong-ah, deputy director of the intellectual copyright division at the Korean government's Ministry of Culture and Tourism, says that those targeted are misinformed rather than criminally inclined.

"It's an issue of education," Lee says. "Many people do not know about copyright and do not have an opportunity to be trained, so they need a chance to learn. I don't think those people who share music files are part of organized

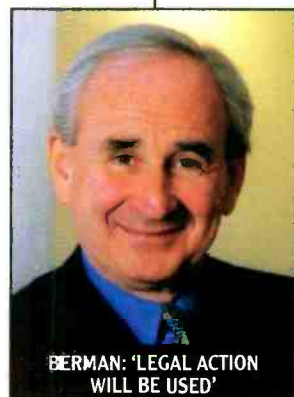
crime; they're just normal people."

The RIAK has previously taken legal action against file-sharing Internet sites, with mixed results. At its peak, South Korea's most popular service, Soribada, had more than 8 million users, but the RIAK shut it down in July 2002.

The file-sharing system returned that fall as Soribada 2, a peer-to-peer service with no centralized computer servers. Last May, local courts ruled that Soribada 2's creators were not respon-
(Continued on page 74)



LEE: 'OUR MAJOR TARGET IS NOT THE USER'



BERMAN: 'LEGAL ACTION WILL BE USED'



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(COMPA PUBLICATIONS INC.) 12/09/03		(THE OFFICIAL UK CHARTS CO.) 12/08/03		(SNEP/IFOP/TITE-LIVE) 12/09/03		(MEDIA CONTROL) 12/09/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	3	3
TENOHIRA/KURUMI MR. CHILDREN TOY'S FACTORY		LEAVE RIGHT NOW WILL YOUNG S/BMG		MON ETOILE LINKUP ULM		MUSIC IS THE KEY SARAH CONNOR FT. NATURALLY 7 COLUMBIA	
2	NEW	2	NEW	2	2	2	2
LACK PORNIO GRAFFITTI SONY		SHUT UP BLACK EYED PEAS A&M		HEY OH TRAGEDIE UP MUSIC		FREE LIKE THE WIND ALEXANDER HANSA	
3	NEW	3	2	3	77	3	1
LOVE LOVE MANHATTAN TOKIO UNIVERSAL		I'M YOUR MAN SHANE RICHIE BMG		ON N'OUBLIE JAMAIS RIEN HELENE SEGARA ORLANDO/EAST WEST		SCHICK MIR NEN ENGEL OVERGROUND POLYDOR	
4	NEW	4	NEW	4	3	4	5
12 GATSU NO LOVE SONG GACKT NIPPON CROWN		SAY IT ISN'T SO GARETH GATES S/BMG		LA BAMBAM STAR ACADEMY 3 MERCURY		SHUT UP BLACK EYED PEAS A&M	
5	NEW	5	3	5	73	5	4
IN MY SOUL MISIA RHYTHMEDIA TRIBE		MANDY WESTLIFE S/BMG		LOVE'S DIVINE SEAL WEA		DO THEY KNOW IT'S CHRISTMAS? TV ALLSTARS POLYDOR	
6	NEW	6	4	6	5	6	7
GENSO NO HANA BUCK TICK BMG FUNHOUSE		JUMP GIRLS ALoud POLYDOR		SATURDAY NIGHT'S ALRIGHT FOR FIGHTING STAR ACADEMY 3 MERCURY		EVERYDAY GIRL PRELUDERS POLYDOR	
7	NEW	7	NEW	7	4	7	6
ROCK WITH YOU BOA AVEV TRAX		YOU MAKE ME FEEL BRAND NEW SIMPLY RED SIMPLY RED.COM		MA RIVALE, FIESTA LATINA DIS L'HEURE 2 ZOUK UP MUSIC		LOVE'S DIVINE SEAL WEA	
8	3	8	NEW	8	6	8	8
YOUR NAME NEVER GONE CHEMISTRY DEFSTAR		LIFE FOR RENT DIDO CHEEKY/ARISTA		SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB HOT TRACKS		BELIEVE IN MIRACLES DEUTSCHLAND SUCHT DEN SUPERSTAR HANSA	
9	4	9	NEW	9	8	9	10
AI GA YOBUHOUE PORNIO GRAFFITTI SONY		REAL WORLD D-SIDE BLACKLIST/EDTEL		RONDE DE NUIT GOMEZ ET DUBOIS BMG		BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
10	2	10	NEW	10	7	10	9
RINGO NO UTA RINGO SHENA TOY'S FACTORY		THE CLOSEST THING TO CRAZY KATIE MELUA DRAMATICO		ENCORE DIADEMS ULM		REASON NO ANGELS POLYDOR	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	1
EXILE EXILE ENTERTAINMENT RHYTHM ZONE		WILL YOUNG FRIDAY'S CHILD S/BMG		M QUI DE NDUS DEUX DELABEL		ROBBIE WILLIAMS LIVE AT KNEBWORTH CAPITOL	
2	1	2	3	2	NEW	2	3
AIKO AKATSUKI NO LOVE LETTER POLYDOR		DIDO LIFE FOR RENT CHEEKY/ARISTA		MC SOLAAR MACH 6 EAST WEST		DIDO LIFE FOR RENT ARISTA	
3	NEW	3	2	3	NEW	3	4
HYDE 666 K/ODN		MICHAEL JACKSON NUMBER ONE'S EPIC		LINKUP NOTRE ETOILE ULM		SEAL IV WARNER BROS.	
4	2	4	4	4	4	4	NEW
TAKAHIRO MATSUMOTO THE HIT PARADE VERMILLION RECORDS		BUSTED A PRESENT FOR EVERYONE UNIVERSAL		CELINE DION UNE FILLE ET 4 TYPES COLUMBIA		TV ALLSTARS THE ULTIMATE CHRISTMAS ALBUM POLYDOR	
5	NEW	5	1	5	3	5	NEW
GACKT CRESENT NIPPON CROWN		WESTLIFE TURNAROUND S/BMG		GAROU REVIEWS COLUMBIA		NO ANGELS BEST OF NO ANGELS POLYDOR	
6	4	6	6	6	5	6	7
MIKA NAKASHIMA LOVE SONY		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.		STAR ACADEMY 3 FAIT SA BAMBAM MERCURY		OVERGROUND IT'S DONE! POLYDOR	
7	6	7	7	7	7	7	2
CRYSTAL KAY 4REAL EPIC		R.E.M. IN TIME 1988-2003 WARNER BROS.		TRAGEDIE TRAGEDIE UP MUSIC		PRELUDERS GIRLS IN THE HOUSE POLYDOR	
8	NEW	8	8	8	2	8	10
MISIA MISIA SINGLE COLLECTION FIFTH ANNIVERSARY BMG FUNHOUSE		BLACK EYED PEAS ELEPHUNTA INTERSCOPE		LYNDA LEMAY LES SECRETS DES OISEAUX WEA		SARAH CONNOR KEY TO MY SOUL EPIC	
9	3	9	5	9	NEW	9	5
DO AS INFINITY GATES OF HEAVEN AVEV TRAX		ALEX PARKS INTRODUCTION POLYDOR		PATRICIA KAAS SEXE FORT COLUMBIA		PINK TRY THIS ARISTA	
10	5	10	18	10	15	10	6
THE BEATLES LET IT BE... NAKED TOSHIBA/EMI		CLIFF RICHARD CLIFF AT CHRISTMAS EMI		CALOGERO CALOGERO MERCURY		HERBERT GROENEMEYER MENSCH LIVE CAPITOL	
CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 12/20/03		(FIMI/NIELSEN) 12/08/03		(AFYVE/MEDIA CONTROL) 12/09/03		(ARIA) 12/06/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
SOMETHING MORE RYAN MALCOLM VIK/BMG		OBSESSION AVENTURA PLANET		DEVUELVEME EL AIRE BUSTAMANTE VALE MUSIC		ANGELS BROUGHT ME HERE GUY SEBASTIAN BMG	
2	NEW	2	NEW	2	NEW	2	NEW
2 + 2 = 5 RADIOHEAD PARLOPHONE/EMI		REMIXED & REVISTED MADONNA MAVERICK/WARNER BROS.		GUILTY BLUE VIRGIN		PREDICTABLE DELTA GOODREM EPIC	
3	5	3	2	3	8	3	2
HEY YA! OUTKAST ARISTA/BMG		WHITE FLAG DIDO BMG RICORDI		LATIDO URBANO TONI AGUILAR & AMIGOS TOOL		SHUT UP BLACK EYED PEAS A&M	
4	4	4	3	4	3	4	3
TROUBLE PINK ARISTA/BMG		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M/INTERSCOPE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	
5	2	5	4	5	4	5	5
ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE/ZOMBA		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE		UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA		BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA	
6	6	6	5	6	6	6	13
BABY BOY BEYONCE FT. SEAN PAUL COLUMBIA/SONY MUSIC		IN THE SHADOWS THE RASMUS EDEL		SLOW KYLIE MINOGUE PARLOPHONE		HEY YA! OUTKAST ARISTA	
7	7	7	6	7	2	7	6
MEME LES ANGES AU DE MONTIGNY VIK/BMG		BROKEN ELISA SUGAR		RAINMAKER IRON MAIDEN EMI		INTO YOU FABOY SLIM EAST WEST	
8	9	8	NEW	8	13	8	7
LOW KELLY CLARKSON RCA/BMG		NOTHING FAILS MADONNA MAVERICK/WARNER BROS.		MOTIVOS DE UN SENTIMIENTO JOAQUIN SABINA BMG/ARISTA		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M	
9	10	9	9	9	5	9	8
SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL		HEY YA! OUTKAST ARISTA		ENCONTRARAS NATASHA ST-PIER COLUMBIA		P.I.M.P. 50 CENT INTERSCOPE	
10	8	10	12	10	7	10	NEW
SUNRISE SIMPLY RED UNIVERSAL		LA DANZA DELLE STREGHE GABRY PONTE UNIVERSAL STRATEGIC MARKETING		ONE MORE CHANCE MICHAEL JACKSON EPIC		BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	NEW	1	1
SARAH MCLACHLAN AFTERGLOW NETTWERK/BMG		LIGABUE GIRO D'ITALIA WEA		BUSTAMANTE ASI SOY YO VALE MUSIC		DELTA GOODREM INNOCENT EYES EPIC	
2	6	2	2	2	1	2	2
BRUNO PELLETIER BRUNO PELLETIER & L'ORCHESTRE DISQUES MONTAIGNE		ELISA LOTUS SUGAR		ALEX UBAGO FANTASIA D REALIDAD DRO		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	
3	3	3	3	3	2	3	3
VARIOUS ARTISTS MUCHDANCE 2004 UNIVERSAL		ZERO RENATO CATTURA EPIC		EURO JUNIOR EURO JUNIOR FESTIVAL VALE MUSIC		JOHN FARNHAM ONE VOICE THE GREATEST HITS GOTHAM	
4	2	4	5	4	4	4	8
JOSH GROBAN CLOSER 143/REPRISE/WARNER		GIGI D'ALESSIO BUONA VITA RCA		QUECO TENGO TOOL		DIDO LIFE FOR RENT BMG	
5	7	5	6	5	7	5	6
SHERYL CROW THE VERY BEST OF SHERYL CROW A&M/INTERSCOPE/UNIVERSAL		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.		FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO		POWDERFINGER VULTURE STREET UNIVERSAL	
6	5	6	11	6	9	6	7
VARIOUS ARTISTS BIG SHINY TUNES 8 BIG SHINY 8/WARNER		TIZIANO FERRO 111 CENTO ONCE CAPITOL		ROSA AHORA VALE MUSIC		MICHAEL JACKSON NUMBER ONE'S EPIC	
7	9	7	4	7	8	7	9
ROD STEWART AS TIME GOES BY... GREAT AMERICAN SONGBOOK VOL. II J/BMG		R.E.M. IN TIME 1988-2003 WARNER BROS.		ANDY & LUCAS ANDY & LUCAS BMG/ARISTA		R.E.M. IN TIME 1988-2003 WARNER BROS.	
8	RE	8	8	8	11	8	4
HILARY DUFF METAMORPHOSIS BUENA VISTA/HOLLYWOOD/UNIVERSAL		DIDO LIFE FOR RENT BMG RICORDI		LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... EPIC/SONY		VARIOUS ARTISTS AUSTRALIAN IDOL: THE FINAL 12 BMG	
9	RE	9	7	9	5	9	5
NICKELBACK THE LONG ROAD ROADRUNNER/EMI		ARTICOLO 31 L'ITALIANO MEDIO BMG RICORDI		JOAN MANUEL SERRAT SERRAT SINFONICO ARISTA		KYLIE MINOGUE BODY LANGUAGE FESTIVAL	
10	8	10	13	10	3	10	12
BLINK-182 BLINK-182 GEFEN/UNIVERSAL		EROS RAMAZZOTTI 9 ARISTA		EL BARRIO ANGEL MALHERIDO SENADOR		THE WHITE STRIPES ELEPHANT SHOCK	
THE NETHERlands		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 12/07/03		(GLF) 12/04/03		(VERDENS GANG NORWAY) 12/08/03		(MEDIA CONTROL) 12/09/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	2	1	1	1	1
EENS SCHIJNT... /HEB JE EVEN... FRANS BAUER S3M		VILSE I SKOGEN MARKOOLIO BONNIER		HEY YA! OUTKAST ARISTA		SCHICK MIR NEN ENGEL OVERGROUND CHEYENNE	
2	2	2	1	2	3	2	6
COWBOY CHIPZ GLAM SLAM		STARKARE SARA LOFGREN MARIANN		(THERE'S GOTTA BE) MORE TO LIFE STACIE ORRICO VIRGIN		MUSIC IS THE KEY SARAH CONNOR FT. NATURALLY 7 COLUMBIA	
3	NEW	3	3	3	2	3	2
AFSCHEID NEMEN BESTAAT NIET MARCO BORSATO UNIVERSAL		HEY YA! OUTKAST ARISTA		HOLE IN THE HEAD SUGABABES ISLAND		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M	
4	7	4	NEW	4	6	4	5
SO YESTERDAY HILARY DUFF WARNER BROS.		HIT THE FLOOR BUBBLES HEARTATTACK		IT'S MY LIFE NO DOUBT INTERSCOPE		ME AGAINST THE MUSIC BRITNEY SPEARS FT. MADONNA JIVE	
5	4	5	6	5	4	5	NEW
TRAFFIC DJ Tiesto BLACK HOLE RECORDS		WHERE IS THE LOVE? BLACK EYED PEAS FT. JUSTIN TIMBERLAKE A&M		WHAT THE HELL DAVID PEDERSEN BMG		SHUT UP BLACK EYED PEAS A&M	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	15
FRANS BAUER 'N ONS GELUK SONY MUSIC MEDIA		ULF LUNDELL EN ELD I KVALL CAPITOL		R.E.M. IN TIME 1988-2003 WARNER BROS.		OVERGROUND IT'S DONE! CHEYENNE	
2	2	2	4	2	2	2	1
DE POEMA'S BEST OF SONY		THE REFRESHMENTS ROCK'N'ROLL XMAS BONNIER		JOSH GROBAN CLOSER WARNER BROS.		PINK TRY THIS ARISTA	
3	3	3	1	3	NEW	3	NEW
DIDO LIFE FOR RENT BMG		PETER LEMARC DET SOM HALLER OSS VID LIV COLUMBIA		SISSEL KYRKJEBØ MY HEART EMARCY		PRELUDERS GIRLS IN THE HOUSE POLYDOR	
4	4	4	6	4	8	4	3
RED HOT CHILI PEPPERS GREATEST HITS WEA		MARKOOLIO I SKUGGAN AV MIG S.JALV BONNIER		PETER JOBACK JAG KOMMER HEM IGEN TILL JUL COLUMBIA		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS.	
5	NEW	5	3	5	5	5	5
ALICIA KEYS THE DIARY OF ALICIA KEYS BMG		BRUCE SPRINGSTEEN THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA		JAN WERNER SINGER OF SONGS POLYDOR		DIDO LIFE FOR RENT BMG	

Finns 'Lord' It Over 'Rings' Musical

Finnish contemporary folk group Värttinä will compose the music for the first stage musical adaptation of J.R.R. Tolkien's "The Lord of The Rings," to premiere in London's West End during spring 2005.

AFRICAN JOURNEY: During the past decade, DJ Christos (Christos Katsaitis) has established himself as one of South Africa's premier house and kwaito producers.

Christos has played an integral role in seminal group Boom Shaka and achieved success with the duo DJs at Work.

The long-awaited second solo album from the DJ/producer/remixer/songwriter was released recently. "Spiritual Journey" (CCP Record Co./EMI SA) is a 12-



track odyssey that takes its inspiration from Christos' Greek Orthodox faith.

Incorporating musical styles from deep house to commercial pop with African music and gospel, it is finding favor with hip urban music lovers of all faiths.

"I am a religious person, and the music takes you on a spiritual journey, starting with the mellow stuff and then really blowing up before slowing down again," Christos says.

DIANE COETZER

Directed by Matthew Warchus, the project concluded the band's 20th anniversary with a bang—a year that has seen the international release of its 10th set, "Iki," and world touring.

The new set made No. 24 in leading world music magazine Songlines' list of the "essential 50 global albums of all time."

Värttinä has already started creating the music for "The Lord of the Rings" in conjunction with the show's musical supervisor, Chris Nightingale. He will also collaborate on songs with Indian composer A. R. Rahman.

"After 20 years in the business, Värttinä is more than ready for the challenge," manager Phillip Page says. JONATHAN MANDER

Global Pulse
 Nigel Williamson, Editor
 nwilliamson@billboard.com



DOUBLE TOP: New Zealand hip-hop artist MC Scribe has made chart history in his home country twice in two weeks.

In late October, he became the first local act to simultaneously top the album and singles charts. His debut album, "The Crusader" (Dirty Records/Festival Mushroom Records), entered at No. 1 on the Recording Industry Assn. of New Zealand (RIANZ) chart.

The album joined Scribe's "Stand Up/Not Many," which was enjoying its eighth week at No. 1 on the singles chart. The last international act to have a double chart-topper was ABBA in 1975, according to the RIANZ. "Stand Up/Not Many" made history again Nov. 13, when it notched its 10th consecutive week at the top. The previous record-holder was All of Us' "Sailing Away" in 1986, which enjoyed a nine-week supremacy. CHRISTIE ELIEZER

DIAM-AMITE: Could female rapper Diam's (slang for "diamond") be France's answer to British urban diva Ms. Dynamite?

Released on Hostile/EMI, sales of her acclaimed album "Brut de Femme" are already nearing 200,000 units. The first single, "DJ," was one of France's biggest summer hits, with 500,000 units sold to date.

"DJ" is the most radio-friendly track on the album, but the rest of the Franco-Cypriot's lyrics are scathing in their damnation of social prejudice.

"We don't want Diam's to be identified solely by 'DJ,'" EMI France export manager Thierry Jacquet says, explaining the choice of the no-holds-barred "Incassables" as the second single. JAMES MARTIN

Billboard EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 12/10/03

SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	21	SHUT UP	BLACK EYED PEAS INTERSCOPE
2	1	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
3	4	LEAVE RIGHT NOW	WILL YOUNG S
4	5	MON ETOILE	LINKUP ULM
5	14	MUSIC IS THE KEY	SARAH CONNOR FT. NATURALLY 7 COLUMBIA
6	6	HEY OH	TRAGEDIE UP MUSIC
7	26	LOVE'S DIVINE	SEAL WEA
8	3	SCHICK MIR NEN ENGEL	OVERGROUND CHEYENNE
9	2	WHITE FLAG	DIDO CHEEKY/ARISTA
10	9	FREE LIKE THE WIND	ALEXANDER HANSA
11	7	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
12	11	I'M YOUR MAN	SHANE RICHIE RCA
13	NEW	ON N'OUBLIE JAMAIS RIEN	HELENE SEGARA ORLANDO/EAST WEST
14	10	LA BAMBA	STAR ACADEMY 3 MERCURY
15	12	HEY YA!	OUTKAST ARISTA
16	13	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
17	8	MANDY	WESTLIFE S
18	NEW	SAY IT ISN'T SO	GARETH GATES S
19	27	BE FAITHFUL	FATMAN SCOOP FT. CROOKLYN CLAN DEF JAM/MERCURY
20	15	JUMP	GIRLS ALLOUD POLYDOR

ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LIFE FOR RENT	CHEEKY/ARISTA
2	3	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
3	4	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL/CHRYSALIS
4	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.
5	6	MICHAEL JACKSON	NUMBER ONES EPIC
6	NEW	ALICIA KEYS	THE DIARY OF ALICIA KEYS J
7	NEW	WILL YOUNG	FRIDAY'S CHILD S
8	12	SEAL	IV WARNER BROS.
9	5	WESTLIFE	TURNAROUND S
10	7	PINK	TRY THIS ARISTA
11	9	BRITNEY SPEARS	IN THE ZONE JIVE
12	8	THE BEATLES	LET IT BE...NAKED APPLE
13	11	LINKIN PARK	LIVE IN TEXAS WARNER BROS.
14	15	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
15	16	BUSTED	A PRESENT FOR EVERYONE UNIVERSAL
16	28	OVERGROUND	IT'S DONE! CHEYENNE
17	NEW	TV ALLSTARS	THE ULTIMATE CHRISTMAS ALBUM POLYDOR
18	19	M	QUI DE NOUS DEUX DELABEL
19	13	PRELUDERS	GIRLS IN THE HOUSE POLYDOR
20	23	EVANESCENCE	FALLEN WIND-UP/EPIC

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control. 12/10/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WHITE FLAG	DIDO CHEEKY/ARISTA
2	2	WHERE IS THE LOVE?	BLACK EYED PEAS FT. JUSTIN TIMBERLAKE INTERSCOPE
3	3	HOLE IN THE HEAD	SUGABABES ISLAND
4	4	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
5	5	SLOW	KYLIE MINOGUE PARLOPHONE
6	7	SEXED UP	ROBBIE WILLIAMS CHRYSALIS
7	9	TROUBLE	PINK RCA
8	8	GUILTY	BLUE INNOCENT/VIGIN
9	14	LOVE'S DIVINE	SEAL EAST WEST
10	13	IF YOU COME TO ME	ATOMIC KITTEN INNOCENT/VIGIN
11	6	NEVER LEAVE YOU	LUMIDEE BAD BOY/ISLAND
12	15	GOING UNDER	EVANESCENCE WIND-UP/EPIC
13	18	IT'S MY LIFE	NO DOUBT MCA
14	11	SOMEDAY	NICKELBACK ROADRUNNER
15	21	HEY YA!	OUTKAST ARISTA
16	12	ONE MORE CHANCE	MICHAEL JACKSON EPIC
17	10	P.I.M.P.	50 CENT INTERSCOPE
18	26	MA RIVALE	DIS L'HEURE 2 200K WEA
19	30	NOTHING FAILS	MADONNA WARNER BROS.
20	17	CAN'T HOLD US DOWN	CHRISTINA AGUILERA FT. LIL KIM RCA

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 12/09/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MAMA (ANA AHABAK)	CHRISTINA UNIVERSAL
2	2	SCHICK MIR NEN ENGEL	OVERGROUND CHEYENNE
3	5	POISON	GROOVE COVERAGE UNIVERSAL
4	3	FREE LIKE THE WIND	ALEXANDER HANSA
5	8	EVERYDAY GIRL	PRELUDERS UNIVERSAL

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KIDDY CONTEST FINALISTEN	KIDDY CONTEST VOL. 8 ARIOLA
2	3	BON JOVI	THIS LEFT FEELS RIGHT: GREATEST HITS ISLAND
3	4	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CAPITOL
4	4	CHRISTINA	FREIER FALL UNIVERSAL
5	22	DIE SCHLUMPFE	SCHLUMPFHAUSEN SUCHT DEN SUPERSTAR CAPITOL

BELGIUM/WALLONIA

(PROMUVI) 12/09/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HEY OH	TRAGEDIE UP MUSIC
2	2	LA BAMBA	STAR ACADEMY 3 MERCURY
3	3	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE
4	4	ZINEDINE	PASCAL OBISPO EPIC
5	8	TANT QUE C'EST TOI	NATASHA ST-PIER COLUMBIA

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	CRAZY HORSE	TOUS LES TUBES SILVERSTAR
2	1	GAROU	REVIEWS COLUMBIA
3	10	STAR ACADEMY 3	LES ANNEES 60 MERCURY
4	13	M	QUI DE NOUS DEUX DELABEL
5	35	PATRICIA KAAS	SEXE FORT COLUMBIA

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 12/09/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TAKING BACK MY HEART	MARIA LUCIA CAPITOL
2	2	SHUT UP	BLACK EYED PEAS UNIVERSAL
3	3	MANDY	WESTLIFE S/BMG
4	NEW	ELSKOVSPONY	JOHNNY DELUXE SELSKAB UKENDT
5	6	HEY YA!	OUTKAST ARISTA

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KIM LARSEN & KJUKKEN	7-9-13 CAPITOL
2	2	GASOLIN	THE BLACK BOX SONY
3	3	VARIOUS ARTISTS	JUNIOR EUROVISION SONG CONTEST CMC
4	14	SAFRI DUO	3.0 UNIVERSAL
5	5	BIG FAT SNAKE	ONE NIGHT OF SIN CMC

PORTUGAL

(AFP) 12/09/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SING FOR THE MOMENT	EMINEM INTERSCOPE
2	8	LOSE YOURSELF	EMINEM INTERSCOPE
3	9	KA-CHING	SHANIA TWAIN MERCURY
4	4	JA SEI NAMORAR	TRIBALISTAS VIRGIN
5	5	FEEL	ROBBIE WILLIAMS CHRYSALIS

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RUI VELOSO	O CONCERTO ACUSTICO VIRGIN
2	2	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
3	3	TRIBALISTAS	TRIBALISTAS VIRGIN
4	4	ENRIO MORRICONE & DULCE PONTES	FOCUS POLYDOR
5	5	LINKIN PARK	LIVE IN TEXAS WARNER BROS.

IRELAND

(IRMA/CHART TRACK) 12/05/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MANDY	WESTLIFE S/BMG
2	2	JUMP	GIRLS ALLOUD POLYDOR
3	NEW	SHUT UP	BLACK EYED PEAS A&M
4	NEW	REAL WORLD	D-SIDE EDEL/ISLAND
5	8	LEAVE RIGHT NOW	WILL YOUNG S/BMG

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WESTLIFE	TURNAROUND S/BMG
2	4	R.E.M.	IN TIME 1988-2003 WARNER BROS.
3	2	MICHAEL JACKSON	NUMBER ONES EPIC
4	3	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
5	6	DIDO	LIFE FOR RENT CHEEKY/ARISTA

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 12/08/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	ANGELS BROUGHT ME HERE	GUY SEBASTIAN BMG
2	2	HEY YA!	OUTKAST ARISTA
3	1	STAND UP	SCRIBE DIRTY
4	5	A LIFE WITHOUT YOU	ADEAZE UNIVERSAL
5	3	P.I.M.P.	50 CENT INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HAYLEY WESTENRA	PURE UNIVERSAL
2	NEW	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
3	NEW	ATOMIC KITTEN	LADIES NIGHT VIRGIN
4	3	SCRIBE	THE CRUSADER DIRTY
5	2	R.E.M.	IN TIME 1988-2003 WARNER BROS.

GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 12/05/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	PES TIS	SAKIS ROUVAS MINOS
2	2	ME AGAINST THE MUSIC	BRITNEY SPEARS FT. MADONNA JIVE/MINOS-EMI
3	3	SLOW	KYLIE MINOGUE PARLOPHONE/MINOS-EMI
4	6	MONOS MOU	MIKHALIS KHATZIGIANNIS UNIVERSAL
5	NEW	SE MISO SE APATISA	LETTERIS PANTAZIS LEGEND

ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	BRITNEY SPEARS	IN THE ZONE JIVE/MINOS-EMI
2	1	DREAM THEATER	TRAIN OF THOUGHT ELEKTRA
3	NEW	KYLIE MINOGUE	BODY LANGUAGE PARLOPHONE/MINOS-EMI
4	NEW	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
5	2	EVANESCENCE	FALLEN EPIC

ARGENTINA

(CAPIFI) 12/08/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	LOS PIJOS	MAQUINA DE SANGRE DBN
2	NEW	BABASONICOS	INFAME TOCKA DISCOS
3	4	LUIS MIGUEL	33 WARNER
4	2	JOAN MANUEL SERRAT	SERRAT SINFONICO BMG
5	6	ALEJANDRO LERNER	BUEN VIAJE UNIVERSAL
6	NEW	BRITNEY SPEARS	IN THE ZONE BMG
7	NEW	THE BEATLES	LET IT BE...NAKED EMI
8	13	LA RENGA	DETONADOR DE SUENOS TOCKA DISCOS
9	7	ROBBIE WILLIAMS	LIVE AT KNEBWORTH EMI
10	42	LEON GIECO	EL VIVO DE LEON EMI

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets. Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
DIDO			2	2				4	8	3
Red Hot Chili Peppers			6					2	5	4
R.E.M.			7					7	7	

Strutting On A Bigger Stage

Canadian Jazzer Kaeshammer Releases Fourth Album

BY LARRY LeBLANC

TORONTO—The recent international success of such jazz-styled acts as Norah Jones, Diana Krall, Jamie Cullum and Michael Bublé bodes well for Canadian jazz pianist Michael Kaeshammer.

The artist's fourth album, "Strut," was issued Nov. 25 in Canada by Toronto-based independent Alma Records, initially as an online-only release. A Japanese release by JVC Victor followed Dec. 8.

Kaeshammer says he relishes performing boogie-woogie and stride styles. "I can't believe I do something that I would do anyway at home," says the 26-year-old German-born pianist who lives in Victoria, British Columbia.

Until earlier this year, Alma was distributed in Canada by Festival Distribution in Vancouver. It is currently in final negotiations with a new distributor. The album will be released in Europe through Sony Music in early 2004.

Kaeshammer's recordings are unavailable in the U.S., although he often tours there. He is managed and booked by Doug Kirby of Live Tour Artists in Oakville, Ontario.

According to Alma president Peter Cardinali—who also produces Kaeshammer—the pianist's previous two Alma albums have sold "30,000 to 40,000 units" in total, mostly off-stage. "We've had good numbers with him," he says.

"Strut" includes a handful of Kaeshammer originals and his take on

American standards "Blue Skies," "When It's Sleepy Time Down South" and a medley of Fats Wallers' "Sunny Morning" and "Handful of Keys."

Its 2000 predecessor, "No Strings" (Alma)—which was partly recorded in New Orleans—and "Strut" have echoes of that city's musical past. On the Kaeshammer original, "Almost a Rag," he melds Jellyroll Morton influences onto



KAESHAMMER: LIKES BOOGIE-WOOGIE

a Professor Longhair-like backbeat. There's also a cover of Longhair's "Cry to Me," featuring one of Kaeshammer's occasional lead vocals.

"Strut" was recorded at Bad Manors studio near Peterborough, Ontario. Joining Kaeshammer are veteran New Orleans drummer Johnny Vidacovich (who also played on "No Strings"), bassist Ben Wolfe, guitarist Kevin Breit and keyboardist Richard Bell.

Recording "No Strings Attached" with local legends like Vidacovich, Art Neville and James Singleton in New Orleans was enthralling, Kaeshammer says. "What put me in awe was the

street signs," he adds. "I walked around streets I had heard in songs."

Kaeshammer studied classical piano as a boy for seven years in his hometown of Offenburg, Germany, but also absorbed his father's collection of records by Louis Armstrong, Earl Hines and Sydney Bechet.

At 13, recordings by fellow countryman Vince Weber inspired him to seek out the recordings of such American boogie-woogie masters as Albert Ammons, James P. Johnson, Meade Lux Lewis and Pinetop Smith. New Orleans pianists Professor Longhair and James Booker also figured heavily. "Those two are my main guys," Kaeshammer says.

At 16, Kaeshammer was playing boogie-woogie piano in clubs, concerts and festivals throughout Germany. Upon graduating from high school, he moved to Canada and embarked on a musical career.

The release of Kaeshammer's debut album, "Blue Keys," in 1996 on BSB Productions—which Cardinali estimates has sold 7,000 copies—led to performances with the Vancouver Symphony Orchestra, two European tours and dates with Ray Charles and Taj Mahal.

It was followed in 1998 by "Tell You How I Feel" (Alma), which teamed him with producer Cardinali and Canadian jazzers Doug Riley, Guido Basso and Phil Dwyer.

Cardinali says he immediately recognized Kaeshammer as a remarkable pianist, with boundless potential. "I saw an old soul in a young body," he recalls.

Taiwan

Continued from page 71

The subscription service, launched in 2001, claims to have 500,000 paying customers. The IFPI says more than 5 million music files are available for copying on Kuro at any one time.

The indictment is "fully consistent with court decisions in other countries, including the U.S., Japan and Korea," London-based IFPI chairman/CEO Jay Berman says.

"People need to understand that legal action can and will be taken against those who distribute copyrighted work without the permission of the creators," Berman adds.

The Kuro action follows an earlier file-sharing case that was settled out of court in November. It involved Chung Jian-zhi, a 22-year-old student from Taipei County, who was found to have downloaded 700 songs through EZpeer.

Acting on a tip from the IFPI, police tracked down Chung through his IP address with the cooperation of his

Internet service provider. Prosecutors decided to defer indicting him after he apologized for his behavior and agreed to stop downloading music for free.

"The prosecutor wanted to give the guy a chance, and we agreed," Lee says.

However, Lee insists the Chung case was "important, because it [was] the first case of its type in Taiwan."

The charges did not include the P2P provider, because the IFPI was keen to set a precedent that a file sharer could be prosecuted.

The labels body accepted an apology and suspension of the case for two years on the condition that Chung did not repeat the offense. If he does, the prosecutors can restart court proceedings.

Under an agreement worked out by all parties involved, Chung also promised to help IFPI Taiwan in its efforts to promote the notion of copyright and to place an advertisement in a local newspaper apologizing for his actions.

His ad appeared Nov. 21 on the front page of a section of Taipei-based China Times, one of Taiwan's three biggest newspapers.

In a statement, IFPI Taiwan insisted

that the outcome "clearly indicates that users are liable and should not take the advantage of exploiting such illegal Web sites to download music."

Ruby Hsu is an attorney from Taipei-based law firm Economy Law Office, which represents IFPI Taiwan. She says the labels accepted Chung's apology because they knew that "the prosecutor was sympathetic toward the young man."

The result means that no finding of guilt was legally recorded against the defendant. Hsu agrees that "if the court had found him guilty, that would have helped our position." But, she insists, "we don't think legally we lost the case."

Hsu says she is more confident of a court conviction in the Kuro/Chen action, because the prosecutors seem more "active and committed" to the latter case. She suggests that Chen's status as a worker, rather than a student like Chung, was a factor in the desire to prosecute.

Shortly before press time, the Taipei District Public Prosecutors' Office confirmed that EZpeer CEO Wu Yi-da had been indicted on copyright violation charges Dec. 9.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The International Federation of the Phonographic Industry has welcomed a European Parliament vote at its Dec. 5 plenary session in Brussels to recommend giving individual European Union governments the option of reducing value-added tax (VAT) on a range of services and goods, including music. Changes to VAT must be decided unanimously by the finance ministers of the 15 EU governments. The parliament cannot rule on such issues, but its members can voice preferences, which may ultimately influence the decision makers. The EU finance ministers are due to make a final decision on VAT at their Dec. 16 council meeting in Brussels. IFPI regional director for Europe Frances Moore says, "The music sector is in the best position it could be in for the last crucial weeks of negotiations [before that meeting]."

LEO CENDROWICZ

U.K.-based live-venue operator Mean Fiddler Music Group has purchased central London club the Borderline from bar/hotel firm the SFI Group. Financial terms weren't disclosed. Since opening 14 years ago, the 275-capacity live venue has proved a launching pad for Americana bands and has showcased such top acts as Oasis, Pearl Jam, R.E.M. and Rage Against the Machine. With the acquisition, Mean Fiddler now operates seven music venues in London. Mean Fiddler chairman Vince Power says the Borderline will create synergies with the company's other operations. "We are now able to progress artists through the various stages within the portfolio at every level of their careers," he says.



POWER

LARS BRANDLE

Tokyo-based Universal Music K.K. is establishing a new division to handle sales and marketing throughout Japan once its existing "strategic alliance" with Victor Entertainment ends Dec. 31. Physical distribution remains with Nippon Record Center, part of the Matsushita/JVC group of companies. With a staff of 136, including 45 sales representatives, the new sales and marketing operation will be Universal's single biggest division. It will be headed by current UMKK marketing division GM Takashi Kimoto, who maintains his present role and takes the new title of sales marketing division GM. Kimoto reports to UMKK president/CEO Kei Ishizaka. The sales marketing division will be based in UMKK's Tokyo headquarters, with new offices in the cities of Sapporo, Nagoya, Osaka and Fukuoka. STEVE McCLURE

Bruce Springsteen's 1995 Columbia Album "Greatest Hits" collected a fifth International Federation of the Phonographic Industry Platinum Europe Award in November, marking shipments of 5 million units in the territory. Dido's "Life for Rent" (Cheeky/Arista) and Celine Dion's "A New Day Has Come" (Epic) have both achieved triple-platinum status; Elton John's "Greatest Hits 1970-2002" (Mercury) is now double-platinum. One-million-sellers certified in November were David Bisbal's "Corazon Latino" (Vale Music), Beyoncé's "Dangerously in Love" (Columbia), the Darkness' "Permission to Land" (Must Destroy/Warner), Indochine's "Paradize" (Columbia), Red Hot Chili Peppers' "Greatest Hits" (Warner Bros.) and Sting's "Sacred Love" (A&M).

LARS BRANDLE

Korea

Continued from page 71

sible for the content its users shared.

Although no RIAK officials would go on record about its current stance on file sharing, the association's Web site carries comments by Korea Music Copyright Assn. spokesman Lim Hak-yeon. "Unlike traditional file-sharing programs," Lim says, "music files used by Soribada 2 users do not pass through a central server, which makes the courts believe that Soribada is not responsible for the free music swapping."

However, Lim adds, "someone has

to be responsible for copyright violations that erode revenue of the offline record companies, and that is the individual users."

Insiders confirm that the RIAK decision was inspired by the Recording Industry Assn. of America's lawsuits against file sharers in the U.S.

Album shipments in Korea fell to 28.8 million in 2002 from 45 million units in 2000, according to the RIAK.

The group attributes the decline to the rise of piracy and illegal file sharing.

South Korea has the highest level of broadband penetration in the world, at 75% of all households, according to U.K.-based online research company Point-Topic.

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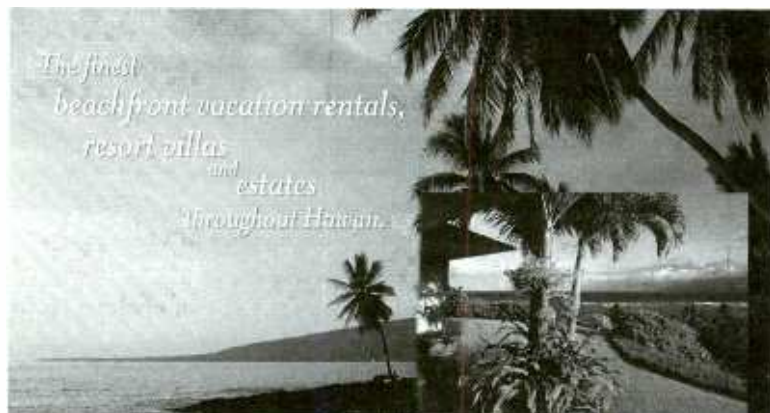
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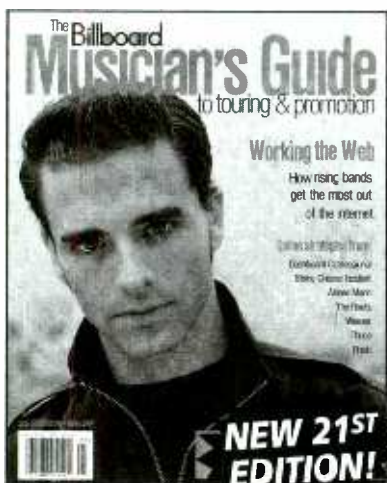
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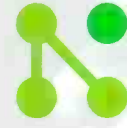
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Josh Turner's "Long Black Train" reaches No. 1 on Top Heatseekers



Charts

SALES / AIRPLAY / TRENDS / ANALYSIS

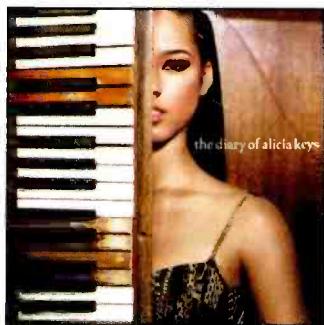


"There" he goes: Kenny Chesney earns his sixth No. 1 Country Single

Dear 'Diary': Great Sales!

The best sales week to date in **Alicia Keys**' still-young career, 618,000 copies, keys another rally for album sales.

The big start for her new album, "The Diary of Alicia Keys," is the third-largest opening week of 2003. Overall, this is the year's fifth-largest Nielsen SoundScan frame. **50**



Cent scored two weeks above 800,000 for "Get Rich or Die Tryin'." **Linkin Park** grabbed an opener of more than 800,000 for "Metora" and **Norah Jones** raced through 621,000 copies in the week after "Come Away With Me" hauled off an armful of Grammy Awards.

On her own ledger, Keys more than doubles the best week that her first album

saw, when it rang 241,000 copies in Christmas week 2001.

Certainly that first outing, "Songs in A Minor," built a considerable fan base, having sold 5.6 million copies to date, according to Nielsen SoundScan. It also built her enough celebrity to fetch a handsome media rollout for the new album, including three shots on "Good Morning America," a rare two-night stand on "The Tonight Show With Jay Leno," an appearance on MTV's "Total Request Live" and a non-performing visit on "The Oprah Winfrey Show."

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



NIPPER'S PERCH: Get used to seeing J Records and RCA Music Group listed atop The Billboard 200, because each of the contenders for next issue's crown comes from the house that **Clive Davis** built.

Even if **Alicia Keys** has a 50% decline, which is not uncommon after one sells more than half a million copies in the first week, her total will still end up north of 300,000. Of the big-name albums that reached stores Dec. 9, the only one that appears destined for a 300,000-plus week is "American Idol" winner **Ruben Studdard**, who is also on J's roster.

Based on first-day numbers cited by retailers, Studdard is on track to sell somewhere in the range of 330,000 to 350,000 copies his first week out. The new album by **Musiq** is also primed for a handsome start, likely 200,000 or more.

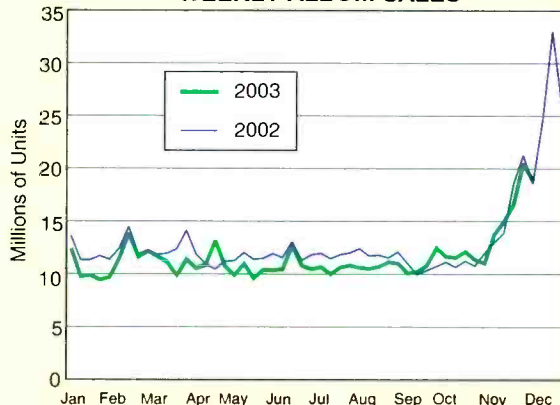
Releases from rap collective **Westside Connection** and R&B singer **Avant** should each click through 100,000 copies in their first weeks. But two other new entries from the R&B/hip-hop camp—one from **Big Tymers** and another by **Kelis**—look as if their opening numbers will fall shy of that milestone.

Although Studdard will not match the 600,000-plus start posted by "Idol" runner-up **Clay Aiken**, his association with the show brought a strong media blitz, which included release-week stops at "Today," "Total Request Live," BET's
(Continued on page 80)

Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES



ALBUM SALES

This Week	18,848,000	This Week 2002	18,572,000
Last Week	20,550,000	Change	↕1.5%
Change	↕8.3%		

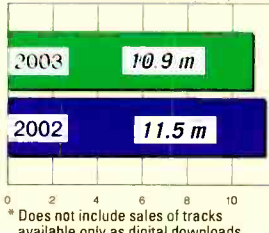
SINGLES SALES*

This Week	177,000	This Week 2002	172,000
Last Week	186,000	Change	↕2.9%
Change	↕4.8%		

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE SINGLES SALES* (millions)



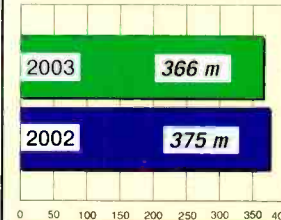
YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	Change
Total	608,871,000	579,303,000	(↕4.9%)
Albums	597,417,000	568,403,000	(↕4.9%)
Singles	11,454,000	10,900,000	(↕4.8%)

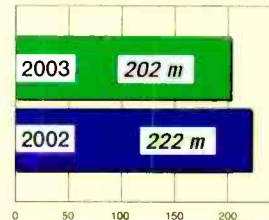
YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	Change
CD	568,271,000	550,258,000	(↕3.2%)
Cassette	27,642,000	16,469,000	(↕40.4%)
Other	1,504,000	1,676,000	(↕11.4%)

YEAR-TO-DATE CURRENT ALBUM SALES (millions)



YEAR-TO-DATE CATALOG ALBUM SALES (millions)



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2002	2003	Change
Current	375,362,000	365,948,000	(↕2.5%)
Catalog	222,057,000	202,455,000	(↕8.8%)
Deep Catalog	155,802,000	144,278,000	(↕7.4%)

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 12/7/03. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

March Of Ives Takes 54 Years

It usually doesn't take very long from the time an artist debuts on a singles chart until they also show up on the equivalent album chart, whether it be pop, R&B or country. So it is extraordinary to have an artist make his debut on Top Country Albums this issue 54 years, 10 months and one week after first appearing on the *Billboard* country singles chart.

Actor/singer **Burl Ives** debuted on the country singles chart Feb. 12, 1949, with "Lavender Blue (Dilly Dilly)," a song that peaked at No. 13. After top 10 hits in 1949 and 1952, Ives did not chart again until 1962, when he had three top 10 singles in a row: "A Little Bitty Tear" (No. 2), "Funny Way of Laughin'" (No. 9) and "Call Me Mr. In-Between" (No. 3).

Despite that run, Ives never had an album appear on Top Country Albums until now. It didn't help that the Top Country Albums chart wasn't introduced until 1964. Ives made his debut on the pop albums chart in February 1962 with "The Versatile Burl Ives!" (No. 35), followed four months later by "It's Just My Funny Way of Laughin'" (No. 24). In December 1964, he made his third and so far final appearance on this chart with "Pearly Shells" (No. 65).

In 1965, Ives had a successful holiday album, "Have a Holly Jolly Christmas." His recording of "A Holly Jolly Christmas" has become a perennial, which helps explain this issue's No. 65 debut of "20th Century Masters: The Best of Burl Ives—The Christmas Collection" (Decca/MCA Nashville) on Top Country Albums.

Ives did not live to see his country album debut. He was 85 years old when he died on April 14, 1995.

Chart Beat

By Fred Bronson
fbronson@billboard.com



FIRST AND SECOND: **OutKast** occupies the top two slots on The Billboard Hot 100. "Hey Ya!" (Arista) is No. 1 for the second week, and "The Way You Move" advances 3-2. The last time the same act held the first two positions was Aug. 10, 2002, when **Nelly** was on top with "Hot in Herre" and was runner-up with "Dilemma." The two songs flipped positions the following week.

A big difference between that week and now: "Dilemma," featuring **Kelly Rowland**, was the follow-up to "Hot in Herre." Both **OutKast** hits are current songs and appear on the same commercial single.

Puff Daddy, Ja Rule and **Ashanti** have also held the top two spots, but each was a featured artist on one of the songs and the lead on the other. **The Beatles** and **Bee Gees** have also been No. 1 and No. 2 at the same time.

5 IDOLS 5: Five different singers who competed on "American Idol" are charting on the Adult Contemporary survey. **Clay Aiken** has three different songs on the list, including a duet with **Kimberley Locke**. **Kelly Clarkson** is on the tally, along with a duet by **Ruben Studdard** and **Tamyra Gray**.

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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW		1	ALICIA KEYS J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	50	44	23	3	LINKIN PARK WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23
2	6	9	5	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	51	29	13	3	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13
3	7	6	4	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	3	52	48	56	13	JOHN MAYER ▲ AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
4	5	8	5	VARIOUS ARTISTS ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	53	73	58	3	WHITNEY HOUSTON ARISTA 50396 (18.98 CD)	One Wish: The Holiday Album	53
5	10	10	11	OUTKAST ▲ ⁶ ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	54	31	—	2	ENRIQUE IGLESIAS INTERSCOPE 001711 (12.98 CD)	Seven	31
6	4	18	15	HILARY DUFF ▲ ² BUENA VISTA 961006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	55	75	82	10	BETTE MIDLER ● COLUMBIA 90350/SONY MUSIC (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14
7	3	1	3	BRITNEY SPEARS JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	56	NEW	1		MICHAEL BUBLE 143/REPRISE 48599/WARNER BROS. (8.98 CD)	Let It Snow! (EP)	56
8	2	—	2	NO DOUBT INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	57	55	54	11	R. KELLY ▲ JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4
9	15	12	5	SHERYL CROW A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	4	58	76	44	4	BRUCE SPRINGSTEEN LEGACY/COLUMBIA 30773/SONY MUSIC (25.98 EQ CD)	The Essential Bruce Springsteen	14
10	1	4	4	JAY-Z RCA A-FELLA/DEF JAM 001528*/DJJMG (8.98/12.98)	The Black Album	1	59	56	76	33	SOUNDTRACK ▲ WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6
11	14	15	8	CLAY AIKEN ▲ ² RCA 54638/RMG (18.98 CD)	Measure Of A Man	1	60	71	66	59	ROD STEWART ▲ ² J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
				GREATEST GAINER									
12	23	30	6	HARRY CONNICK, JR. ● COLUMBIA 90550/SONY MUSIC (18.98 EQ CD)	Harry For The Holidays	12	61	57	42	10	MARTINA MCBRIDE ● RCA (NASHVILLE) 54207/RLG (11.98/18.98)	Martina	7
13	19	17	7	ROD STEWART ▲ J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	62	37	—	2	LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11.98 CD/DVD)	Part II	37
14	8	2	4	G-UNIT G-UNIT/SHADY 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	63	38	—	2	NELLY FURTADO DREAMWORKS 001007/INTERSCOPE (18.98 CD)	Folklore	38
15	18	11	5	SARAH MCLACHLAN ▲ ARISTA 50150 (12.98/18.98)	Afterglow	2	64	47	43	10	STING A&M 001141/INTERSCOPE (12.98 CD)	Sacred Love	3
16	17	5	3	THE BEATLES APPLE 95713/CAPITOL (18.98 CD)	Let It Be... Naked	5	65	68	60	9	ELVIS PRESLEY ▲ BMG STRATEGIC MARKETING/RCA 55895*/RMG (19.98 CD)	Elvis: 2nd To None	3
17	22	31	7	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98 CD)	Now That's What I Call Christmas! 2: The Signature Collection	17	66	70	59	67	COLDPLAY ▲ ² CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
18	25	16	17	ALAN JACKSON ▲ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	67	69	86	62	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 88486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
19	11	3	3	BLINK-182 GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	68	72	78	53	SIMPLE PLAN ▲ LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
20	16	7	4	SOUNDTRACK AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2	69	62	25	3	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	25
21	12	—	2	NELLY FO REEL/UNIVERSAL 001865*/UMRG (8.98/12.98)	Da Derrty Versions - The Reinvention	12	70	60	47	11	LIMP BIZKIT ● FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3
22	9	19	3	KORN IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9	71	49	22	3	112 BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)	Hot & Wet	22
23	30	29	10	DIDO ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4	72	79	79	55	MATCHBOX TWENTY ▲ ² MELISMAT/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
24	21	28	9	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000930*/DJJMG (8.98/12.98)	Chicken*N*Beer	1	73	67	64	44	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
25	26	27	21	CHINGY ▲ DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	74	NEW	1		ELEPHANT MAN VP/ATLANTIC 83681*/AG (14.98 CD)	Good 2 Go	74
26	13	—	2	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62905*/JEG (12.98/18.98)	This Is Not A Test!	13	75	81	75	8	BARBRA STREISAND ● COLUMBIA 89019/SONY MUSIC (18.98 EQ CD)	The Movie Album	5
27	34	37	24	BEYONCE ▲ ² COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	76	58	51	8	JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3
28	35	32	11	NICKELBACK ▲ ROADRUNNER 618400/DJMG (18.98 CD)	The Long Road	6	77	74	90	58	CHRISTINA AGUILERA ▲ ³ RCA 88037*/RMG (12.98/18.98)	Stripped	2
29	39	36	40	EVANESCENCE ▲ ³ WIND-UP 13063 (18.98 CD)	Fallen	3	78	65	101	9	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CHRISTIAN 90652/SPARROW (21.98 CD)	WOW Hits 2004	51
30	33	33	56	3 DOORS DOWN ▲ ² REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8	79	64	61	58	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14
31	NEW		1	TRACE ADKINS CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31	80	78	84	58	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
32	41	34	7	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	81	77	49	5	COLDPLAY ● CAPITOL 99014 (24.98 DVD/CD)	Coldplay Live 2003	13
33	24	20	4	KID ROCK TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	82	63	14	3	DAVE MATTHEWS BAND BAMA RAGS/RCA 57501/RMG (19.98 CD)	The Central Park Concert	14
34	27	136	3	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (19.98 EQ CD)	Top Of The World Tour Live	27	83	89	110	85	KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
35	43	39	37	LINKIN PARK ▲ ³ WARNER BROS. 48186* (19.98 CD)	Meteora	1	84	66	70	11	DAVE MATTHEWS ▲ RCA 55167/RMG (18.98 CD)	Some Devil	2
36	20	—	2	PUDDLE OF MUDD GEFFEN 001080/INTERSCOPE (8.98/12.98)	Life On Display	20	85	80	—	2	SOUNDTRACK REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Return Of The King	80
37	50	41	20	MICHAEL MCDONALD ● MOTOWN 903651/UMRG (12.98 CD)	Motown	28	86	54	57	5	P.O.D. ● ATLANTIC 83676*/AG (18.98 CD)	Payable On Death	9
38	36	21	3	RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98 CD)	Greatest Hits	21	87	90	92	89	MERCYME ▲ ING 89133/CURB (16.98 CD) [M]	Almost There	37
39	53	55	4	SOUNDTRACK J 56760/RMG (18.98 CD)	Love Actually	39	88	88	133	34	KELLY CLARKSON ▲ ² RCA 68159/RMG (18.98 CD)	Thankful	1
40	46	35	93	NORAH JONES ▲ ⁸ BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	89	101	107	9	VARIOUS ARTISTS ● BMG STRATEGIC MARKETING/WARNER MUSIC GROUP 55777/RMG (18.98 CD)	Totally Hits 2003	13
41	28	45	8	VARIOUS ARTISTS RCA 55424/RMG (18.98 CD)	American Idol: The Great Holiday Classics	28	90	83	85	46	TRAPT ▲ WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
42	42	48	9	KENNY CHESNEY ● BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	42	91	95	111	17	KIDZ BOP KIDS ● RAZOR & TIE 89074 (11.98/18.98)	Kidz Bop 4	14
43	59	65	17	SOUNDTRACK ● WALT DISNEY 980126 (6.98 CD)	The Cheetah Girls (EP)	43	92	103	98	47	JOHNNY CASH ▲ AMERICAN 053379*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	22
44	51	62	72	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	93	86	52	4	3 DOORS DOWN REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	Another 700 Miles (EP)	21
45	40	26	4	PINK ARISTA 52139 (18.98 CD)	Try This	9	94	82	103	16	BOW WOW ● COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3
46	45	24	3	LEANN RIMES CURB 78829 (18.98 CD)	Greatest Hits	24	95	102	89	5	BOB SEGER CAPITOL 52772 (17.98 CD)	Greatest Hits 2	23
47	RE-ENTRY		22	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	47	96	99	102	16	JESSICA SIMPSON ● COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10
48	32	—	2	COUNTING CROWS GEFFEN 001676/INTERSCOPE (12.98 CD)	Films About Ghost: The Best Of...	32	97	134	87	6	JIM BRICKMAN WINDHAM HILL 52896/AAL (18.98 CD)	Peace	87
49	52	71	55	SHANIA TWAIN MERCURY 170314/UMGN (12.98 CD)	Up!	1	98	61	46	5	JA RULE MURDER INC./DEF JAM 001577*/DJJMG (8.98/12.98)	Blood In My Eye	6
							99	92	93	24	BLACK EYED PEAS ● A&M 000699/INTERSCOPE (12.98 CD)	Elephunk	26
							100	87	73	6	R.E.M. WARNER BROS. 48381 (18.98 CD)	In Time 1988-2003: The Best Of R.E.M.	8

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	107	138	57	JUSTIN TIMBERLAKE ▲ ³ JIVE 41823/ZOMBA (12.98/18.98)	Justified	2	151	137	122	12	A PERFECT CIRCLE ● VIRGIN 80918* (18.98 CD)	Thirteenth Step	2
102	116	197	3	CHICAGO RHINO 73892 (18.98 CD)	Christmas: What's It Gonna Be, Santa?	102	152	158	129	9	JET ELEKTRA 62892/EEG (12.98 CD)	Get Born	79
103	85	38	3	CYNDI LAUPER DAYLIGHT/EPIC 90760/SONY MUSIC (18.98 EQ CD)	At Last	38	153	130	80	4	STONE TEMPLE PILOTS ATLANTIC 83586/AG (18.98 CD)	Thank You	26
104	96	95	55	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	154	145	143	24	FOUNTAINS OF WAYNE S-CURVE 90875 (18.98 CD) [M]	Welcome Interstate Managers	115
105	171	—	2	PACESETTER ● ELEKTRA 62925/EEG (18.98 CD)	Honey	105	155	151	126	11	ROB ZOMBIE GEPHEN 001041/UME (12.98 CD/DVD)	Past, Present & Future	11
106	117	63	21	BROOKS & DUNN ● ARISTA (NASHVILLE) 67070/RLG (12.98/18.98)	Red Dirt Road	4	156	127	106	27	TRAIN ● COLUMBIA 96593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6
107	104	117	24	MICHELLE BRANCH ▲ MAVERICK 48476/WARNER BROS. (18.98 CD)	Hotel Paper	2	157	143	139	30	MAROONS ● OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	47
108	106	147	37	STACIE ORRICO ● FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	158	129	148	15	MARY J. BLIGE ▲ GEPHEN 000956*/INTERSCOPE (8.98/12.98)	Love & Life	1
109	91	104	23	ASHANTI ▲ MURDER INC./DEF JAM 000143*/DJMGM (8.98/12.98)	Chapter II	1	159	NEW	1	1	VARIOUS ARTISTS LOST HIGHWAY 001038/UMGN (18.98 CD)	A Very Special Acoustic Christmas	159
110	97	53	3	AL GREEN BLUE NOTE 93556 (18.98 CD)	I Can't Stop	53	160	183	167	3	ASHANTI THE INC./DEF JAM 001612/DJMG (12.98 CD)	Ashanti's Christmas	160
111	84	83	26	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1	161	149	174	7	MANDY MOORE EPIC 90127/SONY MUSIC (12.98 EQ CD)	Coverage	14
112	157	161	8	JOSH TURNER MCA NASHVILLE 000374/UMGN (4.98/9.98) [M]	Long Black Train	112	162	200	—	2	VARIOUS ARTISTS MUSIC OF LIGHT 2219/MADACY (18.98 CD)	Thomas Kinkadee-St. Nicholas Circle: Treasury Of Christmas	162
113	128	127	54	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	163	167	115	8	JONNY LANG A&M 001145/INTERSCOPE (8.98/12.98)	Long Time Coming	17
114	123	99	13	SEAL ● WARNER BROS. 47947 (18.98 CD)	Seal IV	3	164	154	158	10	GARY ALLAN MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
115	112	105	12	YING YANG TWINS COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	165	160	114	20	BRAD PAISLEY ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
115	155	142	4	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	90	166	NEW	1	1	AMY GRANT A&M 000695/INTERSCOPE (11.98 CD)	20th Century Masters: The Best Of Amy Grant - The Christmas Collection	166
117	124	120	29	STAINED ▲ FLIP/ELEKTRA 62892/EEG (18.98 CD)	14 Shades Of Grey	1	167	182	200	16	DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26
118	108	77	7	SOUNDTRACK WALT DISNEY 860127 (18.98 CD)	Disney Presents: Brother Bear	52	168	94	—	2	RAGE AGAINST THE MACHINE EPIC 85114*/SONY MUSIC (18.98 EQ CD)	Live At The Grand Royal Olympic Auditorium	94
119	119	112	36	THE WHITE STRIPES ▲ THIRD MAN 27148*/A2 (18.98 CD)	Elephant	6	169	170	160	21	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	10
120	109	68	4	PEARL JAM EPIC 85738/SONY MUSIC (19.98 EQ CD)	Lost Dogs	15	170	165	159	17	DASHBOARD CONFESSIONAL ● VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2
121	133	67	27	LONESTAR ● BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7	171	140	50	3	TIMBALAND & MAGOO BLACKGROUND/UNIVERSAL 001185*/UMRG (12.98 CD)	Under Construction Part II	50
122	135	121	11	BABY BASH UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	48	172	162	187	29	CHRIS CAGLE ● CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15
123	98	72	6	THE STROKES RCA 55497*/RMG (18.98 CD)	Room On Fire	4	173	147	69	3	JENNIFER LOPEZ EPIC 90767/SONY MUSIC (18.98 DVD/CD)	The Reel Me	69
124	110	108	56	SEAN PAUL ▲ ² VPI/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	174	185	—	8	VARIOUS ARTISTS WALT DISNEY 860088 (12.98 CD)	Radio Disney Jams Vol. 6	105
125	118	109	11	MURPHY LEE ● FO REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	8	175	NEW	1	1	ELVIS PRESLEY RCA 52393/BMG STRATEGIC MARKETING GROUP (25.98 CD)	Elvis: Christmas Peace	175
126	131	157	20	VARIOUS ARTISTS ▲ UNIVERSAL/EMI/ZOMBA/SONY MUSIC 000556/UME (18.98 CD)	Now 13	2	176	175	163	38	JASON MRAZ ● ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55
127	121	123	36	CHER ▲ GEPHEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	177	177	125	7	VAN MORRISON BLUE NOTE 90167 (18.98 CD)	What's Wrong With This Picture?	32
128	111	94	5	BON JOVI ISLAND 001540/DJMG (8.98/12.98)	This Left Feels Right	14	178	164	170	21	SOUNDTRACK ▲ BAD BOY 000716*/UMRG (8.98/12.98)	Bad Boys II	1
129	152	175	19	SOUNDTRACK HOLLYWOOD 162404 (18.98 CD)	Freaky Friday	19	179	181	—	2	LOS TEMERARIOS FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	179
130	113	40	3	TORI AMOS ATLANTIC 83658/AG (18.98 CD)	Tales Of A Librarian: A Tori Amos Collection	40	180	RE-ENTRY	10	10	DAVID BOWIE EMI 41929/VIRGIN (18.98 CD)	Best Of Bowie	70
131	139	145	57	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26	181	195	—	23	GEORGE STRAIT ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	5
132	132	100	11	OBIE TRICE ● SHADY 001105*/INTERSCOPE (12.98 CD)	Cheers	5	182	RE-ENTRY	2	2	VARIOUS ARTISTS INTEGRITY/EPIC 90365/SONY MUSIC (19.98 EQ CD/DVD)	i Worship! Christmas: A Total Worship Experience	182
133	NEW	1	1	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18927/TIME LIFE (18.98 CD)	Classic Country: Christmas	133	183	RE-ENTRY	7	7	MICHAEL W. SMITH REUNION 10080 (18.98 CD)	The Second Decade: 1993-2003	38
134	144	169	79	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740 (17.98 CD)	Let Go	2	184	180	191	11	VARIOUS ARTISTS WARNER BROS. (NASHVILLE)/BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	37
135	172	124	8	SIMON & GARFUNKEL LEGACY/COLUMBIA 90716/SONY MUSIC (25.98 CD)	The Essential Simon & Garfunkel	27	185	105	—	2	DEFAULT TVT 6000 (15.98 CD)	Elocation	105
136	138	96	37	SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85	186	168	—	4	JARS OF CLAY ESSENTIAL 10709 (18.98 CD)	Who We Are Instead	103
137	100	88	12	DMX ▲ RUFF RYDERS/DEF JAM 063369*/DJMG (9.98/12.98)	Grand Champ	1	187	148	131	1	YOUNGBLOODZ ● SO SO DEF 50155*/ARISTA (12.98/18.98)	Drankin' Patnaz	5
138	156	140	7	BARENAKED LADIES REPRISE 48209/WARNER BROS. (18.98 CD)	Everything To Everyone	10	188	RE-ENTRY	7	7	VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	55
139	166	97	3	SOUNDTRACK WARNER STRATEGIC MARKETING 74546 (25.98 CD)	Concert For George	97	189	RE-ENTRY	11	11	SOUNDTRACK WALT DISNEY 860089 (18.98 CD)	Pirates Of The Caribbean: The Curse Of The Black Pearl	75
140	93	91	6	GERALD LEVERT ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	6	190	RE-ENTRY	6	6	TOM JONES DECCA/UTV 001421/UME (12.98 CD)	Reloaded: Greatest Hits	127
141	NEW	1	1	ANDY GRIFFITH SPARROW 51815 (18.98 CD)	The Christmas Guest: Stories And Songs Of Christmas	141	191	189	192	81	EMINEM ▲ ⁸ WEB/AFTERMATH 453290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1
142	142	118	9	THREE DAYS GRACE JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	118	192	186	190	11	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98)	Faceless	1
143	141	149	61	KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	193	191	196	11	TRACE ADKINS CAPITOL (NASHVILLE) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9
144	NEW	1	1	VARIOUS ARTISTS SMCMG 18950/TIME LIFE (18.98 CD)	Treasury Of Christmas: Evergreen	144	194	RE-ENTRY	6	6	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR REPRISE 73922/WARNER BROS. (25.98 CD/DVD)	Live And Swingin': The Ultimate Rat Pack Collection	38
145	173	180	58	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1	195	122	74	3	FLOETRY SOLJAZ/DREAMWORKS 001438/INTERSCOPE (18.98 CD/DVD)	Floacism "Live"	74
146	125	132	42	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	196	RE-ENTRY	6	6	A.B. QUINTANILLA III & KUMBIA KINGS EMI LATIN 93490 (21.98 CD/DVD)	La Historia	109
147	126	81	5	WYCLEF JEAN YCLEF/J 55425*/RMG (12.98/18.98)	The Preacher's Son	22	197	RE-ENTRY	44	44	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2
148	146	183	47	SOUNDTRACK ▲ ² EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2	198	179	—	3	JUMPS SPARROW 83553 (12.98 CD)	Accelerate	150
149	136	119	11	ANTHONY HAMILTON SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33	199	193	178	16	T.I. ● GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4
150	153	113	26	THE BEACH BOYS ● CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	200	NEW	1	1	THE BLIND BOYS OF ALABAMA REAL WORLD 90600/NARADA (17.98 CD)	Go Tell It On The Mountain	200

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 20 2003 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	THE BEATLES	APPLE 95713/CAPITOL	Let It Be... Naked	16
2	3	ROD STEWART ▲	J 55710*/RMG	As Time Goes By ... The Great American Songbook Vol. II	13
3	2	JOSH GROBAN	143/REPRISE 48450/WARNER BROS.	Closer	3
4	4	SARAH MCLACHLAN ▲	ARISTA 50150	Afterglow	15
5	9	SHERYL CROW	A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	9
6	NEW	ALICIA KEYS	J 55712*/RMG	The Diary Of Alicia Keys	1
7	6	NO DOUBT	INTERSCOPE 001495	The Singles 1992-2003	8
8	18	BETTE MIDLER ●	COLUMBIA 90350/SONY MUSIC	Bette Midler Sings The Rosemary Clooney Songbook	55
9	16	HARRY CONNICK, JR. ●	COLUMBIA 90550/SONY MUSIC	Harry For The Holidays	12
10	NEW	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. [M]	Michael Buble	47
11	NEW	JOHN REUBEN	GOTTEE 72896 [M]	Professional Rapper	-
12	11	CLAY AIKEN ▲ ²	RCA 54638/RMG	Measure Of A Man	11
13	21	OUTKAST ▲ ⁶	ARISTA 50133*	Speakerboxx/The Love Below	5
14	NEW	HILARY DUFF ▲ ²	BUENA VISTA 861006/HOLLYWOOD	Metamorphosis	6
15	13	DIDO ▲	ARISTA 50137	Life For Rent	23
16	NEW	TOBY KEITH ▲ ²	DREAMWORKS (NASHVILLE) 450435/INTERSCOPE	Shock 'n' Ya'll	2
17	20	ROD STEWART ▲ ²	J 20039/RMG	It Had To Be You ... The Great American Songbook	60
18	23	SOUNDTRACK	J 56780/RMG	Love Actually	39
19	25	NORAH JONES ▲ ⁸	BLUE NOTE 32088* [M]	Come Away With Me	40
20	14	SENSES FAIL	DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
21	17	THE EARLY NOVEMBER	DRIVE-THRU/GEFFEN 001480/INTERSCOPE [M]	The Room's Too Cold	-
22	NEW	EAGLES	WARNER STRATEGIC MARKETING 73971	The Very Best Of	32
23	19	MICHAEL MCDONALD ●	MOTOWN 000651/UMRG	Motown	37
24	7	BRITNEY SPEARS	JIVE 53748/ZOMBA	In The Zone	7
25	22	STING	A&M 001141/INTERSCOPE	Sacred Love	64

DECEMBER 20 2003 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	TUPAC: RESURRECTION	AMARU 001533*/INTERSCOPE
2	2	LOVE ACTUALLY	J 56760/RMG
3	4	THE CHEETAH GIRLS (EP) ●	WALT DISNEY 860126
4	3	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
5	5	THE LORD OF THE RINGS: THE RETURN OF THE KING	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
6	11	HONEY	ELEKTRA 62925/EEG
7	6	DISNEY PRESENTS: BROTHER BEAR	WALT DISNEY 860127
8	8	FREAKY FRIDAY	HOLLYWOOD 162404
9	10	CONCERT FOR GEORGE	WARNER STRATEGIC MARKETING 74546
10	7	CHICAGO ▲ ²	EPIC 87018/SONY MUSIC
11	9	BAD BOYS II ▲	BAD BOY 000716*/UMRG
12	NEW	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
13	12	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY
14	13	HOLES	WALT DISNEY 860092
15	15	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
16	24	O BROTHER, WHERE ART THOU? ▲⁷	LOST HIGHWAY/MERCURY 170069/IDJ.MG
17	22	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
18	14	THICKER THAN WATER	BRUSHFIRE/UNIVERSAL 001674/UMRG
19	21	SHREK ▲ ²	DREAMWORKS 450305/INTERSCOPE
20	17	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJ.MG
21	NEW	ELF	NEW LINE 39028
22	16	KILL BILL VOL. 1	A BAND APART/MAVERICK 48570*/WARNER BROS.
23	19	SCHOOL OF ROCK	ATLANTIC 83694/AG
24	NEW	THE LORD OF THE RINGS: THE TWO TOWERS ●	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
25	NEW	MONA LISA SMILE	EPIC 90737/SONY MUSIC

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

112 71	Michael Buble 47, 56	Nelly Furtado 63	R. Kelly 57, 146	MercyMe 87	LeAnn Rimes 46	Britney Spears 7	Classic Country: Christmas 133
3 Doors Down 30, 93	Chris Cagle 172	Godsmack 192	Alicia Keys 1	Bette Midler 55	The Rolling Stones 197	Bruce Springsteen 58	i Worship Christmas: A Total
50 Cent 73	Johnny Cash 92	Good Charlotte 67	Kid Rock 33	Montgomery Gentry 131	Seal 114	Sean Paul 124	Worship Experience 182
Trace Adkins 31, 193	Cher 127	Amy Grant 166	Kidz Bop Kids 91	Mandy Moore 161	Bob Seger 95	Simon & Garfunkel 135	Rod Stewart 13, 60
Christina Aguilera 77	Kenny Chesney 42, 83	Al Green 110	Korn 22	Van Morrison 177	Simon & Garfunkel 135	Simple Plan 68	Sting 64
Clay Aiken 11	Chicago 102	Jonny Lang 163	Avril Lavigne 134	Jason Mraz 176	Stacie Orrico 108	Michael W. Smith 183	Stone Temple Pilots 153
Gary Allan 164	Chingy 25	Cyndi Lauper 103	Murphy Lee 125	OutKast 5	Brad Paisley 165	Pearl Jam 120	George Strait 181
Tori Amos 130	Kelly Clarkson 88	Avril Lavigne 134	Gerald Levert 140	A Perfect Circle 151	Pink 45	P.O.D. 86	Barbra Streisand 75
Ashanti 109, 160	Harry Connick, Jr. 12	Murphy Lee 125	Lil Jon & The East Side Boyz 62, 79	Pink 45	Elvis Presley 65, 145, 175	Puddle Of Mudd 36	The Strokes 123
Audioslave 104	Counting Crows 48	G-Unit 14	Limp Bizkit 70	A.B. Quintanilla III & Kumbia Kings 196	R.E.M. 100	Rage Against The Machine 168	Switchfoot 136
Baby Bash 122	Sheryl Crow 9	Anthony Hamilton 149	Linkin Park 35, 50	R. Kelly 57, 146	Red Hot Chili Peppers 38	Red Hot Chili Peppers 38	Los Temerarios 179
Barenaked Ladies 138	Dashboard Confessional 170	Whitney Houston 53	Lonestar 121	Al Green 110			Three Days Grace 142
The Beach Boys 150	Default 185	Enrique Iglesias 54	Jennifer Lopez 173	Alan Jackson 18			T.I. 199
The Beatles 16	Dido 23	Alan Jackson 18	Ludacris 24	Michael Jackson 51			Timbaland & Magoo 171
Dierks Bentley 167	Dixie Chicks 34	Jagged Edge 76	Maroon 5 157	Jars Of Clay 186			Chicago 148
Beyonce 27	DMX 137	Jays Of Clay 186	matchbox twenty 72	Ja Rule 98			Concert For George 139
Black Eyed Peas 99	Hilary Duff 6	Jay-Z 10	Dave Matthews Band 82	Wyclef Jean 147			Disney Presents: Brother Bear 118
Mary J. Blige 158	Eagles 32	Wyclef Jean 147	Dave Matthews 84	Let 152			Freaky Friday 129
The Blind Boys Of Alabama 200	Elephant Man 74	Norah Jones 40	John Mayer 52	Reba McEntire 69			Honey 105
Blink-182 19	Missy Elliott 26	Tom Jones 190	Martina McBride 61	Tim McGraw 113			The Lizzie McGuire Movie 59
Bon Jovi 128	Eminem 191	Jump 5 198	Michael McDonald 37	Sarah McLachlan 15			The Lord Of The Rings: The Return Of The King 85
David Bowie 180	Evansence 29	Floetry 195	Reba McEntire 69				Love Actually 39
Bow Wow 94	Fountains Of Wayne 154	Fountains Of Wayne 154	Tim McGraw 113				Pirates Of The Caribbean: The Curse Of The Black Pearl 189
Michelle Branch 107			Sarah McLachlan 15				Tupac: Resurrection 20
Jim Brickman 97							
Brooks & Dunn 106							

Over The Counter

Continued from page 77

"106 & Park," "The Tonight Show" and even kids' programming, including "Sesame Street" and Nickelodeon. Studdard was also featured on a bevy of entertainment programs, including "Entertainment Tonight" and "Access Hollywood" and shows on CNN, E! and Fox News.

INKAST: The shift from January to early December to announce Grammy Award nominations might have helped temper the inevitable slide from Thanksgiving-week album volume had the big Grammy big categories included the kind of discovery nominations

that recent years have accorded the likes of **Norah Jones, Macy Gray, Diana Krall** and **Jill Scott**.

With many of the big categories generally dominated by big sellers that skew toward younger tastes, we see few rip-



ples beyond **OutKast**, which romps 10-5 with a 5.7% gain on The Billboard 200. The rap duo has a huge hip-hop following, evidenced by the 2.2 million

copies that "Speakerboxx/The Love Below" has sold in 11 weeks. Combined with its frequent TV exposure and multi-format success for "Hey Ya!"—which is No. 1 for a second week on The Billboard Hot 100—six Grammy nominations are a tonic that would help create awareness for OutKast among the population at large.

GONE TOO SOON: Sade was friendly enough when she made the rounds at the meet-and-greets with radio and retail types that were necessary early in her career, but one sensed that sort of event was not the seemingly private singer's favorite place to be.

At one such function in Los Angeles during one of her first U.S. promotional tours, she faced a momentary dilemma when a photographer got ready to take shots of her with Epic's assembled guests: With no trash can or ash

tray in sight, she wanted to dispose of her chewing gum before the shutter started to click. To her rescue came my pal, **Larry Douglas**, consummate promotion man and one of the sweetest souls I've ever met in the music business.

She never had to ask for help. Larry read her face, sized up the cause of her unease and stepped forward, silently holding out his hand.

If you think his gesture falls shy of **Sir Walter Raleigh** laying his cloak over a puddle, Sade might beg to differ. Several years later, as Larry introduced me to the singer at a similar event, her eyes lit up when she instantly recognized him as the man who had saved her from that awkward moment.

That little snapshot perfectly describes the class and grace Larry accorded to everyone I'd ever seen him encounter—from the biggest recording star to a clerk at a shoe store—right up to the moment

that he died suddenly Dec. 3 (*Billboard*, Dec. 13).

Larry was stunned that Sade recognized him and that she could so vividly recall the details of their earlier encounter. That says a lot about his personality, too, because even though L.D. took pride in his career, he never really expected to be remembered by anyone beyond those whom he considered to be his friends.

He did not wear his ego on his sleeve, as so many in music are tempted to do. He would have been astounded to realize that news of his death merited front-page coverage in *Billboard Bulletin*.

His family requests that Larry be remembered with contributions in his name to the Michael J. Fox Foundation for Parkinson's Research.

For my part, as much as I will always miss him, I will seek comfort in the examples of dignity, respect and simple courtesy that Larry's life represented.

DECEMBER 20 2003 **Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	1	1	27	NUMBER 1 11 Weeks At Number 1	VARIOUS ARTISTS [▲] Now That's What I Call Christmas! EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (11.98 CD)
2	2	4	34	GREATEST GAINER	MANNHEIM STEAMROLLER [▲] Christmas Extraordinaire AMERICAN GRAMAPHONE 1225 (17.98 CD)
3	5	6	45	GREATEST GAINER	TRANS-SIBERIAN ORCHESTRA [▲] Christmas Eve And Other Stories LAVA 82736/AG (11.98/17.98) [M]
4	3	20	4	ALAN JACKSON ●	Let It Be Christmas ARISTA NASHVILLE 87062/RJLG (11.98/18.98)
5	6	3	15	KIDZ BOP KIDS	Kidz Bop Christmas ROZOR & TIE 89056 (9.98/13.98)
6	4	2	8	HILARY DUFF ●	Santa Claus Lane BUENA VISTA 860129/WALT DISNEY (12.98 CD) [M]
7	11	16	17	VARIOUS ARTISTS ●	WOW Christmas WORD-CURB/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)
8	3	21	79	BING CROSBY	White Christmas MCA SPECIAL PRODUCTS 731143/UME (2.98/5.98)
9	10	11	59	CELINE DION [▲]	These Are Special Times 550 MUSIC/EPIC 69523/SONY MUSIC (11.98 EQ/17.98)
10	12	14	77	HARRY CONNICK, JR. [▲]	When My Heart Finds Christmas COLUMBIA 57550/SONY MUSIC (11.98 EQ/17.98)
11	18	26	27	TRANS-SIBERIAN ORCHESTRA ●	The Christmas Attic LAVA 83145/AG (11.98/17.98)
12	21	23	11	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas: Holiday Memories TIME LIFE 18857 (1.98 CD)
13	9	8	29	ELVIS PRESLEY [▲]	It's Christmas Time RCA SPECIAL PRODUCTS 44391 (6.98 CD)
14	34	13	8	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas SURFDISC 44011/WARNER BROS. (18.98 CD)
15	20	30	14	KENNY G ●	Wishes ARISTA 14753 (12.98/18.98)
16	13	10	104	JOSH GROBAN [▲]	Josh Groban 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]
17	7	5	100	THE BEATLES [▲]	1 APPLE 23925/CAPITOL (12.98/18.98)
18	37	38	61	VINCE GUARALDI [▲]	A Charlie Brown Christmas FANTASY 8431 (10.98/15.98)
19	14	7	58	JOHNNY CASH [▲]	16 Biggest Hits LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)
20	16	12	159	TIM MCGRAW [▲]	Greatest Hits CURB 77978 (12.98/18.98)
21	30	31	24	BURL IVES	Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)
22	19	17	116	MARTINA MCBRIDE [▲]	Greatest Hits RCA (NASHVILLE) 87012/RJLG (12.98/18.98)
23	22	24	76	MARIAH CAREY [▲]	Merry Christmas COLUMBIA 64222/SONY MUSIC (11.98 EQ/17.98)
24	41	43	16	VARIOUS ARTISTS	The Time-Life Treasury Of Christmas TIME LIFE 18800 (1.98 CD)
25	17	15	102	JOHN MAYER [▲]	Room For Squares AWARE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]
26	44	42	13	ELVIS PRESLEY	White Christmas RCA 67959/RMG (11.98/17.98)
27	26	19	474	BOB SEGER & THE SILVER BULLET BAND [▲]	Greatest Hits CAPITOL 30334 (10.98/15.98)
28	39	40	8	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	Christmas With The Rat Pack CAPITOL 42210 (12.98/17.98)
29	23	22	163	LINKIN PARK [▲]	[Hybrid Theory] WARNER BROS. 47755 (12.98/18.98)
30	38	39	35	MARTINA MCBRIDE [▲]	White Christmas RCA (NASHVILLE) 87842/RJLG (10.98/16.98)
31	28	29	167	KENNY CHESNEY [▲]	Greatest Hits BNA 67976/RLG (12.98/18.98)
32	27	18	107	KID ROCK [▲]	Cocky LAVA 83482/7AG (12.98/18.98)
33	35	9	42	FRANK SINATRA ●	Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)
34	RE-ENTRY	142	MANNHEIM STEAMROLLER [▲]	A Fresh Aire Christmas AMERICAN GRAMAPHONE 1988 (15.98 CD)	
35	29	33	317	SHANIA TWAIN [▲]	Come On Over MERCURY 536003/UMGN (8.98/12.98)
36	NEW	8	HOT SHOT DEBUT	BARRY MANILOW ●	A Christmas Gift Of Love CONCORD/COLUMBIA 80576/SONY MUSIC (12.98 EQ/18.98)
37	15	25	1375	PINK FLOYD [◆]	Dark Side Of The Moon CAPITOL 46001 (10.98/18.98)
38	RE-ENTRY	69	NAT KING COLE ●	The Christmas Song CAPITOL 71251 (10.98/17.98)	
39	47	19	LUTHER VANDROSS [▲]	This Is Christmas V/EPIIC 57385/SONY MUSIC (5.98 EQ/9.98)	
40	RE-ENTRY	132	MANNHEIM STEAMROLLER [▲]	Christmas AMERICAN GRAMAPHONE 1984 (15.98 CD)	
41	36	27	129	COLDPLAY [▲]	Parachutes NETWERK 30162/CAPITOL (11.98/17.98) [M]
42	RE-ENTRY	84	MANNHEIM STEAMROLLER [▲]	Christmas In The Aire AMERICAN GRAMAPHONE 1995 (15.98 CD)	
43	NEW	69	ALICIA KEYS [▲]	Songs In A Minor J 20002/RMG (12.98/18.98)	
44	RE-ENTRY	13	VARIOUS ARTISTS	Happy Holidays UNITED AUDIO 10801 (1.98 CD)	
45	RE-ENTRY	35	NAT KING COLE ●	Christmas Favorites EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	
46	24	28	140	BOB MARLEY AND THE WAILERS [◆]	Legend TUFF GONG/ISLAND 5489904/DJMG (18.98/23.98)
47	RE-ENTRY	29	CHARLOTTE CHURCH [▲]	Dream A Dream SONY CLASSICAL 89463/SONY MUSIC (12.98 EQ/18.98)	
48	RE-ENTRY	30	JIMMY BUFFETT [▲]	Christmas Island MARGARITAVILLE/MCA 111489/UME (2.98/5.98)	
49	RE-ENTRY	17	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) ●	The Three Tenors Christmas SONY CLASSICAL 89131/SONY MUSIC (12.98 EQ/18.98)	
50	RE-ENTRY	35	ANNE MURRAY	What A Wonderful Christmas STRAIGHTWAY 20335 (11.98 CD)	

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

DECEMBER 20 2003 **Billboard** **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	4	4	8	NUMBER 1 / GREATEST GAINER 1 Week At Number 1	JOSH TURNER MCA NASHVILLE 000974/UMGN (4.98/9.98)
2	2	2	20	THREE DAYS GRACE	Three Days Grace JIVE 53479/ZOMBA (12.98 CD)
3	3	3	26	FOUNTAINS OF WAYNE	Welcome Interstate Managers S-CURVE 90675 (18.98 CD)
4	6	8	10	CASTING CROWNS	Casting Crowns BEACH STREET 10733/REUNION (18.98 CD)
5	7	6	12	JOSS STONE	The Soul Sessions (EP) S-CURVE 42234 (9.98 CD)
6	1	—	8	BOB GUINEY	3 Sides WIND-UP 13090 (18.98 CD)
7	18	14	8	THE DARKNESS	Permission To Land ATLANTIC 60817/AG (12.98 CD)
8	5	13	12	ZOEGIRL	Different Kind Of Free SPARROW 80666 (18.98 CD)
9	9	12	12	STORY OF THE YEAR	Page Avenue MAVERICK 48438/WARNER BROS. (12.98 CD)
10	8	7	20	DWELE	Subject VIRGIN 80919 (9.98 CD)
11	20	22	9	DAVE KOZ	Saxophonic CAPITOL 34226 (18.98 CD)
12	12	11	8	VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Juntos Por Ultima Vez SONY DISCOS 91888 (17.98 EQ CD)
13	11	10	11	JUANES ●	Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16.98 CD)
14	16	16	26	DAMIEN RICE	Serenata DRIVEMETER 48507/WARNER BROS. (18.98 CD)
15	21	—	2	MANNY MANUEL	Serenata UNIVERSAL LATINO 001626 (13.98 CD)
16	17	21	17	SHERRIE AUSTIN	Streets Of Heaven BROKEN BOW 75872 (18.98 CD)
17	23	32	17	LILLIX	Falling Uphill MAVERICK 48323/WARNER BROS. (12.98 CD)
18	13	31	21	JEREMY CAMP	Stay BEC 40456 (16.98 CD)
19	10	—	2	THE STARTING LINE	The Make Yourself At Home (EP) DRIVE-THRU/GEFFEN 001596/INTERSCOPE (6.98 CD)
20	NEW	1	HOT SHOT DEBUT	JOHN REUBEN	Professional Rapper GOTEE 7286 (14.98 CD)
21	26	17	7	SIN BANDERA	De Viaje SONY DISCOS 70633 (18.98 EQ CD)
22	31	45	3	THE WIGGLES	Yummy Yummy KOCH 8626 (11.98 CD)
23	15	1	3	EDNITA NAZARIO	Por Ti SONY DISCOS 70618 (15.98 EQ CD)
24	19	15	20	GAVIN DEGRAW	Chariot J 20058/RMG (11.98 CD)
25	22	19	26	JOSH KELLEY	For The Ride Home HOLLYWOOD 162377 (12.98 CD)
26	29	23	10	CHRIS BOTTI	A Thousand Kisses Deep COLUMBIA 90535/SONY MUSIC (18.98 EQ CD)
27	32	—	5	KIDS PICKS SINGERS	Kids Picks-Hit Mix STRAIGHTWAY 91729 (16.98 CD)
28	33	25	15	BERNIE WILLIAMS	The Journey Within GRP 000725/VG (12.98 CD)
29	24	30	34	TAKING BACK SUNDAY	Tell All Your Friends VICTORY 176 (12.98 CD)
30	39	—	9	LOS LONELY BOYS	Los Lonely Boys OR 80305 (13.98 CD)
31	34	24	5	PEPE AGUILAR	Con Orgullo Por Herencia UNIVISION 310167/UG (9.98/13.98)
32	14	5	3	SKILLET	Collide ARDENT 7252 (18.98 CD)
33	45	27	5	JOSHUA BELL	Romance Of The Violin SONY CLASSICAL 87894/SONY MUSIC (18.98 EQ CD)
34	25	18	9	RHIAN BENSON	Gold Coast DKG 71007/TOP SAIL (12.98 CD)
35	38	34	31	SENSES FAIL	From The Depths Of Dreams (EP) DRIVE-THRU 000155/MCA (7.98 CD)
36	43	39	22	THE POSTAL SERVICE	Give Up SUB PDP 595 (14.98 CD)
37	35	26	9	THE EARLY NOVEMBER	The Room's Too Cold DRIVE-THRU/GEFFEN 001480/INTERSCOPE (12.98 CD)
38	37	—	7	BIG DADDY WEAVE	Fields Of Grace FERVENT 30040 (18.98 CD)
39	42	46	4	DARLENE ZSCHECH	Kiss Of Heaven EXTRAVAGANT (WDRSHIP)/INO 90669/SONY MUSIC (12.98 EQ CD)
40	28	48	30	THE STARTING LINE	Say It Like You Mean It DRIVE-THRU 000603/MCA (12.98 CD)
41	41	49	7	MARK SCHULTZ	Stories & Songs WORD-CURB 86270/WARNER BROS. (18.98 CD)
42	36	35	10	BILLY CURRINGTON	Billy Currington MERCURY 000164/UMGN (4.98/9.98)
43	RE-ENTRY	4	VICO C	En Honor A La Verdad EMI LATIN 90132 (13.98 CD)	
44	RE-ENTRY	4	STEVE TYRELL	This Guy's In Love COLUMBIA 89238/SONY MUSIC (18.98 EQ CD)	
45	RE-ENTRY	4	THE THRILLS	So Much For The City VIRGIN 84968 (9.98 CD)	
46	40	29	29	VICKIE WINANS	Bringing It All Together VERITY 43214/ZOMBA (11.98/18.98)
47	NEW	1	ANDRE RIEU	Live In Dublin DENON 17293 (17.98 CD)	
48	49	44	34	HOT HOT HEAT	Make Up The Breakdown SUB PDP 70599 (12.98 CD)
49	47	—	—	MARK LOWRY	Some Things Never Change SPRING HOUSE 42544 (12.98/17.98)
50	RE-ENTRY	35	HIM	Razorblade Romance JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	

DECEMBER 20 2003 **Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
IMPRINT & NUMBER/DISTRIBUTING LABEL					
1	1	34	3	NUMBER 1 2 Weeks At Number 1	LIL JON & THE EAST SIDE BOYZ BME 23707/TVT (11.98 CD/DVD)
2	2	1	1	LIL JON & THE EAST SIDE BOYZ [▲]	Kings Of Crunk BME 23707/TVT (13.98/17.98)
3	4	2	2	YING YANG TWINS	Me & My Brother COLLIPARK 2480/TVT (17.98 CD)
4	3	5	5	GREATEST GAINER	VARIOUS ARTISTS Thomas Kinkade-St. Nicholas Circle: Treasury Of Christmas MUSIC OF LIGHT 2219/MADACY (18.98 CD)
5	5	3	17	DASHBOARD CONFSSIONAL ●	A Mark, A Mission, A Brand, A Scar VAGRAM/TVT 0385 (18.98 CD)
6	3	—	2	DEFAULT	Elocation TVT 6004 (11.98 CD)
7	8	5	5	VARIOUS ARTISTS	Just Because I'm A Woman: Songs Of Dolly Parton SUGAR HILL 3980 (12.98 CD)
8	9	12	14	MICHAEL BOLTON	Vintage PMG 37973 (19.98 CD)
9	NEW	1	HOT SHOT DEBUT	MICHAEL BUBLE	Totally Buble DRG 91418/KOCH (14.98 CD)
10	10	9	15	WARREN ZEVON	The Wind ARTEMIS 51156 (18.98 CD)
11	6	4	9	2PAC	Nu-Mixx Klazzics DEATH ROW 9530/7KDCB (18.98 CD)
12	13	14	5	VARIOUS ARTISTS	Strawberry Shortcake: Berry Merry Christmas (EP) KOCH 9502 (6.98 CD)
13	14	—	2	VARIOUS ARTISTS	KGSR 107.1 Radio Austin - Broadcasts Vol. 11 KGSR 0011 (14.98 CD)
14	20	19	5	VARIOUS ARTISTS	Thomas Kinkade-Village Christmas: Home For Christmas MUSIC OF LIGHT 4459/MADACY (7.98 CD)
15	25	31	3	101 STRINGS ORCHESTRA	Thomas Kinkade-silent Night: The Best Of Christmas MUSIC OF LIGHT 4425/MADACY (7.98 CD)
16	23	27	4	101 STRINGS ORCHESTRA	Thomas Kinkade-Victorian Christmas: Christmas Favorites MUSIC OF LIGHT 4460/MADACY (7.98 CD)
17	19	21	4	SOUNDTRACK	Elf NEW LINE 39028 (16.98 CD)
18	11	7	3	LOUIE DEVITO	N.Y.C. Underground Party 6 DEE VEE 008/MUSICRAMA (18.98 CD)
19	12	8	9	SEVENDUST	Seasons TVT 5953 (17.98 CD)
20	16	11	7	THE SHINS	Chutes Too Narrow SUB PDP 70625 (15.98 CD)
21	17	18	17	SHERRIE AUSTIN	Streets Of Heaven BROKEN BOW 75872 (18.98 CD) [M]
22	18	15	15	SIMPLY RED	Home SIMPLYRED.COM 0001/RED INK (18.98 CD)
23	27	23	22	THE PETER MALICK GROUP FEATURING NORAH JONES	New York City KOCH 8678 (13.98 CD)
24	29	32	10	THE WIGGLES	Yummy Yummy KOCH 8626 (11.98 CD) [M]
25	21	16	9	DEATH CAB FOR CUTIE	Transatlanticism BARSUK 32 (18.98 CD)
26	35	—	2	THE COUNTDOWN KIDS	Crayola Kids Christmas Favorites MADACY 2192 (5.98 CD)
27	38	—	2	THE COUNTDOWN KIDS	Crayola Kids Christmas Carols MADACY 2193 (5.98 CD)
28	26	13	4	DOLLY PARTON	For God And Country BLUE EYE 79756 (17.98 CD)
29	24	25	63	TAKING BACK SUNDAY	Tell All Your Friends VICTORY 176 (12.98 CD)
30	28	35	49	NICKEL CREEK ●	This Side SUGAR HILL 3941 (18.98 CD)
31	33	38	16	LOS LONELY BOYS	Los Lonely Boys OR 80305 (13.98 CD) [M]
32	22	22	9	COHEED AND CAMBRIA	In Keeping Secrets Of Silent Earth: 3 EQUAL VISION 87 (13.98 CD)
33	34	28	42	THE POSTAL SERVICE	Give Up SUB PDP 595 (14.98 CD) [M]
34	31	24	5	JIMMY BUFFETT	Live In Las Vegas NV MAILBOAT 2102 (18.98 CD)
35	32	20	5	PROJECT PAT	The Appeal Mix Tape HYPNOTIZE MINDS 3608/STREET LEVEL (13.98 CD)
36	43	29	11		

DECEMBER 20 2003 **Billboard** **TOP BLUES ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	15	SOUNDTRACK	UTV 000704/UME	NUMBER 1 Martin Scorsese Presents The Best Of The Blues 14 Weeks At Number 1
2	2	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
3	5	3	B.B. KING	20th Century Masters: The Best Of B.B. King-The Christmas Collection	
4	4	22	VARIOUS ARTISTS	NARM 50009	Get The Blues Vol. 2
5	3	27	JOHN MELLENCAMP	COLUMBIA 90133/SONY MUSIC	Trouble No More
6	10	13	SOUNDTRACK	HIP-O/LEGACY/COLUMBIA 000393/UME	NUMBER 1 Martin Scorsese Presents The Blues: A Musical Journey
7	6	13	STEVIE RAY VAUGHAN	LEGACY/EPIC 90495/SONY MUSIC	Martin Scorsese Presents The Blues: Stevie Ray Vaughan
8	NEW	1	VARIOUS ARTISTS	ALLIGATOR 9202	Genuine Houserockin' Christmas
9	9	12	SUSAN TEDESCHI	TONE-DEEP 75146/ARTEMIS [M]	Wait For Me
10	NEW	1	VARIOUS ARTISTS	HIP-O/CHRONICLES 000232/UME	20th Century Masters: The Best Of Blues-The Christmas Collection
11	7	18	JIMI HENDRIX	EXPERIENCE HENDRIX/MCA 000598/UME	Martin Scorsese Presents The Blues: Jimi Hendrix
12	15	4	JOHN LEE HOOKER	EAGLE 20023/RED INK	Face To Face
13	NEW	1	KEB' MO'	OKEH/LEGACY 90496/SONY MUSIC [M]	Martin Scorsese Presents The Blues: Keb' Mo'
14	14	13	ERIC CLAPTON	POLYDOR/CHRONICLES 000796/UME	Martin Scorsese Presents The Blues: Eric Clapton
15	13	11	MUDDY WATERS	HIP-D/CHESS 000482/UME	Martin Scorsese Presents The Blues: Muddy Waters

DECEMBER 20 2003 **Billboard** **TOP REGGAE ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	ELEPHANT MAN	VP/ATLANTIC 836617/AG	NUMBER 1 Good 2 Go 1 Week At Number 1
2	1	37	SEAN PAUL	VP/ATLANTIC 836207/AG	Dutty Rock
3	2	22	VARIOUS ARTISTS	VP 83654*	Reggae Gold 2003
4	NEW	1	VARIOUS ARTISTS	VP 1699*	Strictly The Best Volume 31
5	3	8	VARIOUS ARTISTS	RED STAR/DEF JAMAICA 0011957/DJMG	Red Star Sounds Presents Def Jamaica
6	4	6	WAYNE WONDER	VP/ATLANTIC 836287/AG	No Holding Back
7	6	6	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 000516/DJMG	Bob Marley & The Wailers Live At The Roxy
8	5	34	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/AAL	Dragonfly
9	7	25	VARIOUS ARTISTS	RAZOR & TIE 89062	Rasta Jamz
10	10	18	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/DJMG	Legend (Deluxe Edition)
11	11	16	SHAGGY	BIG YARD 1130707/MCA	Lucky Day
12	8	36	SIZZLA	VP 1649*	Da Real Thing
13	12	19	BUJU BANTON	VP 83634* [M]	Friends For Life
14	NEW	1	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon
15	NEW	1	VARIOUS ARTISTS	GUIDANCE 583*	Hi-Fidelity Dub Sessions: Chapter 5

DECEMBER 20 2003 **Billboard** **TOP WORLD ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	IRISH TENORS	RAZOR & TIE 82897	NUMBER 1 We Three Kings 4 Weeks At Number 1
2	6	4	DANIEL O'DONNELL	DPTV MEDIA 0001	Christmas With Daniel
3	2	34	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
4	3	9	VARIOUS ARTISTS	WINDHAM HILL 54886/AAL	Celtic Circle
5	4	13	THE CHIEFTAINS	VICTOR 52897/AAL	Further Down The Old Plank Road
6	11	41	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show
7	5	11	CESARIA EVORA	BLUEBIRD 54380/AAL	Voz D'Amor
8	14	2	VARIOUS ARTISTS	PUTUMAYO 218	Putumayo Presents: Christmas Around The World
9	13	33	DANIEL O'DONNELL	DPTV MEDIA 9550	Greatest Hits
10	NEW	1	KEALI'I REICHEL	PUNAHOLE 11229	Ke'alaokamaile
11	12	7	DANIEL O'DONNELL	DPTV MEDIA 217	Daniel O'Donnell & Friends
12	7	58	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	Frida
13	9	4	VARIOUS ARTISTS	PUTUMAYO 219	Putumayo Presents: French Cafe
14	NEW	1	VARIOUS ARTISTS	OHANA 2003	Our Ohana's 1st Christmas
15	8	17	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 53928	Varekai

DECEMBER 20 2003 **Billboard** **TOP CHRISTIAN ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	5	VARIOUS ARTISTS	PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/CHORDANT	NUMBER 1 1 Week At Number 1 WOW Hits 2004
2	1	1	P.O.D.	ATLANTIC 83676*/WORD-CURB	Payable On Death
3	3	12	MERCYME	ING 86133/WORD-CURB [M]	Almost There
4	5	2	JIM BRICKMAN	WINDHAM HILL 52896/PROVIDENT	Peace
5	4	8	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]	Stacie Orrico
6	7	7	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86273/WORD-CURB	Worship & Faith
7	6	4	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown
8	19	19	ANDY GRIFFITH	SPARROW 181*/CHORDANT	GREATEST GAINER The Christmas Guest: Stories And Songs Of Christmas
9	11	18	AMY GRANT	A&M 000695/INTERSCOPE	20th Century Masters: The Best Of Amy Grant - The Christmas Collection
10	17	20	ELVIS PRESLEY	RCA 52393/BMG STRATEGIC MARKETING GROUP	Elvis: Christmas Peace
11	18	10	VARIOUS ARTISTS	INTEGRITY 82653/WORD-CURB	iWorship! Christmas: A Total Worship Experience
12	12	15	MICHAEL W. SMITH	REUNION 10080/PROVIDENT	The Second Decade: 1993-2003
13	8	14	JARS OF CLAY	ESSENTIAL 10709/PROVIDENT	Who We Are Instead
14	9	28	JUMPS	SPARROW 3553/CHORDANT	Accelerate
15	10	27	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
16	25	23	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
17	20	16	CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT [M]	Casting Crowns
18	22	21	MERCYME	ING 86218/WORD-CURB	Spoken For
19	26	25	VARIOUS ARTISTS	GAITHER MUSIC 2459/CHORDANT	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
20	13	24	ZOEGIRL	SPARROW 0666/CHORDANT [M]	Different Kind Of Free
21	14	26	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right...But Three Do
22	24	22	VARIOUS ARTISTS	EMI CMG/WORD-CURB 80138/PROVIDENT	WOW Worship (Yellow)
23	15	12	CECE WINANS	PURESPRINGS GOSPEL/INO 82685/WORD-CURB	Throne Room
24	29	13	VARIOUS ARTISTS	WINDHAM HILL 53901/PROVIDENT	Windham Hill Christmas II
25	21	11	SMOKIE NORFUL	EMI GOSPEL 5086/CHORDANT	Smokie Norful: Limited Edition (EP)
26	27	29	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
27	16	33	JOHN TESH	GARDEN CITY 34595/WORD-CURB	Christmas Worship
28	16	33	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album
29	35	31	VARIOUS ARTISTS	GAITHER MUSIC 2160/CHORDANT	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
30	NEW	1	BEBE WINANS	T.U.G./EPIC 82907/WORD-CURB	HOT SHOT DEBUT My Christmas Prayer
31	31	30	BILLY RAY CYRUS	WORD-CURB/WARNER BROS. 86274/WORD-CURB	The Other Side
32	39	14	AMY GRANT	WORD-CURB 86248	Simple Things
33	NEW	1	GAITHER VOCAL BAND	SPRING HOUSE 2516/CHORDANT	A Cappella
34	28	38	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
35	32	34	VARIOUS ARTISTS	MARANATHA/INO/INTEGRITY 82746/WORD-CURB	iWorship! A Total Worship Experience Vol. 2
36	30	37	JEREMY CAMP	BEC 0456/CHORDANT [M]	Stay
37	23	17	PLUS ONE	INPOP 1277/CHORDANT	Exodus
38	NEW	1	JOHN REUBEN	GOTEE 2896/CHORDANT [M]	Professional Rapper
39	NEW	1	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	iWorship! A Total Worship Experience
40	34	9	SKILLET	ARDENT 2522/CHORDANT [M]	Collide

DECEMBER 20 2003 **Billboard** **TOP GOSPEL ALBUMS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	8	2	THE BLIND BOYS OF ALABAMA	REAL WORLD 90600/NARADA	NUMBER 1 1 Week At Number 1 Go Tell It On The Mountain
2	1	2	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPEL CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
3	2	4	CECE WINANS	PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	Throne Room
4	3	7	SMOKIE NORFUL	EMI GOSPEL 95086	Smokie Norful: Limited Edition (EP)
5	33	2	BEBE WINANS	T.U.G./EPIC 90788/SONY MUSIC	My Christmas Prayer
6	7	6	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
7	4	5	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90288/SONY MUSIC	The Fighting Temptations
8	9	9	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
9	6	7	KAREN CLARK-SHEARD	ELEKTRA 62894/EEG	The Heavens Are Telling
10	8	31	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
11	23	25	VARIOUS ARTISTS	DEXTERITY SOUNDS 30232/EMI GOSPEL	T.D. Jakes Presents: Follow The Star
12	12	11	KIRK FRANKLIN	GOSPEL CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
13	16	1	THE BROOKLYN TABERNACLE CHOIR	M2.0/WORD-CURB 82502/WARNER BROS.	Live... This Is Your House
14	13	12	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
15	11	10	BYRON CAGE	GOSPEL CENTRIC 70047/ZOMBA [M]	Byron Cage
16	14	14	SHIRLEY CAESAR	WORD-CURB 86008 [M]	Shirley Caesar And Friends
17	25	13	TONY HIBBERT II	SPIRIT IN MOTION 70852/RUBY ROSE	In His Presence
18	27	27	NATALIE WILSON & SOP	GOSPEL CENTRIC 70053/ZOMBA	The Good Life
19	26	18	EDDIE RUTH BRADFORD	JUANA/KNIGHT 2008/MALACO	Too Close To The Mirror
20	31	16	VARIOUS ARTISTS	OPHIR 8052/PGE	A Taste Of Ophir
21	37	20	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great
22	24	17	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENIOIA [M]	Let It Rain
23	15	15	MARVIN SAPP	VERITY 43227/ZOMBA [M]	Diary Of A Psalmist
24	34	23	TURKS & CAICOS MASS CHOIR	MEEK 4021	Behold! Live In Chicago
25	19	22	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43178/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
26	36	24	JOHNNY MO	SIERRA-PEARL 0001	A New Direction
27	17	30	SHIRLEY CAESAR	WORD-CURB 73998/RHINO [M]	Greatest Gospel Hits
28	30	29	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
29	29	19	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie
30	18	32	FRED HAMMOND	VERITY 53712/ZOMBA	Nothing But The Hits
31	22	34	MARY MARY	COLUMBIA 85690/SONY MUSIC	Incredible
32	20	21	RICHARD SMALLWOOD	VERITY 53710/ZOMBA	The Praise & Worship Songs Of Richard Smallwood
33	NEW	1	VARIOUS ARTISTS	VERITY 45540/ZOMBA	HOT SHOT DEBUT Verity Presents: A Gospel Greats Christmas
34	NEW	1	GARY L. WYATT	HR 9138/WEV	I Do Love You
35	39	33	BRODERICK E. RICE	BORN AGAIN 54493/LIGHTYEAR	Get Yo Laugh On!
36	21	28	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [M]	Lost And Found
37	NEW	1	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
38	NEW	1	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
39	NEW	1	LEE WILLIAMS AND THE SPIRITUAL OC'S	MCG 7029/MALACO [M]	Right On Time
40	35	35	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CHOIR	VERITY 53714/ZOMBA	Hezekiah Walker & The Love Fellowship Choir: Nothing But The Hits

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Listeners Certainly Know Keys' 'Name'

In addition to topping The Billboard 200 and Top R&B/Hip-Hop Albums (see Over the Counter, page 77), **Alicia Keys** takes the crown on Hot R&B/Hip-Hop Singles & Tracks with "You Don't Know My Name."

In only its eighth week on the chart, "Name" ties **50 Cent's** "In Da Club" for the fastest trip to the top of the chart in 2003. "Name" also moves into the top 10 of the Hot 100 (14-9) with

an audience reach of 78 million, while the 73 million listener impressions at R&B radio bests Keys' career high of 63 million she achieved with "Fallin'" in August 2001.

Elsewhere on the Hot R&B/Hip-Hop Singles & Tracks chart, Keys' labelmate **Ruben Studdard** nabs the Hot Shot Debut designation at No. 43 with "Sorry 2004," racking up nearly 11 million audience impressions in its first full week at R&B radio. "Sorry 2004" follows Studdard's cover of "Superstar," which shot to No. 2 on the Singles & Tracks list in June.

HIGH 'LIFE': **Kenny Chesney's** "There Goes My Life" sprints to No.

1 on Hot Country Singles & Tracks in just nine weeks, the fastest climb to the top yet in his career. The speedy ascent of Chesney's sixth No. 1 beats the 13 weeks it took "The Good Stuff" to ring the top bell in the July 27, 2002, issue.

Concurrently, Chesney's album "All I Want for Christmas Is a Real Good Tan" is the belle of the holiday ball this year, spawning the only two seasonal songs to impact the

and **Brenda Lee's** "Rockin' Around the Christmas Tree" (No. 22).

DOUBLE SIDED: **OutKast** holds down the top two slots on The Billboard Hot 100, as "Hey Ya!" remains at No. 1 for a second week while "The Way You Move," featuring **Sleepy Brown**, climbs 3-2 (see Chart Beat, page 77). "Hey Ya!" holds a substantial lead in audience (128 million listener impressions to 109.5 million) over "Move" and should be able to maintain its perch for at least another week.

"Move" receives the Recording Industry Assn. of America gold certification symbol on the Hot 100 and R&B/Hip-Hop Singles & Tracks chart as the DVD single, which contains both tracks, is certified for shipments of 25,000 units. Points derived from shipments of the DVD, as well as the accompanying 12-inch vinyl, have been linked to "Move" on both charts since that track had the most cumulative audience at the time of the retail release in September.

KING ME: "You Are My King (Amazing Love)" ends the No. 1 run of **MercyMe's** "Word of God Speak" after 18 weeks atop billboard.com's Hot Christian Adult Contemporary and Hot Christian Singles & Tracks charts. The **Newsboys'** double chart-topper is the first for the Sparrow label since our Christian radio charts launched in June.

chart so far. The title track rises 53-45, and his reprise of "I'll Be Home for Christmas" bows at No. 60.

The sounds of the season are also affecting Hot Digital Tracks, as the contemporary classic "All I Want for Christmas Is You" by **Mariah Carey** jumps 21-9 with 2,500 paid downloads. Unlike our radio and album charts, older titles are eligible to appear on this list, which explains the debuts this issue of Christmas standards "A Holly Jolly Christmas" by **Burl Ives** (No. 20)

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HitPredictor™		DATA PROVIDED BY
MAINSTREAM TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
★	SWITCHFOOT Meant To Live COLUMBIA	67.9
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	EVANESCENCE My Immortal WIND UP	87.3
2	LINKIN PARK Numb WARNER BROS	88.3
3	DASHBOARD CONFSSIONAL Hands Down INTERSCOPE	80.0
4	MICHELLE BRANCH Breathe WARNER BROS	79.5
5	CHRISTINA AGUILERA The Voice Within RCA/RMG	79.3
6	NICK LACHEY This I Sweat UMRG	72.0
7	KELIS Milkshake ARISTA	65.0
ADULT TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
★	LIMP BIZKIT Behind Blue Eyes INTERSCOPE	65.1
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	EVANESCENCE My Immortal WIND UP	88.6
2	CHRISTINA AGUILERA The Voice Within RCA/RMG	75.5
3	MICHAEL MCDONALD Ain't No Mountain High Enough UMRG	75.4
4	FLEETWOOD MAC Thrown Down REPRISE	73.7
5	HOWIE DAY Perfect Time Of The Day EPIC	72.3
6	JASON MRAZ You And I Both ELEKTRA/VEEG	72.0
7	JEWEL 2 Become 1 ATLANTIC	70.6
RHYTHMIC TOP 40		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
NO NEW SONGS SHOWED		
TOP 10 CALLOUT POTENTIAL THIS WEEK		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	BEYONCE KNOWLES Me, Myself And I COLUMBIA	76.0
2	MYA Fallen INTERSCOPE	75.4
3	ALICIA KEYS You Don't Know My Name J/RMG	65.0
MODERN ROCK		
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		
NO NEW SONGS SHOWED		
TOP 10 CALLOUT POTENTIAL THIS WEEK		
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		
1	AUDIOSLAVE I Am The Highway EPIC	79.4
2	CHEVELLE Closure EPIC	75.0
3	THRICE Stare At The Sun IDJMG	71.2
4	NICKELBACK Figured You Out ROADRUNNER/IDJMG	67.4
5	SMILE EMPTY SOUL Nowhere Kids LAVA	66.4

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003, Promosquad is a trademark of Think Fast L.L.C.

DECEMBER 20 2003		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	WKS. ON CHART
1	1	Hey Ya!	OUTKAST (ARISTA)	2 Wks At No. 1	10
2	2	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		19
3	3	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)		12
4	4	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)		16
5	5	(There's Gotta Be) More To Life	STACIE ORRICO (FOREFRONT/VIRGIN)	★	19
6	7	It's My Life	NO DOUBT (INTERSCOPE)		7
7	8	Perfect	SIMPLE PLAN (LAVA)	★	9
8	10	Someday	NICKELBACK (ROADRUNNER/IDJMG)		10
9	6	Headstrong	TRAPT (WARNER BROS.)	★	16
10	12	Why Can't I	LIZ PHAIR (CAPITOL)	★	14
11	9	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)		13
12	19	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)		19
13	16	The Voice Within	CHRISTINA AGUILERA (RCA/RMG)	★	5
14	17	Invisible	CLAY AIKEN (RCA/RMG)	★	6
15	14	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)		14
16	21	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL)		5
17	13	Harder To Breathe	MARDONS (OCTONE/J/RMG)		21
18	20	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	★	9
19	11	Stacy's Mom	FOUNTAINS OF WAYNE (S-CURVE/EMC)	★	12
2	15	Bright Lights	MATCHBOX TWENTY (ATLANTIC)		13

DECEMBER 20 2003		Billboard®		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	WKS. ON CHART
1	2	Hey Ya!	OUTKAST (ARISTA)	1 Wk At No. 1	9
2	4	Milkshake	KELIS (STAR TRAK/ARISTA)		3
3	1	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/IDJMG)		14
4	3	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL)	★	16
5	5	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)		14
6	6	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)		26
7	7	Damn!	YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)		17
8	9	Wat Da Hook Gon Be	MURPHY LEE FEAT. JERMAINE DUPRI (FO REEL/UMRG)		16
9	8	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)		27
10	10	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)		7
11	13	Walked Outta Heaven	JAGGED EDGE (COLUMBIA)		8
12	12	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE)		9
13	14	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)		5
14	11	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA)	★	19
15	15	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)		5
16	18	Gangsta Nation	WESTSIDE CONNECTION (HDD-BANGIN'/CAPITOL)		4
17	22	Shorty Doowop	BABY BASH (UNIVERSAL/UMRG)		4
18	20	Fallen	MYA (A&M/INTERSCOPE)	★	6
19	16	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)		31
20	26	Salt Shakers	YING YANG THINERS (COLLIPARK/TVT)		3

DECEMBER 20 2003		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	WKS. ON CHART
1	1	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	2 Wks At No. 1	19
2	3	Bright Lights	MATCHBOX TWENTY (ATLANTIC)	★	19
3	2	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)		27
4	4	White Flag	DIDD (ARISTA)		22
5	6	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	★	12
6	5	Fallen	SARAH MCLACHLAN (ARISTA)	★	14
7	7	It's My Life	NO DOUBT (INTERSCOPE)	★	8
8	10	Someday	NICKELBACK (ROADRUNNER/IDJMG)	★	13
9	9	Another Postcard (Chimps)	BARENAKED LADIES (REPRISE)		14
10	8	Unwell	MATCHBOX TWENTY (ATLANTIC)	★	45
11	11	Calling All Angels	TRAIN (COLUMBIA)		36
12	13	When I Look To The Sky	TRAIN (COLUMBIA)	★	8
13	12	Bigger Than My Body	JOHN MAYER (AWARE/COLUMBIA)		18
14	14	Heaven	LIVE (RADIOACTIVE/GEFFEN)	★	32
15	16	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	★	10
16	17	Powerless (Say What You Want)	NELLY FURTAOD (DREAMWORKS)		9
17	19	So Far Away	STAINED (FLIP/ELEKTRA/VEEG)	★	17
18	18	Waiting For You	SEAL (WARNER BROS.)	★	16
19	20	You And I Both	JASON MRAZ (ELEKTRA/VEEG)	★	10
20	21	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)		4

DECEMBER 20 2003		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	WKS. ON CHART
1	2	Unwell	MATCHBOX TWENTY (ATLANTIC)	1 Wk At No. 1	31
2	3	Calling All Angels	TRAIN (COLUMBIA)		23
3	1	Forever And For Always	SHAMIA TWIN (MERCURY/IDJMG)		33
4	4	Drift Away	UNCLE KRACKEER FEAT. DOBBIE GRAY (LAVA)		40
5	5	Sunrise	SIMPLY RED (SIMPLYRED.COM/REG INK)		20
6	17	The Christmas Song	MICHAEL BUBLE (143/REPRISE)		2
7	9	White Flag	DIDD (ARISTA)	★	15
8	6	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)		32
9	11	Sending You A Little Christmas	JIM BRICKMAN WITH KRISTY STARLING (WINDHAM HILL/A&J)		3
10	10	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE)	★	10
11	7	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)		13
12	12	Invisible	CLAY AIKEN (RCA/RMG)	★	9
13	13	Have You Ever Been In Love	CELINE DION (EPIC)		34
14	14	You Raise Me Up	JOSH GROBAN (143/REPRISE)		8
15	15	Dance With My Father	LUTHER VANDROSS (J/RMG)		27
16	19	The First Noel	CLAY AIKEN (RCA/RMG)		2
17	16	Fallen	SARAH MCLACHLAN (ARISTA)	★	11
18	29	O Holy Night	LEANN RIMES (CURB)		2
19	25	My Grown Up Christmas List	KELLY CLARKSON (RCA/RMG)		2
20	23	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)	★	5

DECEMBER 20 2003		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	WKS. ON CHART
1	1	Numb	LINKIN PARK (WARNER BROS.)	5 Wks At No. 1	12
2	3	(I Hate) Everything About You	THREE DAYS GRACE (JIVE)	★	23
3	2	Feeling This	BLINK-182 (GEFFEN)		40
4	4	Hit That	THE OFFSPRING (COLUMBIA)	★	6
5	6	Are You Gonna Be My Girl	JET (ELEKTRA/VEEG)		15
6	5	Away From Me	PUDDLE OF MOOD (FLAWLESS/GEFFEN)		9
7	7	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)		10
8	10	Fortune Faded	RED HOT CHILI PEPPERS (WARNER BROS.)		10
9	9	So Far Away	STAINED (FLIP/ELEKTRA/VEEG)		26
10	8	Still Frame	TRAPT (WARNER BROS.)	★	23
11	12	Out Of Control	HOOBASTANK (ISLAND/IDJMG)		8
12	13	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC)	★	10
13	16	Right Now	KORN (IMMORTAL/EPIC)		9
14	11	Weak And Powerless	A PERFECT CIRCLE (VIRGIN)	★	19
15	15	Faint	LINKIN PARK (WARNER BROS.)	★	32
16	18	Closure	CHEVELLE (EPIC)	★	11
17	17	12-51	THE STROKES (RCA/RMG)	★	13
18	14	Will You	P.D.D. (ATLANTIC)	★	11
19	19	Hey Ya!	OUTKAST (ARISTA)		31
20	20	All In The Suit That You Wear	STONE TEMPLE PILOTS (ATLANTIC)		11

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 119 mainstream top 40, 57 rhythmic top 40, 88 adult top 40, 90 adult contemporary and 88 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

Viva

Continued from page 5

would not produce a video for an act that Viva did not pick.

"Viva was to retain its editorial independence," Renner says. "The only change was to the basis on which these decisions are made."

A spokeswoman for Viva Media, the channel's operating company, says: "No final agreement was entered into, either with Universal or on an association level, as the programming staff ultimately rejected the idea."

Sources tell *Billboard* that the arrangement discussed between Universal and Viva is of a slightly different nature than that outlined in *Der Spiegel*: If Viva picked a video from a newcomer signed to Universal, the record company would be offered advertising space on the channel at what is said to be "a very attractive rate" to promote the act.

"The ad rate represented very

good value for money and was very attractive," a Universal source says. "And it had no influence on Viva's editorial policy."

On those grounds, sources at Universal say that the accusations of payola are "baseless."

The scheme, *Billboard* understands, was also offered to other labels, but *Billboard* could not confirm if Universal had implemented it or if any acts had benefited from the reduced ad rate.

Renner says that pictures of artists used to illustrate the article in *Der Spiegel* could also give an incorrect impression that the selection of acts for discussion in the mooted meetings would include such international and established ones as Eminem, Sophie Ellis Bextor and Jeanette. This, he stresses, would not have been the case.

Viva selects only six to eight new videos per week to be aired out of 60-80 candidates, including new and established acts.

Any agreement that gave a label an advantage in getting its videoclips aired would be an "overt form of unfair com-

petition," Sony Music Germany CEO Balthasar Schramm says.

Schramm is Universal's only competitor to comment on the reported deal. All the other companies *Billboard* contacted declined to comment, as did the German Federal Assn. of the Phonographic Industry, the BPW.

European indie labels organization Impala said in a statement: "The alleged agreement [between Universal and Viva] raises the sensitive issue of payola, a practice which is outlawed and universally condemned throughout the music business. It also highlights the dangers of anti-competitive behavior in the marketplace."

If such deals were to become the rule—and Impala says it is concerned that similar agreements "could exist elsewhere"—the association claims it would not be possible for smaller companies to compete on a level playing field.

REGULATOR STEPS IN

A spokesman for the North Rhine-Westphalia State Media Office, which regulates media in the state where Viva is based, says: "After reading the arti-

cle, we asked Viva for its comments. As soon as we receive these, we shall examine them."

According to the spokesman, talks have already been held between State Media Office director Dr. Norbert Schneider and Viva chairman Dieter Gorny.

Catherine Muhlemann, managing director of MTV Central, Viva's main competitor, also reacted by stating that "editorial and advertising are kept strictly separate on both MTV Central and MTV2 Pop."

She added: "To 'buy' rotation would impact MTV Central and MTV Pop's editorial freedom. MTV is committed to promoting new and upcoming artists, and the principle of editorial freedom remains a priority."

Viva launched 10 years ago in Cologne, Germany, with BMG, PolyGram, EMI and Warner Music among its founding shareholders. Gorny has served as CEO of the channel since its launch.

Today, Viva's shareholders include Time Warner (holding 30.6% of the shares) and Vivendi/Universal

(15.3%), as well as several private investors or financial groups. Close to 25% of the shares are floated on the German stock market.

Renner says that the rest of the German industry had been informed of Universal's plans for a closer relationship with Viva at a meeting of the management board of the BPW in August.

BPW chairman Gerd Gebhardt declined to comment, but sources present at the BPW meeting where the issue was raised tell *Billboard* that other members of BPW's board decided not to follow Renner's lead.

Der Spiegel also claimed that Viva had approached EMI with plans for a scheme similar to the one the magazine said it had struck with Universal.

Udo Lange, the former president of EMI Recorded Music Germany/Switzerland/Austria who exited the company in October, claims that Gorny had also offered EMI an arrangement along the same lines as Universal's but that he had rejected such plans when he was in charge of the company.

"Buying program time in this way is immoral and unacceptable," he says.

Online Music

Continued from page 5

a tax mandated by Congress that would later be divvied up accordingly to the labels.

The congressional tax idea was shot down by Jay Cooper, a partner at law firm Greenberg Traurig LLP. Cooper spoke at the "Digital Business Challenges Facing the Music Industry" panel.

"Do you really want [Republican Utah senator] Orrin Hatch determining what artists get?" he asked.

At the "Rip! Burn! Sue!" panel, participants debated whether P2P services should be liable for illegal file-sharing by their users.

"Companies should be held responsible," said Ron Stone,

founder and president of Gold Mountain Entertainment.

In response, Electronic Frontier Foundation staff attorney Wendy Seltzer cited the 1984 Sony v. Universal City Studios case (which factored into the April P2P ruling).

In that case, the court ruled that Sony's Betamax VCR was "lawful because it was merely capable of non-infringing use," she said. "We are defending [P2P site] Morpheus on the claim that their technology has substantial non-infringing uses. They should be off the hook for what their users might do."

Despite differing opinions about P2P services, many participants were optimistic about the future of legal music downloading.

"There is unprecedented market momentum heading into 2004," said keynoter Sean Ryan, VP of music services for RealNetworks.

The company's Internet jukebox service, Rhapsody, which launched two years ago, currently has more than 250,000 subscribers. Rhapsody downloads have increased 46% in the past three months.

Ryan's optimism for the industry's future was tempered by his forecast that a shakeout may occur in the latter half of the year.

On the one hand, broadband and home networking will continue to grow, and portable devices will become more compelling, he said.

However, the online market will become "hypercompetitive," and "converging services will clash as the difference between [consumer electronics] devices diminishes," Ryan said.

He suggested that music rights holders need to clear more music and that hardware must start supporting multiple formats to please all customers.

More pricing flexibility will also be key, with lower download costs becoming a possibility, Ryan said.

Apple is optimistic about expanding its iTunes service in 2004, according to Peter Lowe, director of iTunes marketing. Lowe was among the event's keynote speakers.

Apple's goal is to reach "100 million downloads in its first year," he said. To this end, the company is constantly adding new music to its store. Since its April launch, the service has sold 20 million songs, according to Apple.

BRANDING PARTNERSHIPS

Consumers can now pick from a catalog of "400,000 quality songs,

and we have also added 5,000 audiobook titles," Lowe said. "We have content from popular radio shows featured on NPR and other stations."

Apple has also added gift certificates, celebrity playlists and an allowance feature that parents can set up for their children.

The computer maker is striving to build major brand partnerships with such companies as AOL and Pepsi.

Consumers can now link directly to iTunes from AOL's music site and will be able to win free downloads by buying specially marked Pepsi bottles next year.

The Pepsi campaign kicks off with a commercial that will air during the Feb. 1, 2004, Super Bowl telecast.

MC Solaar

Continued from page 71

and in street-marketing operations outside high schools in the same cities.

The CD-ROMs contained seven of the album's 16 tracks: one in full, the others as 90-second edits.

"It's the first time in the world that this [type of promotion] has been done," Wijnen says, "so we hope it opens doors for other people. It shows that record companies can be generous too."

LEGAL FILE SHARING

The CD-ROMs use Private Audio technology developed by Microsoft and Paris-based digital media company MPO On Line. They contain tracks encoded in Windows Media Audio 9 and secured with Windows Media DRM, enabling consumers to

listen to each track up to 14 times and to legally share the tracks through e-mail, peer-to-peer networks and MSN Messenger.

A person receiving the shared songs could also listen to them a limited number of times before midnight Nov. 30 (the day before the release of "Mach 6"), when the tracks' license ran out. Consumers could then pay to renew the license on MPO On Line's Web site (mponline.com) or buy the full album.

Paris-based Xavier Bringué is the European director of business development for Microsoft's Windows Digital Media division. Bringué says Microsoft already has a number of projects similar to the MC Solaar "experiment" under development.

The "Mach 6" project has generated "an enormous number of inquiries from the music industry," Bringué says.

He adds that the Private Audio

system was developed after research indicated that many consumers tend to use P2P networks to discover albums before buying them.

Private Audio, Bringué says, enables people to discover new music without Internet access while also allowing "Internauts" to freely and legally share tracks.

Although EastWest and French consumers were evidently pleased with the MC Solaar initiative, retailers have complained that they were left out of the equation.

"We could have streamed the tracks on our Web site and distributed the CD in our stores," says Rodolphe Buet, Paris-based music department manager for France's largest specialist chain, FNAC. Buet says the retailer is planning its own, similar projects.

Wijnen counters that the venture's aim, rather than providing tracks to a specialist retailer's captive music-buying audience, was simply "to get music to the people."

WWE

Continued from page 6

The WWE offers a powerful brand that, for the six-month period ended Oct. 24, posted net income of \$19.8 million, or 29 cents per share, on sales of \$169.1 million.

In addition to live events and four weekly TV shows, the company earns 17% of its revenue from merchandise branded after its wrestling stars—T-shirts, caps, posters, clocks and DVDs.

"WWE Originals" will be released at an \$18.98 list price. Johnston wrote the majority of the music, except for a track by Lillian Garcia, which she wrote with some of her friends. Also, John Cena, a rising star at the company, had a hand in writing the song he performs. A solo album is also in the works for him.

"I really wanted to do a record that showcased these people and [their] huge musical talents," Johnston says of the album.

The marketing campaign will kick off with "an extensive direct-response television campaign," Botwin says. It will be separate from any promotion

that occurs through the WWE's own shows. "Obviously, there will be a ton of promotion on their shows and across all platforms of their properties," he adds.

To help drive store traffic, the label will have an extensive street-team campaign and will buy print advertising in men's lifestyle publications, Botwin reports.

At retail, Columbia is planning a floor record-stand in the shape of a wrestling ring. Also, it will present in-stores with some of the wrestlers on the album, and Tower Records will run a contest promoting it.

As for radio, "we are not planning any impact singles," Botwin says, but the track by Rey Mysterio will be serviced to Latin radio.

What's more, Botwin says the "Originals" album will enjoy a double launch. The first segment of the marketing campaign will coincide with the album's release, which will include a value-add DVD on the making of the set. The second leg of the campaign, timed to coincide with Wrestlemania—the Super Bowl of wrestling, which is staged every March—will be a relaunch of the album with a different bonus DVD.

Who's Best?

Continued from page 5

Adam Schlesinger and Chris Collingwood, have been making witty, keenly observed pop-rock since 1996. But the group made its major breakthrough in 2003 with its third album, "Welcome Interstate Managers" (S-Curve/Virgin).

Fired by the Cars-like single "Stacy's Mom" and an accompanying video featuring supermodel Rachel Hunter, "Welcome Interstate Managers" garnered the Fountains their most significant airplay yet. The album has sold 230,000 units to date.



50 CENT: SET SOLD 6.4 MILLION COPIES

Long an underground phenomenon, 50 Cent rose to the top of the rap heap in 2003 with his major-label bow, "Get Rich or Die Tryin'" (Shady/Aftermath/Interscope).

Boosted by rap titans Eminem and Dr. Dre, the Queens, N.Y.-born musician busted out on the "8 Mile" soundtrack with "Wanksta" and quickly followed that statement with the signature hit "In Da Club." "Get Rich" set sales records and blasted to No. 1 on The Billboard 200; by year's end, the collection had sold 6.4 million copies.

Heather Headley came to the R&B charts via the Broadway stage. The Trinidad-born vocalist took leading roles in productions of "The Lion King" and "Aida" on the Great White Way. She won a Tony Award for her work in the title role of the latter production.

Signed to RCA, Headley broke out of the ranks swiftly with her debut collection, "This Is Who I Am." The set, which mated contemporary R&B styles to Headley's native Caribbean sounds, featured "He Is," a track that scored with adult R&B listeners. The album has shifted 587,000 units to date.

Jamaican DJ Sean Paul first made his mark in 1996 with dancehall hit "Baby Girl." But he cut loose with the 2002 VP/Atlantic release "Dutty Rock."

The album spawned three hit singles, including the No. 1 smash "Get Busy." Paul also garnered attention with another chart-topper, the Beyoncé duet "Baby Boy," which held the top of the Hot 100 Singles chart for nine

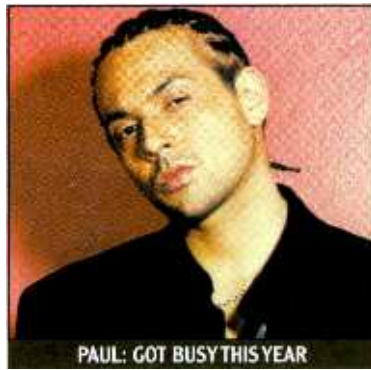


EVANESCENCE: REPPING ROCK IN THE CATEGORY

weeks. "Dutty Rock" has reached sales of 2.1 million to date.

Most prognosticators favor 50 Cent in the category, thanks to his high profile this year.

Zellner observes, "He's had radio success, he's had sales success and



PAUL: GOT BUSY THIS YEAR

he's done a good job of making himself mass-appeal.

"That may or may not be what wins the award—I'm looking at it from a technical standpoint," Zellner says. "But that doesn't always win the race."

Duncan Browne, COO of the 24-store Brighton, Mass.-based Newbury Comics chain, says of the rapper: "He's had the most impact, both in terms of sales and artist awareness. Sean Paul's up there, but I'd give a second to Evanescence.

"If Newbury were voting," Browne adds, "The artist who made the most difference to us would be 50 Cent."

Joe Nardone Jr., VP at 11-store Gallery of Sound in Wilkes Barre, Pa., says Evanescence should not be counted out as a contender, noting that hip-hop and reggae acts have not triumphed in the category.

But, Nardone continues, "50 Cent should win. He's [become] a top-rung artist pretty quickly, and all of the artists he's associated with are well-known."

Carl Singmaster, president of five-store Manifest Discs & Tapes in Columbia, S.C., says, "With all the publicity and sales, one would have to give the nod to 50 Cent.

"If we're talking about pure talent, Heather Headley has it. She's really a phenomenal talent. But how could 50 Cent, who stole all the headlines all year long, not win?"

A strong dissenting view is offered by Jerry Kamiler, divisional merchan-

dise manager at 950-store Trans World Entertainment in Albany, N.Y.

He describes 50 Cent as "a very impressive young man" and says the rapper should win in at least one of the five other categories in which he is nominated.

But, Kamiler adds, "what's the [betting] line on this category? I'd buy a piece of that action against him.

"Evanescence is going to win," Kamiler declares. "There's talent there . . . It's gotten a pretty wide range of acceptance. The [Grammy voters] don't pick anything that rubs somebody the wrong way. It's not a cutting-edge award."

For a complete list of Grammy Award nominees, go to grammys.com.



FOUNTAINS OF WAYNE: STACY'S NOM

China

Continued from page 8

China "has the biggest piracy problem in the world," according to the IFPI's most recent report. "The problems in the Chinese market will not go away, but in that environment there are ways of making money," a characteristically confident Hui says.

Kennedy sees some improvements in the way Chinese authorities tackle intellectual property issues. He says that levels of piracy have gone down in Beijing and Shanghai and that officials seem to be "more receptive when we make our point regarding intel-

lectual property issues."

"We are going into this market [with our] eyes wide open," Kennedy explains. "We know there are problems there, but we don't think these problems can be resolved by staying away."

Universal's goal for the mainland Chinese market, Hui says, is to build on its successful track record in Hong Kong and Taiwan, where it has market shares of 35%-40% and 24%, respectively. "Clearly, we're dominating the Chinese-speaking market," Hui says.

Kennedy declines to disclose how much UMI will be investing in its Chinese operations but says "it is a sensible level of investment that can be controlled."

Kennedy says it is challenging to

recoup investments in a country where prices are low and piracy is high, but sales are taking off. He also sees major potential in new ways of delivering music, such as mobile phones.

CONSOLIDATION

As part of the restructuring of its Greater China operations, Universal Music Hong Kong, Go East Entertainment and the Chinese Mainland offices will report to Hung Tik, who will be promoted from managing director of Go East Entertainment to managing director of Universal Music (China and Hong Kong).

"We will streamline the two companies [in Hong Kong] to generate more efficiencies," Hui says, "and we will continue to invest in local

repertoire in Greater China.

"I am confident that our new team and new structure will position Universal for growth in the coming years," Hui says. "Hung Tik is a very experienced music and media executive. Together with the very capable management teams in our two Hong Kong companies, I can't think of a better team to lead this effort."

Hung Tik foresees an increasingly closer collaboration between Hong Kong and China.

"China's potential is huge, and there will be vast opportunities for us to exploit the market," Tik says. "Our artists will also be able to enjoy greater opportunities for development. I am very happy to be part of this challenge."

As part of the reorganization, Uni-

versal Music (HK) president Alex Chan Siu-po will leave the company at the end of December to set up an artist management and entertainment company.

Chan Siu-po was among a string of music industry executives investigated by the territory's Independent Commission Against Corruption, following corruption allegations (*Billboard*, Aug. 9).

Kennedy says the departure of Chan Siu-po and the ICAC inquiry are not related. "Alex wanted to set up his own company," Kennedy explains. "What we have here is a consolidation process and an individual's own plans."

Additional reporting by Emmanuel Legrand in London.

Boucher

Continued from page 1

upon copyrights with illicit peer-to-peer file sharing.

"There is now no judicial discretion or oversight in this process," Boucher says. "There's no ability for anyone to insert himself and say, 'Wait a minute, somebody's rights are being abused here—you don't know all the facts.'"

Boucher, a member of the House Subcommittee on Courts, the Internet and Intellectual Property, tells *Billboard* exclusively that there will be a "concerted effort, with myself a

part of it, to trim the sails on that process."

He predicts that of all the copyright-related bills up for consideration in the next session, the new proposal will have the "best chance for passage next year."

OPTIMISTIC OUTLOOK

The forecast may be optimistic. Neither the chairman of that subcommittee—Rep. Lamar S. Smith, D-Texas—nor the ranking minority Democrat—Rep. Howard Berman, D-Calif.—support such a change.

"I don't see a need for major changes in the DMCA," Smith says. "But I'm always happy to look at proposals by other members of Congress."

Berman adds, "The DMCA is an essential tool in the fight against piracy. Efforts to repeal or dilute it should be viewed for what they are: an effort to promote piracy."

With those opinions, Boucher could find it difficult to get a hearing on his bill next year, unless he pulls together a formidable number of co-sponsors and supporters.

His track record for legislation to tinker with the DMCA in both this Congress and the 107th weighs against him. Provisions in these earlier bills would have allowed consumers greater "fair use" of copyrighted works. The Recording Industry Assn. of America argues that those changes would come at the expense of industry protections

(see story, page 6).

None of Boucher's bills were ever scheduled for a hearing.

The RIAA opposes a change in the subpoena section of the DMCA.

A spokesman says: "Congress included appropriate consumer protections and safeguards within the DMCA to address these issues. And as a federal judge has noted [in the current Verizon lawsuit against the RIAA regarding subpoenas], the DMCA information subpoena process actually affords greater protections than a traditional civil lawsuit advocated by Verizon and others."

A Hill source familiar with the DMCA's subpoena section agrees. "There's never been one instance in the last five years where someone

has abused the process. There are protections."

Anyone calling for an information subpoena must fill out a court clerk's office form that states, under penalty of perjury, that they believe that infringement has occurred.

"The reason the [Internet service providers] want a change is that it's more complicated and costs more to file a [regular] 'John Doe' lawsuit, so there'd be fewer lawsuits," the source says.

On the Senate side, Sen. Sam Brownback, R-Kan., introduced a bill Sept. 16 with a provision calling for modifications of the DMCA's information subpoena. There was an oversight hearing on the subpoena process Sept. 17 but no hearing on the bill.

Roundup

Continued from page 6

islative action. They say Congress is overwhelmed with more important legislative priorities, from Medicare to appropriations, and has also been slowed by ongoing battles between majority Republicans and Democrats.

The Judiciary Committees on both sides of the aisle, which usually handle music industry matters, have been consumed by increasingly partisan fights. Work by the Senate Judiciary Committee in particular has been paralyzed by Democrats stonewalling the Bush administration's judicial nominations.

Another factor is one of process.

"There's a natural rhythm and flow to legislative sessions," Bainwol says. The first session is often filled with hearings and bill introductions. The second session is when those bills are more likely to get committee hearings and floor time. That is especially true this year, when policy makers are watching the impact of the RIAA's lawsuits against individual file sharers.

Realizing Congress has been loath to legislate solutions to online problems, the music industry has negotiated privately and hammered out solutions outside the halls of Congress.

A prime example is the cross-industry agreement announced in January among the RIAA, the Business Software Alliance and the Computer Systems Policy Project.

The negotiations produced a consensus on allowing content creators to use technology to protect their property and a determination that private-sector negotiations rather than government mandates should drive digital distribution.

One piracy effort may yet pass if the Senate returns to vote on appropriations bills this week. Sens. George Allen, R-Va., and Patrick Leahy, D-Vt., have attached an amendment to the Department of State appropriations bill that would give \$2.5 million to beef up anti-piracy efforts.

Congress did make non-legislative progress this year in the fight against piracy by forming several new caucuses.

Reps. Robert Wexler, D-Fla., and Adam Schiff, D-N.Y., created an intellectual property caucus. Biden and Rep. Bob Goodlatte, D-Va., formed an international piracy caucus. Lawmakers also joined industry leaders to form the Entertainment Industry Coalition for Free Trade.

Last month, six senators sent out stern letters to representatives of peer-to-peer operations Grokster, Bearshare, Blubster, eDonkey2000, LimeWire and Streamcast Networks. The letters request the services to employ filters and give consumers more information on how they might be liable for copyright infringement.

2003 Music-Related Legislation

Bill Name/No.	Sponsors	Description	Outcome
Amendment to Department of State authorization bill, S. 9157.	Sens. George Allen, D-Va., and Patrick Leahy, D-Vt.	Provides \$2.5 million for the Department of State to increase anti-piracy efforts around the globe.	Senate passed amendment Nov. 25. Bill awaits vote on State Department appropriations.
The Artists' Rights and Theft Prevention Act, S. 1932.	Sens. John Cornyn, R-Texas, Dianne Feinstein, D-Calif., and Orrin G. Hatch, R-Utah	Creates criminal penalties for unauthorized recording of motion pictures in a movie theater and criminal and civil penalties for unauthorized distribution of commercial prerelease copyrighted works. It also permits labels and music publishers to negotiate under the statutory license a royalty for new physical-copy media, such as song copies on a Super Audio CD.	Introduced Nov. 21. No hearing this session.
Enhancing Federal Obscenity Reporting and Copyright Enforcement Act, S. 1933.	Sens. John Cornyn, R-Texas, Orrin G. Hatch, R-Utah, and Dianne Feinstein, D-Calif.	Enhances Internet copyright enforcement, closes loophole in copyright registration process, funds the Department of Justice to add agents familiar with intellectual property theft. Allows courts to decide if a new, updated version of a recording or film, such as an enhanced DVD, is a distinct work having independent economic value.	Introduced Nov. 21. No hearing this session.
Anti-Counterfeiting Amendments, H.R. 3632.	Rep. Lamar S. Smith, R-Texas	Strengthens civil remedies against counterfeiting copyrighted sound recordings and computer software, especially the use of stolen certificates of authenticity that incorporate special ink, holograms.	Introduced Nov. 11. No full committee hearing this session.
The Intellectual Property Protection Restoration Act, H.R. 2344.	Rep. Lamar S. Smith, R-Texas	Amends copyright and patent law to restore Federal remedies for infringements of intellectual property by State entities. States that claim immunity from copyright infringement cannot sue others for copyright infringement.	Introduced June 5. Subcommittee hearing held June 17. No committee hearing this session. Senate version, S. 1191. No hearing.
The Piracy Deterrence and Education Act, H.R. 2517.	Rep. Lamar S. Smith, R-Texas	Enhances criminal enforcement of the copyright laws, educates the public about the application of copyright law to the Internet and clarifies authority to seize unauthorized copyrighted works.	Introduced June 19. Subcommittee hearing held July 17. No committee hearing this session.
The Copyright and Distribution Reform Act, H.R. 1417.	Rep. Lamar S. Smith, R-Texas	Replaces the much-criticized Copyright Arbitration Royalty Panel with three full-time administrative law judges. Compulsory license rates would be set prospectively, preventing gap in royalty revenue streams. Appeal rights limited to those parties that participate in future arbitrations.	Introduced April 1. Passed by the House Judiciary Committee Sept. 24. No House floor vote this session.
The Author, Consumer and Computer Owner Protection and Security Act, H.R. 2752.	Reps. John Conyers Jr., D-Mich., and Howard Berman, D-Calif.	Could make it a felony to upload unauthorized copyrighted material on a peer-to-peer network. Making a single upload meet the legal threshold in the physical-goods world of felonious copyright infringement.	Introduced July 17. No hearing this session.
The Public Domain Enhancement Act, H.R. 2601.	Rep. Zoe Lofgren, D-Calif.	Allows abandoned copyrighted works to enter the public domain after 50 years. Requires that U.S. copyright owners pay a \$1 fee to maintain their copyrights 50 years after publication. If not, the copyright expires and the work enters the public domain.	Introduced June 25. No hearing this session.
The Benefit Authors Without Limiting Advancement or Net Consumer Expectations (BALANCE) Act, H.R. 1066.	Rep. Zoe Lofgren, D-Calif.	Ensures consumer ability to enjoy legally purchased digital copies of books, music and movies by being able to use them legally in cross-platforms. Bill also ensures that the fair-use exception to the Copyright Act applies to analog and digital transmissions.	Introduced March 4. No hearing this session.
The Competition in Radio and Concert Industries Act, S. 221.	Sen. Russ Feingold, D-Wis.	Aids consumers, small radio station owners and concert owners by prohibiting such anti-competitive practices as pay-for-play by radio and such concert owner giants as Clear Channel.	Introduced Jan. 28. Committee hearing, but no Senate floor action this session.
The Digital Media Consumers' Rights Act, H.R. 107.	Rep. Rick Boucher, D-Va.	Protects the fair-use rights of users of copyrighted material and allows consumers of digital media to make personal copies for their personal convenience. It would also limit the scope of anti-circumvention laws to copyright infringement.	Introduced Jan. 7. No hearing this session.
The Consumers, Schools, and Librarians Digital Rights Management Awareness Act, S. 1621.	Sen. Sam Brownback, R-Kan.	Contains a provision for judicial oversight modifications of the DMCA's information subpoena section.	Introduced Sept. 16. Committee hearing Sept. 17. No further action this session.



BUCKLES: 'IMPECCABLE CREDENTIALS'

RIAA Picks New Top Piracy Cop

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has hired Bradley Buckles, the director of the federal Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF), to head its Anti-Piracy Unit.

"Brad offers impeccable credentials, the acclaim of his colleagues and a long and successful career at the upper echelons of law enforcement," says Mitch Bainwol, chairman/CEO of the RIAA. "He is the perfect match for the RIAA and will be an extraordinary asset to our anti-piracy efforts."

Buckles comes to the RIAA with little experience in combating intellectual-property piracy but with a history of working with law enforcement agencies across the country. Part of his new job will be to work with federal and local authorities to clamp down on CD-burning pirate rings.

He is the first RIAA anti-piracy chief who has not been promoted internally.

"I'm pleased to see that RIAA member companies are bringing the resources to bear on piracy, which affects everyone in the industry," says Steven D'Onofrio, who was head of the RIAA's anti-piracy unit from 1980 to 1999.

The appointment, Bainwol says, "should signal to everyone that we continue to take piracy, here and throughout the world, very seriously."

Buckles has been director of ATF for the past four years. There he helmed a bureau of more than 4,800 employees with an \$800 million budget. He was ATF deputy director from 1996 to 1999 and its chief counsel from 1974 to 1995.

As a 30-year government vet, Buckles will leave the ATF with a pension equal to about 50% of his government salary. The RIAA would not comment on his new salary.

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'The Public, Given The Chance, Will Adapt To Something That's Good'

BY MELINDA NEWMAN

LOS ANGELES—Chances are Phil Ramone has produced the soundtrack to your life—literally.

Dubbed the Pope of Pop by his peers, the nine-time Grammy Award winner is one of the modern music era's most enduring, influential producers.

Possessed with golden ears, he has worked with music's elite—Barbra Streisand, Quincy Jones, Bob Dylan, Paul Simon and Rod Stewart, to name a few—but he takes just as much pleasure in producing a newcomer like up-and-coming jazz sensation Peter Cincotti.

He's also been a technical pioneer: He was the first to use a solid-state console, the first to record in Dolby optical surround sound and the first to use the EDNet fiber optics system that enables producers to record tracks in real time from different locations.

As if all that were not enough, he's also responsible for one of history's most enduring images: He was the musical producer for Marilyn Monroe's performance of "Happy Birthday" at President John F. Kennedy's birthday party.

A musician since he picked up the violin at the age of 3, Ramone attended Juilliard on a scholarship. He switched from performing to engineering as his horizons expanded beyond classical music. He then made the move from engineer to producer and has been behind the knobs for five decades.

Ramone is now producing the music for "Beyond the Sea," the forthcoming biopic on Bobby Darin starring Kevin Spacey. He just finished serving as music director for "The Boy From Oz," the Broadway play about the life of Peter Allen, starring Hugh Jackman.

Cincotti describes Ramone as the kind of producer "who manages to extract and capture an artist's best musical work without the artist even knowing it."

Q: You engineered Bob Dylan's "Blood on the Tracks" and produced Billy Joel's "The Stranger." Did you know they were going to be huge records?

A: Not for the longevity, no. I think you and the band may feel enthusiastic and think, "Wow, that feels like a hit," and that's all you get to say. And then people from the record company come over and say, "There's your hit." That's what people used to say about it. They weren't afraid to say, "That song," but now it's too dangerous. But to say something 23 years ago [would last]. No. When I went to opening night of "Movin' Out," Billy [Joel] and I looked at each other and I said, "Did you ever think?" And he said, "Of course not."

Q: You produced both of Rod Stewart's Great American Songbook collections, as well as the album by Peter Cincotti. Why are standards making such a comeback?

A: Over the last 10 years, certain people decided to look at the classic repertoire—certainly the success of duets with the Sinatra records [which Ramone produced] opened a bunch of doors to look at the music.

I think we then went through a long singer/songwriter period, and then we didn't look at anything but what was current . . . [Then standards were] too typically covered, in my opinion. They felt like covers of an idea. I don't see that anymore. I think people have seriously taken on a stance. People like Norah Jones, Peter Cincotti, Diana Krall, Michael Bublé. You know music survives much further than people give it credit. And I think the public, given the chance, will adapt to something that's good.

Q: Why do you think Rod Stewart's collections have done so well?

A: You come on with this music and it has its own elegance and it's romantic, but it can't be 2 a.m. in the morning with a guy's tie undone singing in a nightclub. It can't be elevator music. So the assignment is, you know, going to be a bit of a pain until you get it right. But Rod's really easy—you know, he



The Last Word



A Q&A With Phil Ramone

Phil Ramone: A Selected Discography

Natalie Cole, "Stardust"
 Bob Dylan, "Blood on the Tracks" (engineer)
 Paul Simon, "There Goes Rhymin' Simon," "Still Crazy After All These Years"
 Billy Joel, "The Stranger," "52nd Street," "Glass Houses"
 Paul McCartney, "Press to Play"
 Frank Sinatra, "Duets"
 Rod Stewart, "It Had to Be You . . . The Great American Songbook"
 Soundtracks: "A Star Is Born," "Midnight Cowboy," "Flashdance," "Yentl"
 Broadway Cast Albums: "A Funny Thing Happened on the Way to the Forum," "Little Shop of Horrors," "Promises, Promises," "The Wiz," "The Boy From Oz"

studied and listened to people. Here was a credible, major rock star, not messing around.

The TV special [A&E's "Live by Request"] captured a lot of what Rod is about. Rod is this very strangely interesting but very commanding guy with an audience. He's just unbelievably involved, between his icon tag and his voice. His voice is magic.

Q: How do you decide with whom to work? You seem to enjoy working with newcomers as much as superstars.

A: If you believe that the artists are genuine and they are so involved with their passion for music, it inspires you. You can only mentor somebody if they want to be. If they have other pre-conceived ideas or they have formulas—I'm very afraid of formula—I just think it's tragic because it burns so quickly and the candle is out for somebody in two to three years. If you're working with really talented people, they have longevity, and I think that's part of what I look for.

If an artist wants to work with me because they feel I've made some credible albums and there've been things that are long-lasting, it's because those artists took the time and we built an idea.

Q: Given the growing popularity of downloaded singles, are you concerned that producers won't be able to concentrate on making full-length albums anymore?

A: That's like saying we're going to the movies and there's only short subjects. That's not true. A good trailer will make you come to a good documentary.

I think the art of the album cover, the 12-inch version, gave you something that was a visual but also touchable. It added a whole other effect. If you were high-class, you didn't want a player that played by itself, you went over and put the stylus down very neatly, you lit up a cigarette or a joint and had a glass of wine. I mean, there was a whole ritual. Well the ritual is gone, so what is the next ritual? The next ritual is a taste of something. People have appetizers, and if it's worthy, and you like the four or five appetizers, you will want that book, that movie, that finished album.

Q: You've been part of the music industry for decades. Why are we having such trouble now?

A: If somebody said to me, "What went wrong?" I think it's when we have to make these quarterly [numbers]. Sometimes a record company would go five or six months and then hit one out of the park so the rest of the year was taken care of. But if April doesn't work, and June doesn't work, and July, August, September, and if you don't have the fourth quarter, you're out of the business.

What's happened to January, February, March, April? That's when I like to put a record out, because that's when you can quietly sell to an audience. [Labels say] "Well, they don't have any money after Christmas." That's not true.

Q: How have the changes in technology affected studios and producers?

A: Strangely enough, in the last four or five years, technology just took a huge leap forward and cut itself in half with cost. I feel bad because a lot of studios are complaining they spend lots of money on consoles and the rooms, and suddenly the guy around the corner is making a record of high quality with Pro Tools or any of these high-tech stations. But guess what? The person behind it has to have good ears, and the person in front of the mic better be talented.

Q: Over the past 10 years or so, you moved away from rock. Was that a conscious decision?

A: No. I didn't hear anything. I was developing some rock bands at N2K when it got sold. I was kind of discouraged to turn around and start all over, so that's when I came up and met with Peter [Cincotti]. If you follow anything that I've ever done, I never stick to one thing more than one year. I'm just afraid to get typecast. No, I'm looking for a band, I'm always looking for that.

Q: So you would love to do a really great rock record.

A: Oh, in a minute.

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