

# Billboard

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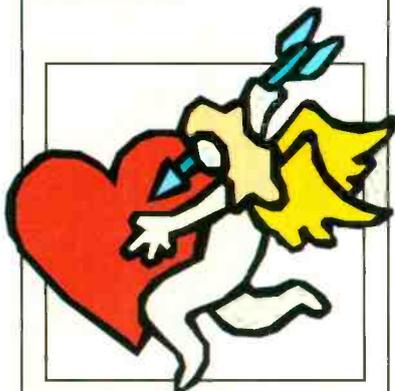
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • FEBRUARY 14, 2004

## HOT SPOTS



### 5 Crossing The Publicity Line

Janet Jackson's Super Bowl-stunt-gone-awry is the latest outrageous celebrity play for attention.



### 13 Gotta Love It

With a strong slate of album releases planned, Valentine's Day week promises sweet sales.



### 70 The Way We Are

On the eve of ASCAP's 90th anniversary, chairman Marilyn Bergman reflects on the digital frontier.

## Clive Takes Reins, But BMG Remains In Flux

BY BRIAN GARRITY

NEW YORK—He may be 70 years old, but Clive Davis is reigning supreme once again.

BMG has turned over the keys to the bulk of its North American operations to the veteran hitmaker just four years after the company ran him off from his post atop Arista Records for being too old.

In a reversal of fortune that vindicates Davis' management savvy—and staying power—BMG is now counting on him to play a primary role in leading the major into a future where a merger

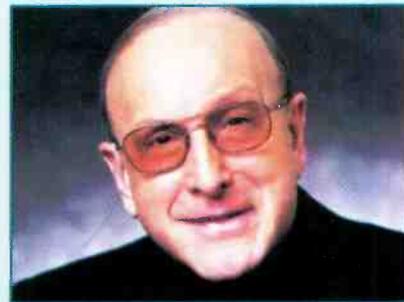
with Sony is on the horizon.

In an interview with *Billboard*, Davis says that all options are on the table as questions continue to swirl around the prospect of consolidation among BMG's existing labels.

"We've got to look at the whole structure," he says. "We haven't gotten into the exact form of this yet."

In his new position as chairman/CEO of BMG North America, Davis will oversee the operations of his own RCA Music Group—where he has been serving as chairman/CEO—as well as the Arista and

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DAVIS: BALANCING COST-CUTTING, A&R

## OutKast Forecast: More Hits

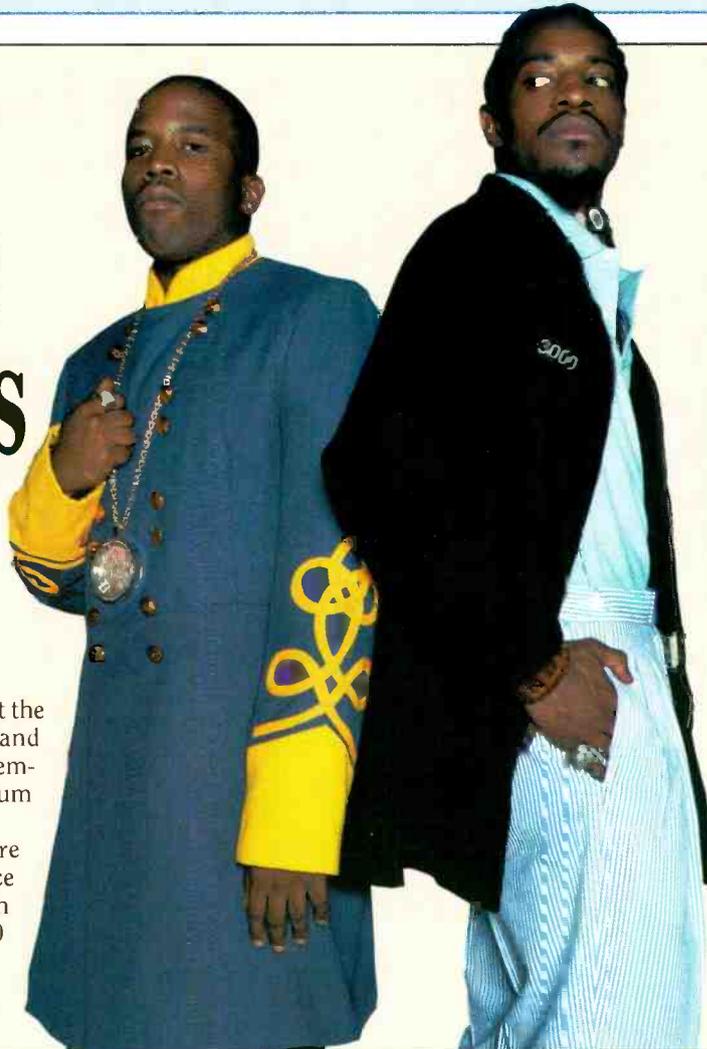
### Mainstream Falls For Energetic Duo

BY GAIL MITCHELL

They call themselves OutKast, but the duo of Antwan "Big Boi" Patton and André "3000" Benjamin has been embraced by an unusually wide spectrum of music fans.

OutKast, it seems, is everywhere these days, thanks to the exuberance of its infectious hit "Hey Ya!"—which was No. 1 on The Billboard Hot 100 for nine weeks.

Remarkably, its simultaneous  
(Continued on page 56)



## New Deals Changing Tour Biz

BY RAY WADDELL

In the business of live music, the art of the deal has changed.

Thanks to consolidation, national concert promotion and new ticketing technology, the once simple agent/promoter/venue deal paradigm has morphed dramatically.

"Everything's more complicated," says Jerry Mickelson, co-president of Chicago-based Jam Productions.

Under the new model, agents are cutting deals with buildings—historically a promoter responsibility—and then turning the show over to promoters to produce.

It doesn't end there. Promoters are routing tours; ticketing companies are promoting and marketing; agents are pitting local promoters against national promoters, sometimes within the same company; promoters are seeking ancillary revenue streams long considered off-limits.  
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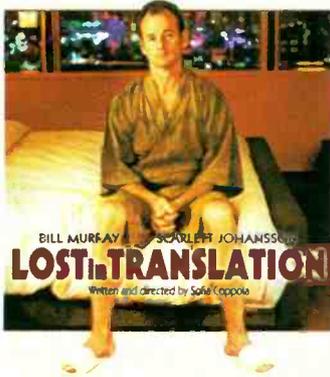
## THE SOUNDTRACK TO THE YEAR'S MOST ACCLAIMED FILM LOST IN TRANSLATION

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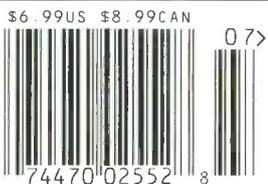
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## SONG OF THE YEAR

"Dance With My Father"

**Richard Marx & Luther Vandross**

Songwriters (Luther Vandross)

Track from: Dance With My Father

[J Records; Publishers: Uncle Ronnie's Music, EMI April Music & Chi-Boy Music]

## BEST METAL PERFORMANCE

"St. Anger"

**Metallica**

Track from: St. Anger

[Elektra Entertainment Group]

## BEST ROCK INSTRUMENTAL PERFORMANCE

"Session"

**Linkin Park**

Track From: Meteora

[Warner Bros. Records]

## BEST R&B SONG

"Dance With My Father"

**Richard Marx & Luther Vandross**

Track from: Dance With My Father

[J Records; Publishers: Uncle Ronnie's Music, EMI April Music & Chi-Boy Music]

## BEST MUSICAL SHOW ALBUM

"Movin' Out"

**Mike Berniker, Tommy Byrnes  
& David Rosenthal**

Producers

**(Billy Joel, composer/lyricist)**

(Original Broadway Cast With Michael Cavanaugh)

## BEST SPOKEN WORD ALBUM

"Lies And The Lying Liars Who Tell Them:  
A Fair And Balanced Look At The Right"

(Al Franken)

**Al Franken\***

[HighBridge Audio]

## BEST TRADITIONAL POP VOCAL ALBUM

"As Time Goes By... The Great American Songbook: Volume II"

**Rod Stewart**

[J Records]

## BEST MALE R&B VOCAL PERFORMANCE

"Dance With My Father"

**Luther Vandross**

Track from: Dance With My Father

[J Records]

## BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS

"The Closer I Get To You"

**Luther Vandross & Beyoncé†**

Track from: Dangerously In Love AND ALSO FROM

Dance With My Father

[Columbia Records AND J Records]

## BEST R&B ALBUM

"Dance With My Father"

**Luther Vandross**

[J Records]

## BEST REGGAE ALBUM

"No Holding Back"

**Wayne Wonder**

[VP/Atlantic Records]

\*Shared Representation - The Lazear Agency

†Shared Honor - Representation, CAA



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Unpublished  
No. 1 on this week's unpublished charts

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**5** NARAS is set to unveil an anti-piracy campaign during the Grammy Awards ceremony.  
**5** One week after giving an optimistic keynote at MIDEM, Universal Music International president/COO John Kennedy resigns.

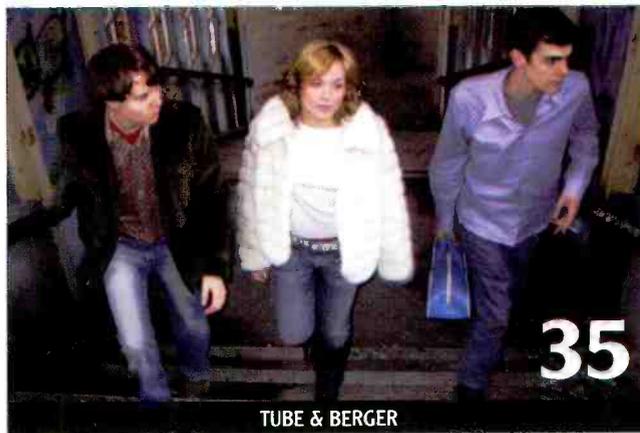
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CECE WINANS



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CHAVA ALBERSTEIN

QUOTE OF THE WEEK

In addition to a right nipple, Janet Jackson also has an album coming out.

ARTIST MANAGER MARTIN KIRKUP  
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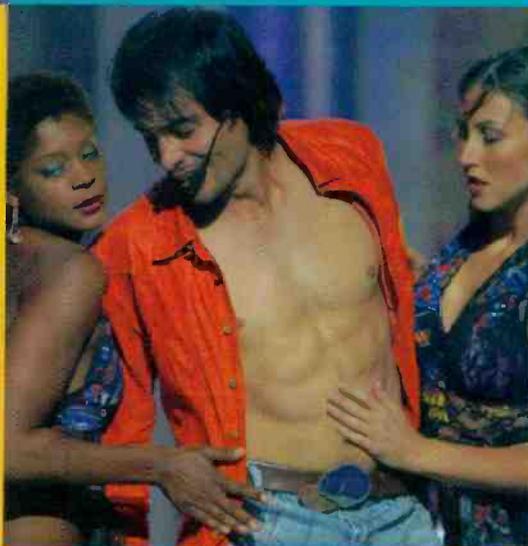


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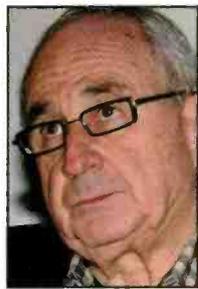
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# Upfront

TOP OF THE NEWS



## Janet's Stunt Shoves The Envelope Of TV Content

BY BILL HOLLAND

WASHINGTON, D.C.—With a fleeting flash of her breast, Janet Jackson managed to catch TV sports and music executives with their pants down.

If anything, her moment of indiscretion during the Feb. 1 Super Bowl halftime show reflects the growing trend in the U.S. toward more sexually explicit content in everything from song lyrics to movies to cable—and, increasingly, “family” viewing hours on commercial TV.

While executives at CBS and MTV, which produced the halftime show, expressed surprise and shock

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Photo: Andrew McPherson/Virgin Records Ltd.

## NARAS Campaign Tackles Downloads

BY MELINDA NEWMAN

In the continuing war against digital pirates, the National Academy of Recording Arts and Sciences (NARAS) will introduce an educational campaign against illegal downloading during the 48th annual Grammy Awards, Feb. 8.

Titled What's Your Download, the campaign is designed to teach consumers to make informed ethical and legal decisions about downloading.

NARAS president Neil Portnow tells *Billboard* the new initiative will bow during the CBS telecast. Additionally, a public service announcement will air during the ceremony. The PSA will guide viewers to whatsthe-download.com, which provides overviews of the download issues and comments from all those involved in the music-making process.

Portnow says NARAS spent more than a year developing the campaign.

NARAS and the research division of the Edelman marketing firm gathered proprietary information to determine the path of its plan.

“I felt that if we were going to speak on this important issue, we should not be shooting from the hip,” Portnow says.

Portnow says he believes the route the Recording Industry Assn. of America has taken in suing individual downloaders is “appropriate,” but for NARAS a carrot rather than a stick approach was the better option.

And he believes the timing is perfect. “Now there is concern and fear about what it means to download illegally,” he says. “People now have the motivation to learn more about the subject.”

“Where we think we fit into this picture is the educational component of changing behavior and creating an informed group of consumers as to

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PORTNOW: EDUCATING GRAMMY VIEWERS

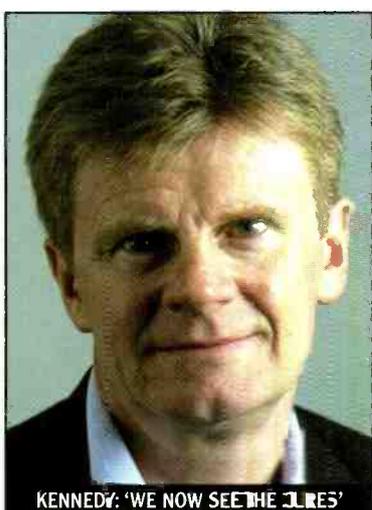
## Kennedy To Leave Universal

BY EMMANUEL LEGRAND

LONDON—One week after delivering a keynote speech at the MIDEM trade fair in Cannes, France, during which he expressed vibrant optimism for the future of the music industry, Universal Music International (UMI) president/COO John Kennedy announced his decision to leave the company. He will depart at the end of this month.

Kennedy says there was no connection between the two events (he had initially agreed to deliver the keynote in April 2003) and insists he fully stands by his optimistic stance.

“In 2001 to 2003, it was difficult to be optimistic in this business,” he says. “I am not saying that the problems are behind [us], but we now see the cures.”



KENNEDY: “WE NOW SEE THE CURES”

London-based Kennedy says his decision to leave UMI was based on a combination of factors—notably his weariness of constant traveling and a need for new challenges. Kennedy’s role included overseeing territories in Southeast Asia, Latin America and continental Europe.

“I have been dealing with very difficult situations in the past two years,” Kennedy says. “We had to solve prob-

(Continued on page 69)

## Tour Sponsorships On The Rise

BY SUSANNE AULT

Record label sales are shrinking, but music is nevertheless the fastest-growing sponsorship category.

Concert and venue corporate sponsorship spending is expected to hit \$695 million in 2004—a 21% leap from last year’s \$575 million, according to IEG Sponsorship Report.

A one-two punch is fueling the rise, says the IEG study, which *Billboard* obtained earlier this month (*billboard.biz*, Feb. 5). Struggling labels are dropping their tour support at the same time that branding is becoming an increasingly competitive business.

“Labels are looking for marketing help in promoting their talent,” says William Chipps, senior editor of IEG. Sponsors are willing to put up the money to tap into an artist’s cache.

Chipps says videogame and telecom executives are fighting for brand space, and linking their product with artist tours is one way for a company to stand out.

“It’s incumbent upon sponsors to

move away from slapping a sign on a wall to really come up with a payoff for the consumer,” Chipps says.

For example, he says, during Xbox Live’s Back 2 Basics tour, one fan at each show played against Korn frontman Jonathan Davis on Xbox game Tom Clancy’s Rainbow 6 (*Billboard*, Dec. 6, 2003).

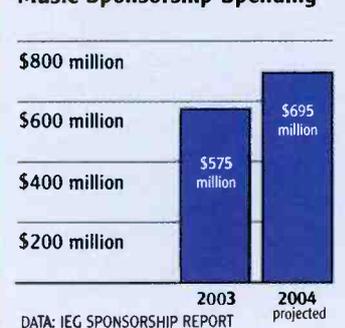
Rival console PlayStation “definitely makes us look at creative strategies,” admits Bill Nielsen, Xbox director of marketing. “Kids multi-entertain. They’re playing videogames, instant messaging, listening to music. That’s how they live. We need to understand that and reach them through those things.”

Since 2002, PlayStation 2 has launched three editions of its electronica club tour Dual Play, because “we are always looking at innovative ways to market our product, and music is one of those avenues,” says Sharon Shapiro, director of promotions for Sony Computer Entertainment America.

IEG notes the top 10 most active sponsor categories in 2003 also included auto, beer/spirits, candy,

(Continued on page 8)

Music Sponsorship Spending



# MIDEM: Recovery Painful, But Near

BY EMMANUEL LEGRAND

CANNES, France—The music industry is a sick body affected by a series of cancers, but it has not yet reached a terminal stage. On the contrary, there are signs that recovery has started.

Universal Music International COO John Kennedy used that medical metaphor in his keynote address to the International Assn. of Entertainment Lawyers (IAEL) Jan. 25 in Cannes. He pretty much caught the mood on the Riviera, where 8,800 professionals attended the 38th MIDEM trade show.

Kennedy—who this week announced his departure from UMI (see story, page 5)—admitted that battered by physical and online piracy, faced with declining music sales and forced to restructure, the music industry was in a delicate phase.

“The bad news is we are all managing a business in decline,” he said. “One thing is sure: There will be no miraculous, sudden recovery, but we are already seeing positive signs. It is going to be a very slow process, and the improvements will be small and slow at first . . . There is a mood of optimism at the beginning of 2004 that was not there at the beginning of last year.”

International Federation of the Phonographic Industry chairman/CEO Jay Berman echoed Kennedy's comments. “Last year, everyone was down—including me—at MIDEM, but it does not feel like that this year,” Berman said. “The situation is not as bad as we thought it was, but it can get better.”

Several initiatives were announced at MIDEM to counter the proliferation of illegal music online. One of them was spearheaded by French minister of culture Jean-Jacques Aillagon, who presented a document endorsed by major and indie labels, authors and composers, retailers and telecom services.

The text called for users of music online services to “adopt a responsible attitude” and for all the creators and professionals to “promote new means to access music within a legal and technical framework.”

Aillagon said “the desire [from consumers] to use technology must not become creation's tombstone.”

Kennedy said that the industry has made progress in tackling the online music situation by addressing some of the issues through litigation, education and making more repertoire available online. He viewed with optimism the development in the mobile music market, the growth of music DVD sales and the modernization of copyright laws all around the world.

“In 2004, we anticipate that the online music

market will increase fivefold [from] 2003 due to the large number of online retailers entering the space and increased consumer awareness and interest,” Kennedy said.

His comments were backed by Forrester senior analyst Josh Bernoff, who told *Billboard* that recent research shows that the use of legitimate downloads has grown by twice the expected rate.

One of the directions looked at with much interest by the industry is the development of mobile music. In a world where there are 1.5 billion mobile handsets, consumers express a growing demand for music-related services. The music industry will benefit from a new stream of revenue, estimated at more than \$1 billion currently and quickly growing.

“All these mobile users will want applications

that will have music in [them],” explains Ralph Simon, chairman of the Mobile Entertainment Forum.

The advantage of mobile applications, according to Simon, is that all the transactions can be identified and monetized. Three countries lead

the mobile revolution—Japan, South Korea and Finland. “The U.S. is four years behind Korea and two years behind Europe,” Simon says.

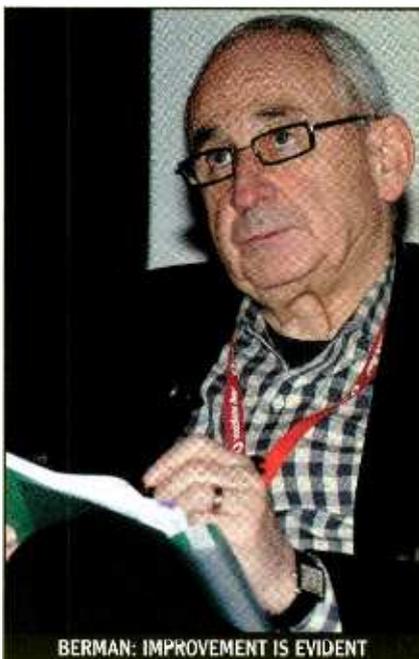
Canadian researcher Alain Brunet tells *Billboard* that the industry “is trying to restore its own faith in the future” after years of suffering from Internet-related illness, but he warns that the path to recovery will be long and painful.

Brunet presented in Cannes his book titled “Le Disque Ne Tourne Pas Rond,” published by Coronet in Quebec (but not translated into English), in which he documents the recent changes in the industry since 2000.

Brunet says, “The recent results from iTunes have galvanized the industry and are viewed as a triumph, but you have to accept that 30 million downloads in six months is nothing to cry home about,” he explains. “It is just that the industry would like to believe things are getting better, and iTunes provides the impetus for a newfound optimism.”

Brunet believes that despite tougher laws, it will take time for the industry to monetize the current interest in online music through legitimate services. “No dominant model has emerged,” he explains. “There will be some fine-tuning in the years to come. For the moment, the ‘by-the-track’ model seems to work, but subscriptions could end up being the better model.”

“We'll probably end up with a hybrid model, partly subscription, partly blanket license,” Brunet says. “A system so despised by the record labels, because it would mean that they'll lose power.”



BERMAN: IMPROVEMENT IS EVIDENT

## Billboard's Law Weekly Bows On Web

Entertainment Law Weekly, the first electronic newsletter from *Billboard*, goes live Feb. 9 at billboard.biz.

ELW is the new essential read for those who need to keep up with changes in the legal and regulatory landscape that affect the entertainment business.



The newsletter is edited by lawyer and *Billboard* senior editor Samantha Chang and features reports from *Billboard's* correspondents around the world.

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Chang can be reached at schang@billboard.com.

## Chart, Hit Predictor Offerings Expand

*Billboard* steps up its coverage of two important, cutting-edge areas of the music industry in this issue: digital delivery of music and predictive information on future hit songs.

The weekly Hot Digital Tracks chart, on which Nielsen SoundScan ranks the best-selling digital downloads, will now double in length. Those transactions will now be reflected in Market Watch, the at-a-glance feature that tracks the music industry's sales activity.

Concurrently, *Billboard* is widening its menu of predictive information with the expansion of its exclusive HitPredictor feature, a cooperative venture with independent firm PromoSquad, run by industry veterans Rick Bisceglia and Guy Zapoleon.

The HitPredictor feature, which bowed in the Aug. 2, 2003, issue of *Billboard*, lists new songs with top 10 callout potential for radio programmers in four formats (mainstream top 40, adult top 40, rhythmic and modern rock). It expands to include the R&B/hip-hop and AC formats in this issue.

Hot Digital Tracks joined *Billboard's* pages last summer in the July 12 issue. A preview of that chart appeared in the magazine one week earlier, when Nielsen SoundScan announced it would be measuring paid downloads from such electronic merchants as iTunes, Napster

2.0 and Rhapsody (*Billboard*, July 5, 2003).

“Although the revenue derived from digital sales is still small, the fast growth of this business represents important news for record companies,” *Billboard* Information Group associate publisher Michael Ellis says.

“While many hit songs that are commercially available as digital downloads are not released to stores in popular configurations,” Ellis says, “it is still significant to note that after just a few months of availability, paid downloads are already outselling retail-available singles by at least a 10-to-1 margin.”

### DOWNLOADS BOOST SINGLES BIZ

*Billboard* director of charts/senior analyst Geoff Mayfield adds, “Paid downloads of singles are on track to exceed 100 million units this year. The last time retail singles exceeded 100 million was 1998, when Nielsen SoundScan reported 112 million were sold.”

Effective this week, Hot Digital Tracks will expand from 25 positions to 50. Increasing the chart's length will likely lead to more frequent multiple listings of some songs.

For now, issues related to the varying UPC and ISRC numbers that identify digital sales make it more difficult for Nielsen SoundScan to aggregate sales from different versions of a song than can be accomplished with physical

singles. The tracking service is testing solutions by which it can merge various digital versions of the same song.

Along with expanding Hot Digital Tracks, *Billboard* is also adding Nielsen SoundScan's overall measurement of digital sales as an ongoing component of the magazine's weekly Market Watch feature.

Nielsen SoundScan did not add paid downloads to its system until halfway through 2003, so from now until July, Market Watch will simply compare the current week's volume with that of the previous tracking week.

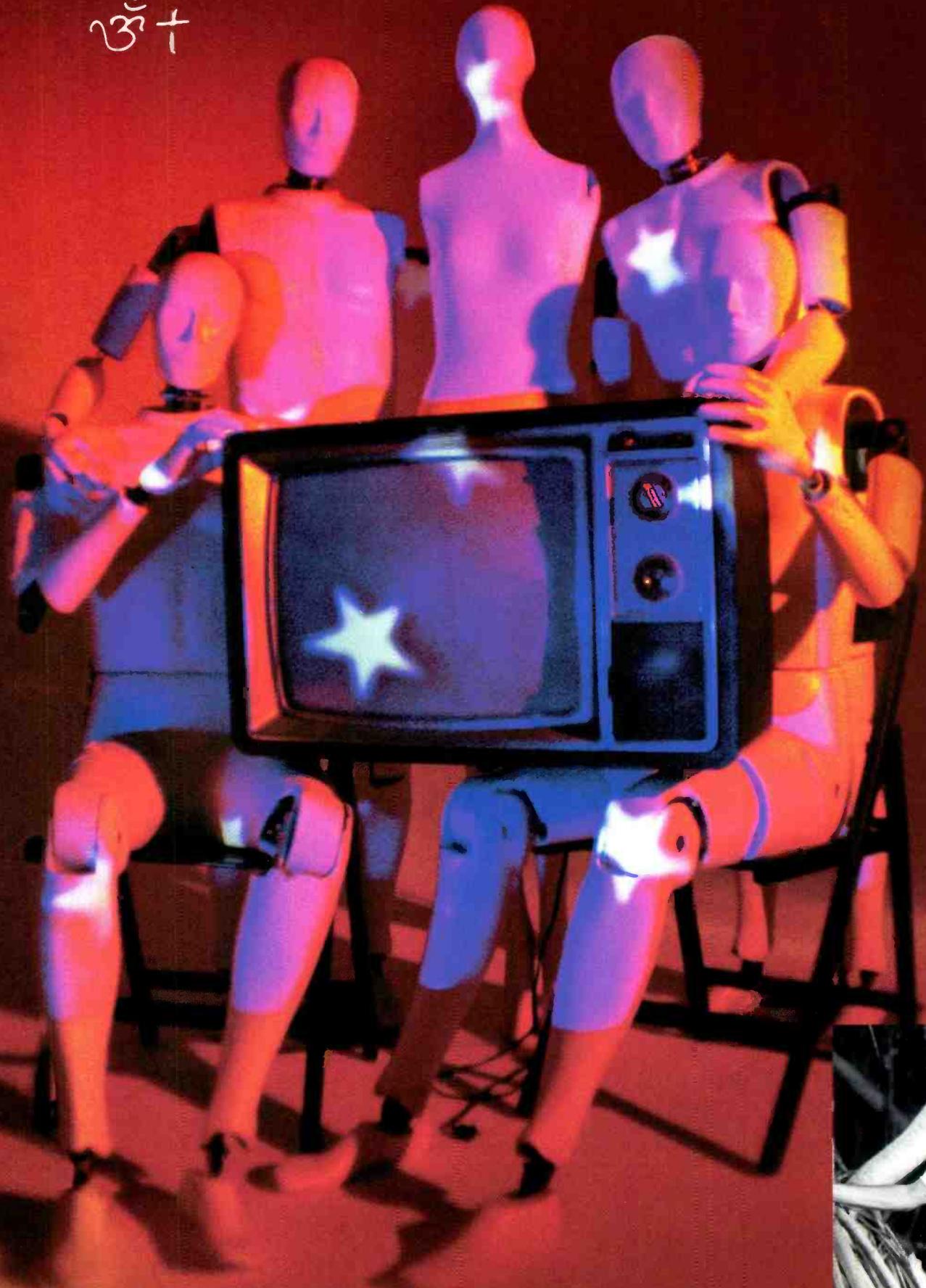
Beginning in July, *Billboard's* Market Watch will also compare each week's digital sales with the volume from the same frame of the previous year.

Elsewhere in the magazine, the R&B/hip-hop charts section will be the new home for the Rhythmic Airplay list, the Rhythmic HitPredictor and the new R&B/Hip-Hop HitPredictor. The existing HitPredictor feature (see page 64) will expand in this issue to include the Adult Contemporary format.

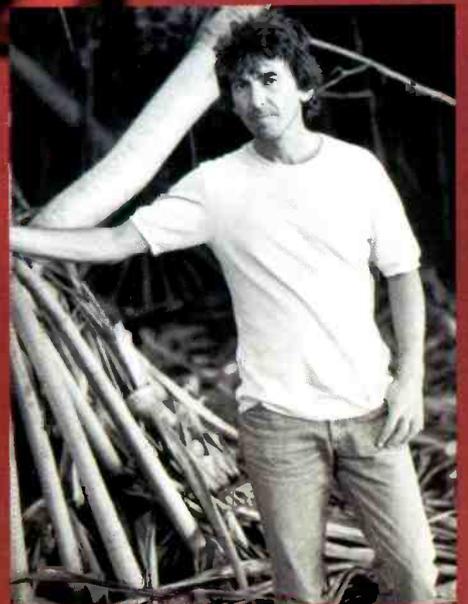
To make room for the new features, published versions of Hot 100 Singles Sales and Hot R&B/Hip-Hop Singles Sales will be reduced to 25 positions, although both will still run 75 titles deep at *Billboard* Information Network and at billboard.biz.

# BRAINWASHED

*George Harrison*  
3/11



**Congratulations George, Jeff and Dhani  
for three 2004 Grammy® nominations**



# Rights Row Flares

## German Mechanical-Rate Cut Hits Authors, Composers

*This story was prepared by Wolfgang Spahr in Hamburg and Emmanuel Legrand in London.*

HAMBURG—A row over mechanical rates could deprive German authors, composers and publishers of 200 million euros (\$250 million) in revenue during the next five years.

Earlier this month, the German national chapter of the International Federation of the Phonographic Industry filed an application with the arbitration tribunal of the German Patent and Brand Office to have the previous mechanical royalty rate on records reduced from 9.009% to 5.6% of the published price to dealers (PPD).

Germany's authors' rights society, GEMA, has joined forces with the German Music Publishers Assn. (DMV) to oppose the recent decision by German labels to unilaterally cut the mechanical rates.

GEMA chairman of the management board Reinhold Kreile says that the record industry and the collection society agreed in 1997 on a royalty rate of 9.009% of the PPD. He calls the rate "reasonable" and slams German labels for "unilaterally undermining this agreement."

The rates were set by the standard mechanical-rates agreement between the IFPI and BIEM, the organization regrouping European mechanical societies.



GEBHARDT: 'THIS IS A NORMAL PROCESS'

But since July 2000, the IFPI/BIEM agreement has not been renewed. However, it continues to be applied throughout Europe.

Sources estimate that GEMA's 60,000 members and their publishers, as well as the international authors and composers whose works GEMA handles, could end up being deprived of more than 200 million euros in revenue during a five-year period if the tribunal confirms the new rate.

### POLARIZING ISSUE

IFPI members have decided to apply the new rate from Jan. 1. Gerd Gebhardt, chairman of the phonographic associations IFPI Germany and BPW, commented: "This is a

normal process when contracts expire and are up for renegotiation. However, it should also be remembered that the German record market is experiencing the worst slump in its history, while GEMA has reported its best-ever results. That is why the structures underlying the agreements must be reviewed."

A source close to the collecting-societies community says it is simply "outrageous" that the IFPI is using this argument to justify lowering the rates.

The source says, "Telling the creative community that because there are now other sources of revenue, such as ring tones or broadcasting rights, labels should pay less mechanical rights does not stand for a second."

Kreile says the labels' decision is a way "to solve their problems [at the expense] of composers and authors" but forecasts that "it is doomed to fail."

The arbitration process may take up to five years. Meanwhile, the sum equivalent to the difference between the old 9.009% rate and the new rate of 5.6% demanded by the labels will be held on account by the record companies until a final agreement is reached.

Sources say that GEMA's legal department is looking into the German law to find procedures that might "limit the damage and speed up the process."

*(Continued on page 56)*

# Grokster Ruling Under Review

BY JILL KIPNIS

LOS ANGELES—Debate regarding whether peer-to-peer file-sharing company Grokster is liable for copyright infringement may not be legally resolved for months.

Attorneys representing recording companies, music publishers and film studios argued Feb. 3 that an April 2003 ruling that cleared Grokster of liability should be overturned.

Last year's decision—which also cleared StreamCast, the creator of file-sharing software program Morpheus—was issued in an L.A. federal court (Billboard Bulletin, April 28, 2003).

The latest hearing in the case took place before a three-judge panel at the U.S. Court of Appeals for the Ninth Circuit in Pasadena, Calif.

A decision could take weeks or even months to be issued.

The 20-year-old Sony Betamax decision—which determined that taping a movie with a VCR for personal use was not copyright in-

fringement—played a major role in arguments for each side. That ruling stated that products that could be used for piracy were legal if they were "capable of substantial non-infringing uses."

The entertainment companies claim that Grokster's business model is based on infringing uses.

"We pointed out that you should not be able to build, operate and profit from a business that is built on infringement," says Cary Sherman, president of the Recording Industry Assn. of America. "The defendant is deliberately not preventing it."

Grokster counsel Michael H. Page of Kecker & Van Nest says that there is nothing illegal about his client's business model. "One of [the plaintiff's] arguments is that the federal court ruled in our favor because we don't have central servers," Page says. "They said we deliberately set up our system that way. The idea that there is anything wrong with doing this is absurd."

Prior to its legal relaunch last Octo-

ber, Napster—which originally used a central-server system to allow users to trade files—was shut down by the courts. The service was found liable for copyright infringement in 2001.

The judges will also be looking closely at the Napster case, Sherman says. "A large focus of argument was what the Sony decision would require and what the Napster decision would require in this case," he notes.

Page says that the court's decision in this case is of paramount importance to creators of new technology.

"Our argument was 90% Sony," Page notes. "The movie industry threatened new technology 20 years ago. This is the next round. Do copyright holders get to dictate the future of technology? Hopefully, the court will reaffirm the Sony ruling and affirm that it applies to cyberspace."

Regardless of these legal matters, Grokster and StreamCast are moving forward in their business models. StreamCast released a new version of Morpheus Feb. 3, while a new version of Grokster launched Feb. 5.

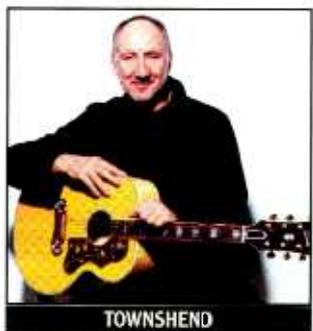
## NEWS LINE

THE WEEK IN BRIEF

All five major record labels have initiated test marketing of a dual-sided CD/DVD hybrid disc known as DualDisc. The companies have released 18 discs in Boston and Seattle, representatives confirm. Warner Music Group, a proponent of the DVD-Audio format, has released DualDisc albums by R.E.M., P.O.D., Barenaked Ladies, Donald Fagen and Linkin Park. The CD side of the disc contains standard two-channel, 16-bit/44.1kHz audio, while the DVD side features a high-resolution, 5.1-channel mix of the album. Other companies, including BMG, are including music videos on the DVD side of their releases. BMG has issued a DualDisc by Usher. Sony, which developed and supports the Super-Audio CD format, has released DualDiscs by AC/DC, Audioslave, David Bowie and Good Charlotte.

CHRISTOPHER WALSH

Gibson Guitar Corp. has partnered with Pete Townshend to recreate the J-200 he used to compose a number of classics for the Who. The Pete Townshend SJ-200 Limited, conforming to his vintage J-200, includes a pickup and lighter neck contour. The Pete Townshend SJ-200's rosewood fingerboard is augmented with mother of pearl inlays and a "P. Townshend" signature. A portion of the proceeds from the sale of the guitar will benefit Townshend's Double O Charity. The Gibson Super Jumbo 200 was introduced in 1937 and has been used by many musicians in the rock era, including Elvis, Bob Dylan and Ron Wood, for whom a signature model was also made.



TOWNSHEND

CHRISTOPHER WALSH

A former music executive is accusing Def Jam of manipulating Nielsen SoundScan's sales data in a \$22 million lawsuit. In the suit, filed Jan. 26 in the Supreme Court of New York County, sales exec Theresa Rossi says she was coerced to serve as "frontwoman" for Giaco Entertainment, a New York marketing firm that Def Jam hired. Rossi, a *Billboard* charts manager from 1986 to 1994, alleges that Giaco artificially inflated sales figures reported to Nielsen SoundScan, resulting in distorted computerized reports. Def Jam, parent company Universal Music Group, Giaco president Joe Giaco and Def Jam execs Kevin Liles and Mignon Espy are named as defendants. Steven K. Meier, Giaco's attorney, says his client has not been served but calls the allegations "totally untrue." A UMG spokesman says the company has not seen the lawsuit. Nielsen SoundScan has always maintained safeguards against chart manipulation. "While we are aware that some labels and third parties have attempted to inflate some titles' SoundScan totals, we are confident that Nielsen SoundScan's diligence rewards us with accurate data," says Geoff Mayfield, *Billboard* director of charts/senior analyst.

SAMANTHA CHANG

Consumers that buy Kanye West's "The College Dropout" (Roc-a-Fella/Island Def Jam) as a full album download through Napster or buy.com will receive access to special video content as a bonus. The label is offering the same value-add with the physical CD. The album is due Feb. 10. Larry Mattered, senior VP of new media for Island Def Jam Music Group, says that the goal is to have value-adds for download purchases mirror those bundled with physical product whenever possible.

BRIAN GARRITY

## Touring

*Continued from page 5*

credit cards, footwear/apparel, non-alcoholic beverages, personal care products and quick-serve restaurants.

Several industries entered the tour partnership field for the first time in 2003. Contact lens company CIBA Vision crafted its inaugural sponsorship with August's FreshLook Fresh Faces tour, starring BMG upstarts Nikki Cleary and Nodessa.

"Our target is young adults who are very dynamic and social. Their No. 1 leisure [activity] is listening to music

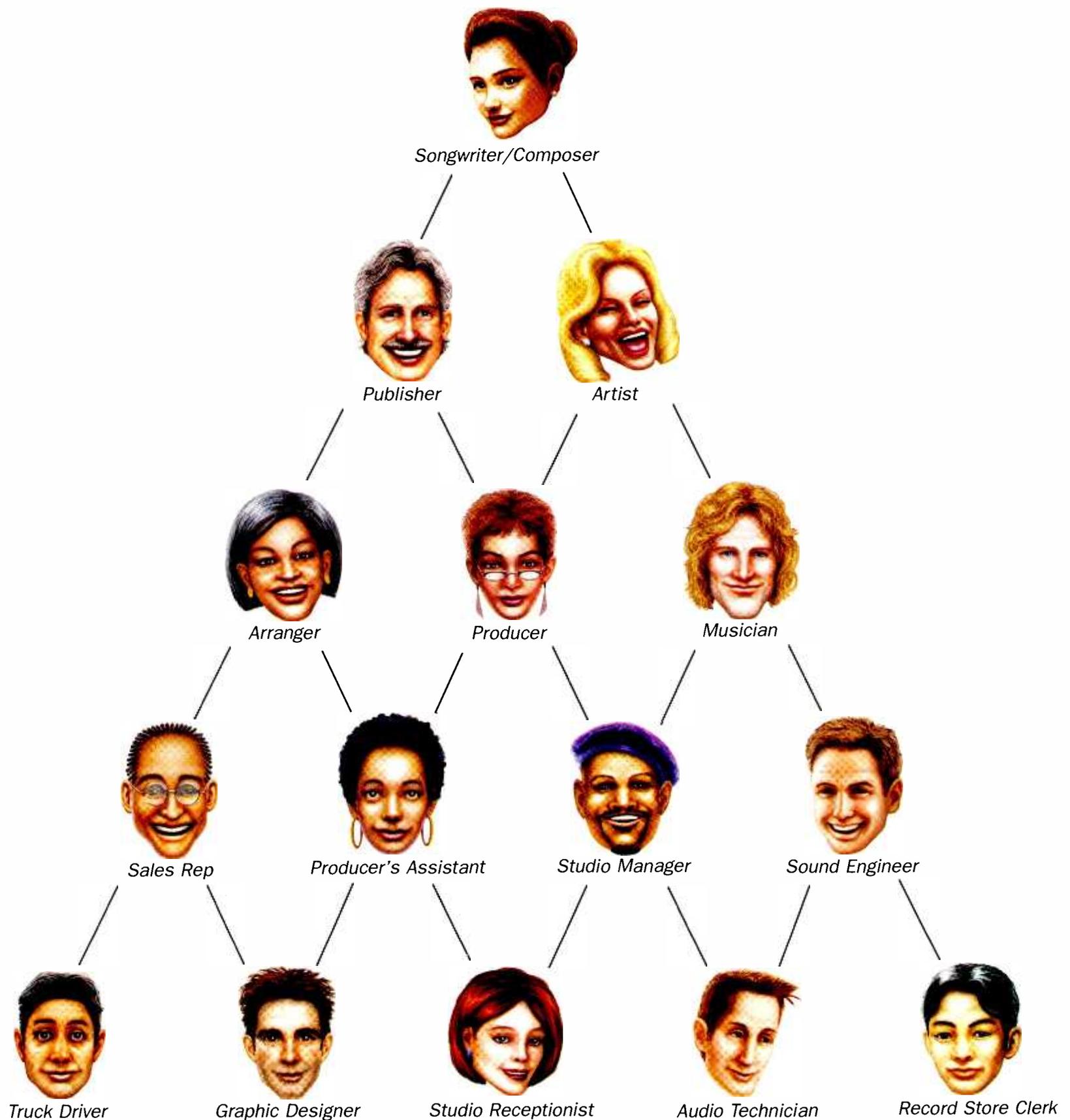
and going to concerts," explains Julie Collins, CIBA Vision's director of consumer marketing.

The promotion and tour rolled out primarily in malls and was a success. FreshLook lenses sales rose 25% on average in stores located where the tour stopped, Collins says.

Details are still being finalized, but Xbox, PlayStation and CIBA Vision are all planning to launch music sponsorship projects in 2004.

"It's a unique period in the entertainment world," Xbox's Nielsen says. "The music industry is struggling to reach the consumer. And we're trying to reach ours. And now we're working together a lot more . . . to activate a lot of these consumers together."

# When you illegally download music... you're hurting a lot more people than you think.



**You hurt every person who depends on the performance  
and sales of a song to survive. Enjoy the music.**



*Audio Technician's 1 Year Old*



## Tribal Beats And Fierce Lions

An estimated 55 million U.S. viewers are expected to tune in to the 46th Grammy Awards ceremony on Sunday, Feb. 8, to see a star-studded show.

For the industry, however, the Grammys has always been more like a gathering of tribes. It's one of those few occasions where otherwise fierce rivals come together to reaffirm why they got into this business: a passion for the music.

While this year's event marks no special anniversary, it will be bittersweet and poignant nonetheless. That's because many who are attending—from top executives on down—are unlikely to be back.

The industry is in its third year of a major upheaval. Along with the 30% decline in sales, the industry has been hemorrhaging thousands of jobs. This year, though, the flood is likely to turn into a torrent, because a long-expected wave of mergers is finally crashing down.

Over the past several weeks, Sony Music and BMG have announced plans to join forces, and Time Warner has agreed to sell its Warner Music Group subsidiary to venture capitalists led by

former Seagram executive Edgar Bronfman Jr.

Each deal has been followed by pronouncements of major cuts to come as the companies try to right themselves. But whether the industry can regain an even keel this year or anytime soon remains to be seen.

That's because the next looming crisis may be in the executive suite.

*Over the next few years, the industry is likely to lose decades of executive experience.*

Many of the pioneers who built the business are lions in winter. Over the next few years, the industry is likely to lose decades of executive experience.

Well-educated, business-savvy executives are waiting in the wings, of course. But they came up under a system that by and large no longer works. Do they have what it takes to make it in the harsh new business climate?

Sooner or later, for example, the major labels must come up with creative solutions that embrace digital technology. That includes coming to terms with file-sharing services and capitalizing on new opportunities, such as ring tones and Wi-Fi.

The industry must continue to find new artists and add enough value to its products. And the next generation must also come to grips with the fact that music-related businesses such as touring, merchandising and licensing are booming, with much of the revenue bypassing them.

So they must reinvent themselves as multifaceted entertainment companies. But that will require massive re-engineering. At the Grammys, the tribal leaders will have a chance to reminisce about the good years and no doubt talk about looming changes.

Then, they'll go back to their respective offices to deal with the raging storm, fierce rivals anew, until the tribes gather again next year.

Until then, we can only wonder who will not return. But time will surely tell.

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

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Information Group

Editor-in-Chief: KEITH GIRARD

Executive Editor: KEN SCHLAGER

### BUREAUS

**Los Angeles:** Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395  
**Washington, D.C.:** Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672  
**Nashville:** Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454  
**Miami:** Lela Cobo (Bureau Chief/Latin) 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299  
**London:** Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014  
**New York:** 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

### EDITORIAL

**Managing Editors:** Carolyn Horwitz (Billboard Bulletin) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716  
**Senior Editors:** Samantha Chang (Business/Legal) 646-654-4659; Melinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284  
**Senior Writers:** Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Lela Cobo (Latin) 305-361-5279; Brian Garrity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Ray Waddell (Touring) 615-321-4245; Christopher Walsh (Musical Instruments/Pro Audio) 646-654-4780  
**Staff Writers:** Susanne Ault (Touring) 323-525-2288; Jill Kipnis (HomeVideo) 323-525-2293  
**News/Reviews Editor:** Jonathan Cohen (Billboard.com) 646-654-5582  
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**London:** Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068  
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**Archive Research:** 646-654-4633

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### 2003 FLASHBACK



Les Paul and journalist Frank Beacham chat with 2003 forum attendees at the Iridium Jazz Club in NYC (March 3, 2003).

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 Amy Bernstein - Senior Editor, **Business 2.0**  
 Derek Broes - EVP, Worldwide Operations, **Altnet**  
 David Card - VP & Research Director, **Jupiter Research**  
 Scott Cohen - Co-Founder & President, **The Orchard Global Media**  
 Ted Cohen - SVP, Digital Development & Distribution, **EMI Music**  
 Peter Csathy - COO, **MusicMatch**  
 David Del Beccaro - President & CEO, **Music Choice**  
 Maureen Dorney - Partner, **Gray Cary**  
 Roy Elkins - CEO & Founder, **Broadjam**  
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*Bringing Two Much-Missed Industry Pioneers Up To Speed On The Events Of 2003*

## Dear Henry And Paul: We Miss You

**T**he two fathers of U.S. music distribution as we know it were Henry Droz and Paul Smith.

Droz was president of WEA from 1977 to 1993. Then he was lured out of retirement by Doug Morris to oversee Universal Music & Video Distribution (UMVD) from 1996 to 2000.

Smith led sales and distribution for CBS Records, now known as Sony Music, from 1978 through his retirement in 1997.

Although the distribution entities they ran were rivals, Smith and Droz were dear friends. Droz passed away last March, less than three months after Smith died.

During his career, UMVD president Jim Urie has worked for both distribution pioneers. In the note below, he brings his mentors up to date on the year that was 2003.

Dear Henry and Paul,

Since this is the first year any of us can remember that we have had to get by without the two of you, I thought that I'd send you a quick note and let you know how the business is going.

I'll start with the music, as that's

the thing that was always most important to both of you.

It was a great 2003: OutKast, Norah Jones, 50 Cent, Toby Keith, Beyoncé and others all had records that made us remember why we got into the business in the first place. And you guys would both love the new Rod Stewart of Clive's. However,

whole thing. By the way, if that's not a big enough shocker, your successor at Sony, Danny Yarbrough, is now running Musicland!

Speaking of job changes, Pam Horowitz left as president of NARM. She did many good things with the two of you, but the time had come for her to move on.

Hilary also retired at the RIAA, and, if you could believe this, was replaced by a Republican—Mitch Bainwol—who is leading the piracy fight on many fronts.

We are all spending too much time with Washington dealing with copyright issues. P2P things got so bad that we started suing individual uploaders, and guess what? It's working!

Traffic on illegal file-sharing sites has been way down lately. Legal download sales became a reality this year, and it really looks good.

Henry: Universal alone has close to 100,000 titles available on a variety of services. Apple led the way, but our traditional retailers aren't too far behind, because everybody sees great synergy between brick-and-mortar and online retail.

Paul, if you can believe this, Napster is actually one of the

good guys now!

The Latin business also came into its own in '03. This is one piece of the pie that is growing, and all the retailers are focusing on it in '04.

At the accounts, things are pretty much the same. Both of your names come up all the time. Russ is still at Tower and says the business used to be a lot more fun. Eric Weisman went to Musicland, and Bob Higgins just bought Warehouse.

The indies, as you might suspect, are doing great and continue to be terrific entrepreneurs while spreading their love of music.

Henry, I guess the big highlight here at UMVD was JumpStart. In the 36 months prior to our announcing this change, business was down 31%. Losing almost 1% of our business a month, somebody had to do something, and Doug gave us the go-ahead.

Although a radical change is always controversial, everyone agreed that a bold move was necessary. The program rolled out in the fourth quarter and is really starting to show positive results.

Lower prices are proving to be great for the consumer, and as you would both say, music is now a better value than ever.

Just think: No more shots, programs or new-release deals—just

everyday low prices.

I don't want to mislead you guys into thinking everything is rosy. SoundScan, for CD sales, was down another 4% this year, and catalog was down even more. Despite stepped-up efforts by the RIAA, piracy is still a problem, and we need to do everything we can to get consumers back in the store and buying CDs.

Too many people we all know are out of work, and it's sad that the public doesn't realize that situation is another, less visible result of illegal downloading.

Everyone misses you both. It is impossible to call on retail and not have someone bring up their favorite Paul Smith story, the ultimate customer advocate. There will never be another "growler."

Henry, I can honestly say there isn't a day that goes by that I don't think about you. Every week, some decision we are about to make is held up to the standards you set for us.

That's pretty much it for now. The two of you left us a wonderful business and, hopefully, the know-how to make you both proud of the way we take it into 2004 and beyond. Any help you two can give on your end would sure be appreciated by all of us.

Fondly,  
Jim

Catching Up

By Jim Urie



the companies behind the music have really changed.

Henry, you're not going to believe this, but Edgar bought Warner Music Group. This must really give you mixed emotions, knowing how much respect you had for him and love for both Universal and WEA.

And Paul: Believe it or not, Sony is going to merge with BMG. Pete had already announced his retirement, and knowing you, I'm sure that you would have been itching to run the

## Letters

### Our New Technologies Must Be Used Responsibly

I would like to commend you on your recent "I download—legally" public awareness campaign. New technologies are transforming the entertainment industry, bringing music and other media to consumers in many new ways and in many different formats.

But these technologies are only as beneficial as the people who use them. They can mean more people get more music at a fair price. They can also give young artists a chance to distribute their music cheaply and to more people.

Or, unfortunately, they can mean that online theft will keep new music from being developed and new artists from being compensated for their creative work.

If we are going to avoid having technology undermine the future of music, we need to recognize that illegal online file sharing is theft, and if you steal something long enough, people will simply stop producing it.

It is also unfair to the artists and industry employees who depend on

music sales to make a living and who deserve to be paid for their work.

Your campaign is an excellent way to begin the process of explaining to music lovers why illegal file sharing undermines everyone's ability to enjoy music and to inform them of the new, legal and affordable online music services.

I wish more media outlets had the initiative and foresight you have shown in addressing this critically important issue. I commend you for this excellent campaign.

Patrick Leahy  
U.S. Senator  
Washington, D.C.

#### A Royal Feeling Or A Royal Pain?

The Internet is an opportunity—not a threat—for the industry.

But the two core contracts for artists—recording and publishing—are now so convoluted as to be regarded as "labyrinths." Some would say that this is reflective of

the enhanced power of artists, but others would say that this reflects either paranoia and/or an abuse of power on the part of labels and publishers.

But let's not look for people to blame here. Let's all accept responsibility, lawyers included. In my view, we have, over these 30 years, moved from a relative Age of Innocence to an Age of Cynicism in the way we conduct business.

Any outsider looking at the industry's standard contracts would question whether there is a mutual desire to do business *with* others or *against* others.

The simplicity of old-style recording contracts has been corrupted by the cyclonic effects of, firstly, artists wanting bigger advances—and labels, in return, wanting as much expenditure as possible to be recoupable—and secondly, artists wanting better royalty rates, then the labels nickel-and-diming them over the small print of calculation.

All this means that artists don't get regular royalty checks, so they

take revenge by looking for bigger advances from the labels or publishers. And so it goes, on and on.

In this Digital Age, surely it is time for a change. How can we move to an era of single-track licensing through thousands of e-tailers and millions and trillions of micro-penny transactions when the royalty model at record labels is still clinging on to the world of physical record sales (and failing, at that)?

Can we call a truce and all work towards an Age of Harmony? Can we go back to a royalty-driven model rather than an advances/recoupment-obsessed one?

Artists get a thrill from receiving royalty checks—advance checks make them feel they have either sold their souls to the devil and/or simply mortgaged their futures.

Royalties are motivational and are the essence of some kind of partnership of equals. Royalty checks are a sign of a successful career that should have longevity.

Labels and publishers should be

thrilled, not aggrieved, to pay royalties. If the artists are making money, so too are they. Big, unrecouped balances are soul destroying and can cut careers down in their infancy.

Right now, given enhanced recoupable expenditure, the royalty model has been twisted into some kind of profit- or, most usually, loss-sharing model, biased in the label's favor on a 3-to-1 or even 5-to-1 ratio.

Maybe we could move to a more equal split of the fruits of success if we moved away from a culture of windfall/bonanza advances to one of subsistence advances with a counteracting withdrawal by the labels from (almost) every single category of expenditure being recoupable.

Let's move with the times and have simpler, fairer, more transparent deals. Let's put an infrastructure in place that won't cause a meltdown in the Digital Age.

Robert Horsfall  
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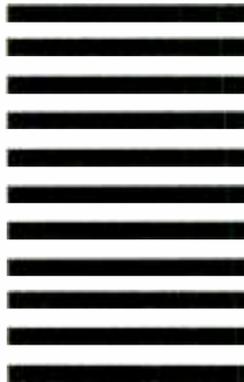
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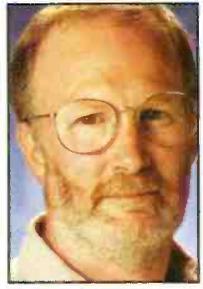
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CeCe Winans defines the meaning of worship with her new book, 'Throne Room'



# MUSIC

Sony Music Nashville's John Grady sees difficulty breaking new acts in 2004



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

## Grammy Predictions: Few Clear Winners

This is the time of year when the mainstream media come knocking very heavily on *Billboard's* door. Like modern-day oracles, we're expected to

ful experiment: Two solo albums that work separately and together. A seminal work that deserves all the attention it can get.

### The Beat

By Melinda Newman  
mnewman@billboard.com



Song of the year: Tough, tough category. The sentimental vote is going to be split between "Dance With My Father," written by Luther Vandross and Richard Marx, and "Keep Me in Your Heart," written by Jorge Calderón and Warren Zevon. The other top contender is "Beautiful," written by

speak from on high about this year's Grammy Award nominees and project who will win. It's a little like predicting the winners of the Democratic primaries, but more fun. Inevitably, we either look very sage or like total losers.

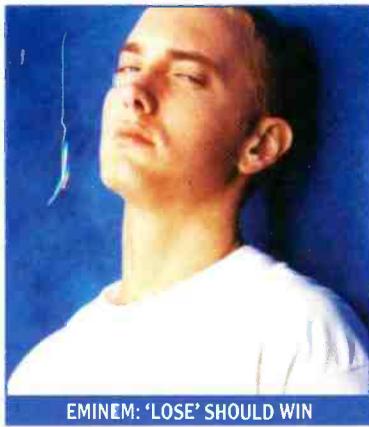
This year, I found myself vacillating on many categories during interviews, mainly because, with a few exceptions, there weren't clear winners.

So, here are my slightly educated picks for the Feb. 8 ceremonies:

Record of the year: **Coldplay's** "Clocks" is one of the best records ever. Having said that, it's not Coldplay's year. "Lose Yourself" is considered **Eminem's** masterpiece and did snare an Academy Award, but it could be an **OutKast** sweep this year. Despite that possibility, I say the winner is "Lose Yourself." See what I mean about vacillating?

Album of the year: Lovely records all, and it's great to see such diversity in the category, but this one is going home with **OutKast**. "Speakerboxx/The Love Below" was a bold, wonder-

Linda Perry and performed by **Christina Aguilera**. This winner is Zevon and Calderón. Maybe the win will give the song the attention it deserves from radio.



EMINEM: 'LOSE' SHOULD WIN

Best new artist: **50 Cent** and **Evanescence** both deserve this award. If it were called the "break-through award," so would **Fountains** (Continued on page 15)



## A Sweet Week For Music

Industry Sees Strong Sales In Valentine's Day, Grammy Promotions

BY MARGO WHITMIRE

Cupid is taking aim at music lovers.

For the past three years, music sales during the week of Valentine's Day have been second only to the boffo weeks leading up to Christmas. Last year, 13.9 million albums were sold during Valentine's Day week, according to Nielsen SoundScan. In 2002, the tally was 14.5 million; in 2001, 15.5 million.

With the Feb. 8 Grammy Awards preceding the holiday for the first time this year—with Presidents Day falling two days later—the industry is predicting holiday sales to be bigger than ever.

"The traffic coming in to find Grammy winners could easily translate to shoppers asking themselves what [music] they can buy for other people," says Richie Gallo, senior VP of sales and marketing for Universal Music Enterprises. "So it's a wonderful opportunity that becomes even more important this year."

Last year's Grammy darling Norah Jones is expected to be the top seller of the week with her Feb. 10 sophomore

effort, "Feels Like Home" (Blue Note).

"It's the perfect record for that week," says Carl Mello, music buyer for Boston-based Newbury Comics. He expects to see a lot of couples coming in to buy the album.

Jones' project is just one of many albums from multi-platinum performers in stores that day. In a heavy release slate that shows the importance of the day as a sales peg, new records from Kylie Minogue, Courtney Love and Melissa Etheridge are also arriving Feb. 10.

"It was an intentional decision to release Courtney around Valentine's Day. Especially with an album named 'America's Sweetheart,'" says Randy Miller, executive VP of marketing for Virgin Records.

It's a good week for new releases, Trans World executive VP/CFO John Sullivan notes, because "everyone's got to buy something for their sweetheart, and [music] is an ideal gift for Valentine's Day."

Trans World will act as cupid for shoppers with a "Gifts From the Heart" display in its stores, with Jones (Continued on page 14)

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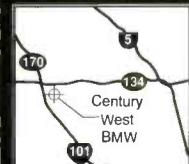
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## 'King' Collects Multiple Honors For Its Music

The third time's a charm for "The Lord of the Rings: The Return of the King." The **New Line Cinema** movie is shaping up to be the big award winner this year for film music.

"Return of the King"—the third installment in the epic "The Lord of the Rings" trilogy—is already accumulating honors in almost every music category in which it has been nominated.

At the 61st annual Golden Globe Awards—presented Jan. 25 in Beverly Hills, Calif.—"Return of the King" swept the two music categories. Composer **Howard Shore** won for best original score, while the movie's "Into the West" was best original song. The latter award went to co-writers Shore, **Fran Walsh** (who is

also one of the movie's screenwriters and producers) and **Annie Lennox**, who performed the song.

Expect both the "Return of the King" soundtrack (**Reprise/Warner Bros.**) and "Into the West" to earn nods for the 47th annual Grammy Awards, which will be held in 2005.

Adding to the momentum, Shore won the best composer award for "Return of the King" at the ninth annual Broadcast Film Critics Assn. Awards, held Jan. 10 in Los Angeles.

At the same awards show, "A Mighty Wind," the title song from the **Warner Bros.** movie, won for best original song. The award went to co-writers **Christopher Guest**, **Michael McKean** and **Eugene Levy**.

The biggest competition to "Return of the King" is "A Mighty Wind" and **Miramax's** "Cold Mountain." Both films have collectively racked up several music nominations at the major awards shows.

"A Mighty Wind," the title song and compilation soundtrack on **DMZ/Columbia/Sony Music Soundtrax**, received Grammy nods. Winners will be announced Feb. 8.

### Movies & Music™

By Carla Hay  
chay@billboard.com



The movie also garnered two nods for best original song: "You Will Be My Ain True Love," written by **Sting**, and "Scarlet Tide," written by **T Bone Burnett** and **Elvis Costello**.

Rounding out the Oscar nominations for best original score are **Danny Elfman** for "Big Fish," **James Horner** for "House of Sand and Fog" and **Thomas Newman** for "Finding Nemo."

The other nominees for best original song are "A Kiss at the End of the Rainbow" (from "A Mighty Wind"), written by husband-and-wife team **Michael McKean** and **Annette O'Toole**; the title song to "The Triplets of Belleville," written by **Benoit Charest** and **Sylvain Chomet**; and Golden Globe winner "Into the West."

A complete list of nominees for the 76th annual Academy Awards is available at [oscar.com](http://oscar.com).

**IN BRIEF:** "DIG!"—the big-screen documentary about the rivalry between **Brian Jonestown Massacre** leader **Anton Newcombe** and **Dandy Warhols** frontman **Courtney Taylor**—won the documentary grand jury prize at the 2004 Sundance Film Festival. **Palm**

Meanwhile, Shore's work on "Return of the King" is nominated for the Anthony Asquith Award for achievement in film music at the 2004 Orange British Academy Film Awards, to be presented Feb. 15 in London.

Also nominated for that award are **Gabriel Yared** for "Cold Mountain," **Alexandre Desplat** for "Girl With a Pearl Earring," **RZA** for "Kill Bill Vol. 1" and **Kevin Shields** for "Lost in Translation."

**OSCAR NODS:** With three nominations in the music categories of the 76th annual Academy Awards, "Cold Mountain" is the leading musical nominee for that awards show, which will be held Feb. 29 in Los Angeles.

**Gabriel Yared's** "Cold Mountain" score is up for best original score.



PHOTO: CHRIS HALSTON

SHORE, LEFT, AND WALSH: GOLDEN GLOBE WINNERS FOR 'RETURN OF THE KING'

## Greenwood Produces His Own 'Body' Of Work

### Radiohead Guitarist Scores Film

BY JONATHAN COHEN

NEW YORK—Most sidemen dream of the day when they can step into the spotlight. But not Radiohead guitarist Jonny Greenwood.

"There doesn't seem to be a point in doing a bad indie album with me trying to sing on top," he says with a chuckle. "That would be terrible for everybody."

Instead, for his first outing away from the British band, he chose to score indie film "Bodysong."

Out Feb. 24 on Capitol, the album pushes beyond Radiohead's most experimental leanings with moody, electronica and string-laden instrumentals and only two tracks that feature guitar. For much of the score, Greenwood collaborated with the Emperor String Quartet.



GREENWOOD: FIRST FILM SCORE FEATURES MOODY, STRING-LADEN INSTRUMENTALS

Capitol opted not to promote the project as a solo album and will eschew stickering it in stores as an obvious

Radiohead tie-in.

"It's important to understand that this is the score to a film, not a Jonny Greenwood solo album," VP of global marketing Rob Gordon says.

However, it is taking advantage of Greenwood's built-in fan base. "Since the album has been available since November as an import, we wanted to give fans a chance for something unique, and a limited number of seven-inch vinyl records with B-sides will be available at indie stores."

Capitol's Web site hosts a dedicated "Bodysong" page with an e-card and screensaver, while [ifilm.com](http://ifilm.com) is featuring the movie's trailer. Label street teams have also been out in full force "at [the] Sundance [Film Festival], art-house theaters and concerts," Gordon says.

A deal is being finalized for the movie, produced by Hot Property Films, to screen on college campuses and in theaters in April or May. The showings will lead up to Radiohead's lone 2004 U.S. concert appearance May 1 at the Coachella Valley Music & Arts Festival in Indio, Calif.

To accompany the film's unusual, dialogue-free, rapid-fire visual tour of the human experience, Greenwood veered far from the conventional scoring path.

"A normal film tends to have two or three melodies repeated over and over," he says. "So one of the hardest parts was knowing you couldn't have the same themes or music coming back in after half an hour, because the whole idea of the film is that there is no repetition."

## Sweet Week

Continued from page 13

as the key feature.

Labels also recognize the holiday week as a big selling point for relevant catalog reissues and romantic compilations, which retailers typically begin displaying in mid-January.

Universal's Gallo says it has special promotions running with Trans World, Tower and Best Buy that will highlight collections by Quincy Jones, Isaac Hayes, Donny & Marie Osmond,

Vanessa Williams, the Temptations and Engelbert Humperdinck.

"The goal is to get them upfront and have them positioned with a good sale price," he says.

Inviting couples to get in the mood, Universal also released "Let's Get It On," a compilation of favorites such as the Marvin Gaye classic of the same name.

EMI Music has new collections by Teddy Pendergrass and Al Green in stores, as well as "Midnight Soul," which features songs by romantic soul crooners like Barry White, Gaye and Freddie Jackson.

Sony Music will release its annual

"Love Songs" collection—which started in 1996 with Billie Holiday—featuring Andy Williams; Rosemary Clooney; Earth, Wind & Fire; and country duo George Jones and Tammy Wynette.

Newbury Comics' Mello notes that older-skewed romantic titles like these consistently see a spike in sales.

Virgin Entertainment Group senior VP of product and marketing Dave Alder says that adding an edge to the merchandise has helped bring Valentine's Day awareness to its stores.

"We're featuring everything from Josh Groban and Norah Jones to Kama Sutra massage cream and a strip

chocolate board game," he says. "The straight, clichéd approach doesn't work at Virgin. We've added a twist, and that's what has worked for us."

Also putting a spin on the holiday, Shout Factory's Jan. 20 "Wonderland" series features romantic compilations with pulp-romance-novel covers from the '50s.

The three-volume set features classic pop and jazz love songs by such artists as Ella Fitzgerald, Sarah Vaughan, Peter Cincotti and Carly Simon.

Musicland stores will promote Warner Strategic Marketing's "Bedroom Classics" by Peabo Bryson and Pendergrass, as well as new pop titles

like Five for Fighting's "The Battle for Everything" (Aware/Columbia). Chain representative Donna Beadle says the stores will place the Valentine's Day picks in their own area featuring love-themed signage.

Humperdinck, who has made a career of romancing his fans, is confident that music will always be an important part of the holiday.

"Romance makes the world go 'round," he says. "So many people tell me they've made babies to my music. It's quite a compliment to hear that somebody has brought a new life to this world while listening to your music."

# Naxos Links Bear Fruit For Conductor Serebrier

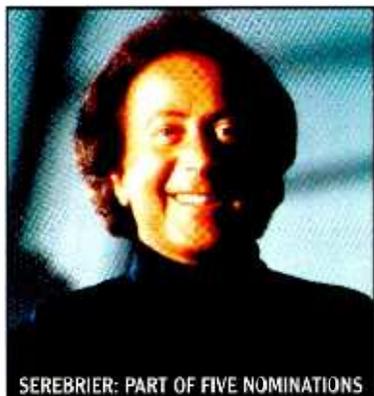
One label that is particularly eager for the Feb. 8 Grammy Awards to arrive is **Naxos**.

Not only has this maverick independent outstripped the rest of the classical pack this year with 11 nods, it also outran every other Nashville-based label, regardless of genre.

Five of Naxos' nominations came from projects featuring conductor **José Serebrier**: The *Roem Symphonies Nos. 1-3*, with the **Bournemouth Symphony Orchestra**, is up for best classical album, best orchestral performance and best engineered album, classical.

A disc of Serebrier's own works, including his *Third Symphony* (with the **Toulouse National Chamber Orchestra**), has earned nods for best orchestral performance and best classical contemporary composition.

"It's imperative to hear new music in order to keep orchestral music alive, to keep it from being a museum



SEREBRIER: PART OF FIVE NOMINATIONS

piece," Serebrier says.

Despite a long career that has included two Guggenheim Fellowships and associations with such renowned artists as **Leopold Stokowski** and **George Szell**, Serebrier never quite received the promotional push that others of his generation have, notwithstanding a packed conducting schedule and more than 100 published compositions.

"I actually met **Klaus Heymann**, the founder of Naxos, and his wife, the violinist **Takako Nishizaki**, about 20 years ago," Serebrier says. "Over the years, he would occasionally contact me about working together, but I never took advantage of his offers."

Clearly, despite Serebrier's early reticence, his association with Naxos is bearing a great deal of fruit. The Naxos formula has successfully evolved over time. While it was best-known in its infancy for a seemingly limitless output of core repertoire performed by less familiar orchestras, the label's recent A&R has ventured into far more adventurous terrain.

Current bestsellers include **John Rutter's Requiem** and **Arvo Pärt's Passio**, as well as "The A-Z of Opera" and such lifestyle titles as "The Islands of Sanity 2."

Presenting the work of American composers has also been a great success for Naxos' U.S. division, and not just at home.

"Our American Classics series is now selling in most major territories worldwide—there has been incredible response, especially in Germany and the U.K.," says

**Jim Sturgeon**, president of Naxos of America.

Naxos is also keeping the theme of out-reach at the core of its other business practices. Although a sea of white-covered Naxos titles is by now a familiar sight at traditional retail, the label has also discovered ways to get placement in less-expected venues.

"We're the American distributors for videos and DVDs of 'The Big Comfy Couch,' a television show for preschoolers," Sturgeon says. "So that has provided a point of entry for us at

nontraditional retail, like the big-box stores and **Toys R Us**. At this point, we cannot be solely dependent on the classical market."

Classical Score™



By Anastasia Tsioulcas  
atsioulcas@billboard.com



**ALSO ON THE RED CARPET:** Among the musical luminaries honored at this year's Grammy Awards with a Lifetime Achievement Award will be Texas pianist **Van Cliburn**, who came storming into the public eye when he won the Tchaikovsky Competition in 1958 in Moscow.

# Winans Aims To Demystify Worship With Book

Praise and worship music has been a dominant force in the industry in recent years, but for many people, worship is still somewhat of a mystery.

**CeCe Winans** hopes to shed a little light on what worship means with her new book, "Throne Room." Written with **Claire Cloninger** and issued by **Integrity Publishers**, the book expands on the themes that Winans celebrates on her current double CD, also titled "Throne Room."

Winans says the idea for the book project came while she was touring in support of her new record.

"We went around and did some churches and really felt the urgency of explaining what worship was," she says. "To my surprise, I found out that a lot of people . . . don't realize the value of worship and do not experience being true worshippers."

The book includes suggestions on how to worship as well as study questions that can be used for Bible

studies, book clubs and group discussions. One myth that Winans tries to dispel in the book is that one must have a great voice in order to worship through music.

"God said, 'Make a joyful noise'; it doesn't have to be a skillful one," she says. "Every voice is important, and every sound is as precious to him."

Winans' "Throne Room" album is her first under the deal that partners her own **PureSprings** label (headed by president **Demetrus Stewart**) with Nashville-based **INO Records** and **Epic**.

The singer is currently in the studio working with producer **Keith Thomas** on a new, mainstream album. Asked whether it would be gospel, R&B or pop—all styles that Winans is known for—she responds: "It's going to be all of that. I'm going to be who I am, so it will be inspirational. I'm real excited about this CD, the songs that the Lord has given us and how it's going to come together."

This month Winans embarks on a 25-city tour of large churches and will not be charging admission. Attendees may make a donation to assist with expenses, but there won't be hard ticket sales. Winans says, "I believe that God is going to touch the hearts of people in the churches we visit to help us meet our budgets

In The Spirit™

By Deborah Evans Price  
dprice@billboard.com



without selling tickets. This way the focus is on making sure that everyone can come and worship God."

**GOSPEL RADIO REPORT:** Industry professionals who gathered in Houston for the recent Stellar Awards were privy to an informative panel conducted by executives from New York-based radio rep firm **Interep**. Titled "How to Bridge the Gap Between Gospel Music Programming and Corporate Advertisers," the presentation drew radio and record-label personnel, as well as representatives from major advertisers including **Chase, McDonald's** and **Merrill Lynch**.

According to the Interep study, gospel radio programming serves an active, affluent audience. Among the findings:

- There are 277 commercial black gospel radio stations in the United States, compared with 83 in 1992.
- Listening is regionally concentrated; 64% of the format's listeners are in the Southern regions.
- Gospel listeners are prime consumers: More than 20% have a \$75,000-plus household income,

72% own their own homes and 40% have attended some college or higher education.

The **Gospel Music Assn.**, **Christian Music Trade Assn.**, **M Street Publications** and **MediaMark 2003 Doublebase** are among the sources for the findings.

**NEWS NOTES:** The "BET Celebration of Gospel IV" was taped in January and is slated to air Feb. 24 on BET. **Yolanda Adams, Fred Hammond, Donnie McClurkin, Vickie Winans, Pastor Shirley Caesar, John P. Kee**

and **Cece Winans** are among the performers on the show, which was hosted for the fourth consecutive year by actor/comedian **Steve Harvey**. The taping took place at the Orpheum Theater in Los Angeles . . . The 2004 Urban Gospel Industry Awards and Conference will be held July 14-17 in Riverside, Calif. The gathering will include multiple showcases for new acts and seasoned artists performing a variety of different styles, including hip-hop, contemporary, spoken word, gospel, reggae, neo-soul, comedy and spiritual jazz.

## The Beat

Continued from page 13

of **Wayne**, but it's not. **Heather Headley** and **Sean Paul** hopefully have long careers ahead of them, but taking home best new artist isn't in the cards. **Evanescence** has the album of the year nom that may mean more voters favor the band over the rapper on artistic merit, but **50 Cent** was the top seller of the year. We say **50 Cent**.

Best female pop vocal performance: It's a tossup between **Christina Aguilera** for "Beautiful" and **Sarah McLachlan** for "Fallen." For **Kelly Clarkson**, it is an honor just to be nominated. "Fallen" is a beautiful song and wonderfully rendered, but we're going with former best new artist winner **Aguilera** on this one.

Best male pop vocal performance:

Basically, you have the sentimental vote being split between **George Harrison** and **Warren Zevon**. Then there's perennial Grammy nominee **Sting** and **Michael McDonald**, who is having a wonderful comeback with his "Motown" album. Just to show the Grammys are hip, there's **Justin Timberlake**, who is really the only "pop" performer in this category. Where's **Jason Mraz**? Or **Josh Kelley**? Or last year's winner **John Mayer**?

Best female rock vocal performance: A strange category that shows how hard a time women are having in the rock world right now. **Michelle Branch, Pink** and **Avril Lavigne** are all pop artists and not rock, but they're nominated anyway. We say **Lucinda Williams** gets the nod for "Righteously."

Best male rock vocal performance: What the heck is going on here? The award goes to **Dave Matthews**, but more importantly, where is the next generation of male solo rockers?



WINANS: SHEDDING LIGHT ON WORSHIP

## Mixed Reaction Greet Las Vegas Tax

BY SUSANNE AULT

To the consternation of some tour organizers, Nevada started collecting its new live-entertainment tax (LAT) in January. Still, many are betting that the concert business will not go bust in the process.

All Nevada venues between the capacities of 300 and 7,500 seats—including Las Vegas' 1,800-seat House of Blues and Celine Dion's home at the 4,000-seat Caesars Palace Colosseum—must tack a 10% tax onto all of their event tickets. There is also a 10% tax placed on concession and merchandise sales at those venues.

Buildings more than 7,500 seats in capacity, including the 19,354-seat Thomas & Mack Arena and the 9,000-seat Orleans Arena, are taxed 5% per ticket. Those facilities do not have an increase in food, beverage and merch taxation.

In some cases the promoters are

absorbing the costs; in others, the increase is being passed on to the consumer.

Tax funds will be filtered into Nevada's public schools, and local Las Vegas papers have reported that the LAT should raise \$117 million by 2005. State officials have explained that larger venues are getting the relatively lighter treatment because they do not want to scare away major-league events from Nevada with the cost hikes.

### CONCERN FOR FANS

Although the tax serves an honorable purpose, several facility managers and booking agents are concerned about angering fans with higher pricing and hurting themselves with lower show grosses.

"Inevitably, the artist feels the pinch or the fan feels the pinch," says Michael Arfin, booking agent for Linkin Park at Writers and Artists Group Interna-

tional. "For most touring bands, merch is a key element to their business. This is only going to force artists to raise the price of merch, which will hurt the fan. Or the artist will lose the income and take a hit themselves."

Many venue managers and agents pointed out that Vegas concert-goers are accustomed to shelling out top dollar for shows. Rod Stewart's March 20 gig at the Hard Rock Hotel ranges between \$300 and \$750 per ticket, for instance. They consequently believe that the LAT should not be a serious booking or attendance roadblock.

"We have not lost a show because of it," Thomas & Mack GM Daren Libonati says of the LAT. But he admits that shows by Linkin Park and Metallica (Feb. 20 and March 13, respectively) went on sale in December to allow crowds to beat the 5% tax. "Fans will bend their eyebrows a little and frown, but the tax will empower the

state to create a better environment for children and schools."

### DIFFERING STRATEGIES

Four weeks into LAT collection, many concert executives are still working out their taxing strategies. Most Nevada event tickets that went on sale after Jan. 1 are now stamped "includes LAT."

Venue managers at the Thomas & Mack Arena, Orleans Arena and MGM Grand say they are primarily passing on the 5% tax to patrons.

At this point, AEG is deflating the original face value on a select number of Dion tickets to keep pricing at the same pretax levels for fans.

"For our lowest-priced \$87.50 and \$127.50 tickets, we decided not to pass on the tax to consumers," an AEG spokesperson explains. "We'll pay out of our grosses there. Clearly, there are significant payments coming from this show that are coming out of our bottom line."

Other Dion ticket tiers, at \$175 and \$225, were not downsized to embrace the tax.

Dion is scheduled to play her Las Vegas gigs through the year. The

spokesperson declined to comment on whether the LAT will steer AEG away from producing and promoting concerts at the Colosseum after her run wraps.

Mark Prows, GM for the 15,200-seat MGM Grand, believes that he will fall into the 10% tax bracket for the venue's cut-down shows, which includes the 7,000-capacity Sarah Brightman date March 13. Nevada is still negotiating whether it will enforce large venues paying the 10% tax when they present concerts in configurations of less than 7,500 seats.

MGM patrons must shoulder the ticket increases, Prows says. But he notes that T-shirt prices have been lowered to keep them at the same cost that now includes the LAT. AEG has also reduced some of its original Dion concession and merch prices.

"What you'll see is a lower take on novelty sales. We take a percentage of the merch income [along with artists], so everyone will feel it a little bit," Prows says.

Slipknot, who Arfin also books, is being routed into Las Vegas for a theater show. Anticipating the 10% tax,

(Continued on page 27)

### IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Audi Audi of America	k.d. lang tour, April-October, 30-plus stops	\$500,000	First-ever U.S. concert tour sponsorship builds on 2003's "Audi 8" campaign that celebrated lang and seven other innovators. Lang also performed at Audi's dealer meeting last year. Plans to leverage tie through ticket promos, meet-and-greets and other dealer promotions.	Steve Jensen, Direct Management Group manager; Maria Nahigian, Audi event marketing manager.
Napa Auto Parts National Automotive Parts Assn.	Alan Jackson tour, January-May, 50-plus stops	\$750,000	Using tour as a promotional platform to reach do-it-yourself auto enthusiasts. Leveraging tie through in-store ticket sweeps, displays, on-hold messaging as well as concert signage and TV and radio advertising. Aligned with Jackson because of the artist's interest in automobiles and car restoration; tie marks the first time in four years that Jackson has partnered with an exclusive tour sponsor.	Steve Handschuh, NAPA president.
Virgin Mega-stores Virgin Entertainment Group	Virgin College Mega tour featuring Michelle Branch, Gavin DeGraw and Joe Firstman, March-May, 18 stops	\$325,000	Created proprietary college music tour to play up the in-store shopping experience and fend off growing competition from digital music providers. Will display CDs, videogames and other merchandise at each stop; distributing coupons to drive store traffic. Sold presenting status to Cadbury Adams' Dentyne Ice & Dentyne Fire and co-sponsorship to Volvo Cars North America, which will use the tie to hype its redesigned S40 sedan. The two sponsors also gain presence in Virgin stores in exchange for their sponsorship fees: Dentyne will be sold in Virgin outlets in April and May while Volvo receives in-store display at 10 outlets from February through May. Volvo also will hold off-site ride-and-drive events—dubbed the Volvo/Virgin All Access tour—in each of the markets where it has Virgin store displays.	Martin Berman, integrated marketing president; Ann Egelhoff, senior manager, partnerships and promotions; and Marc Block, marketing director, Virgin; Catherine Callaway, Dentyne associate product manager, and Vicki Lozano, director, breath freshening, Cadbury Adams; Jay Hamill, Volvo manager of product launch and consumer marketing.

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

## Many Nat'l Promoters Re-Up With CCE

BY RAY WADDELL

As predicted by Clear Channel Entertainment music division president/co-CEO Dave Lucas (*Billboard*, Nov. 15, 2003), CCE has completed a new wave of contract renewals with many of its national promoters.

The following have signed new long-term agreements with CCE: Arthur Fogel, president of touring; Michael Rapino, CEO of music international; Geoff Wills, VP of comedy; Chuck Morris, senior VP of the Rocky Mountain region; Brent Fedrizzi, VP of the Rocky Mountain region; Don Strasburg, senior talent buyer; Rich Best, VP of Minneapolis; Jason Wright, VP of Wisconsin; and Perry Lavoisne, VP of Michigan (*billboard.biz*, Jan. 29).

As previously announced, Lee Smith has signed on as executive VP/director of the West Region, Rick Mueller as VP of San Francisco, Jodi Goodman as VP of San Francisco and David Marsden as senior VP of Boston. They join Don Law, chairman/co-CEO of music, and Lucas. Additionally, Dominic Roncace has been named COO for CCE Music.

"We're very excited, very pleased," Lucas tells *Billboard*. "A lot of these people have been with the company a long time, back to when it was SFX."

In addition to the signings, Detroit-based Rick Franks has also recently signed a long-term contract and been

appointed president of national block booking/director and executive VP of the Midwest region. Franks will oversee all block bookings and regional-buy bookings for CCE's U.S. music division.

Lucas explains the difference between CCE's block booking and touring segments. "With touring we might buy 40 dates, the entire tour, and that would be headed up by Arthur Fogel and his people," he says.

"With block booking, there might be a tour, and the artist isn't interested in a tour with one company but might be interested in several dates. Rick Franks is president of that but will also work closely with [touring VP] Bruce Kapp, myself or someone else in the company. There could be a lot of different point people, based on past relationships."

The block booking concept, though not new, is receiving renewed interest from agents and managers who seek something between a one-promoter deal and a tour promoted on a market-by-market basis. "It gives you a certain kind of consistency," Lucas says. "We've got quite a few irons in the fire on block booking, and touring as well."

### MORE TO COME

Lucas says another "very impressive" round of executive signings will be forthcoming from CCE, though he would not mention specifics.

(Continued on page 27)

### FOLLOW THE STARS

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# Touring

Billboard

## The Right Site Is A Matter Of Size

### Scaled-Down Arenas And Theaters In Competition

BY RAY WADDELL

Theaters and performing-arts centers are finding it more challenging than ever to book touring entertainment, since their calendars are often already filled with resident arts organizations and competition keeps popping up.

But the competitors aren't just from neighboring markets and similarly sized venues. Arenas are increasingly going head to head with mid-sized venues, using reduced-capacity configurations.

The good news is that there are many acts that fall into the 3,000- to 8,000-capacity category, even if there are still far more venues to play than acts to play them.

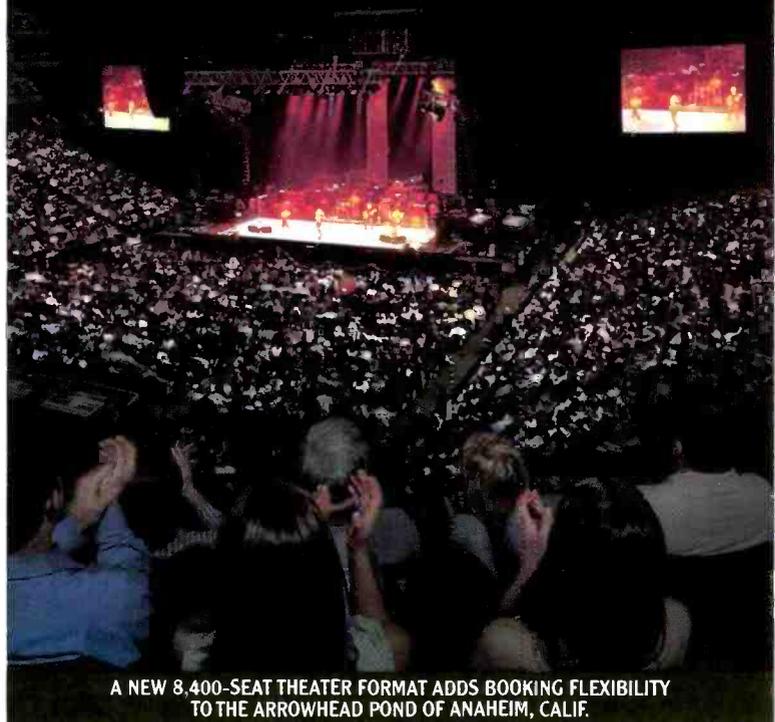
Most believe that the trick to competing in this market is being proactive in juggling open dates and by staying in the loop with agents and promoters.

Stephen Greil, director of the Tennessee Performing Arts Center (TPAC) in Nashville, has few premium open dates, given the venue's busy resident arts schedule. The TPAC complex includes the 2,472-seat Jackson Hall, the 1,075-seat Polk Theatre and the 288-seat Johnson Theatre.

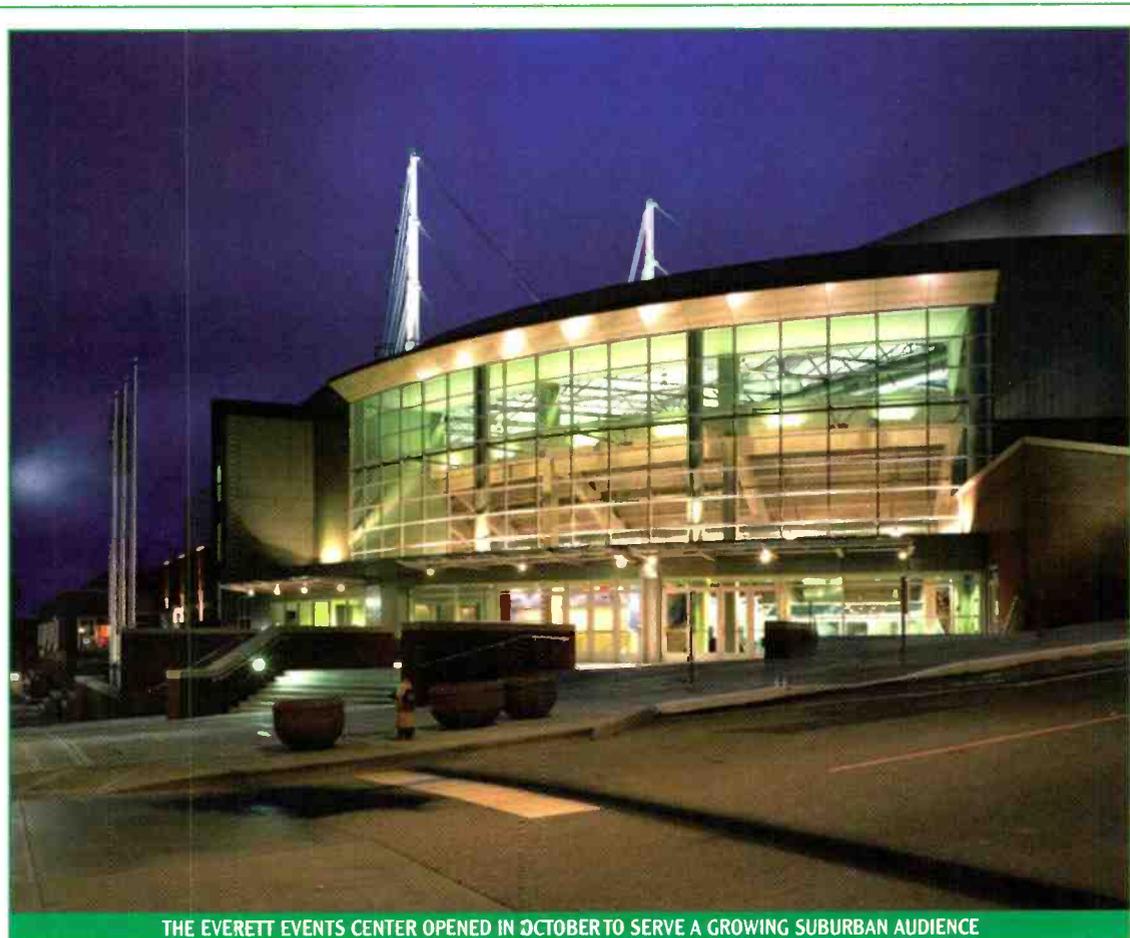
Annually, Jackson Hall hosts the Nashville Symphony for 20 weekends, the Nashville Ballet for four weekends, the Nashville Opera another four weekends and the TPAC Broadway Series (produced with Clear Channel Entertainment) for eight to 10 weekends. This is in addition to dates for regional dance and arts groups.

Blue Man Group and Jerry Seinfeld were rare, non-resident bookings for TPAC. "Since 1994, when 'Phantom of the Opera' came to

*(Continued on page 18)*



A NEW 8,400-SEAT THEATER FORMAT ADDS BOOKING FLEXIBILITY TO THE ARROWHEAD POND OF ANAHEIM, CALIF.



THE EVERETT EVENTS CENTER OPENED IN OCTOBER TO SERVE A GROWING SUBURBAN AUDIENCE

## New Venue Menu Offers More Choices

BY SUSANNE AULT

LOS ANGELES—Boosted in part by their novelty status and shining new appearance, many venues that opened during 2003 enjoyed banner years.

"Obviously, this is a new, state-of-the-art building. There is enthusiasm surrounding new buildings, [which] makes everyone excited to see them," says Stephen Tadlock, GM of the Save Mart Center in Fresno, Calif.

Since opening Nov. 5, the SMG-managed, 16,000-seat arena has grossed \$3 million total from shows by Elton John, Andrea Bocelli and Matchbox Twenty, Tadlock adds. "There are venues that don't do that in a year. We did that in a week."

Other fresh facilities bustling with business include the Home Depot Center, a 27,000-seat, AEG-owned and -operated stadium venue in Carson, Calif. The facility has had three sold-out concerts—two were for Dave Matthews Band and one was for Maná—since opening June 7.

And the Budweiser Events Center in Loveland, Colo., managed by Global Spectrum, had sold out each of its 7,200-seat events as of late November, including all of the Central Hockey League (CHL) games of

the Colorado Eagles, after opening Sept. 20.

Although pleased that they have hit the ground running, many managers at first-year venues realize that nothing stays new forever. They have strategies to continue attracting events and patrons when they are no longer the new kids on the block.

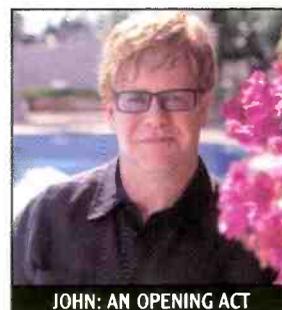
"We're all realists, and we know that we are in a honeymoon period," says Lou D'Angeli, director of marketing and sales at the Budweiser Events Center. "We have to get things in place so that three to five years from now, we'll still be doing well."

A major trend in new venue development, managers say, is the construction of more buildings in the suburbs. New venues located in predominately suburban areas include the Budweiser Events Center, the Home Depot Center and the 20,000-seat, city-owned Glendale Arena in Glendale, Ariz.

"There's a lot of growth away from the major metropolitan areas. People are still working in [urban] areas but living farther away," says Ann Larson, GM for the Budweiser Events Center. "We want to provide entertainment where people live."

Paul Davis, GM of the 6,800-seat Dodge Arena in

*(Continued on page 20)*



JOHN: AN OPENING ACT

## Right Site

Continued from page 17

this building, we have been running at capacity, even turning business away," Greil says.

That situation, however, will likely change with the 2006 opening of Nashville's Symphony Hall. The \$120 million showplace will be the new home of the Nashville Symphony, which will own and operate the venue.

While TPAC will lose the symphony as a tenant, Greil does not envision competing with the new hall. "The Symphony Hall will be an acoustic house, so they won't have the production capabilities that we have," he says.

On the other hand, in two years, TPAC will have 20 weekends to fill. "We haven't been aggressive with our rental business, but we're starting to build back those relationships with agents and promoters," he says. "We'll start booking those dates beginning late fall."

### REACHING PIKES PEAK

The 2,061-seat Pikes Peak Center in Colorado Springs, Colo., hosts around 150 to 180 actual performances and averages about 200 use days annually, according to director Steve Martin. So, with a minimum of 165 days to work with, Martin's challenge is the opposite of TPAC's.

"We are primarily a rental facility, so it is very important to keep a good relationship with key promoters and agents," Martin says. "It's all about working the phones and making sure they're familiar with our facility and location."

With that in mind, Martin and the Pikes Peak are members of an informal consortium of about 10 similar facilities in the region that meets monthly with the goal of offering block-booking options for agents and tours.

These days, mid-sized venues like theaters and performing-arts centers must be prepared to promote in-house, a tough mandate when "the risk/reward ratio is so out of whack," says Steve Jones, director of the 3,217-seat Spartanburg (S.C.) Memorial Auditorium.

"It's time to be more creative in how you use your space," Jones says. "We turned our downstairs space—normally used for small conventions and trade shows—into a nightclub."

Jones says the Spartanburg venue has already done well with Delbert McClinton and Tinsley Ellis in this new setting.

"We try to do one [live event] a month," Jones says. "We sell beer, and it's a different format than we've had in the past."

Known as Cafe SMA, the club will host Blue Dogs and Iron Filter in the coming months. And, in a joint venture with the county-

owned Barnett Park Amphitheater, Jones is booking shows for the Lawn & Lights Showcase, which on April 29 will bring in Brad Paisley, Bill Currington and Shiloh.

"The key is to be creative and come up with new concepts," Jones says. "You [have to] do the stuff they don't teach you in 'facility manager 101.' You have to know your market."

In addition to competing against other markets and similar-sized venues, mid-sized venues must now compete with large-capacity arenas that routinely implement curtaining or another system to scale down to theater level.

For their part, arenas are just trying to be flexible to obtain more bookings, with the philosophy that even small-capacity business is better than a dark night.

Toward that end, the Arena Network Theatre Group (ANTG), a spinoff of the Arena Network Group, works to create consistency and positioning for the theater-within-an-arena concept. Some 25 arena theaters participate, and the number is growing.

However, just don't call them "cut-down arenas."

"We never use the 'c' word," says Tim Ryan, GM of the Arrowhead Pond of Anaheim (Calif.), where the 8,400-seat Theatre at the Pond opened more than a year ago with about a \$500,000 price tag.

"It has already paid for itself," Ryan says. "But more than that, if you look at the artists that are planning on going out in 2004, there are an equal number playing 6,000- to 8,000-seaters as there are playing arenas."

Just throwing up curtains behind the arena bowl is not enough, Ryan stresses. "We have very specific guidelines [within ANTG] to make sure this is never done as a cut-down arena," he says. "The cut-down days are over. We want a consistent experience from arena theater to arena theater."

Such acts as Matchbox Twenty and Alejandro Sanz have been booked at the Theatre at the Pond. "It's up to us to make it viable," Ryan says. "And the agents have supported it, as long as it's done right."

One of the more successful theater/arena ventures has been the Theater of the Clouds at the Rose Quarter in Portland, Ore. "We were one of the first venues to do more than just hang a curtain across the back of the stage to cut down the arena," says Jay Isaac, senior VP of sales/marketing for the Rose Quarter complex.

"We spent a lot of money on our programmable acoustic ceiling—which we call 'an acoustic cloud'—plus full curtaining to accommodate audiences of as few as 2,000 to as many as 6,500 in an intimate theater setting."

The Theater of the Clouds was part of the original design of the 20,000-seat Rose Garden arena, and it opened at the same time in

October 1995. Since then, Isaac says, "it has hosted around 10 concerts per year that would otherwise have played smaller venues or skipped the market."

He estimates about \$1 million was spent on curtaining and the "cloud," which is more than typical arena construction costs, "to ensure we had the very best acoustic environment of any arena."

The acoustic cloud is the only dual-sided, moveable and completely programmable arena ceiling in the world. "Sound engineers come into the building and actually tune the ceiling to fit their sound system and the type of music," Isaac says. "Many sound engineers have told us that we have the best-sounding large venue in the world."

### GETTING ON BOARD

Jeffrey Bowen, VP of booking for the Conesco Fieldhouse in Indianapolis, has found it tough to book acts into the arena's new theater configuration, which decreases the capacity from 19,000 to 6,000 or less.

"We spent \$500,000 creating theater space. Now we have to educate the agents, managers and sometimes the promoters about



ISAAC: CREATING AN ACOUSTIC ENVIRONMENT

what that means," Bowen says.

"Since we spent the money to do this we've had one show, and the only reason we had that one was because they wanted cheap rent. I'm still pushing it, though."

Despite the negatives, more arenas are coming on line with reduced-capacity configurations, including the Continental Airlines Arena in East Rutherford, N.J., where budgeting for a new curtaining system has been approved.

"We're going to do it, and we're going to do it right," says Ron VanDeVeen, VP of event bookings at the Meadowlands, N.J., complex, which includes the Continental

Airlines Arena. "We'd like to have it up and running by the third or fourth quarter of this year. The sooner the better."

VanDeVeen says a 3,000- to 6,000-seat configuration will fill a niche in his market. "Our competition will be Radio City Music Hall, the Theatre at Madison Square Garden and multiple [dates] at places like the Hammerstein Ballroom [all in New York]," he says.

From a theater perspective, TPAC's Greil does not see his venue competing with Nashville's Gaylord Entertainment Center (GEC), even though the GEC has a reduced-capacity configuration. "I see us competing more with Ryman Auditorium," Greil says, referring to Nashville's historic 2,105-capacity theater. "I see shows coming to the Ryman I wish we could've gotten, and I'm sure they feel the same way."

It's no surprise that those working at theaters are not so keen on arenas posing as theaters. "People aren't stupid," Spartanburg's Jones says. "They know they're sitting on [hockey] ice, and the sound isn't as good. Eventually, they'll get wise and say, 'I'll pay the bigger bucks, but I'm not gonna sit in an arena.'"

## PAFAS Unites Performing-Arts Managers

BY RAY WADDELL

Now in its 12th year of serving smaller, specialty venues, the 2004 Performing Arts Facility Administrators Seminar (PAFAS) is set for Feb. 14-17 in Portland, Ore.

Produced by the International Assn. of Assembly Managers, PAFAS is billed as the only professional gathering exclusively targeting managers of performing-arts facilities. About 150 registrants are expected.

From programming advice to operations issues, conference topics are geared toward subjects that affect all performing-arts venue managers.

"Just as with the other specialty seminars in IAAM [such as crowd management, arena management, stadium management and convention centers], we try to deal with issues that come up in a theater situation," says Steve Martin, GM of the Pikes Peak Center in Colorado Springs, Colo., and IAAM performing-arts center committee chairman.

"Performing-arts center" status in IAAM is often more a function of venue size than programming, Martin notes. But he adds that many issues relate to events typically booked by venues that are officially designated as performing-arts centers.

"In many ways, 'performing-arts

center' is synonymous with 'theater,' which, like stadiums, arenas and amphitheaters, is related to capacity," Martin explains. "In addition to commercial [programming], performing-arts centers tend to specifically deal with dance, ballet, opera, symphonies and local arts associations."

In general, the capacity range is between 1,300 and 3,000, Martin says. "In IAAM, 'performing-arts

center' relates to what goes inside.

"Because of our [smaller] capacity, we can't generate revenue on the same level as convention centers, arenas and stadiums, so we try to come up with [seminar] topics that help address that," Martin says.

This year's program is slated to include a session on "green" theaters, market segmentation and improving customer service. "We'll deal with some architectural stuff on how to keep your theater green, environmentally," Martin says.

Surviving tenant financial problems and dealing with such legal problems as depositions and subpoenas will also be discussed. There will be a session on how to survive a tenant bankruptcy that Martin will conduct because "our center went through that last January. We'll talk about how to move forward from there."

An all-new Backstage Bootcamp—a conference favorite—is planned for the first day. It will cover such facility topics as building systems and technology, sound systems and front-of-house operations.

Also on the agenda are a legal-issues Q&A session and the ever-popular town hall forum.

More information on PAFAS is available on the IAAM Web site, at iaam.org.



**What:** The Performing Arts Facility Administrators Seminar

**Where:** Hilton Portland & Executive Tower, Portland, Oregon

**When:** Feb. 14-17, 2004

**Who:** Presented by the International Assn. of Assembly Managers (IAAM), the event draws managers of performing-arts facilities

**Web site:** iaam.org

center' is a catch-all for theaters," he adds. "It's hard to define, but in general, 'theater' is the type of facility, and 'performing-arts cen-

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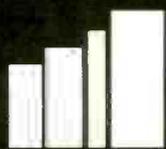




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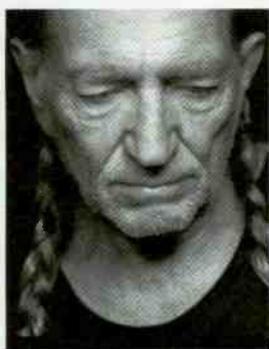
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## Venue Menu

Continued from page 17

Hidalgo, Texas, which Global Spectrum also manages, agrees.

Davis says that traditionally, "people had to drive to San Antonio—250 miles away—so the community has really embraced the [Hidalgo] arena."

Davis adds that Dodge Arena, which opened Oct. 23, grossed more than \$800,000 with two Luis Miguel concerts Oct. 29-30.

While usually located some distance from the nearest downtown area, most of these buildings were specifically constructed near booming populations to support concerts and other live events. In this way, the new venues can still compete with nearby downtown arenas.

"We are really close to Seattle—just a half-hour away," admits Kim Bedier, GM for the 10,000-seat Everett Events Center in Everett, Wash., which is managed by Global Spectrum and opened Oct. 4. She says the venue had a successful run of Disney on Ice shows, but the Key Arena in Seattle is selling very well. "So we're not stealing anything," she observes.

Bedier adds that the Everett venue draws "a whole new market... 75% of our attendance comes from north of Seattle [and] the Canadian border. That's phenomenal. [These days] promoters can't think, 'Hey, I can just play Seattle.'"

Budweiser's Larson notes that one of her suite-holders who lives near the venue is already a suite-holder at the Pepsi Center in Denver.

### CUTTING DRIVE TIME

She acknowledges that NHL team the Colorado Avalanche, which plays at the Pepsi Center, has a higher profile than Budweiser tenant the Colorado Eagles. "But [going to Denver] could be a two-hour drive," she says. "We cut it down [for the patron] to 10 minutes. He couldn't pass up the chance to have a suite here, too."

AEG Live VP/GM Susan Rosenbluth has promoted a number of shows at the Save Mart Center and the Home Depot Center. These buildings should continue to pump with bookings, she believes, "because there are good audience bases to draw on. There needs to be the right population amount to support venues."

But Nick Masters, a Clear Channel Entertainment promoter, cautions that knowing the entertainment threshold for a venue's respective market is important.

"Don't overbook it. Don't try to put too much in a building," Masters warns. "There is still a finite [number] of people living in that market—with a finite amount of time and money."

That honeymoon period will end, he adds, "so you have to do your

homework and make sure the artist can show in your market. It's not going to be a new building forever."

Identifying communities' tastes and scheduling events accordingly is another way to become an invaluable venue staple, arena managers say. Bob Downey, GM for the SMG-managed Jacksonville Arena in Jacksonville, Fla., points out that this city is going to be aching for live entertainment for some time, because it is unlikely to draw a major NBA or NHL team in the immediate future.

"We did a lot [at Jacksonville] with an eye for concerts," he says. "We made it acoustically good. And the [concert] production end was thought out at great length. We've got a real nice upscale arena that will be comparable to the very nicest ones in the country."

By the end of December—just four weeks since opening Nov. 21—such top-notch tours as Elton John, Aerosmith/Kiss and Matchbox Twenty had visited the Jacksonville Arena, Downey adds.

Dodge Arena's Davis notes that the city of Hidalgo, which comprises 1 million people, has never had an arena before. "There was nothing to do," he says.

Notably, the building's first three games by the CHL Rio Grande Valley Killer Bees sold out, Davis says.

"That's getting us off on the right foot. We are the only sheet of ice in the whole valley. It's alien for [patrons]," Davis adds. "There haven't been a lot of entertainment options, but there are a lot of people here."

He notes that Hidalgo is currently considered the one of the fastest-growing metropolitan regions in the country.

On the flip side, the city of Carson has limited the number of concerts that can be held at its Home Depot Center to six per year. The city fears residents will complain about noise from the outdoor venue.

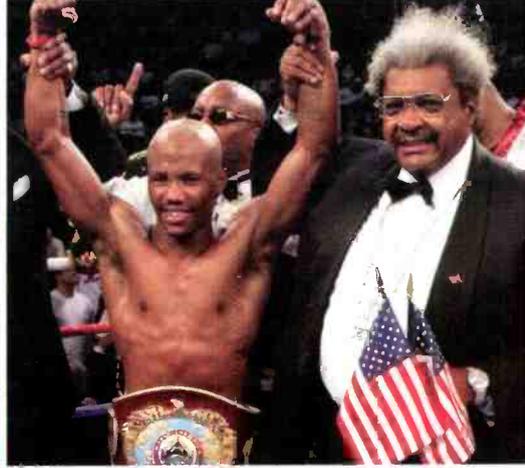
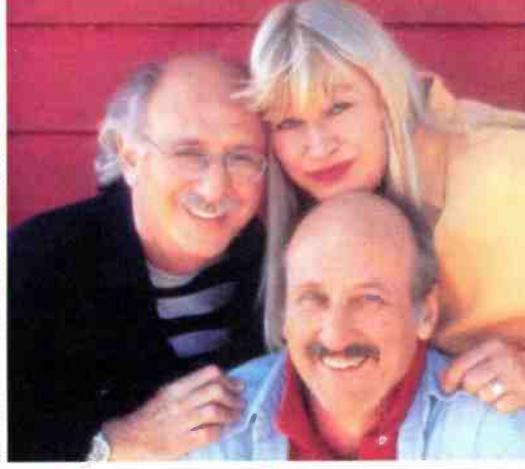
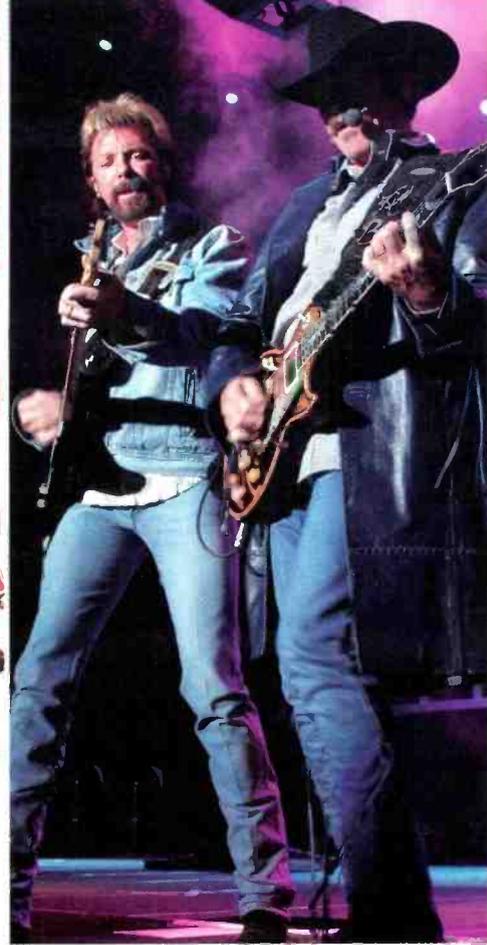
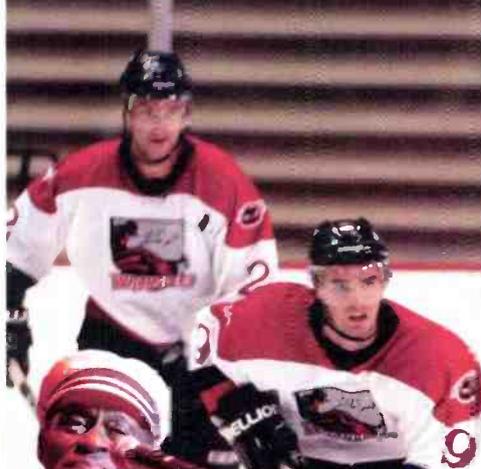
Venue GM Beth White hopes to calm those concerns so she can gradually increase the number of concerts the venue presents, potentially increasing the building's revenue.

Unlike most venues, she says, the Home Depot Center is open to the public on days when events aren't scheduled so they can check out its Olympic training facilities. (The U.S. women's and men's national soccer teams practice there.) Additionally, a biking velodrome will be completed this June.

Visitors are not allowed on the actual playing fields. But AEG, Home Depot's owner, built a 3.5 mile jogging track around the venue, including 12 exercise stations, giving people more access to the building, White notes.

"Seeing people from the community walking up the road to the venue is one of the things that makes me happy," she says.

(Continued on page 22)



# Orleans ARENA

LAS VEGAS

For booking information contact Steve Stallworth at (702) 365-7469 or email: [ssallworth@coastcasinos.net](mailto:ssallworth@coastcasinos.net) or [orleansarena.com](http://orleansarena.com)

## Venue Menu

Continued from page 20

"What I'd really like to do is win their trust. [Then] after 2004, [I'll ask], 'How about doing eight or 10 concerts?'"

After opening Dec. 26, the Glendale Arena in Arizona will compete with Phoenix's nearby America West Arena. Glendale GM Ron Woodbridge says the new building is up to that challenge.

In the fiercely competitive Las Vegas venue market, the Orleans Arena, which opened last May, has set itself apart as the first building specifically catering to the area population rather than the tourist population, VP and GM Steve Stallworth says. The arena prides itself on selling tickets that are normally \$5 less on average than comparable shows at such tourist-friendly Vegas venues as

*Most of these new buildings have opened near booming population centers to host concerts and other live events.*

the MGM Grand or Mandalay Bay's House of Blues.

To lure promoters, Orleans also does not charge facility fees on events.

"We know we're a great value," Stallworth says. "We will find our niche."

As the centerpiece of a master-plan development in Glendale, the arena will be surrounded by retail shops, hotels, movie theaters and restaurants during the next couple of years.

Another development that is expected to draw crowds to Glendale is the opening of a new stadium in 2006 for the NFL's Arizona Cardinals.

Woodbridge says that at this stage, Glendale and America West are certainly competing for similar business. "But we feel really good about the interest in our facility," he says. "We'll be co-promoting a number of events with AEG Live and Clear Channel [during the next year]."

In Central Florida, the Silver Spurs Arena in Kissimmee, which opened Sept. 25, will compete in a metropolitan area that already has a major arena 20 minutes away, Orlando's TD Waterhouse Centre. But the management of the Silver Spurs Arena sees an advantage in competing against the home of the Orlando Magic, which must

(Continued on page 24)



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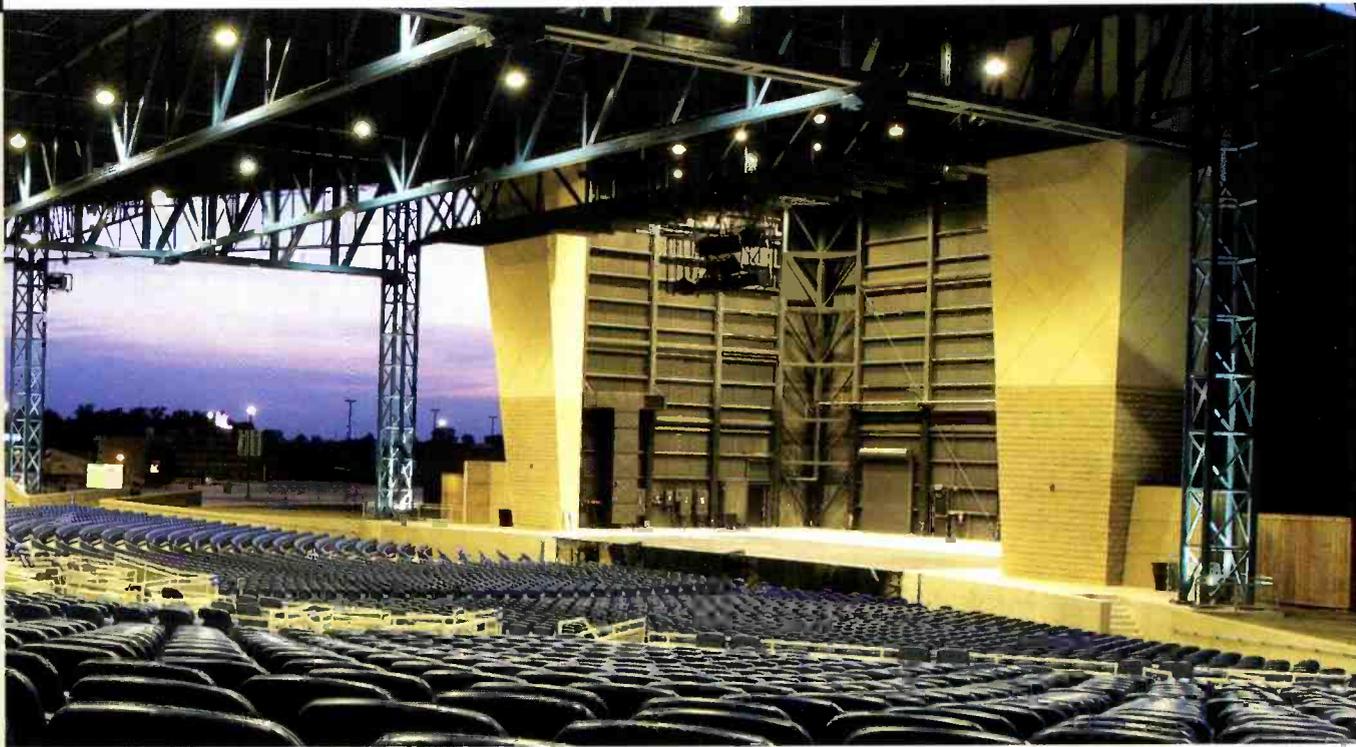
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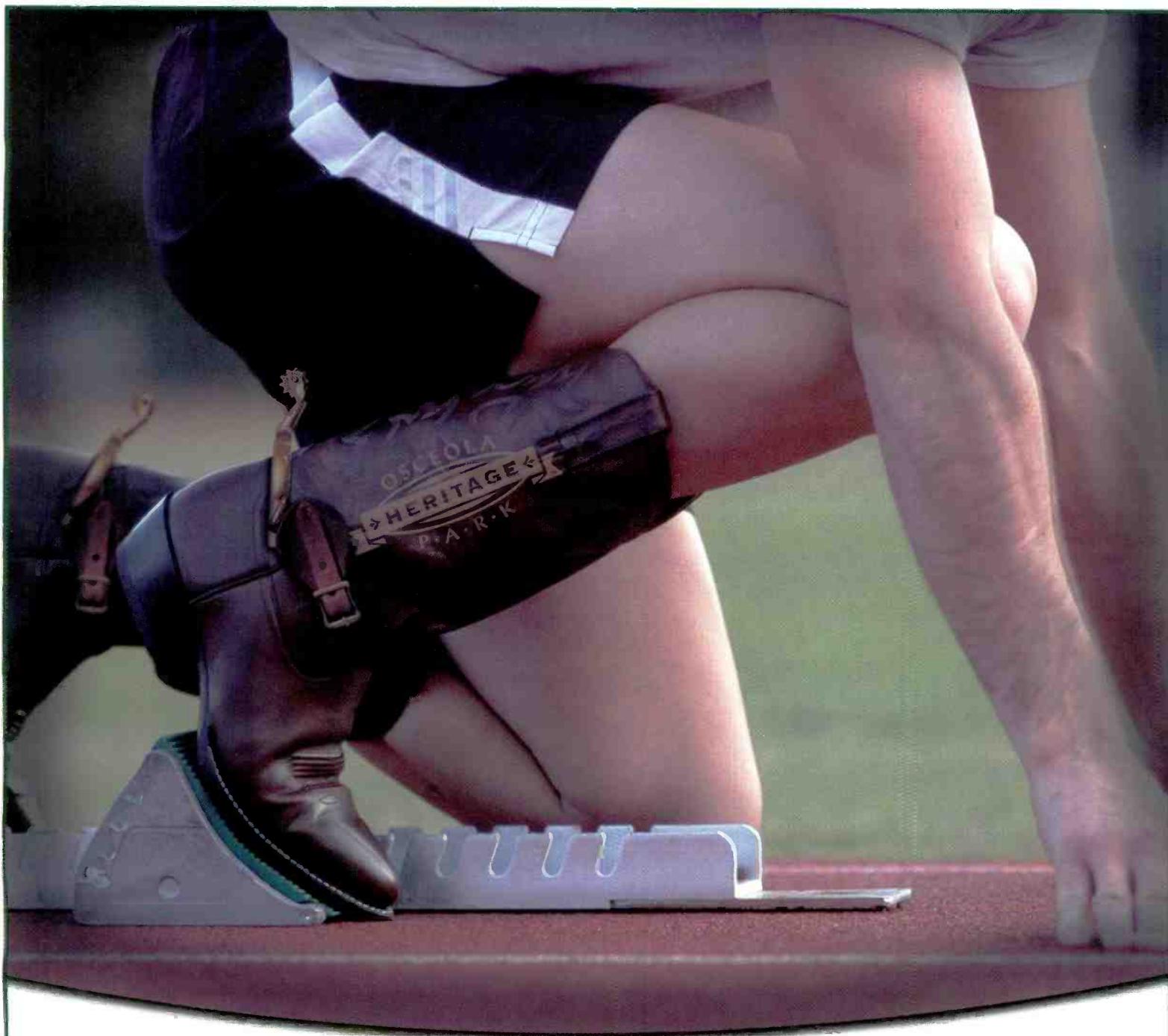
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K I S S I M M E E - S T . C L O U D . F L O R I D A

## Venue Menu

Continued from page 22

commit dates to the team's home game schedule.

"We'll have lots of availability," says Rob Larson, director of sales and marketing at the Silver Spurs. Given the audience available from the Orlando metropolitan area and nearby attractions including Walt Disney World and Universal Studios, the market will support both venues, Larson says.

"There are 1.7 million people living in the market," he says. "Then it gets 30 million visitors a year. So you get all the things you need to make yourself successful."

Another way to continue attracting promoters and patrons to new buildings is a great design, giving a facility a fresh look that lasts years, managers say.

The Gwinnett Civic and Cultural Center, a 13,000-seat facility managed by SMG, opened Feb. 16 in Duluth, Ga., and features extra-wide aisles and bigger seats, compared with industry standards. Tour organizers can also choose from a variety of configurations for different crowd capacities, thanks to Gwinnett's curtaining system.

### CONSIDER DESIGN

"You've got two clients: the ones coming in the front door and the ones coming in the back door," Gwinnett GM Preston Williams says. "If newer venues want to stay competitive, they have to consider that in the design of their building."

Other buildings, including Everett Events Center and Glendale Arena, are seeking venue name sponsors, since they can supplement cash flow after the initial flush of new bookings.

Roger Newton, GM for Ford Park, an SMG-managed complex in Beaumont, Texas, says that its Ford sponsorship was not announced until late 2003. He hopes that it will supply the necessary funds to better publicize the complex's amphitheater, which opened April 23. In contrast to managers at other rookie facilities, Newton acknowledges slow business for the shed regarding bookings and attendance.

"We are going to be able to reintroduce the amphitheater [by being] much more aggressive marketing in 2004 using the Ford name," Newton adds.

Dodge's Davis is grateful for being able to make use of the venue's sponsor early in the life of the building, saying he knows "the income stream is there."

However, he also believes that Dodge will have to meet the needs of promoters and patrons to remain an event magnet in the future.

Davis says, "Word will travel fast when shows do well."



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ARENA NETWORK



ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BETTE MIDLER	Madison Square Garden, New York, Jan. 17-18	\$3,161,410 \$250/\$35	25,770 27,240 two shows one sellout	Clear Channel Entertainment
BETTE MIDLER	FleetCenter, Boston Jan. 20	\$1,481,476 \$250/\$39.50	12,396 sellout	Clear Channel Entertainment
BETTE MIDLER	MCI Center, Washington, D.C. Jan. 23	\$1,370,900 \$178/\$93/\$63/\$42.50	11,965 14,608	Clear Channel Entertainment
JIMMY BUFFETT	Arrowhead Pond, Anaheim, Calif. Jan. 24	\$1,159,594 \$126/\$86/\$66/\$36	15,594 sellout	Clear Channel Entertainment
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 28-29	\$1,098,000 \$225/\$175/\$127.50/\$87.50	7,988 two sellouts	Concerts West
JIMMY BUFFETT	HP Pavilion, San Jose, Calif. Jan. 20	\$772,676 \$126/\$37	10,300 17,604	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Rupp Arena, Lexington, Ky. Jan. 31	\$697,928 \$64.50/\$54.50	10,955 12,500	Outback Concerts
SARAH BRIGHTMAN	Madison Square Garden, New York Jan. 23	\$654,314 \$754.50/\$129.50	7,838 10,905	Clear Channel Entertainment
DAVID BOWIE, MACY GRAY	Pengrowth Saddledome, Calgary, Alberta Jan. 21	\$634,074 (\$818,276 Canadian) \$61.60/\$35.26	11,474 sellout	Clear Channel Entertainment
DAVID BOWIE, MACY GRAY	Rosemont Theatre, Rosemont, Ill. Jan. 13-14	\$632,650 \$86/\$40.50	8,474 8,782 two shows	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	The Mark of the Quad Cities, Moline, Ill. Jan. 29	\$591,368 \$64.50/\$49.50	10,695 sellout	Police Productions
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Xcel Energy Center, St. Paul, Minn. Jan. 31	\$519,948 \$33	15,756 sellout	Jam Productions
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Allstate Arena, Rosemont, Ill. Jan. 29	\$490,383 \$34.50	14,214 sellout	Jam Productions
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Wachovia Spectrum, Philadelphia Jan. 20	\$489,210 \$34.50	14,508 sellout	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Jan. 18	\$434,858 \$31.50	14,171 sellout	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Worcester's Centrum Centre, Worcester, Mass. Jan. 17	\$428,283 \$34.50	12,764 sellout	Clear Channel Entertainment
SARAH BRIGHTMAN	The Arena at Gwinnett Center, Duluth, Ga. Jan. 19	\$418,690 \$750/\$45	4,940 7,180	Clear Channel Entertainment
NICKELBACK, THREE DAYS GRACE, STAINED	General Motors Place, Vancouver Jan. 23	\$413,680 (\$535,800 Canadian) \$32.81/\$28.95	13,560 14,158	Clear Channel Entertainment
KID ROCK	Wendler Arena, Saginaw, Mich. Jan. 23	\$376,200 \$33	6,129 6,139	Clear Channel Entertainment
SARAH BRIGHTMAN	Wachovia Center, Philadelphia Jan. 21	\$358,970 \$252/\$37	6,091 12,783	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	Teco Arena, Estero, Fla. Jan. 23	\$344,525 \$55/\$42.50	6,841 6,857	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	CSU Convocation Centre, Cleveland Jan. 21	\$333,392 \$33.50	10,295 sellout	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Alliant Energy Center, Madison, Wis. Jan. 30	\$329,272 \$33.50	10,230 sellout	Frank Productions, First Artists
BRYAN ADAMS, COLIN JAMES	John Labatt Centre, London, Ontario Jan. 29	\$313,021 (\$414,785 Canadian) \$49.05/\$37.36/\$26.79	8,979 sellout	House of Blues Canada
3 DOORS DOWN, TANTRIC, SHINEDOWN	The Cajundome, Lafayette, La. Jan. 31	\$296,428 \$28.50	10,401 sellout	Beaver Productions
SARAH BRIGHTMAN	Lakeland Center, Lakeland, Fla. Jan. 17	\$291,210 \$750/\$40	4,529 6,297	Clear Channel Entertainment
DAVID BOWIE, MACY GRAY	The Fillmore, Denver Jan. 19	\$237,600 \$66	3,600 sellout	Clear Channel Entertainment
3 DOORS DOWN, TANTRIC, SHINEDOWN	Roanoke Civic Center, Roanoke, Va. Jan. 17	\$227,480 \$27.50	8,864 sellout	Clear Channel Entertainment
THE O'JAYS, THE WHISPERS, STEPHANIE MILLS	Trump Taj Mahal, Mark Eteess Arena, Atlantic City, N.J. Jan. 17	\$225,380 \$65/\$45	4,949 5,219	Clear Channel Entertainment
GAITHER HOMECOMING	Jacksonville Arena, Jacksonville, Fla. Jan. 23	\$214,753 \$33.75/\$15.75	9,293 14,625	Clear Channel Entertainment
3 DOORS DOWN, TANTRIC, SHINEDOWN	Mid-South Coliseum, Memphis Jan. 30	\$208,146 \$28.25	7,368 8,000	Beaver Productions
IRON MAIDEN, ARCH ENEMY	Hammerstein Ballroom, New York Jan. 23	\$207,780 \$77/\$67	3,281 sellout	Clear Channel Entertainment
ANITA BAKER	MGM Grand Garden, Las Vegas Dec. 30	\$187,370 \$150/\$50	4,077 4,200	Fantasma Productions
3 DOORS DOWN, TANTRIC, SHINEDOWN	Toledo Sports Arena, Toledo, Ohio Jan. 2	\$176,368 \$30/\$27.50	6,719 sellout	Clear Channel Entertainment
3 DOORS DOWN, TANTRIC, SHINEDOWN	Columbus Civic Center, Columbus, Ga. Dec. 31	\$174,303 \$39.50/\$35.50	5,404 6,513	Clear Channel Entertainment

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# New York Bands On U.S. Blitz

New York rock bands **Queen V, Slunt, Sex Slaves, Joker Five Speed** and **Skum** will play more than 100 dates nationally, including the Northeast Blizzard Blitz that began Feb. 4 at **Don Hill's** in New York. The Blitz runs until Feb. 28 at the **Tourist Inn** in York, Pa.

**AFFIRMATIVE:** Pioneering prog rockers **Yes** will begin a North America arena tour April 15 at **Key Arena** in Seattle to celebrate its 35th anniversary (*Billboard*, Nov. 1, 2003). The lineup of **Rick Wakeman, Steve Howe, Jon Anderson, Alan White** and **Chris Squire** will use a specially

All participating bands appear on the **Radical Records** compilation "New York City Rock N Roll," produced by **Steven Blush**. Twenty-two bands are on the record, so the four-band bills change week-to-week, based on availability, Blush says. Other acts include **Bantam** (with ex-**Lunachicks** guitarist **Gina Volpe**), **Pretty Suicide, Temptress** and **Grounded**.

All dates through March are booked by **Chuck Garabedian** at **ICBM Productions**; starting in April, shows will be booked by **Thomas Pasquale** at **Universal Talent**. The tour hits the South by South-west Music Conference in Austin March 19, **NXNE** in Toronto June 4 and the Woodstock (N.Y.) Tattoo Festival Aug. 28.



YES: TOUR CELEBRATES 35TH ANNIVERSARY

designed set by **Roger Dean**, the artist responsible for the band's logo and album covers.

**Yes** is booked in North America by **Pete Pappalardo** at **Writers & Artists Group International** and managed by **Allen Kovac** at **10th Street Entertainment**.

**On The Road™**



By **Ray Waddell**  
rwaddell@billboard.com



**JACK BACK IN OZ:** Veteran Australian promoters **Michael** and **Kevin Jacobsen** have partnered with U.S. promoter **Jack Utsick Presents** to form **Jacobsen-Jack Utsick Presents**. The 50-50 partnership will promote theatrical and special events and shows in Australia and New Zealand.

Utsick now has 13 offices worldwide under the Jack Utsick Presents banner. Last year Utsick first established a presence Down Under with the **Michael Chugg Entertainment/Jack Utsick Presents** partnership; the two Australian companies will work "in concert," Utsick tells *Billboard*.

He adds that the combined Jack Utsick Presents companies grossed more than \$100 million worldwide in 2003. The new company will include Kevin Jacobsen as managing director, Utsick as director, **Amber Jacobsen** as director of concerts and special events and Michael Jacobsen as GM.

A CFO, producers, production managers, accountants and other staff will be appointed.

**RESURFACING:** Live-entertainment veteran **Dana Warg** has joined **Nederlander Concerts** as executive VP of programming and development.

In his new role, Warg will oversee Nederlander's day-to-day programming and operations of the West Coast division, including acquisitions, booking and development. He will be based in Los Angeles.

Warg comes to Nederlander from **Clear Channel Entertainment/SFX**, where he was VP of arena operations; previously Warg spent 11 years as CEO of the 19,000-seat **Target Center** in Minneapolis.

Nederlander Concerts is headquartered in Los Angeles. It books, promotes and produces concerts in such California venues as the **Arrowhead Pond of Anaheim**, the **Grove of Anaheim**, the **Staples Center** in Los Angeles, the **Santa Barbara Bowl** and the **San Diego Civic Center**. Nederlander is also partnered with **House of Blues Concerts** in L.A.'s **Greek Theatre**.

## National Promoters

Continued from page 16

The signings follow some high-profile departures from the company in the past year, including Louis Messina, now with TMG/AEG Live, and Gregg Perloff, now heading his own promotion company, Another Planet.

But Lucas said in an earlier interview that any perception of a mass exodus of executives from CCE was inaccurate and says now that the new signings are proof of that.

"In the case of these new signings, many of these [executives] have been with us for five years, and they decided the experience was good," he says. "They have seen that [CCE] sets trends, that we're proactive rather than reactive, and they wanted to be part of a winning team.

"And, I might add, many of [these executives] had been approached by other people and, after they looked at their options and weighed them, they felt that for the future and what they could accomplish over the next several years, it was in their best interest to stay with us."

CCE is the top promoter in the world, reporting more than \$1 billion in grosses for 2003. AEG Live was second, at \$341.8 million. Lucas and CCE are gearing up for another big year in 2004.

"I'm very bullish; let's say 'cautiously optimistic,'" he says. "Everything looks good."

## Mixed Reaction

Continued from page 16

Arfin says, "agents will have to be more savvy in their deal-making so it still comes out in the artist's favor."

That 5% and 10% taxation difference between large and small live events remains a point of contention for some.

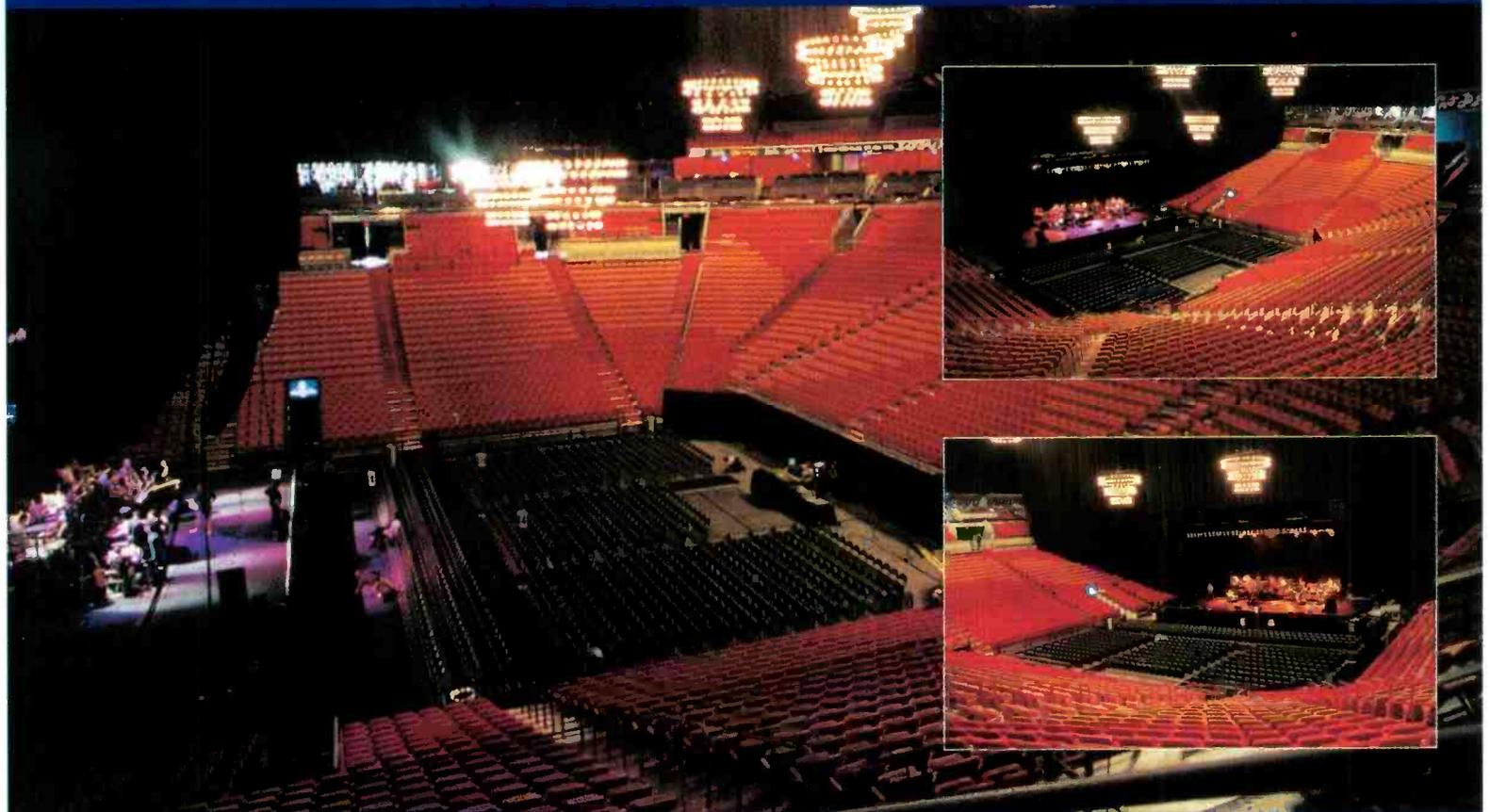
Larry Webman, booking agent at Little Big Man, explains, "It's really unfair and should be the other way around. It's not hurting the big artist that can afford it. It's going after the little man. I think it's nickel-and-diming."

Nevertheless, Webman believes if the act is right, few will cry over a 5% or 10% tax.

"I don't think Cher would have skipped Vegas if there was a \$16 tax on a \$160 ticket. I think it really depends on the band," Webman says. "If they are the hottest thing, people are not going to care. But if they are marginal and struggling to do the business, [acts] may have to look [at taking their business elsewhere]."

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# Hip-Hop's Spirit Permeates Biz

BY CARLA HAY

NEW YORK—Three of the most powerful executives in hip-hop gathered Jan. 27 at New York University for a panel discussion on the evolution of the genre.

The panelists—all of whom have roots with Def Jam Records—talked about the music industry's problems as well as the unique qualities that hip-hop has brought to the industry.

On the panel were Def Jam co-founder Russell Simmons, Def Jam/Def Soul Records president Kevin Liles and Warner Music Group chairman/CEO Lyor Cohen. Cohen recently exited the same post at Island Def Jam Music Group (*Billboard*, Feb. 7).

The panel, moderated by veteran hip-hop journalist Harry Allen, was presented by the New York chapter of the National Academy of Recording Arts and Sciences as part of NARAS' Music Masters Series.

The subject of Cohen leaving IDJMG for WMG was immediately brought up.

Cohen said, "Leaving Island Def Jam was the most difficult decision of my life. But it was a terrific oppor-

tunity to have an impact on the music business. I have a voice but not a strong enough voice... and I want to make a difference.

"The Warner Music Group is now poised to make that difference, because it is the largest private music corporation in the world," Cohen said. "Finding, nurturing and developing talent is the drug I wake up for."

Neither Cohen nor Liles would reveal their plans in terms of executive changes at WMG or Def Jam.

Simmons said Cohen's appointment to the top WMG post was ironic. "[WMG] got rid of hip-hop [at the company], and now they have a rap guy running the company."

## TOUCHY SUBJECTS

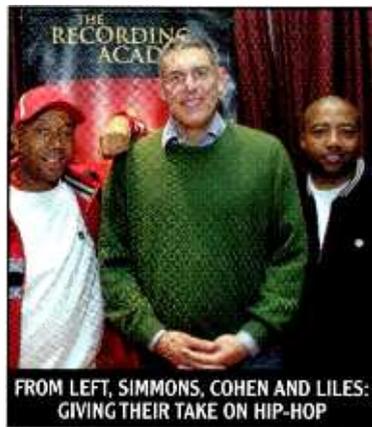
Internet piracy of music was another hot topic.

"We are a disease-plagued industry, and we've played pure defense in the digital revolution," Cohen stated. "There is only one boss in the music business: the consumers. The [music industry] has lost sight of their needs and who they are."

The panel discussion became somewhat heated regarding whether

the music-industry business model is fair to artists.

Allen pointed out that record



companies own the masters to artists' recordings in most cases. He said that it was the same as having a

bank own a house even after the borrower pays off the loan.

Liles disagreed vehemently with the analogy, saying he despised the idea that "record companies are raping artists. Record companies are responsible for employing hundreds of people. We write big checks to these artists."

Liles added that artists often get into financial trouble not because they are treated unfairly by their labels but usually because the artists overspend and live above their means.

"You don't need to buy all those Bentleys," Liles quipped.

However, Simmons pointed out that most hip-hop artists do not make much money from selling records. The real money comes from branching out into other forms of entertainment.

Simmons added that because hip-

hop is still music for disenfranchised people from the streets, that spirit comes through even with hip-hop executives. He commented, "People in senior positions [at record labels] are creatures of habit. Most of them don't have an entrepreneurial spirit."

Cohen said his management style has been heavily influenced by his previous experience as a road manager for Run-D.M.C.

"I bring my road manager with me into the office every day. Being a road manager, you get the opportunity to see the artists and consumers meet in a very personal way. That's where I have an advantage over other [record-company] leaders."

Liles asked, "How has hip-hop changed? Access and opportunity. We have more of both. We've arrived at what I call Generation E: entrepreneurialism and empowerment."

## Surface, Teena Marie Return

Trio's Release Is On Krystalyn; Singer Pairs Again With James

In step with Black History Month, two veteran R&B acts have announced their return to the music scene.

Singer/songwriter **Teena Marie** reunites with duet partner **Rick James** on her self-produced **Cash Money/Universal Records** project. Titled "La Dona," the album is due in late spring/early summer.

Marie and James will pair on the track "I Got You." Additional guest collaborations include **Gerald Levert** on "A Rose by Any Other Name" and rappers **MC Lyte** and **Medusa** on "The Macking Game." The set's lead track is "Still in Love," co-produced by Marie and Cash Money's in-house producer, **Mannie Fresh**.

Signed to **Motown** in the late '70s, Marie teamed with producer **James** on her debut album, "Wild and Peaceful." That 1979 album yielded their top 10 R&B duet, "I'm a Sucker for Your Love." She later scored such hits as "I Need Your Lovin'" and "Square Biz." Marie moved to **Epic Records** in 1983, claiming a No. 1

R&B hit with "Ooo La La La" in 1988. The singer's last release was the 1994 set "Passion Play" on her own label, **Sarat Records**.

Speaking of former R&B hitmakers: The original members of '80s R&B trio **Surface** are back together. **Bernard Jackson**, **David "Pic" Conley** and **David Townsend** have signed with Los Angeles-based **RDMJ Entertainment Management**.

New single "When I Hold You in My Arms" will be released in late April by **Krystalyn Records** and distributed by **The Orchard**. The trio is currently in the studio recording its forthcoming album.

Surface, formerly signed to **Columbia**, is best-known for the No. 1 R&B hits "Closer Than Friends," "Shower Me With Your Love" and "You Are My Everything."

Another R&B chart-topper, "The First Time," also reached No. 1 on the pop chart. The trio's 1987 R&B top 10, "Happy," is sampled on **Carl Thomas'** new single, "She Is," featuring **LL Cool J**.

**ON THE RECORD:** Tracks by **Michael Franti & Spearhead** ("Oh My God") and Bay Area up-and-comer **Martin Luther** ("The Calling") are among the selections that appear on the CD "Not in Our Name."

Due on Presidents Day (Feb. 16), it

is the first in a series of compilations benefiting **Not in Our Name**. The all-volunteer, nonprofit organization (notinourname.net) was created in opposition to the U.S. government's 9-11-related actions and supports education/awareness programs. The release is through San Francisco-

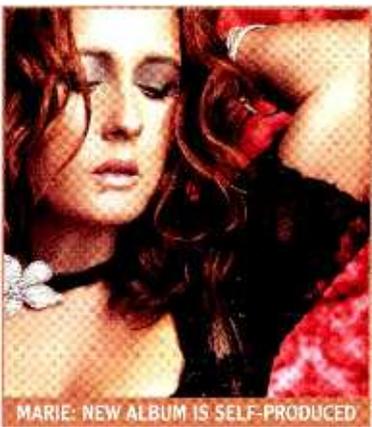
Rhythm & Blues

By Gail Mitchell  
gmitchell@billboard.com



FEBRUARY 14 2004		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL
1	1	<b>SLOW JAMZ</b>	ATLANTIC
2	5	<b>HOTEL</b>	FULL SURFACE/JRMG
3	3	<b>SALT SHAKER</b>	COLLI/PARK/TVT
4	4	<b>THROUGH THE WIRE</b>	ROC-A-FELLA/DEF JAM/IDJMG
5	6	<b>SPLASH WATERFALLS</b>	DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG
6	2	<b>THE WAY YOU MOVE</b>	ARISTA
7	8	<b>TIPSY</b>	SO SO DEF/ARISTA
8	13	<b>ONE CALL AWAY</b>	DISTURBING THA PEACE/CAPITOL
9	10	<b>DIRT OFF YOUR SHOULDER</b>	ROC-A-FELLA/DEF JAM/IDJMG
10	7	<b>DAMN!</b>	SO SO DEF/ARISTA
11	9	<b>GANGSTA NATION</b>	HOO-BANGIN'/CAPITOL
12	11	<b>GIGOLO</b>	NICK/JIVE
13	12	<b>STAND UP</b>	DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG
14	17	<b>IN MY LIFE</b>	CASH MONEY/UMRG
15	14	<b>RUNNIN' (DYING TO LIVE)</b>	AMARU/INTERSCOPE
16	18	<b>NO BETTER LOVE</b>	ROC-A-FELLA/DEF JAM/IDJMG
17	15	<b>GET LOW</b>	BME/TVT
18	19	<b>I'M STILL IN LOVE WITH YOU</b>	VPI/ATLANTIC
19	22	<b>RUBBER BAND MAN</b>	GRAND HUSTLE/ATLANTIC
20	23	<b>FREEK-A-LEEK</b>	JIVE
21	NEW	<b>WANNA GET TO KNOW YOU</b>	G-UNIT/INTERSCOPE
22	NEW	<b>I'M REALLY HOT</b>	THE GOLD MIND/ELEKTRA/EEG
23	16	<b>CHANGE CLOTHES</b>	ROC-A-FELLA/DEF JAM/IDJMG
24	21	<b>WAT DA HOOK GON BE</b>	FO' REEL/UNIVERSAL/UMRG
25	20	<b>HOLIDAE IN</b>	DISTURBING THA PEACE/CAPITOL

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 97 R&B/Hip-Hop and 58 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. © 2004, VNU Business Media, Inc. All rights reserved.



FEBRUARY 14  
2004

# Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK		LAST WEEK		2 WKS. AGO		SALES DATA		Nielsen SoundScan		TITLE		PEAK POSITION	
WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK
1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	NEW	1	1	1	1	1	1	1	1	1	1	1	1
1	NEW	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	8										
3	5	6	8										
4	3	4	12										
5	4	5	6										
6	2	2	10										
7	6	3	20										
8	7	7	12										
9	9	9	17										
10	12	17	29										
11	8	10	7										
12	11	12	8										
13	13	8	33										
14	10	11	8										
15	15	19	20										
16	16	13	8										
17	23	25	24										
18	14	14	7										
19	NEW	1											
20	17	22	19										
21	18	18	20										
22	20	15	3										
23	19	16	10										
24	22	21	6										
25	21	20	8										
26	26	32	67										
27	24	24	51										
28	NEW	1											
29	37	36	6										
30	25	23	13										
31	27	28	35										
32	35	31	10										
33	34	35	16										
34	32	30	49										
35	31	29	8										
36	30	26	6										
37	38	37	10										
38	39	40	52										
39	33	—	2										
40	47	56	20										
41	42	41	14										
42	29	27	13										
43	43	43	64										
44	36	38	11										
45	41	42	27										
46	46	45	19										
47	49	34	8										
48	48	47	13										
49	58	48	21										

FEBRUARY 14  
2004

# Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK		LAST WEEK		SALES DATA		Nielsen SoundScan		TITLE		TOTAL CHART WKS	
WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK
1	2	3	4	5	6	7	8	9	10	11	12
1	1	1	1	1	1	1	1	1	1	1	1
2	6										
3	3										
4	10										
5	4										
6	20										
7	14										
8	7										
9	12										
10	15										
11	9										
12	15										

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Multi-Platinum). 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 (Platinum). Certification of 200,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



# HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
Airplay monitored by Nielsen Broadcast Data Systems					
<b>NUMBER 1</b> 3 Weeks At Number 1					
1	1	13	<b>CUIDARTE EL ALMA</b> L.FOCHDA (M DURANDEAU, C ZALLES)	Chayanne SONY DISCOS	1
2	2	13	<b>ME CANSE DE TI</b> S.KRYS, J.SOMEILLAN (O.BERMUDEZ, G.MARCO)	Obie Bermudez EMI LATIN	1
3	6	11	<b>TE LLAME</b> R.PEREZ, R.LIVI (R.LIVI, R.PEREZ)	Cristian ARIOLA / BMG LATIN	3
4	7	12	<b>Y TODO QUEDA EN NADA</b> ESTEFANO (ESTEFANO, J.REYES)	Ricky Martin SONY DISCOS	4
5	10	14	<b>CERCA DE TI</b> S.MORALES (T.SODI, S.MORALES, D.SIEGEL, G.DI MARCO)	Thalia VIRGIN / EMI LATIN	5
6	5	3	<b>MAS QUE TU AMIGO</b> M.A.SOLIS, H.PATRON, R.PEREZ (M.A.SOLIS)	Marco Antonio Solis FONOVISA	3
7	8	6	<b>LAGRIMAS DE CRISTAL</b> J.L.TERRAZAS (HARRIS)	Grupo Montez De Durango DISA	6
8	11	4	<b>ANTES</b> S.KRYS, J.SOMEILLAN (O.BERMUDEZ)	Obie Bermudez EMI LATIN	1
9	4	8	<b>ROSAS</b> N.WALKER, LA OREJA DE VAN GOGH (A.MONTERO, X.SAN MARTIN, P.BENEGAS, A.FUENTES, H.GAROE)	La Oreja De Van Gogh SONY DISCOS	4
10	14	7	<b>NOMAS POR TU CULPA</b> LOS HURACANES DEL NORTE (S.SERNA DEL RIO)	Los Huracanes Del Norte UNIVISION	2
11	3	9	<b>QUIEN TE DIJO ESO?</b> R.PEREZ (L.FONSI, C.BRANT)	Luis Fonsi UNIVERSAL LATINO	3
<b>GREATEST GAINER</b>					
12	21	2	<b>TE QUISE TANTO</b> E.ESTEFAN JR. (C.SOROKIN, ANDAH)	Paulina Rubio UNIVERSAL LATINO	12
13	9	5	<b>MIENTES TAN BIEN</b> A.BAQUEIRO, SIN BANDERA (L.GARCIA)	Sin Bandera SONY DISCOS	1
14	15	17	<b>SOY UN NOVATO</b> R.MUNOZ, R.MARTINEZ (L.PADILLA)	Intocable EMI LATIN	14
15	13	16	<b>LA PAGA</b> G.SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	5
16	18	23	<b>A PIERNA SUELTA</b> PAGUILAR (M.URIETA)	Pepe Aguilar UNIVISION	16
17	16	13	<b>AVE CAUTIVA</b> J.GUILLEN (R.GONZALEZ, MORA)	Conjunto Primavera FONOVISA	5
18	19	20	<b>QUIERO PERDERME EN TU CUERPO</b> K.SANTANDER, B.OSSA (K.SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	6
19	27	2	<b>TENGO GANAS</b> E.ESTEFAN JR., A.GAITAN, R.GAITAN (V.M.RUIZ, E.ESTEFAN JR.)	Victor Manuelle SONY DISCOS	19
20	17	15	<b>TE NECESITO</b> L.MIGUEL (J.L.GUERRA)	Luis Miguel WARNER LATINA	1
21	26	3	<b>HAZME OLVIDARLA</b> J.GUILLEN (A.TORRES)	Conjunto Primavera FONOVISA	21
22	22	19	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> A.LIZARRAGA, J.LIZARRAGA (O.ALVAREZ)	Banda El Recodo FONOVISA	10
23	25	6	<b>ESTOY ENAMORADA</b> MUSIDEAS (P.GARZA, J.RAZO)	Yolanda Perez With Don Cheto FONOVISA	23
<b>HOT SHOT DEBUT</b>					
24	NEW	1	<b>QUE LLORO</b> A.BAQUEIRO, SIN BANDERA (L.GARCIA)	Sin Bandera SONY DISCOS	24
25	12	10	<b>ADICTO</b> E.IGLESIAS, C.SOROKIN (E.IGLESIAS, P.BARRY, M.TAYLOR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	9
26	24	6	<b>MI FUNERAL</b> G.GIL (L.C.MONROY, R.ORNELAS, J.FLORES)	Victor Garcia SONY DISCOS	24
27	23	17	<b>TE LLEVARE AL CIELO</b> PHER, A.GONZALEZ (PHER)	Mana WARNER LATINA	7
28	35	2	<b>DUELE VERTE</b> R.ARJONA (R.ARJONA)	Ricardo Arjona SONY DISCOS	28
29	36	12	<b>A FUEGO LENTO</b> K.SANTANDER, J.L.ARRUYAVE (G.SANTANDER, J.L.ARRUYAVE)	Jennifer Pena UNIVISION	21
30	32	9	<b>AMOR DESCARADO</b> M.QUINTERO LARA, G.FELIX (M.QUINTERO LARA, A.SLESYNGER, A.PENA)	Los Tucanes De Tijuana UNIVERSAL LATINO	26
31	30	25	<b>NO HACE FALTA</b> E.ESTEFAN JR., R.BARLOW (E.ESTEFAN JR., R.BARLOW, N.TOVARI)	Cristian ARIOLA / BMG LATIN	6
32	43	2	<b>AUNQUE NO TE PUEDA VER</b> J.N.GOMEZ (A.UBAGO)	Alex Ubago WARNER LATINA	32
33	41	10	<b>LOCA CONMIGO</b> R.CAMASTA (W.BRAZDBAN)	Los Toros Band UNIVERSAL LATINO	33
34	NEW	1	<b>COMO PUDE ENAMORARME DE TI</b> A.RAMIREZ CORRAL (R.LUGO)	Patrulla 81 DISA	34
35	28	48	<b>PARA QUE ME HACES LLORAR</b> P.INIGUEZ, P.GARZA (J.GABRIEL)	Briseyda Y Los Muchachos PLATINO / FONOVISA	28
36	37	44	<b>POR UN RATO</b> I.RODRIGUEZ, F.FRIEDLICH (A.VIZZANI)	Aroma FONOVISA	36
37	34	46	<b>DAME POR MUERTO</b> PRIVERA (PRIVERA)	Lupillo Rivera UNIVISION	34
38	29	19	<b>HOY</b> G.ESTEFAN, E.ESTEFAN JR., S.KRYS (G.MARCO)	Gloria Estefan EPIC / SONY DISCOS	1
39	39	23	<b>ME CANSE DE MORIR POR TU AMOR</b> L.E.PAYAN, M.SANCHEZ (M.MASS)	Adan Chalino Sanchez UNIVISION	18
40	RE-ENTRY	2	<b>DALO POR HECHO</b> BRONCO (N.URQUIZA, N.CONCHA)	Bronco: El Gigante De America FONOVISA	40
41	46	18	<b>TE RETO A QUE ME OLVIDES</b> J.PRECIADO (C.RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN	30
42	40	39	<b>UN TE AMO</b> L.MIGUEL (A.MANZANERO)	Luis Miguel WARNER LATINA	34
43	RE-ENTRY	5	<b>DONDE CORRE LA SANGRE</b> E.ESTEFAN JR., A.PENA (N.TOVARI, S.ORTIZ)	Shalim CRESCENT MOON / SONY DISCOS	38
44	38	32	<b>UN AMOR PARA LA HISTORIA</b> A.JAEN (Y.HENRIQUEZ)	Gilberto Santa Rosa SONY DISCOS	24
45	RE-ENTRY	5	<b>QUITEMONOS LA ROPA</b> R.SANCHEZ (ESTEFANO J.REYES)	NG2 SONY DISCOS	35
46	45	40	<b>AQUI EN CORTITO</b> LOS RIELEROS DEL NORTE (R.VILLARREAL)	Los Rieleros Del Norte FONOVISA	29
47	44	50	<b>CAUSAME LA MUERTE</b> LOS TIGRES DEL NORTE (J.MEZA)	Los Tigres Del Norte FONOVISA	16
48	NEW	1	<b>POR QUE NO</b> M.BLASCO (T.GONZALEZ)	Tisuby & Georgina LIBERES	48
49	42	41	<b>HASTA QUE ME OLVIDE DE TI</b> R.PEREZ (R.PEREZ, R.LIVI)	Area 305 RPE / UNIVISION	41
50	NEW	1	<b>BARAJA DE ORO</b> PALOMO (R.AYALA)	Palomo DISA	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (40 Latin Pop, 16 Tropical, 50 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 songs with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	<b>CUIDARTE EL ALMA</b> ARIOLA / BMG LATIN	CHAYANNE	21	19	<b>NO HACE FALTA</b> ARIOLA / BMG LATIN	CRISTIAN
2	5	<b>TE LLAME</b> ARIOLA / BMG LATIN	CRISTIAN	22	28	<b>A FUEGO LENTO</b> UNIVISION	JENNIFER PENA
3	2	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ	23	22	<b>UN TE AMO</b> WARNER LATINA	LUIS MIGUEL
4	6	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN	24	21	<b>UN AMOR PARA LA HISTORIA</b> SONY DISCOS	GILBERTO SANTA ROSA
5	7	<b>CERCA DE TI</b> VIRGIN / EMI LATIN	THALIA	25	24	<b>HASTA QUE ME OLVIDE DE TI</b> RPE / UNIVISION	AREA 305
6	4	<b>ROSAS</b> SONY DISCOS	LA OREJA DE VAN GOGH	26	32	<b>POR QUE NO</b> LIBERES	TISUBY & GEORGINA
7	16	<b>TE QUISE TANTO</b> UNIVERSAL LATINO	PAULINA RUBIO	27	39	<b>A PIERNA SUELTA</b> UNIVISION	PEPE AGUILAR
8	3	<b>QUIEN TE DIJO ESO?</b> UNIVERSAL LATINO	LUIS FONSI	28	26	<b>INOCENTE DE TI</b> ARIOLA / BMG LATIN	JUAN GABRIEL
9	8	<b>MIENTES TAN BIEN</b> SONY DISCOS	SIN BANDERA	29	27	<b>DONDE CORRE LA SANGRE</b> CRESCENT MOON / SONY DISCOS	SHALIM
10	10	<b>LA PAGA</b> SURCO / UNIVERSAL LATINO	JUANES	30	18	<b>REGALAME LA SILLA OONO TE ESPERE</b> WARNER LATINA	ALEJANDRO SANZ
11	12	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	31	25	<b>SI NO ME AMAS</b> SONY DISCOS	EDNITA NAZARIO
12	14	<b>QUIERO PERDERME EN TU CUERPO</b> VALE / UNIVERSAL LATINO	DAVID BISBAL	32	38	<b>TU FOTOGRAFIA</b> EPIC / SONY DISCOS	GLORIA ESTEFAN
13	13	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	33	36	<b>YA NO ME DUELE</b> MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
14	11	<b>TE NECESITO</b> WARNER LATINA	LUIS MIGUEL	34	29	<b>HOY</b> EPIC / SONY DISCOS	GLORIA ESTEFAN
15	15	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	31	31	<b>EN EL SILENCIO NEGRO DE LA NOCHE</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES
16	30	<b>QUE LLORO</b> SONY DISCOS	SIN BANDERA	36	33	<b>LA REINA</b> SONY DISCOS	ANA GABRIEL
17	9	<b>ADICTO</b> INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	37	37	<b>SOLO POR TI</b> EMI LATIN	SORAYA
18	20	<b>DUELE VERTE</b> SONY DISCOS	RICARDO ARJONA	38	34	<b>CORAZON DE PAPEL</b> SONY DISCOS	JULIO IGLESIAS
19	17	<b>TE LLEVARE AL CIELO</b> WARNER LATINA	MANA	39	—	<b>CHALE LENA</b> MEGAMUSIC / UNIVERSAL LATINO	VICTORIA
20	23	<b>AUNQUE NO TE PUEDA VER</b> WARNER LATINA	ALEX UBAGO	40	40	<b>SIN MIEDO A NADA</b> WARNER LATINA	ALEX UBAGO

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	<b>TENGO GANAS</b> SONY DISCOS	VICTOR MANUELLE	21	28	<b>DOCTOR</b> J&N	PUERTO RICAN POWER
2	2	<b>LOCA CONMIGO</b> UNIVERSAL LATINO	LOS TOROS BAND	22	20	<b>A DONDE IRE</b> SONY DISCOS	HUEY DUNBAR
3	7	<b>QUITEMONOS LA ROPA</b> SONY DISCOS	NG2	23	38	<b>MERIANDD LA COLA</b> J&N	SEXAPPEAL
4	10	<b>ELLA TIENE FUEGO</b> SONY DISCOS	CELIA CRUZ	24	—	<b>PEQUEÑO DETALLE</b> EJR	COSTA BRAVA
5	16	<b>CUIDARTE EL ALMA</b> SONY DISCOS	CHAYANNE	25	24	<b>ROSAS</b> SONY DISCOS	LA OREJA DE VAN GOGH
6	6	<b>LA PAGA</b> KAREK / UNIVERSAL LATINO	TONY TUN TUN	25	25	<b>VEN M.P.</b>	ANTHONY CRUZ
7	3	<b>HERMANITA</b> PREMIUM LATIN	AVENTURA	27	23	<b>NOCHE DE ESTRELLAS</b> OLE	YANI CAMARENA
8	8	<b>VOY A TENER QUE OLVIDARTE</b> SONY DISCOS	ANDY ANDY	28	—	<b>POR QUE NO</b> LIBERES	TISUBY & GEORGINA
9	11	<b>EL REFRAN SE TE OLVIDO</b> SONY DISCOS	GILBERTO SANTA ROSA	29	—	<b>JUANA LA CUBANA</b> FIRST TAKE	MARITO RIVERA
10	15	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	30	29	<b>CURAME</b> WEACARIBE / WARNER LATINA	CHARLIE CRUZ
11	9	<b>MI LIBERTAD</b> ARIOLA / BMG LATIN	JERRY RIVERA	31	26	<b>Y TODO QUEDA EN NADA</b> SONY DISCOS	RICKY MARTIN
12	5	<b>ME CANSE DE TI</b> EMI LATIN	OBIE BERMUDEZ	32	35	<b>SOLAMENTE ELLA</b> M.P.	WILLIE GONZALEZ & EDDIE SANTIAGO
13	22	<b>SUENA</b> M.P.	JOSE PENA SUAZO Y LA BANDA GORDA	33	—	<b>DONDE CORRE LA SANGRE</b> CRESCENT MOON / SONY DISCOS	SHALIM
14	13	<b>DILE</b> VI	DON OMAR	34	—	<b>TU FOTOGRAFIA</b> EPIC / SONY DISCOS	GLORIA ESTEFAN
15	14	<b>HOY</b> EPIC / SONY DISCOS	GLORIA ESTEFAN	35	30	<b>CERCA DE TI</b> VIRGIN / EMI LATIN	THALIA
16	21	<b>ASI TE AMO</b> PREMIUM LATIN	ELVIS MARTINEZ	36	34	<b>POR UN RATO</b> FONOVISA	AROMA
17	4	<b>INTENTALO TU</b> J&N	JOE VERAS	37	37	<b>EL MARIACHI LOCO</b> MUSIC ART	LA MAQUINA
18	19	<b>ENAMORAME</b> J&N	PAPI SANCHEZ	38	—	<b>LA BARRIGUITA</b> EVER	POCHY FAMILIA Y SU COCOBAND
19	18	<b>EL GALLO NO OLVIDA</b> M.P.	TITO ROJAS	39	—	<b>Y QUE</b> FONOVISA	LOS ANGELES DE CHARLY
20	17	<b>SUBE SUBE</b> UNIVERSAL LATINO	GRUPO MANIA	40	—	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON / SONY DISCOS	SHALIM

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Airplay monitored by Nielsen Broadcast Data Systems							
1	1	<b>LAGRIMAS DE CRISTAL</b> DISA	GRUPO MONTEZ DE DURANGO	31	19	<b>EL PALOMITO</b> RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
2	2	<b>NOMAS POR TU CULPA</b> UNIVISION	LOS HURACANES DEL NORTE	32	28	<b>BARAJA DE ORO</b> DISA	PALOMO
3	3	<b>SOY UN NOVATO</b> EMI LATIN	INTOCABLE	23	20	<b>EN REALIDAD</b> DISA	JORGE LUIS CABRERA
4	4	<b>AVE CAUTIVA</b> FONOVISA	CONJUNTO PRIMAVERA	24	12	<b>ME VOY A IR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
5	8	<b>HAZME OLVIDARLA</b> FONOVISA	CONJUNTO PRIMAVERA	25	—	<b>LA HOJA Y YD</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
6	5	<b>QUE TE RUEGUE QUIEN TE QUIERA</b> FONOVISA	BANDA EL RECODO	26	26	<b>VANIDOSA</b> MUSART / BALBOA	CUISILLOS
7	7	<b>ESTOY ENAMORADA</b> FONOVISA	YOLANDA PEREZ WITH DON CHETO	27	30	<b>JUMBALAYA</b> PROCAN / DISA	K.PAZ DE LA SIERRA
8	6	<b>MI FUNERAL</b> SONY DISCOS	VICTOR GARCIA	28	25	<b>LA MARIANITA</b> DISA	BETO Y SUS CANARIOS
9	11	<b>AMOR DESCARADO</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	29	29	<b>QUE ME LLEVE EL DIABLO</b> PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
10	9	<b>A PIERNA SUELTA</b> UNIVISION	PEPE AGUILAR	30	23	<b>MI GENTE</b> EMI LATIN	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. OZOMATLI
11	21	<b>COMO PUDE ENAMORARME DE TI</b> DISA	PATRULLA 81	31	36	<b>ELLA</b> FONOVISA	LOS ACOSTA
12	10	<b>PARA QUE ME HACES LLORAR</b> PLATINO / FONOVISA	BRISEYDA Y LOS MUCHACHOS	32	32	<b>SENTIMENTAL</b> MUSART / BALBOA	JOAN SEBASTIAN
13	14	<b>MAS QUE TU AMIGO</b> FONOVISA	MARCO ANTONIO SOLIS	33	—	<b>VUELVE</b> DISA	ROCIO SANDOVAL
14	13	<b>DAME POR MUERTO</b> UNIVISION	LUPILLO RIVERA	34	—	<b>YO TE ENSENE</b> UNIVERSAL LATINO	CONJUNTO ATARDECER
15	15	<b>ME CANSE DE MORIR POR TU AMOR</b> UNIVISION	ADAN CHALINO SANCHEZ	35	24	<b>MAS TERCO QUE UNA MULA</b> DISA	GERMAN LIZARRAGA
16	27	<b>DALO POR HECHO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	36	34	<b>Y DICEN</b> UNIVERSAL LATINO	LA DINASTIA DE TUZANTLA
17	18	<b>TE RETO A QUE ME OLVIDES</b> RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	37	31	<b>SOLO LOS TONTOS</b> LA SIERRA	EL CHALINILLO
18	22	<b>POR UN RATO</b> FONOVISA	AROMA	38	38	<b>BANIDO</b> FONOVISA	ANA BARBARA
19	17	<b>AQUI EN CORTITO</b> FONOVISA	LOS RIELEROS DEL NORTE	39	33	<b>UN MINUTO MAS</b> UNIVISION	DUELO
20	16	<b>CAUSAME LA MUERTE</b> FONOVISA	LOS TIGRES DEL NORTE	40	40	<b>PARA MORIR IGUALES</b> RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION				
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	2	2	10	<b>LOS TEMERARIOS</b> FONOVISA 351005/UG (1.98/13.98)			<b>Tributo Al Amor</b>	1	49	RE-ENTRY	41	38	27	<b>MANNY MANUEL</b> ○ UNIVERSAL LATINO 001626 (1.98/98 CD) [M]			<b>Serenata</b>	9			
2	1	3	14	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (1.98/13.98 CD/DVD)			<b>La Historia Continua...</b>	1	50		51	44	37	<b>CELIA CRUZ</b> UNIVERSAL LATINO 000756 (1.98/98 CD)			<b>Exitos Eternos</b>	2			
3	3	4	39	<b>JUANES</b> ● SURCO 017532/UNIVERSAL LATINO (1.98/98 CD) [M]			<b>Un Dia Normal</b>	1	51		52	40	36	<b>MANA</b> ● WARNER LATINA 48566 (1.98/18.98)			<b>Revolucion De Amor</b>	1			
4	4	1	15	<b>A.B. QUINTANILLA III &amp; KUMBIA KINGS</b> EMI LATIN 93490 (21.98 CD/DVD)			<b>La Historia</b>	1	52		53	50	46	<b>ALEJANDRO SANZ</b> ○ WARNER LATINA 60519 (1.98/98 CD) [M]			<b>No Es Lo Mismo</b>	2			
5	5	—	2	<b>VARIOUS ARTISTS</b> DIAMOND 9439 (1.98/98 CD)			<b>12 Discipulos</b>	5	53		54	45	41	<b>EDNITA NAZARIO</b> ○ SONY DISCOS 70618 (1.98/98 CD) [M]			<b>Por Ti</b>	1			
6	8	8	18	<b>GRUPO MONTEZ DE DURANGO</b> DISA 724098 (1.98/98 CD)			<b>De Durango A Chicago</b>	2	54		55	NEW	1	<b>MANA</b> WARNER LATINA 61044 (1.98/98 CD)			<b>Sol</b>	16			
7	7	6	11	<b>MANA</b> WARNER LATINA 61046 (1.98/98 CD)			<b>Eclipse</b>	2	55	NEW	56	NEW	1	<b>VARIOUS ARTISTS</b> UNIVISION 310203/UG (1.98/98 CD)			<b>2003 Un Ano De Grandes Exitos</b>	55			
8	6	5	3	<b>TEGO CALDERON</b> WHITE LION 56825/BMG LATIN (1.98/98 CD) [M]			<b>El Enemy De Los Guasibiri</b>	5	56	NEW	57	47	27	<b>VARIOUS ARTISTS</b> FONOVISA 351228/UG (1.98/98 CD)			<b>Propuestas De Amor</b>	56			
9	14	16	41	<b>JOAN SEBASTIAN</b> MUSART 12887/BALBOA (1.98/13.98) [M]			<b>Coleccion De Oro</b>	9	57		58	36	43	<b>LUPILLO RIVERA</b> UNIVISION 310176/UG (9.98/13.98)			<b>Live</b>	26			
10	10	9	16	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91088 (17.98 EQ CD) [M]			<b>En Vivo: Juntos Por Ultima Vez</b>	4	58		59	46	45	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 40514 (1.98/98 CD)				4			
11	13	13	8	<b>VARIOUS ARTISTS</b> DISA 724098 (1.98/98 CD)			<b>Historia Musical Del Pasito Duranguense</b>	11	59		60	51	59	<b>INTOCABLE</b> △ EMI LATIN 90524 (1.98/98 CD)			<b>Nuestro Destino Estaba Escrito</b>	1			
12	12	10	15	<b>SIN BANDERA</b> SONY DISCOS 70637 (1.98/98 EQ CD) [M]			<b>De Viaje</b>	6	61	NEW	61	NEW	1	<b>MEXICLAN</b> UNIVISION 310211/UG (1.98/98 CD)			<b>Mexiclan</b>	51			
13	9	7	31	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350973/UG (1.98/13.98)			<b>Herencia Musical: 20 Boleros Romanticos</b>	5	62		62	54	—	<b>YOLANDA PEREZ</b> FONOVISA 350925/UG (1.98/98 CD)			<b>Dejenme Llorar</b>	61			
14	15	—	3	<b>SOUNDTRACK</b> MILAN 36038 (1.98/98 CD)			<b>Once Upon A Time In Mexico</b>	3	63		63	59	68	<b>PAQUITA LA DEL BARRIO</b> MUSART 2889/BALBOA (1.98/98 CD)			<b>Coleccion De Oro</b>	54			
15	11	12	3	<b>VARIOUS ARTISTS</b> FONOVISA 351241/UG (1.98/98 CD)			<b>Las #1 Del 2003: Los Megartistas Del Ano</b>	11	64		64	52	52	<b>ANA GABRIEL</b> SONY DISCOS 91087 (1.98/98 EQ CD)			<b>Dulce Y Salado</b>	27			
16	19	19	34	<b>AKWID</b> △ UNIVISION 310155/UG (1.98/98 CD) [M]			<b>Proyecto Akwid</b>	7	65		65	38	66	<b>VARIOUS ARTISTS</b> UNIVISION 310202/UG (1.98/98 CD)			<b>20 Romances Gruperos</b>	38			
17	16	11	13	<b>PEPE AGUILAR</b> UNIVISION 310167/UG (9.98/13.98) [M]			<b>Con Orgullo Por Herencia</b>	7	66		66	73	33	<b>GARGOLAS</b> SELLLOS ASOCIADOS 550604/V (1.98/98 CD) [M]			<b>The Return</b>	11			
18	17	17	32	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (1.98/98 EQ CD) [M]			<b>Lo Que Te Conte Mientras Te Hacias La Dormida</b>	14	67		67	58	53	<b>CARDENALES DE NUEVO LEON</b> DISA 726950 (1.98/98 CD/DVD)			<b>Paso A La Reina</b>	36			
19	NEW	1	1	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN 92482 (1.98/98 CD) [M]			<b>La Historia</b>	19	68		68	64	61	<b>CUISILLOS</b> MUSART 12808/BALBOA (1.98/98 CD)			<b>Coleccion De Oro</b>	57			
20	18	14	18	<b>LUIS MIGUEL</b> WARNER LATINA 60873 (1.98/98 CD)				33	69		69	70	28	<b>CELIA CRUZ</b> SONY DISCOS 70620 (1.98/98 EQ CD)			<b>Regalo Del Alma</b>	1			
21	NEW	1	1	<b>BETO Y SUS CANARIOS</b> DISA 02034 (1.98/98 CD)			<b>100% Tierra Caliente</b>	21	70		70	57	49	<b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN 91728 (21.98 CD/DVD) [M]			<b>La Historia</b>	12			
22	21	20	23	<b>CHAYANNE</b> SONY DISCOS 70627 (1.98/98 EQ CD)			<b>Sincero</b>	1	71		71	49	51	<b>LOS ACOSTA</b> DISA 726992 (1.98/98 CD/DVD) [M]			<b>En Vivo Vol. 1</b>	13			
23	23	24	26	<b>LOS BUKIS</b> FONOVISA 350895/UG (1.98/13.98) [M]			<b>25 Joyas Musicales</b>	3	72		72	53	40	<b>JAVIER TORRES</b> FONOVISA 350891/UG (1.98/98 CD)			<b>El Amor Y La Desgracia</b>	28			
24	24	21	33	<b>LOS CADETES DE LINARES</b> UNIVISION 310177/UG (9.98/13.98) [M]			<b>30 Inolvidables</b>	5	73		73	66	64	<b>FITO OLIVARES</b> UNIVISION 310174/UG (9.98/13.98)			<b>30 Exitos Inolvidables</b>	20			
25	NEW	1	1	<b>IVY QUEEN</b> REAL 070131/UNIVERSAL LATINO (1.98/98 CD)			<b>Diva Platinum Edition</b>	25	74		74	63	72	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> DISA 727044 (1.98/98 CD) [M]			<b>Encuentros De Angeles Vol. 1</b>	7			
26	33	39	34	<b>PEPE AGUILAR</b> MUSART 2891/BALBOA (1.98/98 CD)			<b>Coleccion De Oro</b>	26	75		75	62	55	<b>RICARDO ARJONA</b> SONY DISCOS 70626 (1.98/98 EQ CD)			<b>Lados B</b>	43			
27	26	22	38	<b>DAVID BISBAL</b> ○ VALE 066090/UNIVERSAL LATINO (1.98/98 CD) [M]			<b>Corazon Latino</b>	13	<b>LATIN POP ALBUMS</b>									<b>REGIONAL MEXICAN ALBUMS</b>			
28	22	23	45	<b>PANCHO BARRAZA</b> MUSART 2713/BALBOA (6.98/98 CD) [M]			<b>Las Romanticas De Pancho Barraza</b>	12	1	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)			1	VARIOUS ARTISTS 12 DISCIPULOS (DIAMOND)			1	LOS TEMERARIOS TRIBUTO AL AMOR (FONOVISA/UG)			
29	20	15	13	<b>JULIO IGLESIAS</b> SONY DISCOS 93217 (1.98/98 EQ CD)			<b>Divorcio</b>	11	2	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)			2	IVY QUEEN DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)			2	GRUPO MONTEZ DE DURANGO DE DURANGO A CHICAGO (DISA)			
30	29	26	12	<b>GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER</b> LIDERES 950540 (1.98/98 CD)			<b>El Pasito De Durango</b>	26	3	A.B. QUINTANILLA III & KUMBIA KINGS LA HISTORIA (EMI LATIN)			3	CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)			3	JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)			
31	34	34	14	<b>CONJUNTO PRIMAVERA/PESADO</b> UNIVISION 310175/UG (9.98/13.98)			<b>Dos Romanticos De Corazon</b>	16	4	MANA ECLIPSE (WARNER LATINA)			4	CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)			4	VICENTE Y ALEJANDRO FERNANDEZ EN VIVO: JUNTOS POR ULTIMA VEZ (SONY DISCOS)			
32	30	30	38	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350840/UG (1.98/15.98)			<b>Tu Amor D Tu Desprecio</b>	1	5	TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)			5	VARIOUS ARTISTS BACHATAHITS 2004 (J&N/SONY DISCOS)			5	VARIOUS ARTISTS HISTORIA MUSICAL DEL PASITO DURANGUENSE (DISA)			
33	39	44	24	<b>CONJUNTO PRIMAVERA</b> FONOVISA 350875/UG (9.98/13.98) [M]			<b>Decide Tu</b>	3	6	SIN BANDERA DE VIAJE (SONY DISCOS)			6	CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)			6	LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS (FONOVISA/UG)			
34	NEW	1	1	<b>VARIOUS ARTISTS</b> UNIVISION 051226/UG (1.98/98 CD)			<b>Recordando A Los Grandes Grupos</b>	34	7	SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN)			7	LUNYTUNES & NORIEGA MAS FLOW (VJ)			7	VARIOUS ARTISTS LAS #1 DEL 2003: LOS MEGARTISTAS DEL ANO (FONOVISA/UG)			
35	31	29	18	<b>CRISTIAN</b> ARIOLA 55195/BMG LATIN (1.98/98 CD) [M]			<b>Amar Es</b>	4	8	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)			8	JERRY RIVERA CANTO A MI OJALO, FRANKIE RUIZ (ARIOLA/BMG LATIN)			8	AKWID PROYECTO AKWID (UNIVISION/UG)			
36	NEW	1	1	<b>VARIOUS ARTISTS</b> FONOVISA 051228/UG (1.98/98 CD)			<b>20 Sentimientos Nortenos</b>	36	9	LUIS MIGUEL 33 (WARNER LATINA)			9	VARIOUS ARTISTS REGGAETONHITS 2004 (J&N/SONY DISCOS)			9	PEPE AGUILAR CON ORGULLO POR HERENCIA (UNIVISION/UG)			
37	25	25	31	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350877/UG (9.98/13.98)			<b>Herencia Musical: 20 Corridos Inolvidables</b>	1	10	CHAYANNE SINCERO (SONY DISCOS)			10	VARIOUS ARTISTS 30 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)			10	EL COYOTE Y SU BANDA TIERRA SANTA LA HISTORIA (EMI LATIN)			
38	28	32	53	<b>CELIA CRUZ</b> SONY DISCOS 87807 (1.98/98 EQ CD)			<b>Hits Mix</b>	2	11	DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)			11	VARIOUS ARTISTS 2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)			11	BETO Y SUS CANARIOS 100% TIERRA CALIENTE (DISA)			
39	35	35	43	<b>CUISILLOS</b> MUSART 2709/BALBOA (6.98/98 CD)			<b>Las Romanticas De Cuisillos</b>	16	12	JULIO IGLESIAS DIVORCIO (SONY DISCOS)			12	VARIOUS ARTISTS SALSAS HITS 2004 (J&N/SONY DISCOS)			12	LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)			
40	60	50	14	<b>LUIS FONSI</b> ○ UNIVERSAL LATINO 001403 (1.98/98 CD/DVD) [M]			<b>Abrazar La Vida</b>	3	13	CRISTIAN AMAR ES (ARIOLA/BMG LATIN)			13	OIVINO TODD A SU TIEMPO (LUAR)			13	LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)			
41	42	18	3	<b>VARIOUS ARTISTS</b> BLIN BLIN 9438 (1.98/98 CD)			<b>Blin Blin Vol. 1</b>	18	14	LUIS FONSI ABRAZAR LA VIDA (UNIVERSAL LATINO)			14	NUEVA ERA MAKE WAY (OLE)			14	PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)			
42	48	47	20	<b>JAE-P</b> UNIVISION 310168/UG (1.98/98 CD)			<b>Ni De Aqui Ni De Alla</b>	25	15	VARIOUS ARTISTS BLIN BLIN VOL. 1 (BLIN BLIN)			15	EL GENERAL LA VERDADERA HISTORIA: XV ANOS DE EXITOS (UNIVERSAL LATINO)			15	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)			
43	32	28	11	<b>MANA</b> WARNER LATINA 61045 (1.98/98 CD)			<b>Luna</b>	13	16	MANA LUNA (WARNER LATINA)			16	GRUPO MANIA HOMBRES DE HONOR (UNIVERSAL LATINO)			16	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER EL PASITO DE DURANGO (LIDERES)			
44	43	48	36	<b>LOS PLAYER'S</b> MUSART 2747/BALBOA (1.98/98 CD)			<b>Lo Ranchero De</b>	26	17	SAVATH & SAVALAS APROPAT (WARP)			17	VARIOUS ARTISTS MERENHITS 2004 (J&N/SONY DISCOS)			17	CONJUNTO PRIMAVERA/PESADO DOS ROMANTICOS DE CORAZON (UNIVISION/UG)			
45	27	31	3	<b>LIBERACION</b> DISA 726338 (1.98/98 CD)			<b>20 Memorias</b>	27	18	OBIE BERMUDEZ CONFESSIONES (EMI LATIN)			18	OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)			18	MARCO ANTONIO SOLIS TU AMOR D TU DESPRECIO (FONOVISA/UG)			
46	NEW	1	1	<b>SAVATH &amp; SAVALAS</b> WARP 115 (1.98/98 CD)			<b>Apropa't</b>	46	19	WISIN EL SOBREVIVIENTE (LIDERES)			19	VARIOUS ARTISTS 2004 ANO DE EXITOS: BACHATAS Y MERENGUES (UNIVERSAL LATINO)			19	CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)			
47	37	42	23	<b>OBIE BERMUDEZ</b> EMI LATIN 84647 (1.98/98 CD)			<b>Confesiones</b>	29	20	MANNY MANUEL SERENATA (UNIVERSAL LATINO)			20	CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERES)			20	VARIOUS ARTISTS RECORDANDO A LOS GRANDES GRUPOS (UNIVISION/UG)			
48	NEW	1	1	<b>WISIN</b> LIDERES 950569 (1.98/98 CD)			<b>El Sobreviviente</b>	48	<b>REGIONAL MEXICAN ALBUMS</b>									20	VARIOUS ARTISTS RECORDANDO A LOS GRANDES GRUPOS (UNIVISION/UG)		

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 multiples 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. © 2004 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

## América Latina...

NEWS FROM SOUTH OF THE BORDER

**In Colombia:** Leading Colombian indie Codiscos is preparing to launch Fé, a division dedicated to religious music. Fé will target the Christian music market, whose potential is seen as increasing in line with the growth of Christian religious groups in the predominantly Catholic country. Fé's first title is *salsero* Bobbie Cruz's 101st album. A born-again Christian who used to record with Richie Ray, Cruz recorded the album in Medellín, Colombia's second-largest city. A percentage of the proceeds from sales will go toward Más Que Vencedores, a foundation that helps homeless children.

GUSTAVO GOMEZ

**In Mexico:** Reyli Barba, lead singer and founder of Mexican pop band Elefante, has decided to launch a solo career after 11 years and two platinum albums ("El Que Busca Encuentra" and "Lo Que Andábamos Buscando") with the band on Sony Norte. Barba has been working independently for several months. He recorded "Desde Que Llegaste," a ballad that was used as the main theme of Mexican film "Ladies Night," and he wrote "Tierra y Libertad," a song that will be included on the soundtrack to the film "Zapata." "I realized it was time to [go solo] when I started to work with other people, and many of the songs I

had written couldn't be recorded by Elefante but could be perfect for myself or others to sing," he says. Barba, who has written for such acts as Mijares, Rocío Durcal and Pepe Aguilar, will still provide material for Elefante's new album, due in the fall. Barba and Elefante are signed to Sony Norte. . . Carlos Sarabia, former singer with Banda el Recodo, is the new voice of Germán Lizárraga y Su Banda Estrellas de Sinaloa. Sarabia, who left Banda el Recodo last year, had planned to launch a solo career but joined Lizárraga's band instead. Two other former el Recodo members, Gerardo Urías and Victor Sarabia, have also joined Estrellas de Sinaloa.

TERESA AGUILERA

**In Spain:** Spain's indomitable hip-hop artist La Mala Rodríguez (*Billboard*, Jan. 24) releases her second album, "Alevosía," Feb. 24 on Universal Music Latino in the U.S. and March 3 in Mexico. Rodríguez is a critics' favorite in Spain and has a dedicated fan base that has kept "Alevosía" on the Spanish charts since its November release. She is touring Spain from early February to late July. Rodríguez, 24, began rapping on the streets of Seville age 15, and her 2000 debut on indie label Zona Bruta sold 50,000 units.

HOWELL LLEWELLYN

## Tego Blends In With Hennessy

BY RANDY LUNA

PUERTO RICO—For a major artist, starring in a brand-marketing campaign is not unusual. But it is rare for an artist who released his debut album only 12 months ago.

That is exactly what has happened to reggaeton artist Tego Calderón, who is now the official face of Hennessy Cognac.

The liquor brand is using the Puerto Rican artist's image in a new extension to its Never Blend In marketing campaign, which kicked off in 2003.

The campaign celebrates musical talents that are distinctive and unique. Its first featured Latin artist was Saul Hernández, lead singer of Mexican rock band Jaguares (*Billboard*, Oct. 11, 2003).

The campaign is unusual in that it runs without giving the name of the artist or—in the case of radio spots—without playing the music.

The campaign includes cash compensation and advertising commitments and calls for Calderón to appear at four Hennessy-sponsored events.

The campaign sees Calderón on billboards in 10 major markets across the U.S. and in ads in regional and national publications, including *Urban Latino* and *Maxim en Español*. It also

includes such point-of-sale items as posters and counter displays and radio spots in English and Spanish, with Calderón explaining what it means to him to "never blend in."

"I am very excited, because the people who have done [the campaign] are Rahkeem, who is my idol, and Isaac Hayes," Calderón says. "These are special people, very talented. I felt honored."

### LOGICAL CHOICE

Hennessy senior brand manager John Santos says, "He is the perfect example [of an artist] that embodies the idea, and pioneers the experience, of 'never blend in.'"

"He has been successful by staying true to himself. He doesn't fit

the mold and creates a really lasting impression."

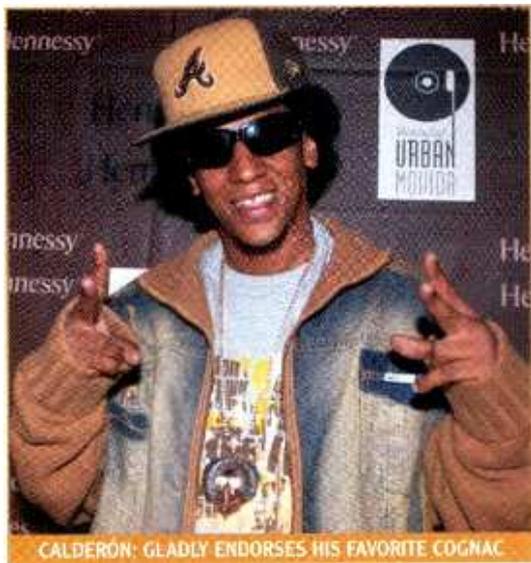
Calderón is one of the most prominent reggaeton artists in the market and arguably the one who has most broadened the scope of the relatively new genre. Calderón's debut album, "El Abayarde" (White Lion/BMG), has scanned 40,000 copies, according to Nielsen SoundScan.

His sophomore album, "El Enemy de los Guasíbiri," also on White Lion/BMG, debuted at No. 5 on the *Billboard* Top Latin Albums chart in the Jan. 31 issue. The set is a collection of tracks from other artists' albums—all released prior to "El Abayarde"—that feature Calderón as a guest vocalist. Calderón has also recorded with such acts as Wyclef Jean, 50 Cent, Cypress Hill and Roselyn Sánchez.

Calderón's popularity in major markets was attractive to Hennessy.

"Because of the popularity achieved by Tego in New York, which is a very important market for [Hennessy], they took notice of his career," says Luis González, Calderón's manager. "Also, Tego loves the cognac. So [the campaign] is real."

Calderón is scheduled to perform in the coming months in Colombia, Guatemala, Nicaragua and on the U.S. West Coast.



CALDERÓN: GLADLY ENDORSES HIS FAVORITE COGNAC

## Tube & Berger Remix Should Wow Clubland

In Europe, more than in the U.S., labels often remix dance tracks from the past two decades. The latest track to undergo such (musical) surgery is "Straight Ahead" by **Tube & Berger**. Originally released four years ago, the standard techno track has evolved into a funk-fueled electro-house jam—with the **Pre-tenders'** **Chrissie Hynde** on the microphone.

In its new incarnation, which was handled by German producer **King Brain**, "Straight Ahead" is a blending of **Billy Idol's** "Mony Mony," **Jaydee's** "Plastic Dreams" and the work of **Jacques Lu Cont**. The addition of Hynde is icing on the cake.

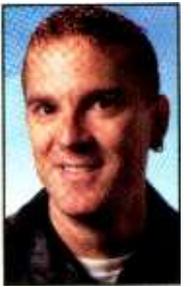
**King Brain Music** in Germany has licensed the track to **Direction/Sony** (U.K.), **Time** (Italy), **Media** (Belgium, the Netherlands and Luxembourg), **C My Music** (Greece), **Big Star** (Scandinavia), **Blanco y Negro** (Spain), **Ministry of Sound** (Germany, Switzerland, Austria, Australia and New Zealand) and other labels.

**Hype**" (featuring the **Cure's Robert Smith** on vocals), Jack is poised to also have one of the biggest club tracks of the winter.

Now, Jack's debut artist album, "Trust It," will be released Feb. 9 by U.K. label **Defected**. In addition to "E-Samba" and "Da Hype," the house-fueled set includes powerful jams "Stupidisco," "Do It" and

Beat  
Box™

By Michael Paoletta  
mpaoletta@billboard.com



"Luv 2 U," which features a **Marena Shaw** vocal sample.

**FEVER:** **Kylie Minogue** is in the U.S. to promote her new album, "Body Language" (*Billboard*, Feb. 7) Enthusiasts are predicting that during her New York visit, Minogue will deliver a surprise performance



TUBE & BERGER: REVAMPED TRACK GETS CHRISIE HYNDE VOCAL

In the U.S., **Artemis** will release "Straight Ahead" Feb. 24. Expect this track to dominate clubland for months to come. And if American radio comes to the table, "Straight Ahead" could well become the crossover story of the year. Stay tuned.

**THRILL ME:** DJ/producer **Junior Jack** (aka Italian **Vito Lucente**) had one of the biggest dance songs of the summer with the carnival-hued "E-Samba." (Jack's alter ego, **Room 5**, had a huge international crossover hit with "Make Luv" featuring **Oliver Cheatham** last year.) With a new single, the relentlessly funky "Da

during the Feb. 13 "What's That Sound: Queer Eye for the Straight Guy" soundtrack release party at the **Avalon** club. **Capitol** releases "Body Language" and "What's That Sound" Feb. 10.

**TRACK OF THE WEEK:** **Jacques Lu Cont's** Thin White Duke mix of **No Doubt's** cover of **Talk Talk's** "It's My Life" (**Interscope**). Lu Cont (aka **Les Rhythmes Digitales**) cleverly begins his rerub with **Gwen Stefani's** vocals floating atop guitar strummings and ambient synth swells. Then it becomes all fuzzy and filtered before exploding into a rock-spiked electro meltdown.

FEBRUARY 14 2004				Billboard®		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist		
1	1	1	13	<b>NUMBER 1</b> ME AGAINST THE MUSIC JIVE 57757/20MRA	Britney Spears Featuring Madonna		
2	2	2	8	NOTHING FAILS/NOBODY KNOWS ME MAVERICK 42682/WARNER BROS.	Madonna		
3	3	4	22	(THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN	Stacie Orrico		
4	7	5	21	RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54216/RMG	Elvis Presley		
5	4	9	12	YOU PROMISED ME (TU ES FOUTU) BENZ STREET/WAAKO 75434/ZYX	In-Grid		
6	5	7	10	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch		
7	11	12	29	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG	Tamia		
8	6	6	20	SYMPATHY FOR THE DEVIL (REMIXES) ABCO 719666	The Rolling Stones		
9	12	3	7	BORN TOO SLOW V2 27804	The Crystal Method		
10	9	8	30	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service		
11	8	10	13	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) NEMO STUDIO 53240/ANGEL	Sarah Brightman		
12	16	15	8	ROCK YOUR BODY, ROCK MOONSHINE 88492	Ferry Corsten		
13	17	13	28	I'M GLAD (REMIXES) EPIC 79952/SONY MUSIC	Jennifer Lopez		
14	13	—	2	AS THE RUSH COMES ULTRA 1192	Motorcycle		
15	NEW	1	1	GIVE A LITTLE NAKEDMUSIC 0271/ASTRALWERKS	Andy Caldwell & Jay-J Featuring Latrice		
16	22	17	30	HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS.	Madonna		
17	10	14	3	BEAUTIFUL THINGS ROBBINS 72097	Andain		
18	25	—	2	GIA ULTRA 1187	Despina Vandi		
19	19	21	52	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 0637931/UMG	Mariah Carey		
20	20	18	21	PAVEMENT CRACKS (REMIXES) J55884/RMG	Annie Lennox		
21	14	11	9	LIMBO ROCK (REMIXES) TEEC 28206	Chubby C & OD Featuring Inner Circle		
22	RE-ENTRY	15	15	WAITING FOR YOU (REMIXES) WARNER BROS. 42656	Seal		
23	15	—	2	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL 2435/TOMMY BOY	The Roc Project Featuring Tina Novak		
24	RE-ENTRY	18	18	TIME OF OUR LIVES/CONNECTED MUTE 9225	Paul Van Dyk Featuring Vega 4		
25	NEW	1	1	SMOOTH MADE 021	iiio		

FEBRUARY 14 2004				Billboard®		HOT DANCE RADIO AIRPLAY™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist			
1	2	13	<b>NUMBER 1</b> HEY YA! ARISTA	OutKast			
2	3	12	GIA ULTRA	Despina Vandi			
3	4	27	ALONE ROBBINS	Lasgo			
4	1	27	SOMETHING HAPPENED ON THE WAY TO HEAVEN JRMG	Deborah Cox			
5	6	27	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield			
6	5	27	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL/TOMMY BOY	The Roc Project Featuring Tina Arena			
7	12	10	IT'S MY LIFE INTERSCOPE	No Doubt			
8	10	6	ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL	Widelife With Simone Denny			
9	11	10	MILKSHAKE STAR TRAK/ARISTA	Kelis			
10	9	14	SLOW CAPITOL	Kylie Minogue			
11	15	9	AS THE RUSH COMES ULTRA	Motorcycle			
12	19	10	DEEPEST BLUE ULTRA	Deepest Blue			
13	8	10	RIE Y LLORA SONY DISCOS	Celia Cruz			
14	13	26	ROCK YOUR BODY JIVE	Justin Timberlake			
15	7	9	WHEREVER YOU ARE (I FEEL LOVE) ROBBINS	Laava			
16	18	2	THE WAY YOU MOVE ARISTA	OutKast Featuring Sleepy Brown			
17	21	26	AT THE END MADE	iiio			
18	14	24	BABY BOY COLUMBIA	Beyonce Featuring Sean Paul			
19	23	3	IF I WERE YOU ROBBINS	Candee Jay			
20	NEW	1	LOVE ME RIGHT ULTRA	Angel City			
21	NEW	1	ROCK YOUR BODY, ROCK MOONSHINE	Ferry Corsten			
22	NEW	1	JUST A LITTLE MORE LOVE ASTRALWERKS/EMC	David Guetta Featuring Chris Willis			
23	25	23	CRAZY IN LOVE COLUMBIA	Beyonce Featuring Jay-Z			
24	RE-ENTRY	18	SUNLIGHT ROBBINS	DJ Sammy			
25	NEW	1	TOXIC JIVE	Britney Spears			

FEBRUARY 14 2004				Billboard®		TOP ELECTRONIC ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist			
1	1	5	<b>NUMBER 1</b> VARIOUS ARTISTS RAZOR & TIE 8907	Fired Up!			
2	NEW	1	AIR SOURCE 96632/ASTRALWERKS	Talkie Walkie			
3	1	3	THE CRYSTAL METHOD V2 27176	Legion Of Boom			
4	NEW	1	JOHNNY VICIOUS ULTRA 1180 [M]	Ultra.Trance:3			
5	2	43	THE POSTAL SERVICE SUB POP 595 [M]	Give Up			
6	3	7	SARAH MCLACHLAN NETTWERK 58763/ARISTA	Remixed			
7	4	16	MARIAH CAREY COLUMBIA 87154/SONY MUSIC	The Remixes			
8	NEW	1	DAFT PUNK VIRGIN 95389*	Daft Club			
9	5	11	LOUIE DEVITO DEE VEE 0008/MUSICRAMA	N.Y.C. Underground Party 6			
10	6	18	ENIGMA VIRGIN 91929	Voyageur			
11	NEW	1	VOODOO CHILD V2 27183	Baby Monkey			
12	8	18	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 92714/VIRGIN	Singles '93-'03			
13	7	13	THE HAPPY BOYS ROBBINS 75041 [M]	Dance Party (Like It's 2004)			
14	10	23	VARIOUS ARTISTS VERVE 000586*/VVG	Verve/Remixed2			
15	9	15	BASEMENT JAXX XL 93878*/ASTRALWERKS [M]	Kish Kash			
16	NEW	1	SAVATH & SAVALAS WARP 115*	Apropa't			
17	NEW	1	VARIOUS ARTISTS ROBBINS 75043	Best Of Trance Volume Four			
18	13	17	PRAFUL N-CODED 4244/RENDEZVOUS	One Day Deep			
19	12	23	LOUIE DEVITO ULTRA 1175	Louie DeVito Presents: Ultra Dance 04			
20	14	3	VARIOUS ARTISTS WATER 000604	This Is Trance!: 17 Euphoric Dance Floor Anthems!			
21	15	11	VARIOUS ARTISTS ULTRA 1181	Ministry Of Sound: The Annual 2004			
22	17	42	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco			
23	16	18	PAUL OAKENFOLD SIRE/REPRISE 48598*/WARNER BROS.	Perfecto Presents... Great Wall			
24	24	7	MIKE RIZZO WEBSTER HALL NYC 35	Webster Hall's New York Dance CD V.6			
25	22	17	PAUL VAN DYK MUTE 9228* [M]	Reflections			

■ Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 6 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2004, 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 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA 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 or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# FEBRUARY 14 2004 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	5	9	<b>NUMBER 1</b> FAKE SIMPLYRED.COM PROMO/RED INK	Simply Red
2	5	6	9	GIVE IT UP ROBBINS 72099	Kevin Aviance
3	1	2	9	NOTHING FAILS (REMIXES) MAVERICK 42682/WARNER BROS.	Madonna
4	6	9	9	SLOW CAPITOL 53382	Kylie Minogue
5	9	17	5	ME, MYSELF AND I (JUNIOR MIXES) COLUMBIA PROMO	Beyonce
6	20	29	3	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) WARNER BROS. 42685	Seal
7	13	20	6	BURNING BENZ STREET/EPISSODE 1253/WAAKO	Robbie Rivera & Axwell Feat. Suzan Brittan
8	3	4	11	FALLEN (REMIXES) ARISTA PROMO	Sarah McLachlan
9	14	19	8	BORN SLIPPY NUXX (P. OAKENFOLD & R. SMITH MIXES) JBO 27802/V2	Underworld
10	4	3	10	BREATHE (REMIXES) MAVERICK 42689/WARNER BROS.	Michelle Branch
11	25	34	3	JANET MEGAMIX 04 (CHRIS COX REMIX) VIRGIN PROMO	Janet Jackson
12	8	7	14	STONED (DEEP DISH REMIX) ARISTA 56070	Dido
13	7	1	13	WONDERFUL (S. KLEINENBERG & D. AUDE MIXES) J PROMO/RMG	Annie Lennox
14	23	27	5	FACE TO FACE VIRGIN PROMO	Daft Punk
15	21	24	6	HARU (WIDELIFE & J. VASQUEZ MIXES) ROMANN MUSIC PROMO	Haru
16	16	18	8	JUST A LITTLE MORE LOVE ASTRALWERKS 47592	David Guetta Featuring Chris Willis
17	15	13	10	GET IT OFF (THAT KID CHRIS REMIX) J PROMO/RMG	Monica
18	10	10	11	WALK ON BY (S.A.F. & EDDIE X MIXES) DAYLIGHT PROMO/EPIC	Cyndi Lauper
19	27	31	5	SLIPPIN' AWAY NOSTALGIC 20001	Sweet Rains
20	12	8	11	THE HURTING DEE VEE 001	Mac Quayle Featuring Donna Delory
21	28	35	4	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) V2/SUBSA 27804/SUBMINAL	The Crystal Method
22	31	41	3	<b>POWER PICK</b> ALL THINGS (JUST KEEP GETTING BETTER) CAPITOL 53832	Widelife With Simone Denny
23	33	40	4	POWERLESS (SAY WHAT YOU WANT) (WIDELIFE, JUNIOR, & CHAB MIXES) DREAMWORKS PROMO	Nelly Furtado
24	22	22	9	1000 YEARS TOMMY BOY SILVER LABEL 2430/TOMMY BOY	Arthur Baker Featuring Astrid Williamson
25	24	23	8	KISS MY EYES STAR 89 1273	Bob Sinclair

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
26	17	12	13	ADDICTED (REMIXES) INTERSCOPE PROMO	Enrique Iglesias
27	29	30	8	ROCK YOUR BODY, ROCK MOONSHINE 88492	Ferry Corsten
28	30	33	6	INTO THE LIGHT LIQUEFACTION PROMO	Cause And Effect
29	11	11	13	A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES) J PROMO/RMG	Annie Lennox
30	19	16	13	RELEASE ME (RAUHOFFER, MORRIS, CRUZ & BAGZ, MIDNIGHT SOCIETY) STAR 89 1270	Industry
31	38	45	3	WHERE LOVE IS COMMISSION PROMO	Trinity Featuring Revi
32	35	39	4	SIGH N-CODED PROMO/RENDEZVOUS	Praful
33	39	46	3	WHERE DID LOVE GO RM PROMO	Sun
34	18	15	14	LUCKY STAR XL 38878/ASTRALWERKS	Basement Jaxx Featuring Dizze Rascal
35	41	—	2	GOD IS A DJ ARISTA PROMO	Pink
36	44	—	2	SIGNED, SEALED, DELIVERED NO LABEL PROMO	Colton Ford And Pepper Mashay
37	32	32	8	ONENESS (FRED JORIO REMIXES) NAIMAO 001	Damian Featuring Sasha Lazard
38	42	43	4	DEJA VU (IT'S HARD TO BELIEVE) TOMMY BOY SILVER LABEL 2435/TOMMY BOY	The Roc Project Featuring Tina Novak
39	43	44	4	GIA ULTRA 1187	Despina Vandi
40	NEW	1	1	<b>HOT SHOT DEBUT</b> FREE (REMIXES) NEMO STUDIO PROMO/ANGEL	Sarah Brightman
41	NEW	1	1	IT'S MY LIFE (REMIXES) INTERSCOPE PROMO	No Doubt
42	47	47	10	AS THE RUSH COMES ULTRA 1192	Motorcycle
43	26	21	15	YOU'RE SO BEAUTIFUL MERCURY PROMO/LTV	Donna Summer
44	NEW	1	1	GET YOURSELF HIGH FREESTYLE DUST 47731/ASTRALWERKS	The Chemical Brothers Featuring K-O-S
45	NEW	1	1	GOOD BOYS SANCTUARY PROMO	Blondie
46	NEW	1	1	PASS THAT DUTCH (SCUMFROG REMIX) THE GOLD MIND/ELEKTRA PROMO/EEG	Missy Elliott
47	34	25	13	ME AGAINST THE MUSIC JIVE 57757	Britney Spears Featuring Madonna
48	RE-ENTRY	11	11	I TRY (RAUHOFFER, PILIAVIN & ZIMBARDO MIXES) STAR 89 1265	Made By Monkeys Featuring Maria Matto
49	40	36	17	MILKSHAKE (X-PRESS 2 & DJ ZINC MIXES) STAR TRAK PROMO/ARISTA	Kelis
50	37	26	14	DO U GOT FUNK? UNCOMMON TRAX 002	Big Bang Theory

● 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. Dn Dance Singles Sales chart: ● CD Single available. ● CD Maxi-Single available. ● Vinyl Maxi-Single available. ● Cassette Maxi-Single available. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Music Row Execs Put Faith In New Acts

This is part two of a two-part report.

BY DEBORAH EVANS PRICE

NASHVILLE—As record company executives on Music Row look toward the future, hoping to see an upswing in country record sales, many are banking on new acts to fuel the format—and their bottom lines—in 2004.

Though the first half of the year will see significant releases by established acts, including Kenny Chesney, Clint Black, Lonestar, Tracy Lawrence, Mary Chapin Carpenter and Montgomery Gentry, there's a plethora of new ones waiting in the wings.

Most country label chiefs admit to a lighter schedule of album releases during the first half of the year compared with last year, but they say they have more music on tap from debut artists.

"Our release schedule is a bit light only because we are launching some new acts, and it takes so long to get them up and going at radio," Universal Music Group Nashville chairman/CEO Luke Lewis says. "You won't see as many albums, but you'll see an awful lot of videos and singles . . . So you'll see a lot of activity, and I think that might be true for a lot of my competitors."

## A GOOD TIME FOR NEW FACES

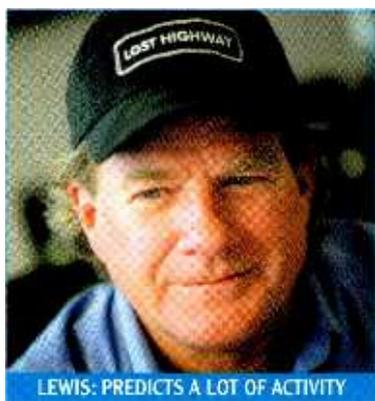
As label execs make a concerted effort to break new acts, some see light at the end of the tunnel.

"[Breaking acts] was tougher the last couple of years, and I believe that 2004 will be a little bit easier," predicts James Stroud, principal executive for DreamWorks Records in

Nashville. "I believe there's more confidence in our country now . . . Our economy is coming back."

Stroud also notes that artists are selling more concert tickets, which he views as a positive indicator. And most important, he says, "Nashville is making better country music right now."

Sony Music Nashville president John Grady thinks breaking new acts will be just as hard this year but asks, "What in this business isn't



LEWIS: PREDICTS A LOT OF ACTIVITY

difficult right now? We aren't deterred by that."

Grady says his label group will have a heavier release schedule than last year. In the first half of the year, it will introduce newcomers Colt Prather, Jessi Alexander, Gretchen Wilson and Trent Willmon.

First out of the chute is Prather, whose first single, "I Won't Go On and On," recently shipped to radio. Grady describes him as a "roadhouse, barn-stormin' guitar player, somebody who actually plays the guitar on all his records [and] writes the songs."

Southwest Tennessee native

Alexander is "a child of the Delta," according to Grady. "They made the record in Memphis, and that's what it sounds like."

As for Wilson, Grady says, "If I were to describe Gretchen and not get slapped for doing it, [I'd say] she's a redneck woman." That's also the name of her first single.

Describing Trent Willmon, Grady says he has a unique "physical connection" with the audience in his live shows.

Sony has also signed several other artists, including newcomers Susan Haynes, Christy Sutherland, Shelly Fairchild and "Nashville Star" finalist Miranda Lambert as well as acclaimed musician Jon Randall, who previously recorded for RCA and Asylum.

## THE SINGER DOWN THE HALL

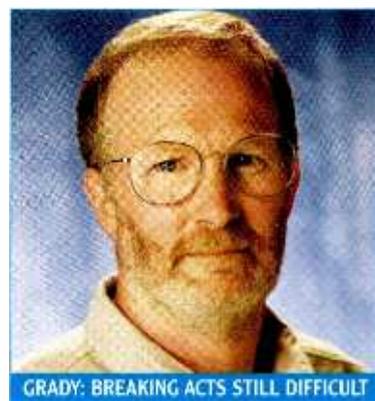
For Universal's Lewis, discovering one of his new artists, Julie Roberts, was a matter of looking right under his nose.

"Brent Rowan produced her," Lewis recalls. "He brought demos in here and played them for [A&R executive] David Conrad [me] and didn't tell us that it was somebody who worked for me. We both said, 'What an amazing voice and cool songs. Who is that?' And he said, 'Well, she's down the hall; she's your assistant.'"

Lewis is also optimistic about the potential of James Otto, whose single "Days of Our Lives" is No. 39 on the Hot Country Singles & Tracks chart this issue. "It feels like a hit that will probably take as long as Josh [Turner's "Long Black Train"]," Lewis says, referring to the MCA Nashville artist who took 35 weeks to crack the chart's top 20. Otto's album is due in March.

Universal has also added singer/songwriter Jed Hughes (who is currently playing in Patty Loveless' band) to the MCA Nashville roster as well as an Atlanta-based group, Sugarland, which has not yet been assigned to an imprint.

DreamWorks has signed the new artists Michelle Poe, Danielle Peck, Scotty Emerick and Dan Colehour. Stroud describes Colehour's sound as "real cool guitar music with some amazing lyrics."



GRADY: BREAKING ACTS STILL DIFFICULT

Poe is the bass player in Capitol artist Dierks Bentley's band. Her first single is expected to be "Just Being One of the Boys."

Emerick is Toby Keith's guitar player and frequent songwriting partner. (He co-wrote the Keith hit "Beer for My Horses.") Emerick is performing his debut single, "The Coast is Clear," on Keith's current Shock'n Y'all tour. It debuts at No. 57 this issue.

Peck migrated from her Ohio hometown to Nashville and attracted interest at DreamWorks when she sang impromptu for label promotion chief Scott Borchetta while wait-

ressing at an eatery near Music Row. The gutsy move paid off: Her album is slated for July.

## A FAMILY AFFAIR

Capitol is preparing to launch two family acts. The Jenkins comprise a mother and two daughters from the San Francisco area. Their debut single arrives in April, and the album, which is being produced by Rodney Crowell, will follow in July.

"Continuing with the family theme, we have a father/son duo called the Parks," Capitol president/CEO Mike Dungan says. "The dad was formerly one-half of [former Atlantic duo] Archer Park." They are being produced by Brett Beavers.

Dungan says Capitol is also working with two new female artists—Whitney Duncan, who has been in development for more than a year, and Emily West.

Warner Bros.' entry in the new-artists field is duo Big & Rich, whose single "Wild West Show" is No. 29 this issue. The duo consists of "Big" Kenny Alphin and former Lonestar member and BNA solo artist John Rich.

"Big & Rich is not a marketing concept," Warner Bros. senior VP of marketing/GM Chris Palmer says. "These two guys started writing and performing together to create music, not to shop for a record deal." Their debut album, "Horse of a Different Color," is due in May.

In addition to these acts, new artists are expected to be introduced this year by other Nashville labels, including RCA Label Group, Lyric Street Records, Universal South and the Curb Group.

# Audium Records Changes Its Name To Koch

Nashville-based Audium Records has changed its name to Koch Records. Label president Nick Hunter says the change was made because the Audium name is too closely identified with country music, and his artists have landed cuts on pop, triple-A, jazz and Americana playlists as well.

Audium was founded five years ago by Hunter and artist manager Simon Renshaw in partnership with Koch. When Renshaw left a year later to join the Firm in Los Angeles, he and Hunter sold their majority interest to Koch, although Hunter continued at the helm. The label's roster includes John Anderson, Ray Benson, Robert Earl Keen, David Lee Murphy, Restless Heart, Dale Watson and Dwight Yoakam.



In other news, Koch is launching a music publishing company in Nashville, to be known as Koch Music. Music Row veteran Al Cooley has been lured out of retirement to run it, effective Feb 17. Cooley

has held A&R positions with various labels, including Atlantic Records. No songwriters have been signed as yet. The publishing

division will be housed in the Koch Records offices, which are being expanded.

**ON THE ROW:** Wayne Halper exits DreamWorks Records in Nashville, where he had been GM/head of label operations since the Nashville division's launch five years ago. Halper handled financial, legal and business matters for DreamWorks, as

well as its day-to-day operations.

Ben Kline has been promoted to senior VP of sales and marketing at Universal Music Group Nashville.

Kline previously was senior VP of sales and field operations for Universal imprints Mercury and MCA Nashville.

Jeny Duke has been named director of marketing for Gaylord Entertainment's Wildhorse Saloon in Nashville. She previously was with Great American Country. Meanwhile, GAC has changed the name of its Web site from countrystars.com to gactv.com.

**SIGNINGS:** Lila McCann has signed with Broken Bow/C4 Records. Her first single for the label is due in June with an album to follow in the

Mosser has been signed to Broken Bow. Her music will be worked to college and rock radio formats. She previously recorded for the Siren Song and Winter Harvest labels.

**ON THE TUBE:** Reba McEntire has been tapped to host the Academy of Country Music Awards, set for May 26 at Las Vegas' Mandalay Bay Resort and Casino. It will be McEntire's third consecutive year as host and her seventh time hosting overall. The ACM Awards will be televised live in the U.S. at 8 p.m. ET on CBS.

**FOR THE RECORD:** In the Nashville Scene that ran in the Jan. 31 issue, new Island Bound Music VP of creative services Todd Wilkes, who has 100 cuts to his credit, should have been credited as a publisher of those songs.

Nashville Scene  
By Phyllis Stark  
pstartk@billboard.com



fall. The two albums she recorded for Asylum Records in 1997 and 1999 are certified platinum and gold, respectively. She also recorded an album for Warner Bros. in 2001. Also, Nashville rocker Jonell

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# 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	13	<b>TOBY KEITH</b> ▲ <sup>3</sup> DREAMWORKS 450435/INTERSCOPE (12.98/18.98)	<b>Shock'n Y'all</b>	1	38	35	32	29	<b>PAT GREEN</b> REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2
2	2	6	7	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 54860/RLG (11.98/18.98)	Greatest Hits Volume II	2	39	37	25	16	<b>VARIOUS ARTISTS</b> SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6
3	3	2	26	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 53099/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	40	46	46	18	<b>LYLE LOVETT</b> CURB 001162/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7
4	4	4	16	<b>JOSH TURNER</b> ● MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	4	41	39	41	97	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170280/UMGN (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
5	8	8	18	<b>MARTINA MCBRIDE</b> ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	42	42	45	17	<b>ALABAMA</b> RCA 54371/RLG (14.98 CD)	The American Farewell Tour	6
6	6	5	80	<b>TOBY KEITH</b> ▲ <sup>4</sup> DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	43	41	44	19	<b>VARIOUS ARTISTS</b> WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2
7	5	3	63	<b>SHANIA TWAIN</b> ◆ <sup>10</sup> MERCURY 170314/UMGN (12.98 CD)	Up!	1	44	43	47	42	<b>TOBY KEITH</b> MERCURY 170391/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
8	12	11	69	<b>KEITH URBAN</b> ▲ CAPITOL 32936 (10.98/18.98)	Golden Road	3	45	47	51	22	<b>JEFF FOXWORTHY</b> WARNER BROS. 73903/RHIND (18.98 CD/3VD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
9	9	12	93	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	46	52	55	45	<b>TERRI CLARK</b> MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
10	7	7	11	<b>DIXIE CHICKS</b> ● MONUMENT/COLUMBIA 80794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	47	44	43	19	<b>EMMYLOU HARRIS</b> Nonesuch 79805/AG (18.98 CD)	Stumble Into Grace	6
11	10	9	9	<b>TRACE ADKINS</b> CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	48	50	49	18	<b>VARIOUS ARTISTS</b> CAPITOL 93166 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11
12	15	17	18	<b>GARY ALLAN</b> MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2	49	67	70	16	<b>CLAY WALKER</b> RCA 67068/RLG (11.98/18.98)	A Few Questions	3
13	14	15	62	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	50	49	—	2	<b>LORRIE MORGAN</b> IMAGE 0609 (17.98 CD)	Show Me How	49
14	13	13	66	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	51	54	53	12	<b>VARIOUS ARTISTS</b> GAITHER MUSIC GROUP 42459 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	37
15	11	10	11	<b>LEANN RIMES</b> ● CURB 78829 (18.98 CD)	Greatest Hits	3	52	55	54	10	<b>VARIOUS ARTISTS</b> UNIVERSAL SOUTH 000458* (18.98 CD)	Livin' Lovin' Losin': Songs Of The Louvin Brothers	53
16	21	24	24	<b>DIERKS BENTLEY</b> CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	53	62	62	12	<b>RODNEY CROWELL</b> DMZ/EPIC 89082/SONY MUSIC (12.98 EQ CD) [M]	Fate's Right Hand	29
17	17	14	29	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	54	58	63	26	<b>WYONNNA</b> CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
18	20	19	28	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	55	57	57	68	<b>RANDY TRAVIS</b> ● WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
19	18	16	65	<b>JOHNNY CASH</b> ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2	56	60	74	13	<b>BILLY CURRINGTON</b> MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17
20	16	20	42	<b>SOUNDTRACK</b> WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	16	57	53	50	11	<b>HANK WILLIAMS JR.</b> CURB 78830 (18.98 CD)	I'm One Of You	24
21	22	18	71	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1	58	56	52	75	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1
22	27	31	80	<b>JOE NICHOLS</b> ● UNIVERSAL SOUTH 170285 (8.98/12.98) [M]	Man With A Memory	9	59	51	48	61	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/21.98)	The Essential Johnny Cash	16
23	19	21	11	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 000491/UMGN (8.98/12.98)	Room To Breathe	4	60	59	58	22	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 73918/WARN (18.98 CD)	The Very Best Of John Michael Montgomery	11
24	23	22	35	<b>LONESTAR</b> ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	61	61	69	48	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
25	24	23	75	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	62	66	64	47	<b>RODNEY CARRINGTON</b> CAPITOL 36579 (18.98 CD)	Nut Sack	14
26	28	27	30	<b>TRACE ADKINS</b> ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	63	64	61	16	<b>PATTY LOVELESS</b> EPIC 86620/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	7
27	26	28	44	<b>CHRIS CAGLE</b> ● CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	64	70	68	76	<b>DIAMOND RIO</b> ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
28	31	33	34	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1	65	65	60	43	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
29	30	29	65	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 610515 (19.98 CD)	Live	9	66	67	45	39	<b>JOHNNY CASH</b> AMERICAN 001679*/LOST HIGHWAY (17.98 CD)	Cash Unearthed	33
30	25	26	37	<b>JO DEE MESSINA</b> CURB 78790 (18.98 CD)	Greatest Hits	1	67	68	67	77	<b>NICKEL CREEK</b> ● SUGAR HILL 3941 (18.98 CD)	This Side	2
31	29	30	12	<b>RANDY TRAVIS</b> WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	68	63	56	9	<b>RODNEY ATKINS</b> CURB 78745 (18.98 CD) [M]	Honesty	50
32	32	34	31	<b>TRACY BYRD</b> RCA 67073/RLG (11.98/18.98)	The Truth About Men	5	69	70	RE-ENTRY	44	<b>BLAKE SHELTON</b> WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2
33	34	36	31	<b>BUDDY JEWELL</b> COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	70	71	66	7	<b>VARIOUS ARTISTS</b> UNIVERSAL MUSIC SPECIAL MARKETS 18949/TIME LIFE (18.98 CD)	Classic Country: Queens Of Country	55
34	33	35	24	<b>SARA EVANS</b> RCA 67074/RLG (12.98/18.98)	Restless	3	71	72	72	15	<b>MARK WILLIS</b> MERCURY 001012/UMGN (8.98/12.98)	And The Crowd Goes Wild	5
35	NEW	NEW	1	<b>THE FLATLANDERS</b> NEW WEST 6049 (18.98 CD) [M]	Wheels Of Fortune	35	72	48	42	11	<b>VARIOUS ARTISTS</b> GAITHER MUSIC GROUP 42460 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	42
36	36	38	7	<b>RON WHITE</b> PARALLEL/HIP-D 001582/UMG (12.98 CD) [M]	Drunk In Public	36	73	69	65	40	<b>CRAIG MORGAN</b> BROKEN BOW 7756 (13.98 CD) [M]	I Love It	16
37	38	40	32	<b>JIMMY WAYNE</b> DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7	74	75	—	—	<b>DOLLY PARTON</b> BLUE EYE 79756 (17.98 CD)	For God And Country	23

● 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. P: RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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2004

# 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	2	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67012/RLG (12.98/18.98)	Greatest Hits	124	13	12	<b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 89322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	281
2	3	<b>KENNY CHESNEY</b> ▲ <sup>3</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits	175	14	15	<b>HANK WILLIAMS JR.</b> ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	491
3	1	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77978 (12.98/18.98)	Greatest Hits	167	15	17	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	177
4	4	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	252	16	14	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 69733/SONY MUSIC (5.98 EQ/9.98)	Super Hits	159
5	5	<b>SHANIA TWAIN</b> ◆ <sup>19</sup> MERCURY 53603/UMGN (8.98/12.98)	Come On Over	326	17	16	<b>DIXIE CHICKS</b> ◆ <sup>12</sup> MONUMENT 88195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	313
6	7	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	333	18	19	<b>GARTH BROOKS</b> ◆ <sup>15</sup> CAPITOL 97424 (19.98/26.98)	Double Live	223
7	8	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	432	19	18	<b>JOHN DENVER</b> ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	280
8	6	<b>LARRY THE CABLE GUY</b> ARK 21 610076 (18.98 CD)	Lord, I Apologize	33	20	21	<b>THE JLD DS</b> ● CURB 77965 (7.98/11.98)	Number One Hits	163
9	9	<b>SOUNDTRACK</b> ▲ <sup>7</sup> LOST HIGHWAY/MERCURY 170068/UMGN (8.98/12.98)	O Brother, Where Art Thou?	165	21	20	<b>PATSY CLINE</b> ▲ <sup>3</sup> DECCA/MCA NASHVILLE 000012/UMGN (6.98/11.98)	12 Greatest Hits	816
10	10	<b>TOBY KEITH</b> ▲ <sup>2</sup> MERCURY 558962/UMGN (8.98/12.98)	Greatest Hits Volume One	270	22	22	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78711 (12.98/18.98)	Set This Circus Down	127
11	11	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	127	23	23	<b>TOBY KEITH</b> ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	153
12	13	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	191	24	—	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	72
					25	23	<b>DIXIE CHICKS</b> ◆ <sup>10</sup> MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly	227

● 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. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



Shunning keyboards and drum machines, Loveless delivers a commercially potent album that's full of tears and twang.

-CHICAGO SUN TIMES



They do make country albums like they used to. At least Loveless does, and if we're lucky, this neo-trad heroine won't really be "Last in a Long, Lonesome Line."

-ENTERTAINMENT WEEKLY



## Consistently named among the Best of 2003

USA TODAY

ENTERTAINMENT WEEKLY

CHICAGO SUN TIMES

DALLAS MORNING NEWS

CHICAGO TRIBUNE

ATLANTA JOURNAL  
CONSTITUTION

THE TENNESSEAN

THE OREGONIAN

GRAND RAPIDS PRESS

CMT.COM

COUNTRYREVIEW.COM

Loveless takes the bluegrass lessons learned from *Mountain Soul* and applies them to contemporary country with breathtaking results.

-USA TODAY



Connect with Patty at  
[www.pattyloveless.com](http://www.pattyloveless.com) & [www.pattylovelessweb.com](http://www.pattylovelessweb.com)



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# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION		
				▲	▼	↔								▲	▼	↔					
1	1	2	15	NUMBER 1			REMEMBER WHEN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	1	31	29	31	15	ON YOUR WAY HOME E. GORDY, JR. (R. SAMOSET, M. BERG)			Patty Loveless EPIC ALBUM CUT/EMN	29			
2	3	4	13	AMERICAN SOLDIER J. STROUD, T. KEITH (T. KEITH, C. CANNON)			Toby Keith DREAMWORKS ALBUM CUT	2	32	34	39	9	SOMEBODY R. MCENTIRE, B. CANNON, N. WILSON (D. BERG, S. TATE, A. TATE)			Reba McEntire MCA NASHVILLE ALBUM CUT	32				
3	2	1	17	THERE GOES MY LIFE B. CANNON, K. CHESNEY (W. MIDDLEBURY, N. THASHER)			Kenny Chesney BNA ALBUM CUT	1	33	31	32	10	I CAN'T SLEEP J. RITCHEY, C. WALKER (C. WALKER, C. WRIGHT)			Clay Walker RCA ALBUM CUT	31				
4	5	6	16	WATCH THE WIND BLOW BY B. GALLIMORE, T. MCGRAW, D. SMITH (A. OSBORNE, D. ALTMAN)			Tim McGraw CURB ALBUM CUT	4	34	33	35	8	A GUY LIKE ME D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, THE PAT GREEN BAND)			Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	33				
5	6	5	26	I WANNA DO IT ALL B. GALLIMORE (T. NICHOLS, R. GILES, G. GOODARD)			Terri Clark MERCURY 001257	4	35	43	45	5	LOCO D. L. MURPHY, K. TRIBBLE (D. L. MURPHY, K. TRIBBLE)			David Lee Murphy AUDIUM ALBUM CUT/KDCH	35				
6	7	8	24	LITTLE MOMENTS FROGERS (C. DUBOIS, B. PAISLEY)			Brad Paisley ARISTA NASHVILLE ALBUM CUT	6	36	37	36	13	NO REGRETS YET D. HUFF (S. ISAACS, D. BROWN)			Sonya Isaacs LYRIC STREET ALBUM CUT	36				
7	4	3	22	YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL K. BROOKS, R. DUNN, M. WRIGHT (B. DIPIERO, B. ALLMAND)			Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	3	37	38	38	10	THIS LOVE D. HUFF (L. RIMES, M. BEESON, J. COLLINS)			LeAnn Rimes ASYLUM-CURB ALBUM CUT	37				
8	9	11	13	IN MY DAUGHTER'S EYES M. MCBRIDE, P. WORLEY (J. T. SLATER)			Martina McBride RCA ALBUM CUT	8	38	42	44	4	LAST ONE STANDING R. MARX (R. MARX, F. WAYBILL)			Emerson Drive DREAMWORKS 001894	38				
9	11	12	21	HOT MAMA S. HENRICKS, T. BRUCE (C. BEATHARD, T. SHAPIRO)			Trace Adkins CAPITOL ALBUM CUT	9	39	35	33	20	DAYS OF OUR LIVES M. WRIGHT (J. OTTO, B. TERRY)			James Otto MERCURY 001500	33				
10	12	14	26	I LOVE YOU THIS MUCH C. LINDSEY, J. STROUD (J. WAYNE, C. DUBOIS, D. SAMPSON)			Jimmy Wayne DREAMWORKS 001239	10	40	41	40	14	THAT'S A WOMAN C. LINDSEY, M. WILLS (S. O. JONES, R. RUTHERFORD)			Mark Wills MERCURY ALBUM CUT	40				
11	13	15	22	PERFECT S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)			Sara Evans RCA ALBUM CUT	11	41	44	—	2	PASSENGER SEAT D. HUFF, S. HEDAS (K. OSBORN, C. HARRINGTON)			SheDaisy LYRIC STREET ALBUM CUT	41				
12	14	17	16	SWEET SOUTHERN COMFORT C. BLACK (R. CLAWSON, B. CRISLER)			Buddy Jewell COLUMBIA ALBUM CUT	12	42	39	37	16	THE FIRST CUT IS THE DEEPEST J. SHANKS, G. FUNDIS (C. STEVENS)			Sheryl Crow A&M ALBUM CUT/MERCURY	35				
13	16	18	38	LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)			Josh Turner MCA NASHVILLE 000976	13	43	45	47	4	I WANNA MAKE YOU CRY K. BEARD, D. MALLOY (K. BEARD, J. BATES)			Jeff Bates RCA ALBUM CUT	43				
14	17	19	11	YOU'LL THINK OF ME D. HUFF, K. URBAN (D. BROWN, T. LACY, D. MATKOSKY)			Keith Urban CAPITOL ALBUM CUT	14	44	47	46	5	I GOT A FEELIN' C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)			Billy Currington MERCURY ALBUM CUT	44				
15	10	10	19	SHE'S NOT JUST A PRETTY FACE R. J. LANGE (R. J. LANGE, S. TWAIN)			Shania Twain MERCURY 001646	9	45	46	43	8	DIDN'T I C. LINDSEY (K. BERGSNES, B. NASH, M. POST)			Rachel Proctor BNA ALBUM CUT	43				
16	20	24	7	MAYBERRY M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (A. SMITH)			Rascal Flatts LYRIC STREET ALBUM CUT	16	46	58	—	2	IF YOU EVER STOP LOVING ME R. RUTHERFORD (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)			Montgomery Gentry COLUMBIA ALBUM CUT	46				
17	18	21	13	SONGS ABOUT RAIN M. WRIGHT, G. ALLAN (L. ROSE, P. MCLAUGHLIN)			Gary Allan MCA NASHVILLE ALBUM CUT	17	47	49	51	4	FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) D. HUFF, WYNNONA (C. CANNON, A. SHAMBLIN, A. CUNNINGHAM)			Wynonna With Naomi Judd ASYLUM-CURB ALBUM CUT	47				
18	19	20	16	SPEND MY TIME C. BLACK (C. BLACK, H. NICHOLAS)			Clint Black EQUITY 003	18	48	51	54	3	IF HEARTACHES HAD WINGS D. VINCENT, R. VINCENT (J. A. SWEET)			Rhonda Vincent ROUNDER 614615	48				
19	21	22	21	COOL TO BE A FOOL B. ROWAN (J. NICHOLS, S. DEAN, W. NANCE)			Joe Nichols UNIVERSAL SOUTH 001371	19	49	55	60	4	TOUGHER THAN NAILS L. WILSON, J. DUFFIE (P. O'DONNELL, K. MARVELL, M. T. BARNES)			Joe Diffie BROKEN BOW ALBUM CUT	49				
20	22	23	18	GOOD LITTLE GIRLS D. HUFF, D. JOHNSON (T. SEALS, B. JONES)			Blue County ASYLUM-CURB ALBUM CUT	20	HOT SHOT DEBUT			50	NEW 1			THAT'S WHAT SHE GETS FOR LOVING ME K. BROOKS, R. DUNN, M. WRIGHT (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	50			
21	23	25	17	MY LAST NAME B. BEAVERS (H. ALLEN, D. BENTLEY)			Dierks Bentley CAPITOL ALBUM CUT	21	51	NEW 1			51	NEW 1			MEN DON'T CHANGE L. MILLER (A. DALLEY, T. MILLER)	Amy Dalley CURB ALBUM CUT	51		
22	24	27	12	SIMPLE LIFE D. HUFF, C. D. JOHNSON (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)			Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	22	52	RE-ENTRY 2			52	RE-ENTRY 2			WE ALL FALL DOWN M. D. CLUTE, DIAMOND RIO (A. ALBRITTON, S. O. JONES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	52		
23	40	—	2	WHEN THE SUN GOES DOWN B. CANNON, K. CHESNEY (B. JAMES)			Kenny Chesney & Uncle Kracker BNA ALBUM CUT	23	53	48	49	7	53			48	49	7	YOU ARE C. BROCK, D. S. MILLER (S. DEAN, W. NANCE, N. GORDON)	Chad Brock BROKEN BOW ALBUM CUT	48
24	27	28	19	TEXAS PLATES D. HUFF (K. COFFEY, B. JAMES)			Kellie Coffey BNA ALBUM CUT	24	54	53	50	5	54			53	50	5	HONK IF YOU HONKY TONK T. BROWN, G. STRAIT (D. DILLON, K. MELLONS, J. NORTHRUP)	George Strait MCA NASHVILLE ALBUM CUT	45
25	25	26	27	EVERY FRIDAY AFTERNOON C. MORGAN, P. O'DONNELL (N. COTY, J. MELTON)			Craig Morgan BROKEN BOW ALBUM CUT	25	55	52	52	16	55			52	52	16	I NEED A VACATION E. GORDY, JR., J. NIEBANK (R. L. HOWARD, L. SATCHER)	Rebecca Lynn Howard MCA NASHVILLE 001647	49
26	26	30	16	PAINT ME A BIRMINGHAM J. STROUD (B. MODRE, G. DUFFY)			Tracy Lawrence DREAMWORKS ALBUM CUT	26	56	56	—	2	56			56	—	2	HORSEPOWER M. MCANALLY, A. SCHULMAN (M. MCANALLY)	Chris LeDoux CAPITOL ALBUM CUT	56
27	28	29	30	YOU'RE IN MY HEAD L. REYNOLDS (S. MINOR, J. STEELE, C. WALLIN)			Brian McComas LYRIC STREET ALBUM CUT	27	57	NEW 1			57	NEW 1			THE COAST IS CLEAR J. STROUD, T. KEITH (S. EMERICK, R. LANE)	Scotty Emerick DREAMWORKS ALBUM CUT	57		
28	32	41	5	DESPERATELY T. BROWN, G. STRAIT (B. ROBINSON, M. WARDEN)			George Strait MCA NASHVILLE ALBUM CUT	28	58	60	58	3	58			60	58	3	I'D BE LYING C. CAGLE, R. WRIGHT (C. CAGLE)	Chris Cagle CAPITOL ALBUM CUT	58
29	30	34	7	WILD WEST SHOW B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, B. DALY)			Big & Rich WARNER BROS. ALBUM CUT/WRN	29	59	NEW 1			59	NEW 1			AIR THAT I BREATHE R. MALO, K. GREENBERG (A. L. HAMMOND, M. E. HAZLEWOOD)	The Mavericks SANCTUARY ALBUM CUT	59		
30	36	48	3	LETTERS FROM HOME B. GALLIMORE (T. LANE, D. LEE)			John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	30	60	59	57	8	60			59	57	8	I CAN ONLY IMAGINE P. KIPLEY (B. MILLARD)	MercyMe IND 73150/ASYLUM-CURB	52

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. 127 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 15 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. © 2004, VNU Business Media, Inc. All rights reserved.

## FEBRUARY 14 2004 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	65	ALISON KRAUSS + UNION STATION	ROUNDER 610515	62 Weeks At Number 1 Live
2	2	13	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One This Side
3	4	77	NICKEL CREEK	SUGAR HILL 3981	
4	3	13	VARIOUS ARTISTS	GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two Best Of Bluegrass Gospel
5	6	43	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	
6	5	29	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers Blueprint
7	7	15	NATALIE MACMASTER	ROUNDER 617056	
8	8	40	RHONDA VINCENT	ROUNDER 610497 [M]	One Step Ahead
9	10	26	VARIOUS ARTISTS	SMCMG 18940/TIME LIFE	Heaven Bound: The Best Of Bluegrass Gospel
10	11	21	THE DEL MCCOURY BAND	MCCOURY MUSIC 0001/SUGAR HILL [M]	It's Just The Night Wildwood Flower
11	9	21	JUNE CARTER CASH	DUALTONE 01142	
12	—	—	TONY RICE	ROUNDER 611622	The Bluegrass Guitar Collection
13	13	82	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
14	14	38	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
15	15	15	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY LYRIC STREET 90100/HOLLYWOOD [M]	Live At The Charleston Music Hall

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). RIAA certification for net shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

## FEBRUARY 14 2004 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	8	HURT	AMERICAN 009770/LOST HIGHWAY	8 Weeks At Number 1 Johnny Cash
2	3	15	I CAN'T TAKE YOU ANYWHERE	DREAMWORKS 001581/INTERSCOPE	Scotty Emerick With Toby Keith
3	2	64	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
4	5	58	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241	Joe Nichols
5	4	32	BROKENHEARTSVILLE	UNIVERSAL SOUTH 000782	Joe Nichols
6	—	—	LAST ONE STANDING	DREAMWORKS 001894/INTERSCOPE	Emerson Drive
7	6	35	STAY GONE	DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
8	—	—	IF HEARTACHES HAD WINGS	ROUNDER 614615	Rhonda Vincent
9	8	—	CAN YOU HEAR ME WHEN I TALK TO YOU?	LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
10	7	—	HONESTY (WRITE ME A LIST)	CURB 73149	Rodney Atkins

# ALBUMS

Edited by Michael Paoletta

## POP

### ► KYLIE MINOGUE

**Body Language**

PRODUCERS: various

Capitol 95645

RELEASE DATE: Feb. 10

Kylie Minogue trades in most of the disco beats of previous album "Fever" for the electro-funk and hip-pop of "Body Language." The sexy, solid set is glued together by danceable beats and Minogue's knack for picking great songs and producers. Standout tracks include the minimalist, synth-filled first single "Slow" and second international single "Red Blooded Woman" (a cousin of Justin Timberlake's "Cry Me a River"). On the excellent "Secret (Take You Home)," Minogue raps and riffs on the title lyric to Lisa Lisa & Cult Jam's mid-'80s top 40 hit "I Wonder If I Take You Home." The track's bassline is all thump-thump, clunk-clunk with whirring, chirping background synths. Dance fans shouldn't fret, as there are also club-ready jams here, including the snappy "Still Standing" and the space-age funk of "Sweet Music." For its U.S. release, "Body Language" is enhanced with two music videos and a pair of bonus tracks ("Cruise Control," "You Make Me Feel").—**KC**

### ► SOUNDTRACK

**What's That Sound: Queer Eye for the Straight Guy**

PRODUCERS: various

Capitol 95912

RELEASE DATE: Feb. 10

It's appropriate that the most notable songs on the "Queer Eye for the Straight Guy" album are upbeat, life-affirming and primed for dancefloors. After all, "Queer Eye" is not a make-over reality series but a "make better" show. The CD kicks off with the show's theme song and lead single—the buoyant "All Things (Just Keep Getting Better)" by Wideline with Simone Denny. Most thrilling, perhaps, is the inclusion of the first new song from the original fab five: the reformed Duran Duran. "Sunrise" (remixed by Jason Nevins) is an exhilarating, anthemic wonder, full of positive vibes and uplifting lyrics. The album also includes choice cuts from Junior Senior ("Move Your Feet"), Basement Jaxx ("Good Luck" featuring Lisa Kekaula), Jamelia ("Superstar") and the zippy Chemical Brothers rerub of Kylie Minogue's "Slow."—**KC**

### ► LOSTPROPHETS

**Start Something**

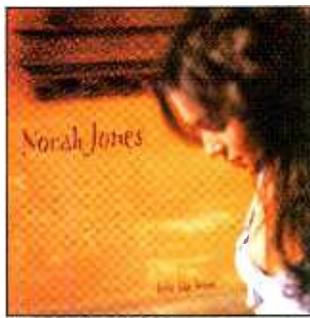
PRODUCER: Eric Valentine

Columbia CK 86554

RELEASE DATE: Feb. 3

Lostprophets hail from Wales, but you wouldn't know it from listening to their sophomore album. "Start Something" sounds very American, possibly because it was recorded in Los Angeles. More likely, however, it's because its members appear to have been influenced by such U.S. bands as

## ESSENTIAL REVIEWS



### NORAH JONES

**Feels Like Home**

PRODUCERS: Arif Mardin, Norah Jones

Blue Note 7243 5 84800 0 9

RELEASE DATE: Feb. 10

This follow-up to Norah Jones' enormously successful debut "Come Away With Me" will very likely be one of the warmest, most pleasing CDs of 2004. Like its predecessor, "Feels Like Home" again recalls a mellow rendering of the piano-driven soul of Aretha Franklin's Atlantic Records output. Relying largely on acoustic instruments, the jazz/soul/folk amalgam of "Feels Like Home" also recalls early Van Morrison albums. Jones does, however, explore new territory. In addition to her considerable compositional contributions, "Feels Like Home" includes guest appearances by Dolly Parton and the Band's Levon Helm and Garth Hudson. It also features plenty more electric guitar than "Come Away With Me." But even when a little distortion is applied, subtlety is the rule. Standout tracks include "Sunrise," "What Am I to Do," "Carnival Town" and "Be Here to Love Me."—**CW**

### INCUBUS

**A Crow Left of the Murder**

PRODUCER: Brendan O'Brien

Epic/Immortal EK 90959

RELEASE DATE: Feb. 3

Incubus has always lacked a gimmick—a brazen move in today's crowded metal-rock circuit. The band lacks the politics of Rage Against the Machine and the raunch of Limp Bizkit. However, Incubus is releasing its fifth studio batch of moody, angrily melodic tracks, as Rage is no longer around and Limp Bizkit is critically stung with each successive album. On "A Crow Left of the Mur-



der," Incubus does not create any miracles, but the band is thankfully consistent in its blend of straight-ahead guitar work and hooks. Granted, a few listens are required to detect differences within that simplicity, but a chorus like "I want to stay inside for good" (from "Agoraphobia") strikes a touching if uncomplicated note. And "Here in My Room" introduces a piano into the Incubus formula. For this quintet, it is OK to be understated in a loud rock world.—**SA**

Incubus, Linkin Park and Hoobastank. This is not necessarily to their detriment; that is, as long as they write memorable songs. The album's first single, "Last Train Home," has a huge hook and a gutsy mix of guitars, keyboards and vocals. "Burn Burn" and "Make a Move" also distinguish Lostprophets from their contemporaries. Much of the album could be summed up by the first words heard on it: "So here we go again/Another time/But it feels the same." However, as long as the band continues crafting songs that stand apart from its nü-metal brethren, Lostprophets may indeed have started something.—**BT**

### ► SOUNDTRACK

**50 First Dates**

PRODUCERS: various

Maverick/Warner Bros. 48675

RELEASE DATE: Feb. 3

The Adam Sandler film "50 First Dates" is set in Hawaii, so it's fitting that the accompanying soundtrack has an island theme. All of the songs are reggae-flavored covers of '80s modern rock tunes. One of the more successful tracks is Elan Atlas' dreamy rendition of Roxy Music's "Slave to Love," with a cooing Gwen Stefani on backing



### COURTNEY LOVE

**America's Sweetheart**

PRODUCERS: Courtney Love, James Barber, Josh Abraham, Matt Serletic

Virgin 7243 5 91459

RELEASE DATE: Feb. 10

Custody battles. Rehab clinics. Arrests. Leave it to Love to title her solo debut "America's Sweetheart." Leave it to Love to also make several references to drugs (on various tracks) at a time in her life when she faces two felony counts of possession of a controlled substance. But Love is simply being the punky rock artist that she is. "America's Sweetheart" never loses sight of this. Lead single "Mono" gloriously thrashes about, with Love wailing, "This is the part in the book that you wrote/Where I'm gonna come and save the day... Well they say that rock is dead/And they're probably right." Whether Love is rock's savior is debatable. In the meantime, feast on "Hold On to Me," "Almost Golden" and "Sunset Strip." Love's power ballad, "Uncool"—which she co-wrote with Linda Perry, Bernie Taupin, Patty Schemel and Jerry Best—is so not uncool. Live through this, indeed.—**MP**

vocals. Wyclef Jean and Eve are inspired on their loose reworking of the Outfield's "Your Love," partially thanks to the song's use of the familiar diwali rhythm. Also of note are Seal's take on Echo & the Bunnymen's "Lips Like Sugar" and Will.i.am and Fergie (of Black Eyed Peas) performing Span-dau Ballet's "True."—**KC**

### ★ PROBOT

**Probot**

PRODUCER: Dave Grohl

Southern Lord Sunn 30

RELEASE DATE: Feb. 10

Probot is like a fantasy band camp for Dave Grohl, since he got to fulfill a heavy-metal dream of getting some of his favorite vocalists from the genre to record on one album. His wish list includes Mike Dean (C.O.C.), King Diamond and Lemmy (Mötörhead), who sang over music that Grohl wrote and primarily performed. The set is best taken as a hardcore thrash scrapbook that immortalizes how Grohl spent some of his downtime from Foo Fighters: It has captured the memory and fierce emotion instead of being concerned with structure. "The Emerald Law" with Wino (Place of Skulls) and "Big Sky" with Tom G. Warrior (Celtic

Frost) are two successful, rip-roaring experiments. Playing up the "satanic" vibe, South Lord pressed 6,666 copies of a promotional seven-inch, and the video for "Shake Your Blood" features 66 writhing women from suicidegirls.com.—**CLT**

## DANCE/ELECTRONIC

### ★ WAX POETIC

**Nublu Sessions**

PRODUCERS: various

Ultra UL 1188

RELEASE DATE: Feb. 10

Masterminded by Sweden-born jazz musician Ilhan Ersahin, New York-based Wax Poetic has been plying its wares since 1997. One year later, Norah Jones joined the group—which now includes drummer Jochen Rueckert, guitarist Thor Madsen, bassist Jesse Murphy and singer Marla Turner—when she moved to New York from Texas. After recording a few songs with the band, Jones left to embark on her solo career. Two of these collaborations (the deliciously chilled "Angels" and the neo-house jam "Tell Me") appear here—and both feature newly recorded vocals by the Grammy Award winner. While "Tell Me" and "Angels" are cer-

tainly the beautiful centerpieces of "Nublu Sessions," beauty remains a constant force throughout, with Wax Poetic mining a musical field that draws from jazz, soul, electronic and pop. Other guests on the CD include R&B singer N'Dea Davenport and spoken-word artist Saul Williams. Turner—who sounds like a cross between Björk and Sade—works her magic on "Della" and "Love." This feels like home, too.—**MP**

## COUNTRY

### LARRY CORDLE & LST

**Lonesome Skynyrd Time: A Bluegrass**

Tribute to Lynyrd Skynyrd

PRODUCER: Larry Cordle

CMH Records 8753

RELEASE DATE: Feb. 10

It seems that every band from AC/DC to Metallica receives an acoustic treatment these days, with bluegrass instrumentation often illuminating melodies obscured by rock bombast. Lynyrd Skynyrd always rocked harder than most of its Southern-rock brethren, so hearing the pounding chords of "Gimme Three Steps" and "Saturday Night Special" in a twang framework is special indeed. Skynyrd arrangements were plenty intricate, and Cordle and LST are very much up to the task. Witness "I Know a Little" and a jaw-dropping "Freebird." Classic Skynyrd ballads like the pining "Tuesday's Gone" and dobro-laden "The Ballad of Curtis Loew" are less of a stretch. The band lends a nice shuffling presentation to "Things Goin' On" (Ronnie Van Zant's biting D.C. indictment still rings true). LST guitarist Booie Beach is one of few who can correctly play Ed King's staple lick in "Sweet Home Alabama," and Cordle is appropriately Van Zant-esque throughout.—**RW**

## WORLD

### ROBERT MILES & TRILOK GURTU

**Miles\_Gurtu**

PRODUCER: Roberto Concina

Shakti 72435-95746

RELEASE DATE: Feb. 10

Swiss-Italian keyboardist/producer Roberto Concina (better-known in dance music circles as Robert Miles) and India-born percussionist Trilok Gurtu team for an album of subtle inner visions. Considering Gurtu's extensive background in jazz and North Indian music, it's no surprise that the compositions frequently nod toward jazz (such as on the opening track, "Golden Rust") and South Asian music (particularly in the tabla's rhythmic patterns in "Languages of Conscious Thought"). But despite these touches and the presence of such guests as Nitin Sawhney on guitar, this isn't a West-meets-East exploration. Instead, the whole project tips toward a very low-key, chill-out electronic vibe, in which Miles and Gurtu use multiculturalism as a springboard for musical exchanges, not as a destination unto itself. While not 2004's most dynamic or musically inspired release, it remains an interesting listen.—**AT**

(Continued on page 42)

**CONTRIBUTORS:** Susanne Ault, Keith Caulfield, Deborah Evans Price, Rashaun Hall, Gail Mitchell, Michael Paoletta, Bram Teitelman, Christa L. Titus, Anastasia Tsioulcas, Philip van Vleck, Ray Waddell, Christopher Walsh.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 41)

## BLUES

★ **TANGLE EYE**  
**Alan Lomax's Southern Journey Remixed**  
**PRODUCER:** Tangle Eye

**Zoë/Rounder 01143-1024**  
**RELEASE DATE:** Feb. 10

There is nothing more exciting than a brilliant production concept brought to life. This is precisely what New Orleans-based Tangle Eye (Scott Billington and Steve Reynolds) has accomplished with this remix project. Billington and Reynolds have taken some of Alan Lomax's best field recordings from his Southern Journey series and created an instrumental arrangement for each voice. The results are uncanny. Some songs—including "Heaven," "Holler" and "Soldier"—are intensely beat-rich, making them perfect for club DJs. The tunes "Hangman" and "O Death" are elegant, moody, traditional songs. "Chantey"—taken from "Menhadden Chanteys," performed by Bright Light Quartet—is perfectly re-imagined as a reggae tune. "Rosie" is a work song transformed into a fiery rock number, animated by the sizzling slide guitar of Jeff Raines. At the heart of every track remains the original voice Lomax recorded (between 1947 and 1960). Tangle Eye has masterminded one very special remix CD.—**PVV**

## CHRISTIAN

**DELIRIOUS**  
**World Service**  
**PRODUCERS:** Julian Kindred, Delirious Sparrow **SPD95492**

**RELEASE DATE:** Feb. 10

British band Delirious is well-known for the global impact of such modern worship anthems as "I Could Sing of Your Love Forever" and "Shout to the North." On its sixth studio album, the group continues to create atmospheric pop/rock that will find an enthusiastic audience from London to Paris, Texas, and all points between. Fueled by Martin Smith's engaging lead vocals, this collection of well-written tunes celebrates the goodness of God's mercy and beauty of grace. "Majesty" sounds like an instant classic; it is already being heavily downloaded from the band's Web site. Other prime tracks are "Grace Like a River," "Rain Down," "Mountains High" and "With You." These songs are intensely personal and riveting yet also have a universal quality that makes them ideal for group worship. With "World Service," Delirious continues to demonstrate why it has become a global success.—**DEP**

## VITAL REISSUES

**DIANA ROSS & THE SUPREMES**  
**The No. 1's**

**PRODUCERS:** various  
**Motown/UTV 610022**  
**RELEASE DATE:** Feb. 3

Believe it or not, this is the first compilation to include every Billboard Hot 100 No. 1 hit from the careers of both the Supremes and Diana Ross. All 12 of the Supremes' No. 1 titles are on this digitally remastered set, along with Miss Ross' six solo No. 1s. The chart-topper concept works because prior to

Ross' departure in 1970, most of the Supremes' hits were Hot 100 No. 1s. Rounding out the 24-track CD is a smattering of songs that were not Hot 100 No. 1s—but reached pole position elsewhere. They include the group's biggest post-Ross hit, "Stoned Love" (a No. 1 R&B single), and some of Ross' dance hits, including "I'm Coming Out." Ultimately, "No. 1's" is an effective, inexpensive (\$12.98 list price) single-disc introduction to Diana Ross and the Supremes.—**KC**

## DVD

**ONLY THE STRONG SURVIVE**  
**Miramax Films 32796**  
**RELEASE DATE:** Feb. 3

**SOUL COMES HOME**  
**Shout Factory 30356**  
**RELEASE DATE:** Feb. 3

Black History Month gets off to a soulful start with these two DVDs. "Only the Strong Survive" answers the following question: What happened to some of soul music's brightest stars? The Miramax film, originally released last year, captures such icons as Isaac Hayes, Wilson Pickett and the Chi-Lites in their natural habitat—onstage. And in cinema verité fashion, it also peeks at the real person behind the performer. Personal demons (drug addiction) and quirks (Hayes' omnipresent sunglasses) give way to priceless performances. This DVD is worth the price to see Sam Moore going to church on "Soul Man" and Carla Thomas dueting with dad Rufus, who died shortly after taping his segment. Special features include bonus performances and commentary from such soul practitioners as Jerry Wexler. A companion soundtrack is available through Koch Entertainment. Though lighter on special features, "Soul Comes Home" is no less compelling. Broadcast on PBS last year, "Soul" is the concert reunion of legendary Stax performers who returned to Memphis to commemorate the grand opening of the Stax Museum of American Soul Music. The DVD includes all 16 performances from the PBS special plus a bonus track featuring the Bar-Kays and Chuck D doing "Soul Finger." Gospel singer Rance Allen turns in a searing performance of "That Will Be Good Enough for Me." Stax's tight house band, Booker T. & the MG's, rocks the house. And Solomon Burke shows he can still shake his money-maker with Mack Rice on "Mustang Sally." There's one welcome interloper: Memphis homeboy Al Green (who recorded for rival Hi). Complemented by profiles of key label acts and the museum itself, the DVD also touts a companion CD. Both DVDs give viewers a working knowledge of soul—and perhaps teach contemporary artists a thing or two about staying power.—**GM**

## Billboard.com

- Ween, "All Request Live" (Chocodog)
- Electrelane, "The Power Out" (Too Pure)
- Califone, "Heron King Blues" (Thrill Jockey)

## SINGLES

Edited by Michael Paoletta

## ROCK

★ **RYAN ADAMS So Alive** (3:58)  
**PRODUCER:** James Barber  
**WRITERS:** R. Adams, J.T. Yerington  
**PUBLISHERS:** 2003 Barland Music/Antagonist Noise Music admin. by Bug, BMI

Lost Highway **MRNR-02471** (CD promo)  
 Broken wrist, upcoming surgery, canceled concert dates—Ryan Adams cannot seem to get many people to focus on his music these days. That is a shame, though, particularly when listening to Adams' new single (culled from his latest full-length, "Rock N Roll"). Channeling Morrissey, Adams opens up his at-times throaty vocal style with a velvety delivery on "So Alive." Adams also goes out on another limb with Brit-pop instrumentation that features wistful yet glistening guitar strumming. Lyrically, the song is a bit of a drone, with "I am on your side . . . I'm so alive" repeating a few times too many. But the optimistic, sunny meaning—an interesting juxtaposition with the song's melancholic sound—nevertheless resonates. Consider this a good indication that fans will get back to Adams' music very soon.—**SA**

## R&B

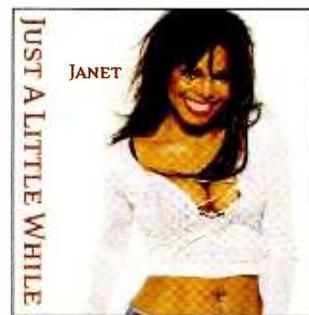
► **MUSIQ Whoknows** (4:24)  
**PRODUCERS:** CarMui, Musiq  
**WRITERS:** Musiq, C. Haggins, I. Barias  
**PUBLISHERS:** various  
**Def Soul 56942** (CD promo)

Musiq knows what works for him. So, it makes perfect sense that the second single from his current album "Soulstar" is reminiscent of previous singles "Love" and "Dontchange." While sticking to a tried-and-true formula could spell disaster for some artists, Musiq has deftly mastered the ability of remaining true to his strong suit while bringing something new to the table every time. As a result, "Whoknows" is a lush, beautiful ballad that contemplates the unpredictable nature of love. Musiq's production team of Ivan Barias and Carvin Haggins—better-known as CarMui—again provides him with a rich palette to use. Lyrically, the song breaks no new ground but offers a touching sentiment about living for love and the moment. Adult R&B stations would be foolish not to pick up on this gem.—**RH**

★ **GOAPELE Closer** (3:49)  
**PRODUCER:** Amp Live  
**WRITERS:** G. Mohlabane, A. Anderson, M. Aaberg  
**PUBLISHERS:** Life Is What We Music/Crystal House Music/Tigers Milk Music, ASCAP

**Skyblaze/Columbia 58231** (CD single)  
 Sly & the Family Stone, Maze and Too Short are just a few examples of San Francisco/Oakland, Calif.'s R&B/rap legacy. The Northern California musical outpost remains a wellspring of up-and-coming talent—and includes singer/songwriter Goapele. After drumming up considerable buzz by way of an independently released EP and album,

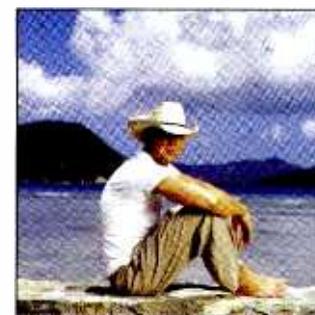
## ESSENTIAL REVIEWS



**JANET JACKSON Just a Little While** (3:59)

**PRODUCER:** Dallas Austin  
**WRITERS:** J. Jackson, D. Austin  
**PUBLISHERS:** Black Ice Publishing/Cyptron Music/EMI Blackwood Music, BMI

**Virgin 7243 5 48435 5 6** (CD promo)  
 Janet Jackson knows how to make a great single. Her latest, "Just a Little While," is another immediate radio hit. The track was leaked to the Internet at the end of January, and while Virgin maintains it did not choose it as the lead single (from the artist's new album), there isn't any reason why "Just a Little While" won't be a smash. The song is supported by guitars reminiscent of "Dirty Mind"-era Prince, new wave synths and the kind of swirling musicality that could garner it multiformat success. In signature fashion, Jackson crafts lyrics that are innocent on the surface yet naughty upon closer inspection. Yes, Miss Jackson is talking about sex, plain and simple. This is the first preview of the artist's eighth studio album, "Damita Jo," due March 30.—**KC**



**KENNY CHESNEY & UNCLE KRACKER**  
**When the Sun Goes Down** (3:28)

**PRODUCERS:** Buddy Cannon, Kenny Chesney  
**WRITER:** B. James  
**PUBLISHERS:** Sony/ATV Cross Keys Publishing, Onaly Music, ASCAP

**BNA 82876-59255** (CD promo)  
 "There Goes My Life," the lead single from Chesney's new album, "When the Sun Goes Down," spent an impressive seven weeks at No. 1 on the *Billboard* Hot Country Singles & Tracks chart. Chesney follows that poignant ballad with the disc's sunny, island-flavored title track. The song finds Chesney singing "Suntan toes ticklin' the sand/Cold drink chillin' in my right hand." Uncle Kracker, who is opening some tour dates for Chesney, makes an appealing duet partner. Their voices blend well, and it becomes obvious that they share the same playful sense of fun that makes this song so appealing. This is a certified out-of-the-box smash, debuting at No. 40. It provided Chesney with the highest nonseasonal single debut of his career.—**DEP**

Goapele—and this track in particular—began receiving some national attention last year. Not to mention the attention of Columbia, which is reissuing the single (and album "Even Closer") on a much wider—and deserved—scale. Part R&B, neo-soul and folk, the ethereal "Closer" (about seeking one's dream) carries an easy vibe that recalls the '70s. It also showcases Goapele's distinctive, earthy vocals that recall a young Sade. Comparisons aside, however, Goapele's refreshing voice stands head and shoulders above most of today's fare; it lingers long after the last note has sounded.—**GM**

★ **TRINA BROUSSARD Losing My Mind** (4:05)

**PRODUCER:** Jamey Jaz  
**WRITERS:** Jamey Jaz, R. Paterson, T. Broussard  
**PUBLISHERS:** EMI Full Keel Music/Jamey Jaz Music/Chrysalis Music/Ectasoul Music, ASCAP; Croone Tunes, BMI

**Motown MOTR21160** (CD promo)  
 Awaiting the release of her debut album on So So Def/Columbia, singer/songwriter Trina Broussard told *Billboard* in 1999 that she wanted her music to be timeless. Five years later, the song's lush, guitar-accented cha-cha groove—coupled with Broussard's wistful yet textured vocals—still sound good. Broussard is no neophyte. She co-wrote and did backing vocals on

Aretha Franklin's 1998 single "Here We Go Again." She has also sung backup for BeBe & CeCe Winans and Usher. Broussard initially caught attention with her cover of Minnie Riperton's "Inside My Love," featured on the 1997 "Love Jones" soundtrack. The adage "good things come to those who wait" is certainly apropos here.—**GM**

## DANCE

**DIRTY SANCHEZ Really Rich Italian Satanists** (time not listed)

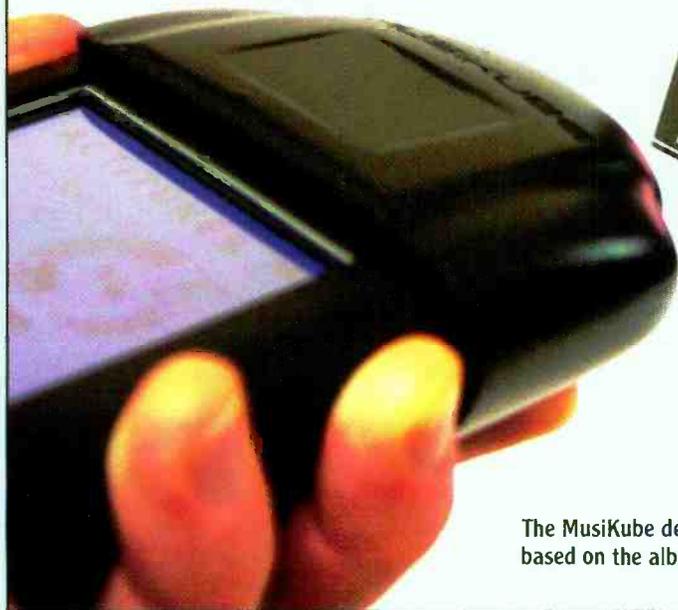
**PRODUCERS:** DJ Barbeau, Dirty Sanchez  
**WRITERS:** Dirty Sanchez, D. Ball, M. Almond  
**PUBLISHERS:** Copyright Control, BMI; WB Music, ASCAP

**Hypnotic/Cleopatra 1344** (CD single)  
 Dirty Sanchez comprises vocalists Jackie Beat and New York/Los Angeles club promoter Mario Diaz—with music supplied by DJ Barbeau. Hip clubgoers in L.A. are already familiar with the four tracks on this electro-clash-heavy EP. The synth-laden cover of Soft Cell's "Sex Dwarf," replete with distorted vocals, could garner some specialty show radio play. DJs should take note of the smart and oh-so-salacious "Fucking on the Dance Floor," a track primed for peak-hour play in electro-sparked clubs. Dirty Sanchez is preparing a full-length for release later this year.—**KC**



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

## MusiKube Lures Buyers Into Stores



The MusiKube device recommends music for consumers based on the albums they scan while they are browsing.

BY SARAH HAN

With consumers increasingly turning to the Internet to buy music, retailers are using creative strategies to bring them back to the physical shopping experience.

Virgin Entertainment Group did just that when it made the MusiKube personal music guide (PMG) available in its Virgin Megastore in San Francisco in December.

And New York-based MusiKube is planning to expand the device's availability in VEG's U.K. stores, as well as in other U.S. chains, VP of marketing Sunjay Guleria says.

The PMG is a portable handset that enables consumers to roam the store and sample 30-second clips of albums by scanning their bar codes. The wireless kiosk uses a customized Hewlett-Packard iPAQ and in-store Wi-Fi connectivity. Customers can use the device for free.

### CUSTOMIZED SHOPPING

MusiKube personalizes the shopping experience by maintaining a library that keeps track of the music which users prefer. The device offers recommendations based on the music the customer scans while browsing through the store.



"Instituting a personalized, mobile angle is what we're all about. We provide all the features of an online retailer—in a store," MusiKube COO Mike Pears says. "So you have history, recommendation and ability to listen to everything. It's the new way for retailers to build a relationship with consumers."

The system remembers user activity and encompasses licensed samples of more than 2 million individual song tracks provided by Muze.

Muze, the database behind iTunes, carries 260,000 album titles, with 3,000 titles added every month. According to a Muze spokesperson, it obtains its data legally from the labels themselves. There is no charge for labels and artists to be added to the Muze database.

VEG is optimistic that the personalized shopping experience will eventually help boost sales.

"It gives consumers a reason to visit the stores by making it a bit more interesting and exciting. That's what we need in retail today," says Dave Alder, VEG senior VP of product and marketing.

So has Virgin found sales success with this innovative device?

Although he declined to provide specific numbers, Alder says, "The general conversion figures have been positive."

## Soundtrack Gets DVD/VHS Boost

'Only The Strong' Comes With Film

BY STEVE TRAIMAN

Koch Records is breathing new life into the soundtrack of "Only the Strong Survive," a documentary celebrating R&B/soul music. The film was critically acclaimed when Miramax released it last May along with a companion soundtrack CD from Koch. The movie was previewed as an official selection at the Cannes Film Festival and the Sundance Festival.

Now, Koch is repositioning the soundtrack at such major accounts as amazon.com, Tower Records, Borders Books & Music and Barnes & Noble through DVD and VHS sets from Miramax Home Entertainment/Buena Vista, which hit stores Feb. 3.

### MANY LEGENDS INCLUDED

The DVD features Jerry Butler, the Chi-Lites, Isaac Hayes, Sam Moore of Sam & Dave, Ann Peebles,

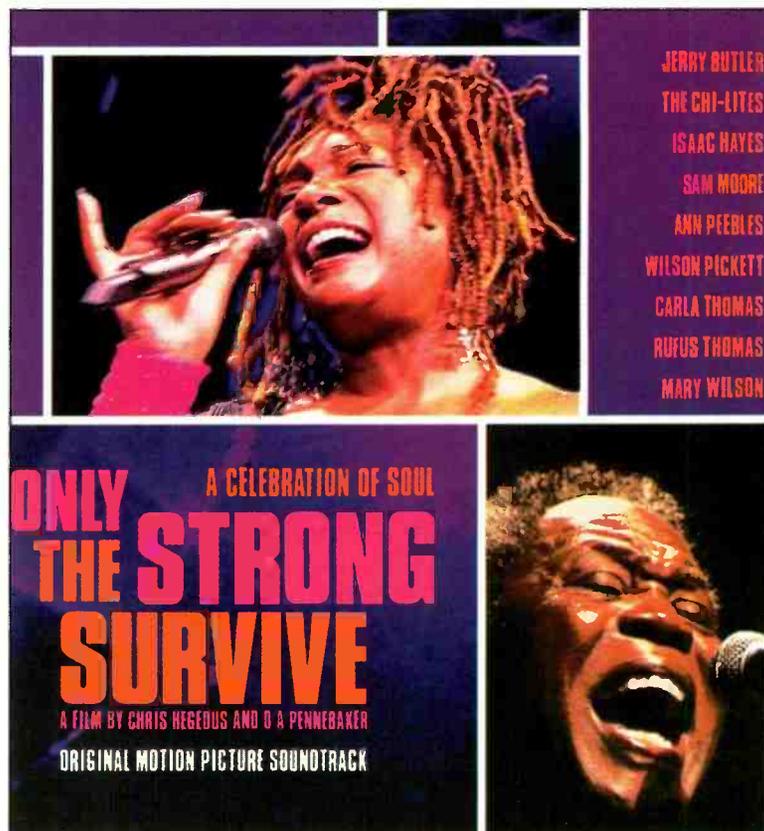
Wilson Pickett, Carla & Rufus Thomas and Mary Wilson of the Supremes.

The set also includes such exclusive live-music performance videos as Moore's "Hold On, I'm Coming," Sir Mack Rice's "Mustang Sally," the Thomases rehearsing "The Night Time Is the Right Time" and the Chi-Lites performing "Oh Girl."

Journalist/co-producer Roger Friedman compiled the DVD as another streamlined "concert," with voiceover commentary by legendary producer Jerry Wexler. "R&B is closer to jazz than any other form of music," Wexler says.

Wexler, who brought the Memphis and Muscle Shoals sound to Atlantic Records as a co-founder, recalls, "We were part of a group of music fans in the '50s, collecting LPs and visiting the [Manhattan] night spots in the Village and

(Continued on page 44)



# Americana Sampler Provides A Taste Of The Genre

In conjunction with the **National Assn. of Recording Merchandisers**, the Nashville-based **Americana Music Assn. (AMA)** will release a \$1.98 CD sampler Aug. 3. **Ryko Distribution** in New York will handle the project.

The album will contain tracks

by major-label and independent Americana artists. It will emulate two best-selling \$1.98 samplers produced in 2001 and 2003 by NARM and the **Blues Music Assn.**

Those packages, which Ryko also distributed, topped the *Billboard* Top Blues Albums chart and were among the biggest albums in the blues category for their release years.

The AMA compilation is designed to elevate consumer awareness of the Americana field. It grew out of discussions during the Americana retail summit held during the trade group's 2003 conference, held last September in Nashville.

Americana is one of the hardest types of music to sell since it is not truly a genre unto itself. It encompasses artists in the folk, country, rock and even blues genres—all of which have their own dedicated sections in retail stores.

AMA executive director **J.D. May** says of the CD, "It's specifically geared to let consumers know, 'This is what Americana is.'

"There'll be 14 or 15 tracks. The primary focus will be on highly recognizable artists, with a quarter or a third of the tracks reserved for new and developing artists. We want consumers to understand that there are artists they know and love who also happen to be Americana artists," May says.

Independent labels have traditionally been the standard-bearers for Americana, so May believes the sampler will "by default" focus primarily on indie talent—though, undoubtedly, major-distributed niche imprints like Lost Highway and DMZ will also be represented.

May says the AMA has designated September as Americana Music Month, and the CD—which is the trade organization's first retail release—will be a major part of a month-long promotion of Americana releases.

Each sampler will include a physical and electronic consumer-response component. AMA will use the data it collects to create a consumer database that can be used

to market Americana releases.

A consumer-oriented Web site will also be created to supply addi-

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By Chris Morris  
cmorris@billboard.com



tional information to consumers.

Labels can submit tracks for consideration between Feb. 17 and April 20. A five-person panel of retailers and journalists will review submissions and select the final tracks.

**MADE-TO-ORDER DEAL:** Santa Monica, Calif.-based **Kufala Recordings**, which issues custom-made concert CD-Rs, has signed an agreement with **Quicksilver Records** in Westlake Village, Calif., to increase its distribution of select releases to retail.

Previously, Kufala's product was only available online or at major-market independent

stores. The label has released albums by such acts as **Soul Coughing**, **Twinemen**, **Groove Collective**, **New Riders of the Purple Sage** and **Eddi Reader** (*Billboard*, April 5, 2003).

Quicksilver direct-distributes its product, utilizing **Select-O-Hits** in Memphis for retail solicitations.

**SPINNING DOWN PRICES:** Brooklyn, N.Y.-based **SpinArt Records** has reduced prices on more than 50 catalog titles.

Albums by such acts as **the Apples in Stereo**, **Bis**, **Vic Chesnut**, **Clem Snide**, **the John Doe Thing**, **Pere Ubu**, **Soft Cell**, **Chuck Prophet** and **the Wedding Present** have been dropped to \$11.98 from \$15.98 or \$14.98. Ryko Distribution handles the label.

**THAT'S RADIKAL:** Dance and techno label **Radikal Records** has signed an exclusive U.S. distribution deal with New Hope, Minn.-based **Navarre Entertainment Media**.

The label, which is headquartered in Teaneck, N.J., and Los Angeles, was previously handled by **Caroline Distribution**.

Its acts include **ATB**, **Galleon**, **Zombie Nation** and **Schiller**.



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## 'Strong' Issued With DVD/VHS

Continued from page 43

Harlem. It's amazing that so many of us went into the music business."

Also featured are Rufus Thomas and Jaye Davis, co-hosts of the popular daily "Rufus & Jaye Show" on WDIA-AM Memphis—the first U.S. station to broadcast an all-black-music format. "We played Elvis on black radio before any white station did," Thomas recalls.

### ENRICHING ARTIST LEGACIES

Friedman worked on the movie concert with filmmakers D.A. Pennebaker ("Monterey Pop," the Bob Dylan documentary "Don't Look Back") and Chris Hegedus ("Down From the Mountain" featuring musicians on the soundtrack to "Oh Brother, Where Art Thou?").

"This historical soundtrack deserves to be heard and enrich the legacy of these great artists. It's the perfect companion to the

documentary and DVD," Koch Records president Bob Frank says.

The DVD/VHS streeted Feb. 3. It contains Beyoncé's Grammy Award-nominated song "Crazy in Love," which is based on the Chi-Lite's 1969 hit "Are You My Woman? (Tell Me So)."

The DVD and soundtrack CD are also being offered together at a special discount on amazon.com, Koch senior marketing director

John Franck says.

VH1 will also run a special in February featuring Moore, Wilson and Pickett, who attended a press event Jan. 29 hosted by Miramax/Buena Vista Home Entertainment at the Cutting Room in Manhattan.

"Our unwavering enthusiasm for this [cross-marketing] project will continue well into 2004," Franck says.

## AOL Music: Total Monthly Streams

### Top Audio

1	EAMON	Don't Want You Back LIVE	2,043,888
2	OUTKAST*	Hey Ya! ARISTA	1,856,301
3	TUPAC FEATURING THE NOTORIOUS B.I.G.	Ruin in DISCOPIE	881,423
4	HILARY & HAYLIE DUFF	The Siamese Cat Song HOLLYWOOD	876,349
5	CHINGY	Right Thru! CAPITOL	758,008
6	CHEETAH GIRLS	Cinderella DISNEY	757,361
7	BEYONCÉ FEATURING SEAN PAUL	Baby Boy COLUMBIA	709,215
8	CLAY AIKEN*	Invisible *** RCA	628,874
9	LIONEL RICHIE*	Just for You ISLAND	547,247
10	RUBEN STUDDARD	Sorry 2004 *** 1	457,755

### Top Video

1	BRITNEY SPEARS	Toxic LIVE	3,984,997
2	JESSICA SIMPSON	With You COLUMBIA	2,250,321
3	KELIS	MilKshake ARISTA	1,790,905
4	HILARY DUFF	Come Clean HOLLYWOOD	1,642,841
5	BABY BASH	Suga Suga UNIVERSAL	1,197,544
6	EVANESCENCE*	My Immortal WIND-UP	1,095,554
7	OUTKAST*	Hey Ya! ARISTA	969,302
8	RUBEN STUDDARD	Sorry 2004 *** 1 RECORDS	767,571
9	LIL JON & THE EASTSIDE BOYZ	Get Low TVT	744,579
10	HILARY DUFF	So Yesterday (Live) HOLLYWOOD	625,223

\* First Listen/First View \* Artist of the Month \*\* Breaker Artist \*\*\* Sessions@AOL  
Source: AOL Music for four weeks ending Jan. 29, 2004

# Tower Shooting For Prepackaged Ch. 11

**Tower Records** is closing in on what the company is calling a "pre-packaged" Chapter 11 filing, sources say. The move is expected by the end of this month.

A prepackaged Chapter 11 filing is rare. It is usually done when an attempt at an out-of-court restructuring has the support of most creditors but needs the court to make it legally binding for all creditors. In this case, sources say that bondholders with about 3% of the \$110 million in Tower debentures are opposing the restructuring plan that calls for the conversion of the bonds to equity.

Tower management is turning to the court in the hopes of achieving a "cram-down" on the opposing bondholders, sources say. It may also use the filing to jettison leases of any unprofitable stores that are still open.

Supposedly, suppliers will not have to take a "haircut" on their accounts receivables from Tower in the prepackaged filing, which of course means vendors are supporting it. Similarly, the secured lenders—the bank supplying the chain's revolving

credit facility and the banks that are due \$25 million on the old revolver that was turned into a term loan—are also said to be supporting the plan.

The whole process is expected to take from 30 to 90 days, sources say. But if it takes that long, it is not a true "pre-pak"; it is more like a pre-negotiated Chapter 11, others familiar with

Then, the company can refocus on the auction process begun by **Greif & Co.**, which so far has flushed out at least five suitors: **Hicks, Muse, Tate & Furst** is a financial firm based in Dallas; the **Yucaipa Cos.** is a Los Angeles-based financial firm that runs a fund that owns **Alliance Entertainment Corp.**; Boca Raton, Fla.-based **Sun Capital Partners** runs an investment fund that owns the **Musicland Group**; and **Pamlico & Co.** is a Los Angeles-based firm formed by former music and video industry executives **Ralph King** and **Devandra Mishra** to acquire Tower (*Billboard*, Dec. 27, 2003). Also, a new player is said to have emerged, possibly from Japan.

In fact, some suggest that a deal may already be done, contingent on the court outcome. Others say that if the proposed offers are not rich enough, the bondholders may stick with current management running the chain in the hope of achieving a more lucrative exit strategy later on. Still others suggest that a pending offer might include a suitor buying out a portion of the bond-

holders' equity as soon as the court approves the cram-down, with the promise of a further buy-out coming later.

Tower executives did not return a call for comment.

**NEW START: Universal Music & Video Distribution** is about to stir up a mini-hornet's nest.

A full-page, pre-Grammy Awards newspaper ad touting its artists will also highlight the JumpStart \$12.98 list price, although it likely will carry the wording "manufacturer's suggested retail price" (MSRP).

Now, that ad may have an asterisk with small print explaining that the price may not available at all merchants, but that is not going to soothe retailers, who say they fear customers will come in and demand the \$12.98 CDs.

When JumpStart was introduced, UMVD initially planned to put a \$12.98 sticker on all of its albums. But when all hell broke loose, UMVD thought better of that strategy and changed the sticker to read "new low price."

But during the fourth quarter,

executives within UMVD and its labels privately said they were disappointed that more retailers had not repriced UMVD product to reflect the lower cost price. Merchants, meanwhile, said that since UMVD did not offer any price protection on the catalog, they wanted to capture as much profits as possible during the fourth quarter to offset the inventory devaluation of CDs that cost the old boxlot price of \$12.07 but were only eligible to be credited at \$9.09, if returned after Jan. 1.

In January, some merchants told *Billboard* that they were considering a price change to reflect the lower costs. But here we are in February, and UMVD apparently decided to help them along in that thinking.

"I am sorry if some retailers are annoyed; that is not our intention. But [\$12.98] is our MSRP, and we are allowed to put it in our advertising," UMVD president **Jim Urie** says. He notes that the scheduled advertising is intended to capitalize on the Grammy broadcast and drive sales.

**Retail Track**  
By Ed Christman  
echristman@billboard.com



bankruptcy proceedings say.

Some interested parties believe that the longer the case is before the court, the greater the chance that a wild card will emerge.

But if the court approves, the bondholders will have a significant majority ownership interest in Tower. Chairman emeritus **Russ Solomon** will remain, and he and his family will still have a small stake.

## Heineken Thinks Green For Grammy Sponsorship

BY SAMANTHA CHANG

NEW YORK—Necessity, they say, is the mother of invention. And with the industry still in a slump, sponsors of this year's Grammy Awards used creative approaches to expose their products to the massive worldwide music audience.

One example is Heineken, which has inked a three-year sponsorship deal with the National Academy of Recording Arts and Sciences.

Under the agreement, the Grammy red carpet is being turned green for the first time, to match the Heineken color. And for every person who walks the carpet, Heineken will make a donation to the Grammy Foundation to support music education.

Heineken will also debut six new

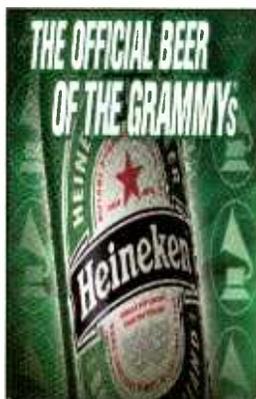
music-themed commercials during the broadcast, including one with an anti-piracy message.

The deal underscores the ways that corporations are expanding their connections to music through promotions that go beyond music events themselves.

"Music is a lifestyle, so it's a platform we're really interested in expanding," Heineken brand marketing director Andrew Glaser says.

Heineken will also conduct a charity auction of a specially designed guitar signed by Sting, Eric Clapton, No Doubt, Pharell Williams and Lenny Kravitz.

Other household brands that will be associated with this year's Grammys are American Express, Microsoft, 7-Up, Continental Airlines and Hilton Hotels.



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Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE PRICE
1	NEW	1	<b>NUMBER 1</b> POKEMON HEROES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32758	2003 19.98
2	2	6	RUGRATS GO WILD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052	2003 19.98
3	1	3	SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT HOME ENTERTAINMENT 79553	2004 9.98
4	4	3	CHARLIE BROWN VALENTINE PARAMOUNT HOME ENTERTAINMENT 79703	2004 12.98
5	NEW	1	MXP: MOST EXTREME PRIMATE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28946	2002 19.98
6	6	18	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	2003 9.98
7	10	5	LEAPFROG: LETTER FACTORY VIDEO WARNER HOME VIDEO 34354	2003 8.98
8	3	3	MICKEY & MINNIE'S SWEETHEART STORIES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33829	2004 14.98
9	8	24	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003 12.98
10	7	17	BARBIE OF SWAN LAKE ARTISAN HOME ENTERTAINMENT 14470	2003 19.98
11	5	8	THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION UNIVERSAL STUDIOS HOME VIDEO 61408	2003 19.98
12	14	17	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 89002	1985 9.98
13	16	45	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002 9.98
14	22	15	DR. SEUSS: GREEN EGGS AND HAM AND OTHER FAVORITES UNIVERSAL STUDIOS HOME VIDEO 62021	2003 9.98
15	18	2	WIGGLES TOP OF THE TOTS HIT ENTERTAINMENT 02521	2004 14.98
16	15	13	DORA THE EXPLORER - MEET DIEGO! PARAMOUNT HOME ENTERTAINMENT 79103	2003 12.98
17	19	72	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001 9.98
18	17	11	STRAWBERRY SHORTCAKE - GET WELL ADVENTURE FOX VIDEO 08744	2003 12.98
19	23	32	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	2003 9.98
20	RE-ENTRY	1	DORA THE EXPLORER: MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002 9.98
21	9	3	LEAPFROG: TALKING WORDS FACTORY WARNER HOME VIDEO 34356	2003 8.98
22	20	12	TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65718	2003 9.98
23	13	9	MARY-KATE & ASHLEY OLSEN - THE CHALLENGE WARNER HOME VIDEO 34215	2003 14.98
24	12	23	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	2003 24.98
25	11	8	HOT WHEELS: WORLD RACE ARTISAN HOME ENTERTAINMENT 14833	2003 14.98

FEBRUARY 14 2004 Billboard RECREATIONAL SPORTS DVD™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	10	2	<b>NUMBER 1</b> WWE: MICKEY FOLEY: GREATEST HITS AND MISSES SONY MUSIC ENTERTAINMENT 56552	29.98
2	NEW	1	WWE: ARMAGEDDON SONY MUSIC ENTERTAINMENT 58226	24.98
3	1	12	PUMPING IRON - 25TH ANNIVERSARY SPECIAL EDITION WARNER HOME VIDEO 91666	19.98
4	2	10	WWE: THE ULTIMATE RIC FLAIR COLLECTION SONY MUSIC ENTERTAINMENT 56550	29.98
5	6	6	CKY4 VENTURA DISTRIBUTION 14197	19.98
6	5	4	WWE: A FALL FROM GRACE - SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 58224	24.98
7	7	13	CKY - THE TRILOGY VENTURA DISTRIBUTION 14032	29.98
8	11	13	NFL DALLAS COWBOYS TEAM HISTORY WARNER HOME VIDEO 34287	29.98
9	3	10	ULTIMATE JORDAN WARNER HOME VIDEO 34270	19.98
10	4	4	ULTIMATE FIGHT CHAMPIONSHIP - ULTIMATE KNOCKOUTS 1 & 2 VENTURA DISTRIBUTION 64427	19.98
11	9	13	AND 1 MIX TAPE VOLUME 6 VENTURA DISTRIBUTION 14827	19.98
12	8	13	WWE BLOODBATH - WRESTLING'S MOST INCREDIBLE STEEL CAGE MATCHES SONY MUSIC ENTERTAINMENT 56548	24.98
13	13	10	ULTIMATE GRETZKY WARNER HOME VIDEO 34272	29.98
14	12	4	SUPER BOWL 1-X COLLECTOR'S SET WARNER HOME VIDEO 37958	64.98
15	16	17	WWE: FROM THE VAULT - SHAWN MICHAELS SONY MUSIC ENTERTAINMENT 58260	24.98
16	14	7	MICHAEL JORDAN TO THE MAX FOX VIDEO 01286	19.98
17	NEW	1	BEST MOTORING: DRIFT BIBLE IMAGE ENTERTAINMENT 02133	19.98
18	18	26	MISCHIEF 3000 - EPISODE II VENTURA DISTRIBUTION 01307	19.98
19	RE-ENTRY	1	FIGHTING MAD VENTURA DISTRIBUTION 92107	19.98
20	RE-ENTRY	1	NBA'S 100 GREATEST PLAYS WARNER HOME VIDEO 34317	12.98

FEBRUARY 14 2004 Billboard HEALTH & FITNESS™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	1	15	<b>NUMBER 1</b> BILLY BLANKS' TAE-BO CARDIO GOODTIMES HOME VIDEO 02945	19.98
2	2	10	CRUNCH - FAT BURNING PILATES ANCHOR BAY ENTERTAINMENT 12585	9.98
3	3	13	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 30840	12.98
4	4	17	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
5	7	14	CHEER! VENTURA DISTRIBUTION 81122	14.98
6	6	19	WALK AWAY THE POUND EXPRESS - 2 MILE BRISK WALK GAIAM VIDEO 02899	12.98
7	5	10	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98
8	9	15	THE FIRM - COMPLETE AEROBICS & WEIGHT TRAINING (2003) GOODTIMES HOME VIDEO 02903	19.98
9	8	10	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
10	14	14	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.98
11	13	25	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 02842	19.98
12	12	15	15-MINUTE WORKOUTS FOR DUMMIES ANCHOR BAY ENTERTAINMENT 12581	14.98
13	10	19	CRUNCH - CARDSALSA ANCHOR BAY ENTERTAINMENT 12583	14.98
14	16	9	LESLIE SANSONE: WALK AWAY THE POUNDS EXPRESS - 2 MILE BRISK WALK GOODTIMES HOME VIDEO 02898	14.98
15	11	11	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 01231	14.98
16	RE-ENTRY	1	FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY ARTISAN HOME ENTERTAINMENT 13166	14.98
17	20	12	LEISA HART'S FIT MAMA - PRENATAL WORKOUT GOLDHILL HOME VIDEO 00756	14.98
18	18	9	TAE-BO FLEX GOODTIMES HOME VIDEO 02946	12.98
19	RE-ENTRY	1	PILATES FOR ABS GAIAM VIDEO 368133	9.98
20	RE-ENTRY	1	PILATES - BEGINNING MAT WORKOUT GAIAM VIDEO 63134	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. ©2004, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

# Home Video

## UME Selling Econo DVDs

BY JILL KIPNIS

LOS ANGELES—There are not any bells or whistles on Universal Music Enterprises' new DVD series.

Rather, the 20th Century Masters/Millennium music DVD line consists of stripped-down discs with a suggested retail price of \$7.98 that UME hopes will generate more interest in music DVDs. The series debuts Feb. 24 with eight releases from acts including Boyz II Men, New Edition, Donna Summer and Tears for Fears. Each disc will feature just five of the artist's top music videos and no extra features.

"We want to get music



DVDs in front of people," says Richie Gallo, senior VP of sales and marketing for UME's catalog group. "This is an inexpensive way to introduce them to consumers. If you are a fan of one of these artists, these will be great impulse buys.

"We certainly have seen in the last two years what DVD has meant to the movie business," Gallo continues. "In the music business, we have all woken up and said, 'Wow, DVD is clearly a hot-button item.'"

Indeed, the Digital Entertainment Group has reported that sales of music DVD titles increased 102% in 2003 to reach 17.2 million units (*Billboard*, Jan. 17).

The idea to release the DVD line resulted from the strong shipments of UME's 20th Century Masters/Millennium CDs, a midline series of greatest-hits compilations. According to Gallo, the 3½-year-old audio line has shipped more than 26 million units.

The DVD series will focus on 1980s- and 1990-era acts.

Another batch of Masters/Millennium DVDs, including ABBA, Styx, Sublime and Barry White, is scheduled for April. Approximately 30 titles may be released annually depending on consumer interest.

That schedule may be in the cards if preliminary retail interest continues. "The whole idea of offering hit videos by legendary artists at a great value is what many of our music DVD customers are looking for," says Brian Lucas, spokesman for the Minneapolis-based Best Buy chain. "It's also a good way to get people interested in the category. We expect these DVDs to do very well."

FEBRUARY 14 2004 Billboard TOP MUSIC VIDEOS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers TAPE/DVD PRICE
1	1	11	<b>NUMBER 1</b> LIVE IN TEXAS WARNER MUSIC VIDEO 48563	Linkin Park 21.98 CD/DVD
2	2	10	PART II TVT RECORDS 02378	Lil Jon & The East Side Boyz 11.98 CD/DVD
3	3	13	COLDPLAY LIVE 2003 ▲ CAPITOL VIDEO 99014	Coldplay 24.98 DVD/CD
4	4	18	PAST, PRESENT & FUTURE Geffen Home Video 001041	Rob Zombie 18.98 CD/DVD
5	NEW	1	WE WILL STAND GATHER MUSIC VIDEO/CHORDANT DIST. GROUP 4496	Bill & Gloria Gaither/T.D. Jakes And Friends 24.98 DVD
6	NEW	1	BUILD A BRIDGE GATHER MUSIC VIDEO/CHORDANT DIST. GROUP 4497	Bill & Gloria Gaither & T.D. Jakes 24.98 DVD
7	5	11	NUMBER ONES ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson 14.98 DVD
8	8	16	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS VULGAR HITS ELECTRA ENTERTAINMENT/HOME VIDEO 7002	Pantera 18.98 CD/DVD
9	7	11	TALES OF A LIBRARIAN: A TORI AMOS COLLECTION ATLANTIC VIDEO 83658	Tori Amos 19.98 CD/DVD
10	10	12	LIVE AT DONINGTON ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC 14.98 DVD
11	11	11	CONCERT FOR GEORGE RHINO HOME VIDEO 70241	Various Artists 29.98 DVD
12	14	11	THE REEL ME ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90767	Jennifer Lopez 13.98 DVD/CD
13	9	36	LED ZEPPELIN ▲ ATLANTIC VIDEO 970198	Led Zeppelin 29.98 DVD
14	6	13	THE COMPLETE MASTERWORKS ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56972	Tenacious D 19.98 DVD
15	21	9	TRIBUTO AL AMOR FONOVISA 51005	Los Temerarios 17.98 CD/DVD
16	13	11	UP! LIVE IN CHICAGO MERCURY NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001599	Shania Twain 19.98 DVD
17	12	11	THE CENTRAL PARK CONCERT BAMA RAGS/RCV/BMG VIDEO 57001	Dave Matthews Band 24.98 DVD
18	26	11	FLOACISM "LIVE" DREAMWORKS/DREAMWORKS HOME ENTERTAINMENT 001438	Floetry 18.98 CD/DVD
19	24	13	LA HISTORIA CONTINUA... FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 360950	Marco Antonio Solis 16.98 CD/DVD
20	15	7	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56932	Journey 14.98 DVD
21	19	18	RUSH IN RIO ▲ ANTHEMZOE VISION VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 431040	Rush 29.98 DVD
22	25	13	ALL ACCESS PASS ▲ HOLLYWOOD RECORDS MUSIC VIDEO/BUENA VISTA HOME ENTERTAINMENT 860594	Hilary Duff 9.98 DVD
23	23	4	THE VIDEOS ● ARISTA RECORDS INC./BMG VIDEO 54643	OutKast 15.98 DVD
24	18	13	MINIMATINEE #1 MAILBAT 02500	Jimmy Buffett 9.98 DVD
25	16	11	GO HOME: LIVE FROM SLANE CASTLE, IRELAND ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001669	U2 19.98 DVD
26	20	11	GREATEST HITS & VIDEOS WARNER BROS. RECORDS/WARNER MUSIC VIDEO 48545	Red Hot Chili Peppers 25.98 CD/DVD
27	28	16	LIVE AND SWINGIN' REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 73922	Frank Sinatra, Dean Martin & Sammy Davis Jr. 25.98 CD/DVD
28	30	10	TOP OF THE WORLD TOUR: LIVE ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56386	Dixie Chicks 14.98 DVD
29	29	8	LIVE AT THE GRAND OLYMPIC AUDITORIUM ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 96102	Page Against The Machine 14.98 DVD
30	32	21	THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 73900	Jeff Foxworthy 18.98 CD/DVD
31	11	11	LIVE AT POMPEII: THE DIRECTOR'S CUT ▲ HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001315	Pink Floyd 19.98 DVD
32	RE-ENTRY	1	THE R. IN R&B: THE VIDEO COLLECTION ● JIVE/20/MBA VIDEO/BMG VIDEO 53709	R. Kelly 19.98 DVD/CD
33	27	3	LICHTSPIELHAU UNIVERSAL STUDIOS HOME VIDEO 86809	Rammstein 12.98 DVD
34	31	11	LIVE IN BARCELONA ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56330	Bruce Springsteen & The E Street Band 19.98 DVD
35	34	19	GREATEST HITS VOLUME II ▲ ARISTA RECORDS INC./BMG VIDEO 54509	Alan Jackson 6.98 DVD
36	36	12	LA HISTORIA EMI LATIN VIDEO 93490	A.B. Quintanilla III & Kumbia Kings 21.98 CD/DVD
37	35	12	PEARL JAM LIVE AT THE GARDEN ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56986	Pearl Jam 19.98 DVD
38	RE-ENTRY	1	LIVE ▲ HOLLYWOOD MUSIC VIDEO 65043	Rascal Flatts 19.98 DVD
39	38	404	HELL FREEZES OVER ▲ Geffen Home Video/Universal Music & Video Dist. 39548	Eagles 24.98/24.98
40	22	2	FANS ONLY MATADOR VIDEO 10587	Belle And Sebastian 19.98 DVD

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2004, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

FEBRUARY 14 2004 **Billboard** **TOP DVD SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1			
1	NEW	<b>ONCE UPON A TIME IN MEXICO</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08717	Antonio Banderas Johnny Depp	R	28.98
2	NEW	<b>OPEN RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055	Kevin Costner Robert Duvall	R	29.98
3	NEW	<b>CABIN FEVER</b> LIONS GATE HOME ENTERTAINMENT 01108	Rider Strong Cerina Vincent	R	26.98
4	1	<b>FREDDY VS. JASON</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831	Robert Englund	R	29.98
5	NEW	<b>DESPERADO/EL MARIACHI (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01718	Antonio Banderas	R	27.98
6	2	<b>OUT OF TIME</b> MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	27.98
7	6	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663	Johnny Depp Orlando Bloom	PG-13	29.98
8	11	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62155	Animated	G	29.98
9	4	<b>AMERICAN WEDDING (WIDESCREEN UNRATED EXTENDED PARTY EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 023799	Jason Biggs Alyson Hannigan	NR	26.98
10	3	<b>UNDERWORLD (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 03152	Kate Beckinsale Scott Speedman	R	28.98
11	5	<b>UPTOWN GIRLS</b> MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	26.98
12	9	<b>S.W.A.T. (WIDESCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06624	Colin Farrell Samuel L. Jackson	PG-13	28.98
13	NEW	<b>STARGATE SG-1 SEASON 5</b> MGM HOME ENTERTAINMENT 05928	Richard Dean Anderson	NR	69.98
14	7	<b>UNDERWORLD (PAN &amp; SCAN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 00702	Kate Beckinsale Scott Speedman	R	28.98
15	15	<b>FREAKY FRIDAY</b> WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031852	Jamie Lee Curtis Lindsay Lohan	PG-13	29.98
16	8	<b>BRING IT ON AGAIN</b> UNIVERSAL STUDIOS HOME VIDEO 02735	Anne Judson-Yager Bree Turner	PG-13	26.98
17	12	<b>AMERICAN WEDDING (PAN &amp; SCAN UNRATED EXTENDED PARTY EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 023800	Jason Biggs Alyson Hannigan	NR	26.98
18	NEW	<b>SIMPLE LIFE: COMPLETE SEASON ONE</b> FOXVIDEO 20521	Paris Hilton Nicole Richie	NR	19.98
19	NEW	<b>POKEMON HEROS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32733	Animated	G	26.98
20	16	<b>SEABISCUIT (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 023287	Jeff Bridges Tobey McGuire	PG-13	26.98
21	22	<b>TITANIC</b> PARAMOUNT HOME ENTERTAINMENT 115227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
22	17	<b>BAD BOYS II: SPECIAL EDITION</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 20619	Will Smith Martin Lawrence	R	28.98
23	13	<b>S.W.A.T. (PAN &amp; SCAN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 02298	Colin Farrell Samuel L. Jackson	PG-13	28.98
24	10	<b>JOHNNY ENGLISH (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22819	Rowen Atkinson John Malkovich	PG	26.98
25	RE-ENTRY	<b>TOMBSTONE (WIDESCREEN)</b> HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 13078	Kurt Russell Val Kilmer	R	19.98
26	NEW	<b>PUNK'D: COMPLETE FIRST SEASON</b> PARAMOUNT HOME ENTERTAINMENT 79684	Ashton Kutcher	NR	26.98
27	14	<b>CURB YOUR ENTHUSIASM: THE COMPLETE FIRST SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 98180	Larry David Richard Lewis	NR	39.98
28	21	<b>NOTTING HILL</b> UNIVERSAL STUDIOS HOME VIDEO 20640	Julia Roberts Hugh Grant	PG-13	14.98
29	25	<b>SLEEPING BEAUTY</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29755	Animated	G	29.98
30	NEW	<b>BELLY</b> ARTISAN HOME ENTERTAINMENT 14825	DMX Nas	R	26.98
31	23	<b>THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06504	Elijah Wood Ian McKellen	PG-13	39.98
32	31	<b>RESERVOIR DOGS: SPECIAL EDITION</b> ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
33	19	<b>THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN)</b> 20TH CENTURY FOX 2220180	Sean Connery	PG-13	27.98
34	22	<b>JEEPERS CREEPERS 2</b> MGM HOME ENTERTAINMENT 05935	Billy Aaron Brown Nicki Lynn Aycox	R	29.98
35	24	<b>BRUCE ALMIGHTY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 022822	Jim Carrey Jennifer Aniston	PG-13	26.98
36	18	<b>JOHNNY ENGLISH (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22820	Rowen Atkinson John Malkovich	PG	26.98
37	26	<b>SEX AND THE CITY: THE COMPLETE FIFTH SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 98925	Sarah Jessica Parker Kim Cattrall	NR	49.98
38	28	<b>SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS</b> PARAMOUNT HOME ENTERTAINMENT 79554	Animated	NR	16.98
39	30	<b>SEABISCUIT (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 023288	Jeff Bridges Tobey McGuire	PG-13	26.98
40	RE-ENTRY	<b>LEGENDS OF THE FALL</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 78727	Brad Pitt Anthony Hopkins	R	14.98

FEBRUARY 14 2004 **Billboard** **TOP VHS SALES**

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1				
1	NEW	<b>OPEN RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 07603	Kevin Costner Robert Duvall	2003	R	24.98
2	2	<b>FINDING NEMO</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30081	Animated	2003	G	24.98
3	NEW	<b>POKEMON HEROS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32758	Animated	2003	G	19.98
4	1	<b>FREDDY VS. JASON</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06829	Robert Englund	2003	R	22.98
5	3	<b>FREAKY FRIDAY</b> WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710	Jamie Lee Curtis Lindsay Lohan	2003	PG-13	24.98
6	6	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31680	Johnny Depp Orlando Bloom	2003	PG-13	24.98
7	5	<b>SEABISCUIT</b> UNIVERSAL STUDIOS HOME VIDEO 061427	Jeff Bridges Tobey McGuire	2003	PG-13	22.98
8	8	<b>RUGRATS GO WILD</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 34052	Animated	2003	PG	19.98
9	7	<b>SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS</b> PARAMOUNT HOME ENTERTAINMENT 79553	Animated	2004	NR	9.98
10	4	<b>BRING IT ON AGAIN</b> UNIVERSAL STUDIOS HOME VIDEO 81046	Anne Judson-Yager Bree Turner	2004	PG-13	22.98
11	10	<b>BRUCE ALMIGHTY</b> UNIVERSAL STUDIOS HOME VIDEO 061278	Jim Carrey Jennifer Aniston	2003	PG-13	22.98
12	11	<b>BILLY BLANKS' TAE-BO CARDIO</b> GOODTIMES HOME VIDEO 02945	Billy Blanks	2003	NR	19.98
13	16	<b>CHARLIE BROWN VALENTINE</b> PARAMOUNT HOME ENTERTAINMENT 79703	Animated	2004	NR	12.98
14	18	<b>SINBAD: LEGEND OF THE SEVEN SEAS</b> UNIVERSAL STUDIOS HOME VIDEO 090840	Animated	2003	PG	24.98
15	NEW	<b>MXP: MOST EXTREME PRIMATE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28946	Robby Benson	2002	G	19.98
16	17	<b>EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION)</b> FOXVIDEO 05753	Drew Barrymore Anjelica Huston	1998	PG	6.98
17	21	<b>THE LION KING (PLATINUM EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30420	Animated	1994	G	24.98
18	19	<b>MOULIN ROUGE</b> FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	6.98
19	12	<b>SLEEPING BEAUTY</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29756	Animated	1959	G	24.98
20	15	<b>CRUNCH - FAT BURNING PILATES</b> ANCHOR BAY ENTERTAINMENT 12585	Ellen Barrett	2003	NR	9.98
21	RE-ENTRY	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
22	23	<b>THE METHOD PILATES: TARGET SPECIFICS</b> CURRENT WELLNESS 30840	Not Listed	1999	NR	12.98
23	9	<b>AMERICAN WEDDING</b> UNIVERSAL STUDIOS HOME VIDEO 61499	Jason Biggs Alyson Hannigan	2003	R	22.98
24	24	<b>DADDY DAY CARE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10031	Eddie Murphy	2003	PG	14.98
25	25	<b>THE HULK (SPECIAL EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 60843	Eric Bana Jennifer Connelly	2003	PG-13	22.98

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FEBRUARY 14 2004 **Billboard** **TOP VIDEO RENTALS**

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THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	<b>ONCE UPON A TIME IN MEXICO</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08717	Antonio Banderas Johnny Depp	R
2	NEW	<b>OPEN RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32055	Kevin Costner Robert Duvall	R
3	1	<b>OUT OF TIME</b> MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13
4	NEW	<b>CABIN FEVER</b> LIONS GATE HOME ENTERTAINMENT 01108	Rider Strong Cerina Vincent	R
5	2	<b>FREDDY VS. JASON</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06831	Robert Englund	R
6	4	<b>AMERICAN WEDDING</b> UNIVERSAL STUDIOS HOME VIDEO 61499	Jason Biggs Alyson Hannigan	R
7	5	<b>UPTOWN GIRLS</b> MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13
8	3	<b>UNDERWORLD</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 03152	Kate Beckinsale Scott Speedman	R
9	6	<b>S.W.A.T.</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06622	Colin Farrell Samuel L. Jackson	PG-13
10	8	<b>JOHNNY ENGLISH</b> UNIVERSAL STUDIOS HOME VIDEO 22819	Rowen Atkinson John Malkovich	PG

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. RIAA 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. © 2004, VNU Business Media, Inc. All rights reserved.

FEBRUARY 14 2004 **Billboard** **TOP VIDEO GAMES RENTALS**

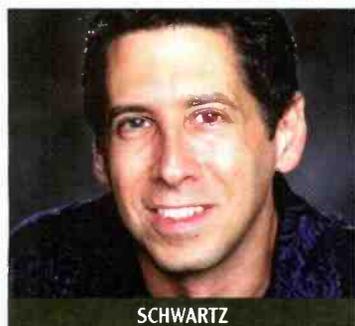
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THIS WEEK	LAST WEEK	TITLE	Manufacturer	RATING
		<b>NUMBER 1</b> 4 Weeks At Number 1		
1	1	<b>PS2-NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
2	2	<b>PS2-TRUE CRIME: STREETS OF LA</b>	Activision	M
3	4	<b>PS2-DRAGON BALL Z: BUDOKAI 2</b>	Atari, Inc.	T
4	3	<b>PS2-MADDEN NFL 2004</b>	Electronic Arts	E
5	5	<b>PS2-TONY HAWK'S UNDERGROUND</b>	Activision	T
6	6	<b>PS2-MEDAL OF HONOR: RISING SUN</b>	Electronic Arts	T
7	NEW	<b>PS2-NFL STREET</b>	Electronic Arts	E
8	7	<b>PS2-SOCOM II: U.S. NAVY SEALS</b>	Sony Computer Ent. America	M
9	9	<b>PS2-SIMS, THE: BUSTIN' OUT</b>	Electronic Arts	T
10	8	<b>PS2-WWE SMACKDOWN: HERE COMES THE PAIN</b>	Electronic Arts	T

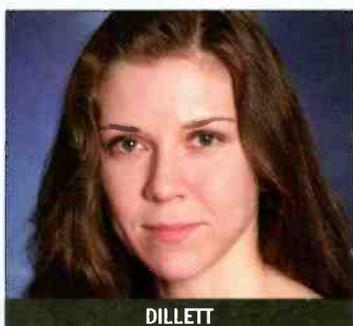
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## EXECUTIVE TURNTABLE

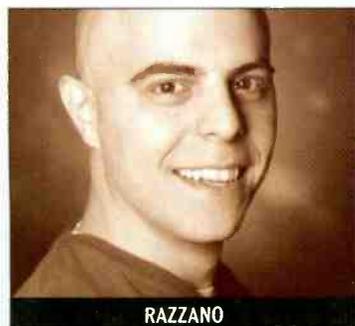
PEOPLE ON THE MOVE



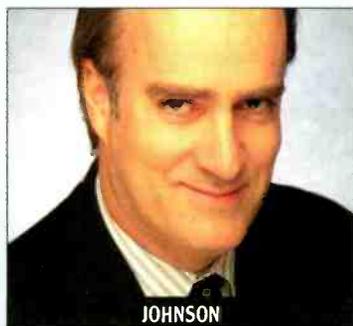
SCHWARTZ



DILLETT



RAZZANO



JOHNSON

**RECORD COMPANIES:** Warner Strategic Marketing in Burbank, Calif., appoints **Glenn Schwartz** VP of licensing and administration. He was senior director of licensing at **Zomba Recording**.

**Roadrunner Records** in New York promotes **Karen Dillett** to VP of international. She was senior director of international.

**BMG** in New York names **Ed Razzano** senior director of film and TV. He was senior creative director at **Spirit Music Group**.

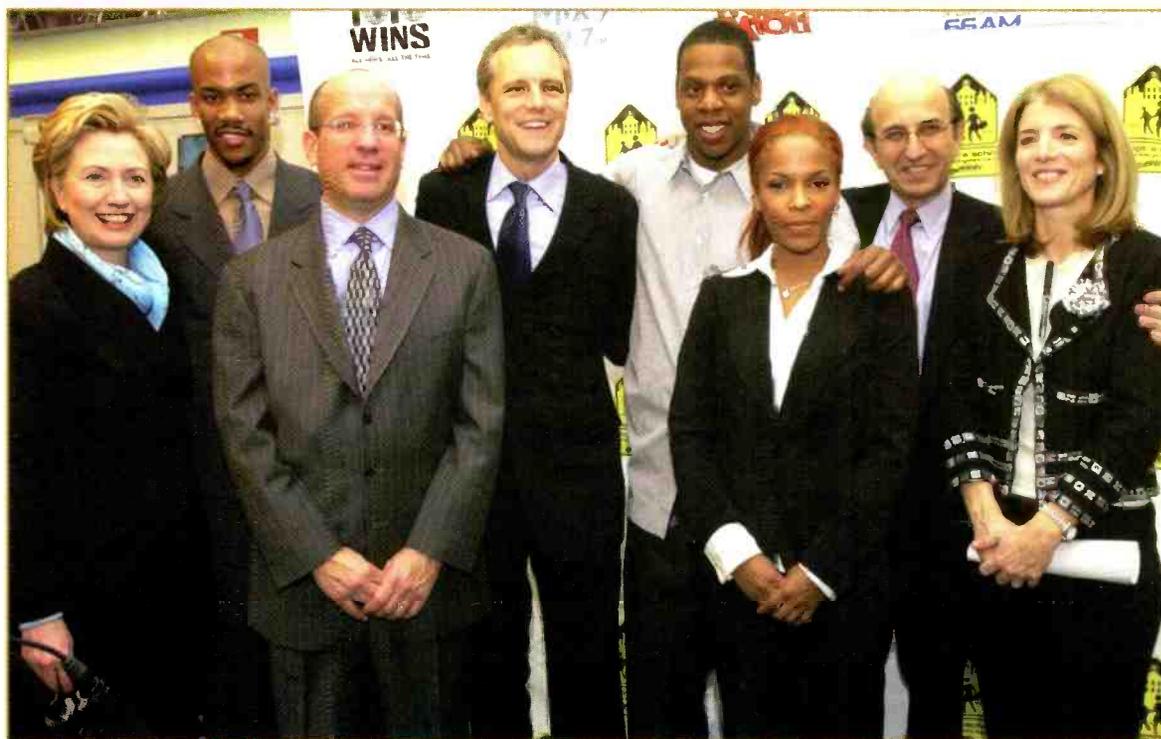
**PUBLISHING:** **BMI** in New York promotes **J.W. Johnson** to senior

director of writer/publisher relations. He was director of writer/publisher relations.

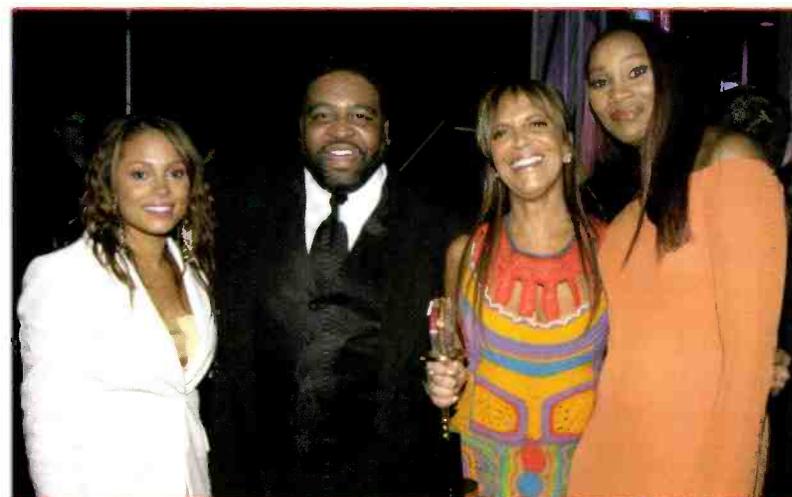
**Denise Rich Songs** in New York promotes **David Munk** to president. He was creative director.

**RETAIL:** **Virgin Entertainment Group North America** in Los Angeles promotes **Ravi Ahuja** to CFO. He was senior VP of global business development.

**MUSIC MAGAZINES:** **The Fader** magazine in New York promotes **Knox Robinson** to editor-in-chief. He was editor-at-large.

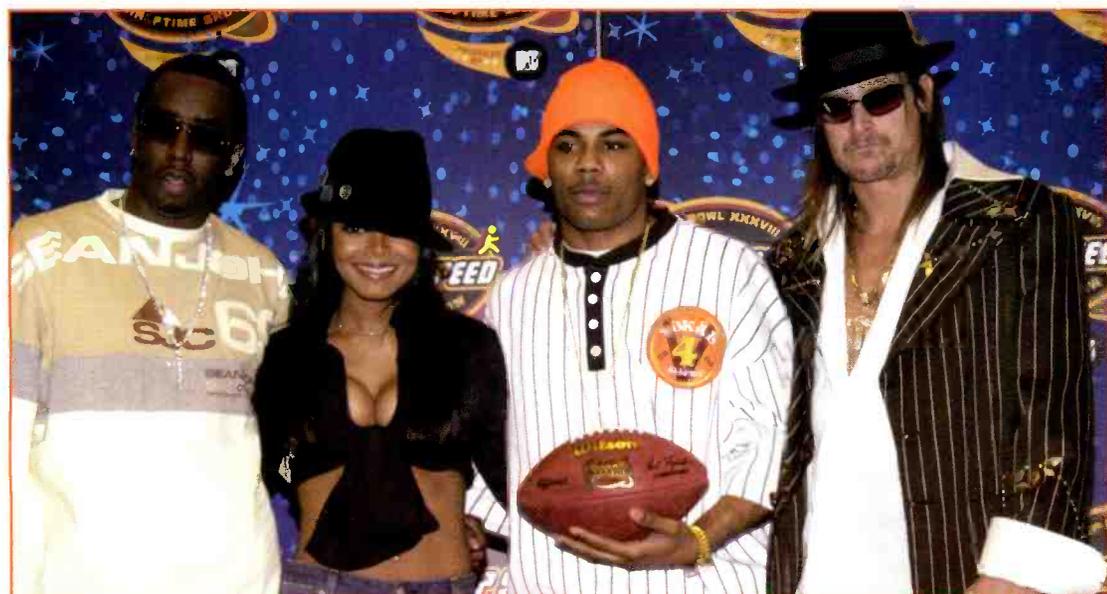


**For NY Schools** **Infinity Broadcasting** has launched a new public-service initiative, "Adopt a School: Kids Are Everyone's Business," a partnership with the New York City Department of Education aimed at increasing private support of New York's public schools. At the Jan. 26 event in New York announcing the new partnership, from left, are U.S. Sen. **Hillary Rodham Clinton** (D-N.Y.), **New York Knick Stephon Marbury**, Infinity president/COO **Joel Hollander**, Infinity chairman/CEO **John Sykes**, **Jay-Z**, **BET VJ Free**, New York school chancellor **Joel Klein** and **Caroline Kennedy**.



## Trumpet Awards

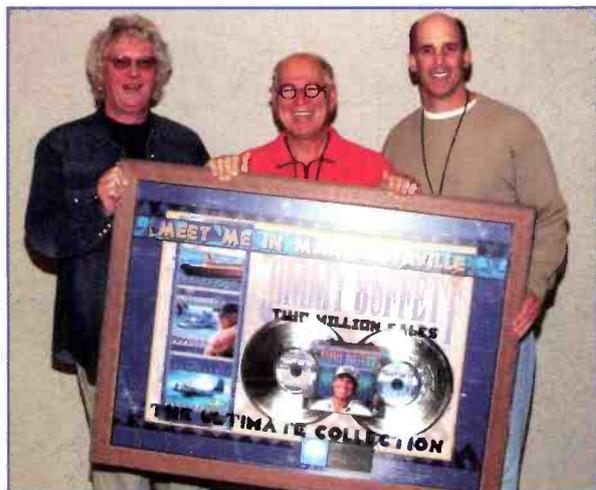
**Elektra Entertainment Group** chairman **Sylvia Rhone** was among the honorees at the 12th annual Trumpet Awards, which recognize achievements by African-Americans in various career fields. **Isaac Hayes**, hip-hop mogul **Russell Simmons** and actress/singer **Della Reese** also received honors at the event, which took place Jan. 26 at the Omni Hotel in Atlanta. TBS will televise the show Feb. 21. Pictured, from left, are **Tamia**, **Gerald Levert**, **Rhone** and **Yolanda Adams**. (Photo: Kevin Mazur/WireImage.com)



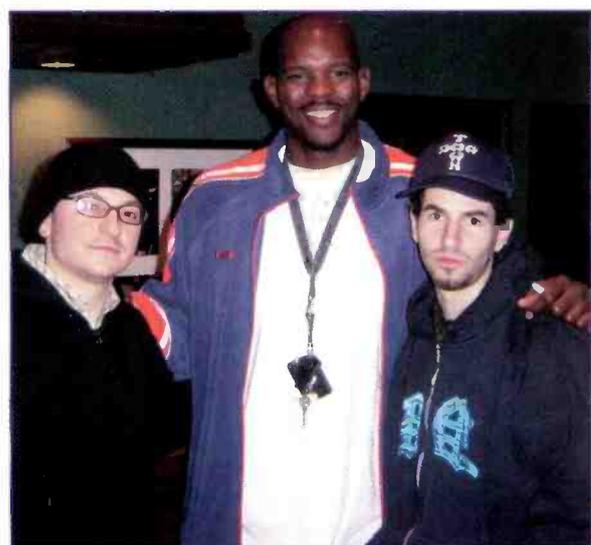
## Super Bowl Shock

At right, **Janet Jackson** and **Justin Timberlake's** Feb. 1 halftime-show performance at Super Bowl XXXVIII in Houston caused an uproar when Timberlake ripped off part of his singing partner's costume, exposing one of her breasts. Apologies were later issued by Timberlake, Jackson, **CBS** (which broadcast the Super Bowl in the U.S.) and **MTV**, which produced the show. Timberlake's halftime appearance was a surprise. At left, the previously announced halftime-show performers gathered before the event at a Jan. 29 press conference in Houston. Pictured, from left, are **Sean "P. Diddy" Combs**, **Jackson**, **Nelly** and **Kid Rock**. (Photos: Kevin Mazur/WireImage.com)

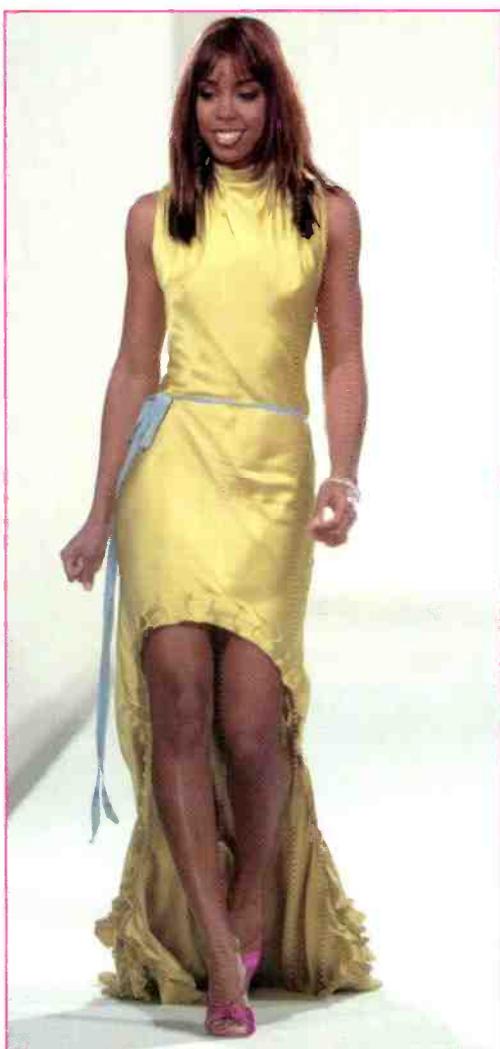




**Multi-Platinumville** Jimmy Buffett's "Meet Me in Margaritaville: The Ultimate Collection" album recently reached 2 million copies in shipments, according to the Recording Industry Assn. of America. Record executives gathered backstage at one of Buffett's concerts at Arrowhead Pond in Anaheim, Calif., to present the singer, center, with an RIAA commemorative plaque for this achievement. On hand were Universal Music Enterprises senior VP of new business and artist development **Bob Mercer**, left, and UME president **Bruce Resnikoff**.



**Rock Stars With A Hoops Star** Linkin Park vocalist **Chester Bennington**, left, and guitarist **Brad Delson**, right, hang out with Philadelphia 76er **Marc Jackson** backstage before a Jan. 20 Linkin Park concert at Wachovia Spectrum in Philadelphia.

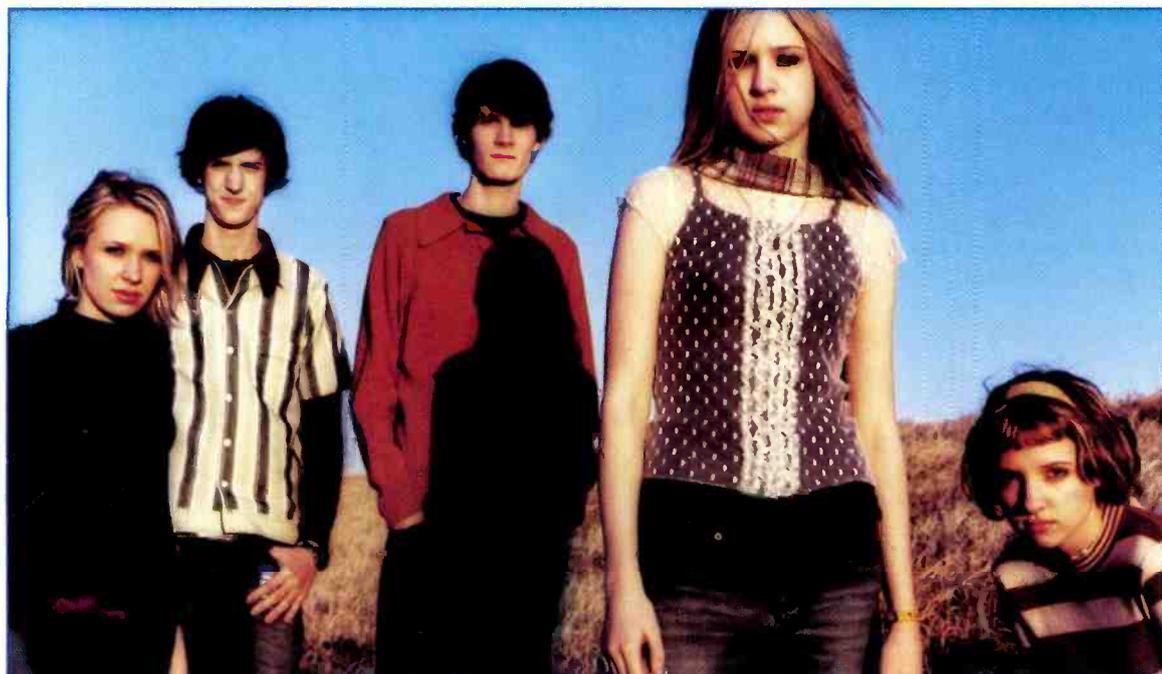


## Hot Fashion ... KELLY ROWLAND

The eighth annual National Football League Gridiron Glamour fashion show took place Jan. 31 in Houston during the Super Bowl festivities. **Kelly Rowland** of **Destiny's Child**, above, was among the celebrity models who were part of the runway show, which included fashion from **Saks Fifth Avenue**. The event, presented by actress **Holly Robinson Peete** and her football-star husband, **Rodney Peete**, featured other runway celebrities, including supermodel **Niki Taylor**, "Access Hollywood" host **Nancy O'Dell** and actress **Victoria Rowell**. (Photo: Dimitrios Kambouris/WireImage.com)



**MIDEM 2004** *Billboard* staffers were on the scene at the 2004 MIDEM conference Jan. 25-29 in Cannes, France. Above, from left, are OD2 partner **Charles Grimsdale**, **Peter Gabriel**, *Billboard* editor-in-chief **Keith Girard** and music producer **Brian Eno**. During MIDEM, Gabriel and Eno announced that they are launching an OD2-hosted Web site called the Magnificent Union of Digitally Downloading Artists for acts that want to release their music through the Internet. Pictured below at *Billboard*'s MIDEM cocktail reception, from left, are *Billboard* president and publisher **John Kilcullen**, *Billboard* global news editor **Lars Brandle**, *Billboard* GM **P. Andrew Bilbao**, *Billboard* international subscriptions marketing manager **Karen Griffith**, *Billboard* associate publisher/international **Gene Smith**, *Billboard* advertising director for northern Europe/U.K. **Frederic Fenucci** and Girard. Pictured in front of Griffith is *Billboard* promotion manager **Mary Ann Kim**.



## Now, Hear This ... EISLEY Artists to Watch

**Stacy, Sherri, Chauntelle** and **Weston DuPree**, along with family friend **Jonathan Wilson**, formed **Eisley** in the late 1990s in the living room of their home in Tyler, Texas. Instead of spending endless hours in front of the TV, the DuPree sisters would play guitars and keyboards, write songs and harmonize, while their brother banged away on the drums. Wilson, meanwhile, was perfecting his bass playing. Along the way, this fab five crafted a sound that is equal parts **Wilson Phillips** and the **Sundays**. After developing a loyal fan base by playing in local church basements, all-ages clubs and school auditoriums, Eisley found its way to the stages of the South by Southwest Music Conference and the Coachella Festival. Last year, Eisley opened for **Coldplay** during its summer tour. "We couldn't believe it," Sherri says. "It was our first major tour—and with Coldplay, no less. We were intimidated by it all." Of course, it didn't hurt to have the same manager as Coldplay (**Dave Holmes** of **DCM** in Los Angeles). Signed to **Reprise Records**—which issued the band's second EP, "Marvelous Things," late last year—the members of Eisley (whose ages range from 15 to 22) are now doing much preproduction at home for their debut album. Then it's into the studio with producer **Rob Schnapf**, where, Sherri says, "the fun will only continue."  
**MICHAEL PAOLETTA**

## Israeli's Focus: 'Human Issues'

BY JIM BESSMAN

"Lyrics are the beginning of everything," says Chava Alberstein, the legendary Israeli singer/songwriter whose 54th release, "End of the Holiday," is her first collaboration with her husband, Israeli poet/filmmaker Nadav Levitan.

The Rounder album puts Levitan's lyrics to Alberstein's music in examining the darker side of Israeli society.

"The last few years we've run away from reality," Alberstein says, specifically chiding her fellow artists. "So many unique things are happening in this 'little planet' Israel—as I call it—and they go on singing songs about sun in the morning and moon at night . . . and, of course, love songs. There's a lot of wishing for peace, but for me it's not enough: [We] lack stories about real people, [which] for me are the biggest stories."

Most of the stories on "End of the Holiday" concern immigrants.

"Foreign workers are a very big issue in Israel, and since they don't let in Palestinians, they bring them in from Thailand, Romania, Africa, South America," Alberstein notes.

She, too, emigrated to Israel from Poland at the age of 4. "It's very important for Israelis to be in daily contact with all different kinds of people and learn to appreciate them as human beings," she says.



ALBERSTEIN: SEEKS 'REAL PEOPLE' STORIES

Being "a very young country that has made a lot of changes in a very short time, [Israel] has not solved a lot of moral and civil questions in the 50 years [that its people have] gone from being strangers in other places [to] suddenly having your own country and you're the boss and bossing around others," she continues. "You forget

who you were just 50 years ago."

Alberstein singles out "Friday Night," "Vera From Bucharest," "Black Video" and "Real Estate" for their candid take on the plight of foreign workers in Israel.

"There are a lot of very good people here that suffer from the situation," she says. "Human issues" have been superseded by security concerns. "But the fact that I suffer is no reason for me to close my eyes to other people suffering."

Alberstein, whose publishing is domestically administered by Bug Music, says that while Israel's critics have been kind to "End of the Holiday," radio has rebuffed it.

"That's not unusual for me in [recent] years," Alberstein says. Her 1989 rewrite of traditional Passover children's song "Chad Gadya," as a "modern circle of violence" protesting her country's response to the first *intifada*, brought her death threats and political censure.

"They want pop songs," she says. "They say there's enough problems in the news—and they don't need them in songs."

## Two N.Y. CD/DVD Plants Combine

**Play-It Productions**—a New York-based CD/DVD, audio- and videocassette duplication and graphic design facility—has acquired CD/DVD production company **Digi-ROM**, located at 130 W. 42nd St. in New York.

Under terms of the acquisition, Digi-ROM's staff and mastering, replication, authoring and related

technology will relocate to Play-It Productions' recently expanded complex at 259 W. 30th St.

Play-It Productions has also expanded its services with the recent introduction of a surround-sound-capable mastering, digital editing and archival restoration suite, which includes a voice-over/overdub booth. The suite is equipped with SADIe and Pro Tools digital audio workstations and additional digital and analog equipment.

Eliminating the redundancy of two facilities offering some overlapping services—each also bearing midtown Manhattan real estate costs—made sense to Digi-ROM founder **Harry Hirsch** and Play-It Productions principal **Tony Tyler**. "Like everybody, we're feeling some of the effects" of the slumping music industry, Tyler says. "Which is what led me to start asking, 'What's the best way to reach out to a customer base a little bit outside the music industry?' More importantly, how can we offer more services to the same customer base, to entice them to keep their replication and duplication business with us?"

"I answered that by adding a mastering room, adding an overdub room and increasing our graphic and multimedia capabilities," Tyler continues. "The purchase of Digi-ROM really gave me that as instant gratification."

Hirsch, a veteran studio owner/designer/engineer and former National Academy of Recording Arts and Sciences New York chapter VP and national trustee, has been named Play-It Productions' VP of technical services.

### Studio Monitor

By Christopher Walsh  
cwalsh@billboard.com



**TIKI SOLD:** Tiki Recording Studios, a Glen Cove, N.Y.-based facility offering audio recording, mixing and mastering as well as duplication and graphics services, has been sold. Tiki owner **Fred Guarino**, who established the studio in 1978, revealed news of the sale to fellow studio owners at the Jan. 29 meeting of the New York chapter of the Society of Professional Audio Recording Services (SPARS).

The sale includes the facility's real estate, building and equipment, though Guarino will retain the Tiki Recording Studios name. He also pledged to continue in the commercial recording business.

Guarino described the buyer as a major artist, who will use the studios to record her own music and that of her production company.

**MOVIN' ON UP:** In still more news from the New York recording industry, **Dale Pro Audio**, a professional audio dealer serving the recording, postproduction, sound reinforcement and broadcast industries, will move to a new, larger facility one block from the space it currently occupies at 7 W. 20th St. **Courtney Spencer**, Dale Pro Audio COO, announced the move at the January SPARS meeting. The audio dealer was a co-sponsor of the monthly gathering.

The new facility was designed by the **Walters-Stork Design Group**, an architectural design and acoustic consulting firm. Spencer says that at 16,000 square feet, it is twice the size of Dale Pro Audio's current location and includes an "event space" that will accommodate up to 50 people for seminars and related activities.

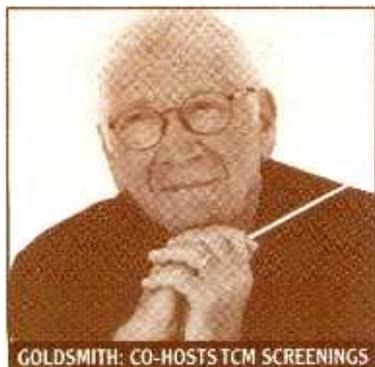


HIRSCH, LEFT, AND TYLER: IT'S A DEAL

## Goldsmith On Best Score Oscars

As part of **Turner Classic Movies'** (TCM) annual "31 Days of Oscar" festival, Academy Award-winning film composer ("The Omen") **Jerry Goldsmith** will join TCM's **Robert Osborne** Feb. 22 in co-hosting the channel's presentation of winning or nominated films from the best score category.

Specifically, Goldsmith will co-host screenings of "Superman" (scored by **John Williams**), "South Pacific" (**Richard Rodgers**), "The Magnificent Seven" (**Elmer Bernstein**) and Goldsmith's own "The Wind and the Lion."



GOLDSMITH: CO-HOSTS TCM SCREENINGS

"Get a great picture and it's not hard to write a great score," Goldsmith says, rating "The Magnificent Seven" as "one of the most important films of the Western genre. God knows it's been ripped off enough."

Of his own scores, the prolific and varied Goldsmith cites "Patton," "Basic Instinct" and "Rudy" among his

favorites, then comments on one of my favorites—"Chinatown."

"Once in a while you get lucky," he says of **Roman Polanski's** 1974 film noir masterpiece (a TCM festival entry in the best actor category).

"We knew it was good, but nobody thought it would be a classic."

Writing the appropriately evocative score, however, was "sheer terror," he adds. "I had only 10 days to write the whole thing when the first score—which sounded like Chinese music—didn't work. Normally I get a couple months."

Goldsmith also scored "L.A. Confidential" and now hopes for a third film about institutionalized corruption in Los Angeles to complete a "trilogy."

But the **Sony/ATV**-administered **Elcajo Music (BMI)** writer is working on a score to finish a trilogy of a different sort. "The Game of Their Lives" is a soccer film directed by **David Anspaugh** and written by **Angelo Pizzo**—the creative team behind the sports-themed Goldsmith-scored "Hoosiers" and "Rudy."

**RECENT PROMOS:** MajorSongs last year issued a limited-edition three-disc, 74-track boxed set, "Carl Sig-

Words & Music  
By Jim Bessman  
jbessman@billboard.com



man Songs," to promote the classic pop fare penned by the late charter inductee into the Songwriters Hall of Fame. Now the company has a two-disc, 38-track compilation, "The Songs of Carl Sigman: Film & Television Sampler, Vol. 1, Classic Standards from the '30s-'70s."

**Denise Rich Songs'** self-titled 17-song sampler includes **the Roc Project** featuring **Tina Novak's** new single, "Deja Vu," and **Luis Fonsi's** "Abrazar La Vida," which will be used in a **Telemundo** soap opera starting this month. Spanish, incidentally, is a new language for Rich's songwriting. So the set also has Spanish tunes sung by **Celine Dion** and **Lara Fabian**.

**Paul McCartney's MPL Communications** has the 26-cut "The Best of Cherio Music," which samples more than eight decades of wide-ranging MPL-repped Cherio catalog hits, including "In the Still of the Night," "Let the Good Times Roll," "Young at Heart" and "Choo Choo Ch'Boogie."

U.K. pop-rock act the Coral delivers a "thank you" album to its fans



Alejandro Sanz helps lighten the Spanish music industry's dark mood

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

## Oz Festival Scene Lifts Post-Christmas Sales

BY CHRISTIE ELIEZER

SYDNEY—The marketing campaigns do not stop for Australian labels or retailers after the Christmas tinsel has been packed away.

Between late December and early February each year, some 25 summer festivals are held Down Under, and the focus shifts from the big Christmas sellers to touring artists and "baby" rock or alt-rock acts.

"There's clearly a lot of media and label attention around these [touring] acts," says Brett Blundy, CEO of the market-leading Sanity music chain. "In December we sold 271,000 gift vouchers, so this is [also] a good time to introduce new music to consumers."

Bringing Northern Hemisphere acts from their holiday seasons to make the long trek Down Under is no problem for local promoters and labels. During its 12-year history, the Big Day Out (BDO) festival has been instrumental in breaking Nirvana, Tool and Soundgarden in Australia.

The impact of BDO appearances can be dramatic. In 2000, EMI reported that shipments of the Chemical Brothers' "Surrender" album (Freestyle Dust/EMI) rocketed to 120,000 from 50,000 copies after the act appeared at BDO.

The Australian Record Industry Assn. chart for the week commencing Feb. 2 saw strong top 20 advances for BDO acts Black Eyed Peas, Jet, the Darkness and Muse.

"Overseas record companies and booking agents are well aware of the festival's ability to break acts," BDO co-promoter Ken West says.

He adds that this year's headliner, Metallica, was particularly keen to play the event, because it

put the band in front of an audience that was younger and more varied than its traditional one in Australia.

This year's BDO tour kicked off Jan. 16 in Auckland, New Zealand, and finished Feb. 1 in Perth. Crowds at the individual dates ranged from 40,000 to 75,000, with a total of 300,000 tickets sold.

Other Australian festivals also pulled in impressive figures this summer. In some cases, they incorporate lifestyle attractions, ranging from film festivals and awards ceremonies to environmental forums and workshops.

The Woodford Folk Festival in Queensland sold 90,000 tickets in six days (Dec. 27-Jan. 10), while the total attendance for the Tamworth country music festival (Jan. 16-26) was 50,000. The four-city Good Vibrations dancefest drew 50,000 between Jan. 24 and Feb. 1.

### USING FESTS TO THEIR ADVANTAGE

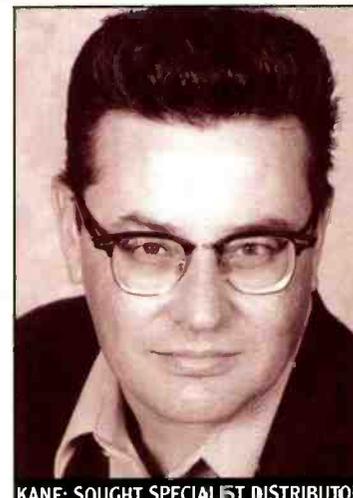
"We now tend to view the holiday period as a 16-week period running from November to late January," Warner Music Australia chairman Shaun James says. "Everyone's woken up to the fact that there is excellent foot traffic and retail activity [through January]; you just need to stimulate it."

Aside from repackaging albums by local bands the Superjesus and Magic Dirt, Warner hoped to use this year's BDO to break British pomp-rockers the Darkness in Australia. Shipments of the act's "Permission to Land" had doubled to 26,000 units by the end of the BDO tour.

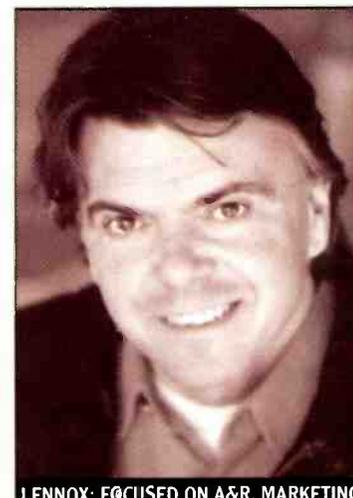
(Continued on page 54)



The Darkness: Australian shipments doubled following Big Day Out appearances



KANE: SOUGHT SPECIALIST DISTRIBUTOR



LENNOX: FOCUSED ON A&R, MARKETING

## Cinram Adds Uni Canadian Firm Builds Distrib Biz

BY LARRY LeBLANC

TORONTO—Cinram International is now providing distribution services in Canada for Universal Music Canada and will do so shortly for BMG Music Canada, *Billboard* has learned.

Under the UMC deal, which took effect Jan. 1, Cinram distributes the company's music and home video lines.

Cinram, which has a facility in Scarborough, Ontario, has also taken over UMC's warehouse operations in Markham, Ontario. The plant's 180 employees have been assured that no jobs will be lost.

"We wanted to find a smart distribution partner as well as take care of our [distribution] staff," UMC president/CEO Randy Lennox says. "Cinram's level of commitment and service is very clear."

While the announcement of BMG Canada's agreement with Cinram was apparently made internally at BMG's Toronto headquarters one week ago, it is not known when the deal takes effect or if any job losses are expected. Neither BMG nor Cinram would comment on the deal.

Warner Music Canada, an affiliate of Warner Music International, was the first major in Canada to outsource its back-office requirements to Cinram under an agreement in February 2003.

WMC closed its warehouse operations in Scarborough in June 2003. It will move into its new 25,000-square-foot headquarters, also in Scarborough, later this month.

The Warner Music Group and Cinram already had some international links. In 2001, Cinram began handling direct-to-retail distribution of Warner Home Video's DVD and VHS product in France. Cinram had previously struck distribution agreements with WHV in Canada and the Benelux countries (Belgium, the Netherlands and Luxembourg).

In 2003, Cinram paid \$1.05 billion for the CD and DVD manufacturing and physical distribution businesses of WMG (*Billboard*, Aug. 2, 2003).

As a result of this agreement, Cinram gained WEA Manufacturing, Warner Music Manufacturing Europe, printing and packaging provider Ivy Hill, Giant Merchandising and other divisions. (Continued on page 54)

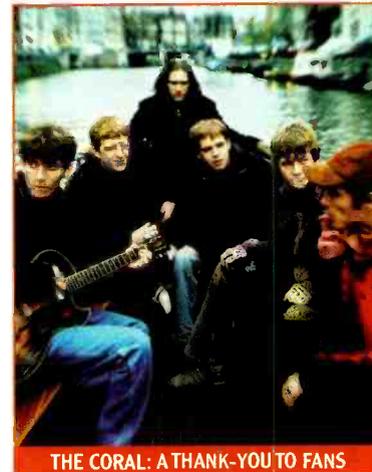
*'We wanted to find a smart distribution partner as well as take care of our staff. Cinram's level of commitment and service is very clear.'*

—RANDY LENNOX,  
UNIVERSAL MUSIC CANADA



# Prolific Coral Goes Budget-Price

Only six months after its U.K.-chart-topping sophomore outing, "Magic and the Medicine," Liverpool-based indie rock band the Coral has released a cut-price, limited-edition album.



THE CORAL: A THANK-YOU TO FANS

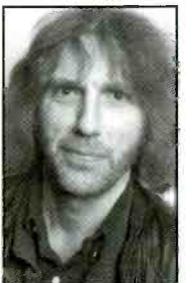
versal Voice (aka D'Or) on the Hed Artzi label, has attracted international interest. The artist is now focusing on selecting the song that he will take to the 2004 Eurovision Song Contest and is recording his latest album with conductor Yaron Godfried. D'Or is writing most of the material, which will address contemporary social issues. "Living in Israel, if you have any sensitivity as an artist, you can't just ignore the situation," he says. **SASHA LEVY**

**BUZZING BUTTERFLY:** When it comes to female solo artists, the biggest buzz in South Africa surrounds **TK** and her newly released album, "Black Butterfly" (Electromode Records). The title track is getting a lot of radio play for the artist, who supported **Beyoncé** at her Johannesburg show in November 2003. Primarily an urban music artist, **TK** is no stranger to accolades. She has already won two South African Music Awards for best R&B album for her previous releases (2001 for "TKO" and 2002 for "Eject Yo Ass"). The singer says, "Black Butterfly" is a great foundation track to illustrate just how much I have grown musically over the past few years. It en-

"Nightfreak and the Sons of Becker" is meant as a thank-you to the group's fans. Recorded during just one week in a North Wales studio with **Lightning Seeds** frontman **Ian Broudie** in the producer's chair, the album features 11 stripped-down doses of raw, punk-fueled psychedelia. "We did most of it in one take," frontman **James Skelly** says. The album went on sale Jan. 26 through **Deltasonic** at the budget price of £7.99 (\$14.70). According to Deltasonic label boss **Alan Wills**, the album sounds like a "lost weekend." **CHRISTOPHER BARRETT**

## Global Pulse

**Nigel Williamson, Editor**  
nwilliamson@billboard.com



**BOSNIAN BLUES:** A late resurrection of forgotten musical talent is not something restricted to Cuba's **Buena Vista Social Club**. **Emina Zecaj**, an icon of Bosnian traditional music, has finally been recognized with a new 19-track album on **Gramofon Records** in Bosnia-Herzegovina. The career of the 80-something singer from Sarajevo, who croons in the blues-like style known as *sevdahlinka*, had almost come to an end without a proper recorded legacy. **Edin Zubcevic**, Gramofon director and producer of the album "Traditional Bosnian Songs," says, "The motivation was to preserve the repertoire. Zecaj's interpretation is a unique aesthetic experience." **TAYFUN KESGIN**

**ISRAELI WHISPERS:** Israeli singer **David D'Or** has a 10-year career, a voice spanning four octaves and a repertoire sung in Hebrew, Italian, Latin and English. His latest single was a clubby, English-language version of **George Michael's** "Careless Whisper." The track, which was produced and mixed by **DJ Amiad Featuring the Uni-**

compasses everything that I am right now. I'm like a butterfly, ready to fly off to the next stage of my music career and life." **DIANE COETZER**

**TURNER'S SEASON:** Northern Irish singer/songwriter **Juliet Turner** returns with her first album in nearly four years when she releases her third studio set, "Season of the Hurricane," Feb 13 on her own **Hear This!** label (distributed by **Sony Music Ireland**). Turner's last album, "Burn the Black Suit," was picked up in 2001 by **Warner's East-West** imprint in the U.K., having sold 52,000 units in Ireland. "Season of the Hurricane" was recorded in Northern Ireland and London and produced by **Alastair McMillan** (**Van Morrison**, **Paul Brady**) and **Martin Terefe** (**Shea Seger**, **Ron Sexsmith**). The flame-haired songstress' new record features such subject matter as "vampires, premonitions, no-strings-attached sexual romps and **Elvis** rising from the dead." An Irish tour is planned for March, with U.K. dates penciled in for April. Lead single "Everything Beautiful Is Burning" is receiving generous support on Irish radio. **NICK KELLY**

## Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.  
02/04/04

### SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHUT UP	BLACK EYED PEAS INTERSCOPE
2	2	HEY YA!	OUTKAST ARISTA
3	5	MILKSHAKE	KELIS VIRGIN
4	NEW	TAKE ME TO THE CLOUDS ABOVE	LMC VS. U2 ALL AROUND THE WORLD
5	6	TURN ME ON	KEVIN LYTTLE ATLANTIC
6	4	SI DEMAIN... (TURN AROUND)	ANTONN KAREEN & BONNIE TYLER EPIC
7	23	ON N'OUBLIE JAMAIS RIEN	HELENE SEGARA ORLANDO/EAST WEST
8	12	AUGEN AUF	QDMPH! GUN SUPERS
9	8	DU HAST MEIN HERZ GEBROCHEN	YVONNE CATTERFELD HANSA
10	3	ALL THIS TIME	MICHELLE MCMANUS S/BMG
11	10	MY IMMORTAL	EVANESCENCE WIND UP/EPIC
12	11	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE
13	21	COMME DES CONNARDS	LES CONNARDS UP MUSIC
14	18	SUPERSTAR	JAMELIA PARLOPHONE
15	13	MAD WORLD	MICHAEL ANDREWS FT. GARY JULES ADVENTURES/SANCTUARY
16	34	I'M STILL IN LOVE WITH YOU	SEAN PAUL FT. SASHA VP/ATLANTIC
17	15	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL
18	16	LOVE'S DIVINE	SEAL WEA
19	7	L'ORANGE ET WOT	STAR ACADEMY 3 (FRA) MERCURY
20	14	SEXY POUR MOI	TRAGEDIE UP MUSIC

### ALBUM SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	AIR	TALKIE WALKIE VIRGIN
2	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
3	2	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
4	3	EVANESCENCE	FALLEN WIND UP/EPIC
5	4	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.
6	6	KATIE MELUA	CALL OFF THE SEARCH DRAMATICO
7	11	SEAL	IV WARNER BROS.
8	12	DICK BRAVE & THE BLACKBEARDS	DICK THIS! WEA
9	5	NO DOUBT	THE SINGLES 1992-2003 INTERSCOPE
10	15	NORAH JONES	COME AWAY WITH ME BLUE NOTE
11	13	OUTKAST	SPEAKERBOXX/THE LOVE BELOW ARISTA
12	8	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
13	10	ALICIA KEYS	THE DIARY OF ALICIA KEYS J
14	7	R.E.M.	IN TIME 1988-2003 WARNER BROS.
15	21	LORIE	ATTITUDES EPIC
16	57	JOSS STONE	THE SOUL SESSIONS RELENTLESS/VIRGIN
17	30	BRITNEY SPEARS	IN THE ZONE JIVE
18	9	LAITH AL-DEEN	FUR ALLE EPIC
19	14	LINKIN PARK	LIVE IN TEXAS WARNER BROS.
20	NEW	THE CORAL	NIGHTFREAK AND THE SONS OF BECKER EPIC/DELATSONIC

### RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control.  
02/04/04 music control

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHUT UP	BLACK EYED PEAS INTERSCOPE
2	3	LIFE FOR RENT	DIDO BMG
3	2	IT'S MY LIFE	NO DOUBT INTERSCOPE
4	5	HEY YA!	OUTKAST ARISTA
5	6	SUPERSTAR	JAMELIA PARLOPHONE
6	7	TOO LOST IN YOU	SUGABABES ISLAND
7	4	LOVE'S DIVINE	SEAL EAST WEST
8	8	IN THE SHADOWS	THE RASMUS PLAYGROUND
9	15	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE
10	12	POWERLESS (SAY WHAT YOU WANT)	NELLY FURTADO DREAMWORKS
11	13	HOLE IN THE HEAD	SUGABABES ISLAND
12	19	PARCE QU'ON VIENT DE LOIN	CORNEILLE WAGRAM
13	10	SEXED UP	ROBBIE WILLIAMS CHRYSALIS
14	9	WHITE FLAG	DIDO ARISTA
15	22	GOD IS A DJ	PINK ARISTA
16	18	"SIGNED, SEALED DELIVERED"	BLUE FT. STEVIE WONDER INNOCENT
17	14	BABY BOY	BEYONCE FT. SEAN PAUL COLUMBIA
18	RE	TURN ME ON	KEVIN LYTTLE ATLANTIC
19	35	MILKSHAKE	KELIS VIRGIN
20	16	WHERE IS THE LOVE?	BLACK EYED PEAS INTERSCOPE

## AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 02/02/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHUT UP	BLACK EYED PEAS INTERSCOPE
2	6	BEDS ARE BURNING	NOVAPACE KON
3	2	MAMA (ANA AHABAK)	CHRISTINA UNIVERSAL
4	3	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE
5	4	HEY YA!	OUTKAST ARISTA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RICARDO MUTI & WIENER PHILHARMONIKER	NEUJAHRSKONZERT 2004 UNIVERSAL
2	2	EVANESCENCE	FALLEN WIND UP/EPIC
3	3	CHRISTINA	FREIER FALL UNIVERSAL
4	5	DIE LOLLIPOPS	WIR FEIERN EDEL
5	4	BLACK EYED PEAS	ELEPHUNK INTERSCOPE

## DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 02/03/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TURN ME ON	KEVIN LYTTLE ATLANTIC
2	3	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE
3	2	TAKING BACK MY HEART	MARIA LUCIA CAPITOL
4	5	SHUT UP	BLACK EYED PEAS INTERSCOPE
5	8	THE MAGIC KEY	ONE-T & COOL-T POLYDOR

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	KIM LARSEN & KJUKKEN	7-9-13 CAPITOL
2	2	GASOLIN	THE BLACK BOX SONY MUSIC
3	NEW	KANDIS	KANDIS LIVE CMC/EMI
4	7	TIM CHRISTENSEN	HONEYBURST CAPITOL
5	5	BIG FAT SNAKE	ONE NIGHT OF SIN CMC/EMI

## IRELAND

(IRMA/CHART TRACK) 01/30/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	6	MILKSHAKE	KELIS VIRGIN
2	NEW	JUST WHEN I NEEDED YOU MOST/BOUNCE	BROKEN HILL RAM
3	3	HEY YA!	OUTKAST ARISTA
4	1	LEAVE RIGHT NOW	WILL YOUNG S/BMG
5	2	ALL THIS TIME	MICHELLE MCMANUS S/BMG

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	AIR	TALKIE WALKIE VIRGIN
2	2	PADDY CASEY	LIVING COLUMBIA
3	1	DIDO	LIFE FOR RENT CHEEKY/ARISTA
4	6	OUTKAST	SPEAKERBOXX/THE LOVE BELOW ARISTA
5	3	EVANESCENCE	FALLEN WIND UP/EPIC

## GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 01/30/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	MY IMMORTAL	EVANESCENCE WIND UP/EPIC
2	3	TURN ME ON	KEVIN LYTTLE ATLANTIC
3	5	LIFE...I FEEL YOU	SCHILLER ISLAND
4	19	THELO ONIREVOME MAZI SOU	GIORGOS TSALIKIS UNIVERSAL
5	7	IT'S MY LIFE	NO DOUBT INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	EVANESCENCE	FALLEN WIND UP/EPIC
2	2	SOUNDTRACK	KILL BILL VOL.1 WARNER BROS.
3	7	LINKIN PARK	LIVE IN TEXAS WARNER BROS.
4	25	SOUNDTRACK	LORD OF THE RINGS: RETURN OF THE KING WEA
5	12	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS.

## BELGIUM/WALLONIA

(PROMUVI) 02/04/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHUT UP	BLACK EYED PEAS INTERSCOPE
2	3	ON N'OUBLIE JAMAIS RIEN	HELENE SEGARA EAST WEST
3	2	L'ORANGE ET WOT	STAR ACADEMY 3 MERCURY
4	21	SI DEMAIN... (TURN AROUND)	ANTONN KAREEN & BONNIE TYLER EPIC
5	4	IN THE SHADOWS	THE RASMUS PLAYGROUND/UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	LORIE	ATTITUDES EPIC
2	1	INDOCHINE	3.6.3 COLUMBIA
3	2	STAR ACADEMY 3	LES MEILLEURS MOMENTS MERCURY
4	8	KYO	LE CHEMIN JIVE
5	5	DIDO	LIFE FOR RENT CHEEKY/ARISTA

## PORTUGAL

(AFP) 02/03/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	MY IMMORTAL	EVANESCENCE WIND UP/EPIC
2	2	LOSE YOURSELF	EMINEM INTERSCOPE
3	4	SING FOR THE MOMENT	EMINEM INTERSCOPE
4	NEW	NOTHING FAILS	MADONNA MAVERICK/WARNER BROS.
5	8	IT'S MY LIFE	NO DOUBT INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MARIA RITA	MARIA RITA WARNER BROS.
2	NEW	AIR	TALKIE WALKIE VIRGIN
3	9	EVANESCENCE	FALLEN WIND UP/EPIC
4	4	ROBBIE WILLIAMS	LIVE AT KNEBWORTH CHRYSALIS
5	2	RUI VELOSO	O CONCERTO ACUSTICO VIRGIN

## NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 02/02/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SUGA SUGA	BABY BASH UNIVERSAL
2	37	SUPERSTAR	JAMELIA EMI
3	2	SHUT UP	BLACK EYED PEAS INTERSCOPE
4	4	HOLIDAE IN	CHINGY LUOADRIS & SNOOP DOGG CAPITOL
5	6	BEHIND BLUE EYES	LIMP BIZKIT INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HAYLEY WESTENRA	PURE UNIVERSAL
2	2	SCRIBE	THE CRUSAIDER DIRTY
3	3	BROOKE FRASER	WHAT TO DO WITH DAYLIGHT SONY MUSIC
4	4	BLACK EYED PEAS	ELEPHUNK INTERSCOPE
5	5	EVANESCENCE	FALLEN WIND UP/EPIC

## ARGENTINA

(CAPIFI) 01/22/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY MUSIC
2	9	BABASONICOS	INFAME TOCCA DISCOS
3	5	ROBBIE WILLIAMS	LIVE AT KNEBWORTH EMI
4	NEW	EVANESCENCE	FALLEN WIND UP/EPIC
5	NEW	KTRASK	KTRASK WARNER BROS.
6	NEW	CHAYANNE	SINCERO SONY MUSIC
7	8	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
8	16	ALEJANDRO LERNER	BUEN VIAJE UNIVERSAL
9	7	LEON GIECO	EL VIVO DE LEON EMI
10	1	LOS PIJOS	MAQUINA DE SANGRE DBN

## 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
Air			2	5	3					3
Talkie Walkie (E)										
Black Eyed Peas			3	8	4			2	9	8
Elephunk (U)										
DIDO			7	2	7			7		1
Life for Rent (B)										
EVANESCENCE			9	3		2		1		2
Fallen (S)										
OUTKAST			2							
Speakerboxx/The Love Below (B)						4				

# No Party For Premios

*But Spanish Execs Hope Awards Show Can Get Back On Track In 2005*

BY HOWELL LLEWELLYN

MADRID—Despite the odd flicker of joy at the 2004 Premios Amigo awards show, the Spanish music industry does not appear to be in a celebratory mood.

For the second consecutive year, there was no music or TV coverage of the local record business' annual showcase event, held here Jan 22.

But in contrast to last year's somber 45-minute ceremony, this year's event was enlivened by the presence of such major Spanish stars as Miami-based Alejandro Sanz.

"We wanted to bring some joy this year," says Antonio Guisasola, president of labels body and International Federation of the Phonographic Industry affiliate AFYVE, which has organized the Premios Amigos for the past seven years.

## NO CAUSE FOR CELEBRATION

"But there is still no cause to celebrate," Guisasola says. "The Spanish market has been falling 10% to 12% a year for three years."

The non-gala Premios Amigo ceremony is AFYVE's protest against the rampant street piracy of illegal CDs in Spain, as well as the general market decline. Italy has leapt over Spain to become Europe's fourth-largest market, according to unpublished IFPI figures for 2003.

The first five Premios events were televised, formal galas, with local and inter-



GUIASOLA: 'NO CAUSE TO CELEBRATE'

national executives mixing as U.S. and Latin stars played live alongside Spanish artists. But in 2002, AFYVE decided it would be wrong to lavish money on a sixth gala ceremony when, Guisasola says, industry people were "being thrown onto the street by cutbacks caused by piracy and the industry crisis."

AFYVE has since won promises of government action against piracy. In a show of support, justice minister Jose Maria Michavila and his wife attended this year's ceremony.

Guisasola says that if the Spanish market does not fall further in 2004 and if a sponsor can be found, AFYVE will return to a full "gala" format in 2005.

Any future awards gala "must have a new model to attract back the kids who are not interested in the usual format of a series of one-song live acts held

together by a presenter," he adds. "Kids don't want to watch this anymore."

Guisasola says the 2001 Premios Amigo show, televised live by national channel Antena 3 TV, had an audience share of only 13% in its time slot. "We need at least 30% to make this work," he says. "We need the Amigo gala to be good enough for TV stations to fight over it."

## TARGETING RETAIL

Labels are also looking for ways to increase the show's impact at retail. The Premios Amigos does not generate major sales, Guisasola says. "It does not have the effect that the Grammys have, for example."

The big winners of Premios Amigos 2003 were Bebo & Cigala (*Billboard*, Feb. 7) and Alejandro Sanz. Bebo & Cigala won for best Latin group, best new Latin group and best flamenco album for "Lágrimas Negras" (Calle 54/BMG). Bebo also won for best Latin male artist, and Cigala took the best new artist award.

Warner artist Sanz won three awards, including best artist. Brazilian artist Carlinhos Brown, who is signed to Spain's BMG Ariola, won two awards.

Best international album went to Beyoncé for "Dangerously in Love" (Columbia), while Bruce Springsteen was voted best international artist.

The awards are determined by a 1,200-member jury of music industry figures and media.

## Oz Festivals

*Continued from page 51*

"We'll build on that with a strong campaign during the first half of the year," James says. "People have [now] seen them live and seen they're a serious musical band. I anticipate the album doing well over platinum [70,000 units]."

EMI's marketing around the annu-

al Tamworth Festival focused on upcoming releases by country artists John Williamson, Troy Cassar-Daley and Slim Dusty. "It's a smarter strategy to let fans know of what's coming, so they can plan for it," Capitol label manager Chris O'Hearn says.

Various tribute events to veteran singer/songwriter Dusty, who died last September, took place during the festival. That helped EMI shift an extra 20,000 units of his album catalog.

While labels Down Under are now well-practiced in exploiting the post-

Christmas live-music boom, the sizes of the audiences at this year's summer festivals in Australia have awakened the interest of some major non-music brands.

"Some big names are starting to sniff around for sponsorship possibilities," says Michael Chugg, founder and managing director of promoter Michael Chugg Entertainment. "Interestingly, they seem more comfortable with country acts. They probably see rock acts as too unpredictable, even though they sell a lot more records."

## Cinram

*Continued from page 51*

dising and the physical distribution operations of WEA Corp.

Cinram also has exclusive, six-year agreements with WHV, WMG and New Line Cinema to manufacture, package and distribute DVDs and CDs in North America and Europe.

Cinram America president Dave Rubenstein says, "Cinram used to be a

manufacturer. Then it was a manufacturer [that] happened to distribute. Now Cinram is a distributor that happens to manufacture. Distribution is a key part of our service offering and has become a large part of our business."

## FOCUS ON A&R

UMC executives say the move will enable it to focus more on marketing and developing new artists.

"We wanted to make sure our company was focused on A&R, sales and marketing," Lennox says.

"Our mandate and vision over the past few years has been to really

focus on our core business, which is artist development and the marketing of music." WMC president/CEO Steve Kane says. "We felt there was no longer a need for us to be in [distribution] and that there were specialists."

Cinram began manufacturing 8-track tapes in a Montreal basement in 1969. Today, the company is one of the world's largest independent providers of prerecorded multimedia products and services and custom-order downloadable and optical disc digital content. It has facilities in Canada, the U.S., Europe and Latin America.

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**The trade value of music shipments in Sweden** fell 14.7% to 1.33 billion kronor (\$181.5 million) in 2003, according to labels body GLF. Volume dropped 12% to 24.6 million units. CD-album shipments fell 16.5% in value to 1.21 billion kronor (\$165.7 million), with volume down 8.2% to 21.3 million units. Singles fell 45.2% in value to 29.9 million kronor (\$4.1 million), with volume falling 39.4% to 2.05 million units. Music-related DVD shipments climbed 271.2% to 795,000 units, with a 204.7% hike in value to 71.6 million kronor (\$9.8 million). In unit terms, domestic repertoire accounted for 37% of total music shipments. GLF estimates that its member companies account for some 90% of prerecorded music sales in Sweden, including music DVD and VHS titles. **JEFFREY DE HART**

**Paris-based publishers body** the International Confederation of Societies of Authors and Composers (CISAC) has launched a database of musical works that will connect its 209 member societies. The new database, CIS Net, will be powered by the FastTrack digital copyright network. Data from CISAC member societies will be incorporated into the network to expedite identification of works. "This is the practical implementation of a vision outlined 10 years ago," CISAC secretary general Eric Baptiste says. He calls the deal a "landmark agreement" that will enable CISAC members to respond to "the increasingly global diffusion" of musical works. FastTrack managing director Chris van Houten says CIS Net will enable more transparency and efficiency in the day-to-day business of collecting societies. "It offers the additional promise of accelerating the distribution of royalties to authors throughout the world," he says. All of CISAC's member societies should be connected through the system in two to five years. FastTrack, launched in 2000, operates a network for sharing data and streamlining internal operations. **LARS BRANDLE**

**The Music Board of Ireland** will host an international seminar on the subject of "Creative Financing and Music" April 20 in Dublin. The one-day event at Chief O'Neill's Hotel is being organized on behalf of the Irish government with the support of the European Commission as part of Ireland's tenure of the European Union presidency. The seminar aims to attract 120 delegates from the private and public sectors specializing in music and media financing to discuss international investment and funding strategies for the music industry. The Music Board of Ireland acts as an industry forum and promotes policies for music industry development. It operates on a partnership basis between the Irish government's Department of Arts, Sport and Tourism and the Music Industry Group of the Irish Business and Employers Confederation. **TOM FERGUSON**

**Musicindie**, the new-media unit of U.K. independent labels trade body Assn. of Independent Music, is launching a new digital-music licensing venture called Rightsrouter. Spearheaded by Musicindie managing director Gavin Robertson and based in Glasgow, Scotland, Rightsrouter is an independent company that aims to offer a one-stop center for labels seeking to license their catalogs to digital-music services. It will help the operators of such services seek out repertoire and clear the necessary rights. Rightsrouter will work closely on an international basis with AIM and European indie labels body Impala. Rightsrouter plans to open national offices or appoint representatives to help transact local licensing agreements. "The whole operation will be fairly complex for us in Glasgow, but as much as possible, the administration and management will be taking place in the local countries," Robertson adds. **JULIANA KORANTENG**

**The British Phonographic Industry** resolved its legal dispute with Internet retailer CD Wow in time to avoid a Feb. 2 hearing at the High Court in London. In early January, the trade body launched proceedings against the e-tailer alleging that it was selling discounted CDs in the form of illegal parallel imports (*Billboard* Bulletin, Jan. 8). According to the BPI, U.K.-based CD Wow was violating copyright law by sourcing low-priced product from outside the European Economic Area. CD Wow's physical product was generally being shipped from Hong Kong. The online company has now agreed to sell only European-originated product and will raise its CD prices for all deliveries to the U.K. and Ireland by £2 (\$3.67). "I am delighted that we have been able to resolve this case without the need for a trial," BPI chairman Peter Jamieson says. **LARS BRANDLE**



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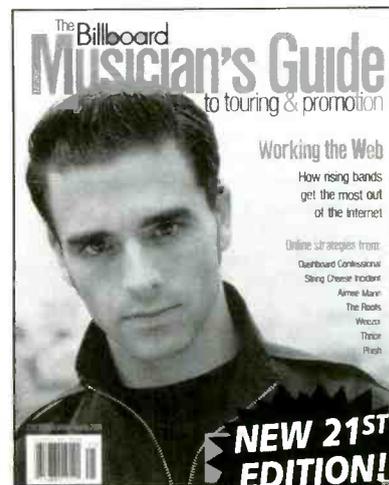
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# OutKast

Continued from page 1

single release, "The Way You Move," was No. 2 for eight weeks. This week, it replaces "Hey Ya!" at No. 1 on the Hot 100. And more hits are likely on the way.

"There's a huge groundswell for them right now," Arista executive VP

of promotion Steve Bartels says. "Radio is asking for them. If you look at [Nielsen Broadcast Data Systems], there are impressions for other songs from the albums."

Bartels refers to the invigorating two-CD set "Speakerboxxx/The Love Below," which reigned at No. 1 for seven nonconsecutive weeks on The Billboard 200 in recent months.

Released Sept. 23, 2003, the bold project—which features one disc from each member of the duo—has sold 3.5

million units, according to Nielsen SoundScan.

Though "Speakerboxxx/The Love Below" loses the No. 1 crown this issue to Twista's "Kamikaze" (Atlantic), it will likely enjoy a sales spike following the Feb. 8 Grammy Awards.

Nominated in six categories, OutKast is a good bet for record of the year for "Hey Ya!" and album of the year. In addition, the pair will perform during the ceremony's tribute to old-school soul and funk, slinging rhythms with George Clinton and Parliament/Funkadelic; Earth, Wind & Fire; and Robert Randolph & the Family Band (see story, page 69).

But OutKast already defines ubiquity. A parody of "Hey Ya!" opened the Jan. 25 Golden Globe Awards telecast. "Hey Ya!" is the theme music pumping promotional spots for the upcoming Academy Awards. It's one of the selections on Razor & Tie's newest volume in its successful children's music series, "Kidz Bop 5," and it is the accompanying music to the dance scene from "A Charlie Brown Christmas" that is currently making the e-mail rounds.

OutKast has also been a fixture on the Hollywood circuit, appearing at the Sundance Film Festival and on Playboy TV.

never got past No. 9 on the Hot R&B/Hip-Hop Singles & Tracks chart, it reached No. 16 on the Modern Rock Tracks chart; it spent 17 weeks on that list.

That's unusual for an act with an R&B/hip-hop core audience and provides further proof of OutKast's ability to bridge racial and generational lines.

"You have a group that perpetuates so many styles of music that it can survive in hip-hop and cross over into pop," says Mark Volman, former lead singer with '60s pop group the Turtles, who is now a music history professor at Loyola Marymount University in Los Angeles.

were attracted by the positive energy of "Hey Ya!"

"We simply wanted something fresh and energetic that would appeal to a younger audience without offending our core—which may suggest something about OutKast's mainstream emergence," says Toni Thompson, a spokesperson for the Academy of Motion Picture Arts & Sciences.

Will such mainstream exposure lessen the duo's appeal with long-time fans?

"I imagine they'll get some backlash but not enough to hurt them," Barnes says. "Their critical standing is ungodly with critics."

## NEW SINGLE ON THE WAY

OutKast manager Michael "Blue" Williams of Family Tree Entertainment says, "If you're lucky, you get one or two of these songs in your career. The rest of the album is credible. We're in control of it. We'll capitalize while it's hot and then stop. We want it to have value five to 10 years from now."

Meanwhile, Arista is preparing for a post-Grammy release of a new single, "Roses," which features both André and Big Boi.

According to Arista's Bartels, the game plan will be closer to the "The Way You Move." Like that song, "Roses" will go directly to R&B/rhythmic crossover, rather than seeking the alternative/top 40 acceptance won by "Hey Ya!"

"There are definitely more hits on the R&B side," Barnes says of the OutKast set. "I don't know that there's another pop hit. One cut I'm interested in as a single is Big Boi's 'War.' I think that's a standout song, but it will take some guts to release it."

Additionally, OutKast is moving forward with its previously announced Mosaic Media Group/HBO film project (*Billboard*, Sept. 27, 2003). It's described as a "sophista-funk modern-day renaissance musical" inspired by the OutKast album.

Tied to the movie is a soundtrack that will double as OutKast's next album.

Yet another OutKast album—a celebration of the pair's 10 years together—will follow the soundtrack.

Additionally, André has been cast in "Be Cool," the feature film sequel to "Get Shorty," which will begin shooting in late spring.



"OutKast is very popular with my students, 99.9% of whom are white," Volman says. "It's a revelation to see that kind of crossover."

## TAKING RISKS

OutKast has achieved this crossover without changing its musical direction. Since debuting in 1994 with "Southernplayalisticadillacmuzik," the pair has been associated with—and applauded for—taking creative risks.

Steadily building a fan base and increasing sales, the pair first tasted major mainstream success with the 2000 album "Stankonia" and its breakthrough hit, "Ms. Jackson."

"OutKast didn't start making records to gain mass appeal," Volman says. "They started out doing what they do naturally. This is just a natural extension of their appeal."

That appeal also stems from the pair's socially conscious and positive lyrics, which are less aggressive than many of their hip-hop counterparts.

When it came to the Academy Awards campaign, the organizers

## BROAD APPEAL

So what is it about "Hey Ya!" and the rest of OutKast's output that has so enthralled the mainstream?

Much as the Motown sound mingled classic R&B with pop sensibilities, "Hey Ya!" was penned from a melodic palette of pop/rock mixed with soul, funk and R&B. The result: black music with the broadest possible appeal.

Ken Barnes, music editor of USA Today, describes "Hey Ya!" as "The 'Super Freak' of the 21st century." He is referring to the 1981 Rick James crossover hit that "took the new wave of that period and combined it with R&B."

"'Hey Ya!' is that kind of song—a combination of everything that's going on," Barnes says. "It sounds like a pop record, but it really isn't. It's timeless and easily outclasses every pop record around. It's a universal home run that comes along once in a decade, once in an artist's career."

Interestingly, while "Hey Ya!"

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## GEMA

Continued from page 8

Dagmar Sikorski, president of DMV and a member of the GEMA supervisory board, says that the German courts had ruled in earlier suits that the royalty rates agreed upon for authors were reasonable.

German music publishers are appealing to record companies to pay the previous rate and not to await the arbitration court's decision.

The German case is looked at with a mix of outrage and anxiety by GEMA's sister societies. Ronald Mooij,

secretary general of BIEM, calls the conflict "a German situation, with the German IFPI going to a German court to rule on a German problem."

Mooij adds, "We are certainly looking at the situation there, but I don't think it will mushroom into other countries. All over Europe, the previous IFPI/BIEM agreement is respected."

France's SACEM/SDRM considers that "the attitude of German labels is not acceptable."

In a statement, the French collecting society slams German labels for not meeting the conditions set by the latest BIEM/IFPI agreement and for unilaterally deciding to pay GEMA only a part of the standard rate.

Sources at SACEM/SDRM say that there are no signals at this stage that French labels are ready to follow suit.

The rate-setting process is different in France.

"In case of conflict you can call upon an arbitration tribunal and freeze the remuneration until the tribunal has ruled," a SACEM spokesperson says.

A spokesman for the U.K.'s MCPS-PRS Alliance says that it is "obviously watching with interest. In the U.K., the situation is slightly different. The mechanical rate was set at 8.5% of PPD by the Copyright Tribunal in 1991. Any change to the rate here would therefore require a further reference to the Copyright Tribunal."

Mindy Smith, with 'Morning Edition' lift, is Heatseekers' top debut



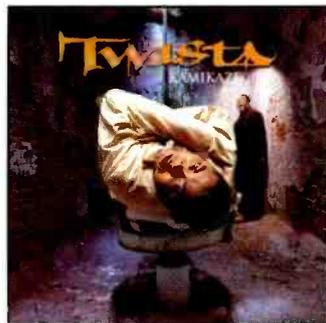
Spears' 'Toxic' climbs at top 40 radio and on Hot Digital Tracks



SALES / AIRPLAY / TRENDS / ANALYSIS

## Two Big Bows: Twista, Chesney

With album sales up by more than 10% over the year-to-date numbers, the music business has been in a festive mood compared with that of the past 2½ years. Missing from the party, however, had been huge new releases, until now. Rapper **Twista** and rising country star **Kenny Chesney** have arrived to fill the void.



Twista lights up The Billboard 200 this issue with 312,000 copies sold, the first release of 2004 to surpass the 100,000 mark.

His launch is an eye-catcher, considering that the biggest album of his career, "Adrenaline Rush," has sold 821,000 copies since its release in 1997. A subsequent 1998 outing, with the

**Speed Knot Mobstaz**, has sold 398,000 to date.

Then came "Slow Jamz," Twista's tribute to Quiet Storm-style music that name-checks such classic acts as **Anita Baker**, **Keith Sweat**, **Ready for the World** and the man the song samples, **Luther Vandross**. The track, which features **Jamie Foxx** and **Kanye West**, has been omnipresent at some radio formats since December and has been No. 1 for three straight weeks on the Rhythmic Top 40 chart and Airplay Monitor's R&B/Hip-Hop log.

With Twista once proclaimed the world's fastest rapper, "Slow Jamz" walks the odd line of being a slow song that simultaneously sounds fast. That rhythmic tightrope, along with the song's playful sexual references and virtual glossary of street slang, have made it a huge hit with teenagers. The track's appeal, a \$13.98 developing-artist list and low-ball pricing at some chains help deliver a career-best week to a guy who had never sold as much as 50,000 copies in any other week.

His 300,000-plus start also means **WEA** and **Atlantic** overcame the challenge of early stock shortages. "Kamikaze" initially shipped around 400,000 copies, 840,000 to date.

This is the first WEA-sold R&B/hip-hop title to reach No. 1 on the big chart since 1994, when **Interscope's** multi-act soundtrack to "Murder Was the Case" bowed on top.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



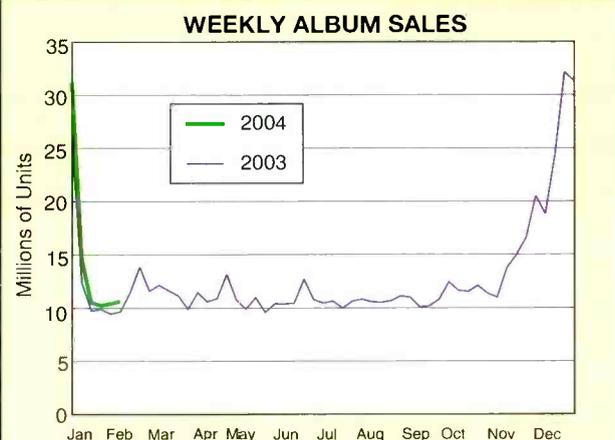
**A LOOK AHEAD:** Like **Twista**, the aforementioned **Kenny Chesney** and rock band **Incubus**, whose new albums hit stores Feb. 3, are each on target for career-high weeks.

First-day numbers that retailers cite for Chesney make him a lock to beat 500,000 copies, and perhaps as much as 530,000 for the week. Such a number would swamp the 235,000 units that made his 2001 album a cinch No. 1 on The Billboard 200.

Incubus, which began with 266,000 copies when its previous album entered at No. 2 in 2001, is headed for the  
(Continued on page 60)

## Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Singles
This Week	10,669,000	153,000	1,741,000
Last Week	10,445,000	153,000	1,778,000
Change	↕ 2.1%	0.0%	↔ 2.1%
This Week 2003	9,700,000	139,000	—
Change	↕ 10.0%	↕ 10.1%	—



YEAR-TO-DATE OVERALL UNIT SALES

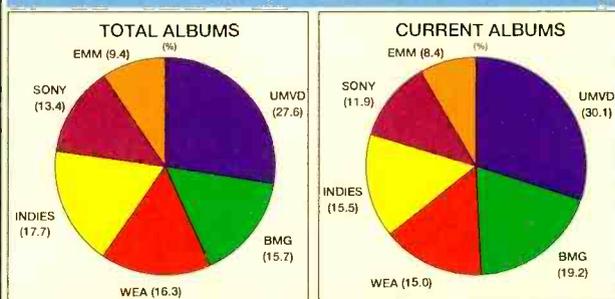
	2003	2004	Change
Total	52,032,000	65,986,000	↕ 26.8%
Albums	51,302,000	56,628,000	↕ 10.4%
Store Singles	730,000	793,000	↕ 8.6%
Digital Singles	—	8,565,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	49,268,000	55,170,000	↕ 12.0%
Cassette	1,869,000	1,259,000	↔ 32.6%
Other*	165,000	199,000	↕ 20.6%

\*Includes vinyl albums, min-discs and digital downloads of full albums

### DISTRIBUTORS' MARKET SHARE 12/29/03-02/01/04



	UMVD	BMG	WEA	INDIES	SONY	EMM
Total Albums	27.6%	15.7%	16.3%	17.7%	13.4%	9.4%
Current Albums	30.1%	19.2%	15.0%	15.5%	11.9%	8.4%
Store Singles	20.7%	20.8%	11.9%	26.9%	13.8%	6.1%

For week ending 2/1/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

## Making Way For 'Way'

**OutKast** becomes the seventh act in the rock era to succeed itself at No. 1 on the pop singles chart, as "The Way You Move" (**Arista**) glides into first place after being stuck at No. 2 for eight weeks. The move of "Move" dislodges the other OutKast hit—"Hey Ya!"—after a nine-week reign.

OutKast is the first act to have adjacent No. 1 hits on the Hot 100 since **Nelly's** "Hot in Herre" and "Dilemma" were consecutive chart-toppers in the summer of 2002. Earlier that year, **Ja Rule** had two No. 1s in a row when "Always on Time" was followed by "Ain't It Funny," a **Jennifer Lopez** song that featured Ja Rule.

In 1997, **Puff Daddy's** "I'll Be Missing You" was replaced at the top by "Mo Money Mo Problems," a **Notorious B.I.G.** song that featured Puff Daddy. Three years earlier, "I'll Make Love to You" and "On Bended Knee," both by **Boyz II Men**, were successive No. 1s.

**The Beatles** had three No. 1s in a row in 1964, with "I Want to Hold Your Hand," "She Loves You" and "Can't Buy Me Love." The first artist to replace himself at No. 1 was **Elvis Presley**. In 1956, "Don't Be Cruel"/"Hound Dog" was immediately followed by "Love Me Tender."

"The Way You Move" is the first song to advance to No. 1 in 2004. Last year, "Bump, Bump, Bump" by **B2K** became the first new No. 1 of 2003 the week of Feb. 1.

Chart Beat™  
By Fred Bronson  
fbronson@billboard.com



**ABOVE AVERAGE:** Chicago rapper **Twista** collects his first No. 1 album on The Billboard 200. "Kamikaze" is the first R&B album on the **Atlantic** label to land in pole position since the **Average White Band's** "AWB" was on top the week of Feb. 22, 1975.

**'AIR' PLAY:** The **Hollies** went to No. 6 some 30 years ago with "The Air That I Breathe," which peaked the week of Aug. 3, 1974. The composition by **Albert Hammond** and **Michael Hazlewood** became a country hit in 1983, when **Rex Allen Jr.** took the song to No. 37. Now the **Mavericks** have brought "Air" back to Hot Country Singles & Tracks, where their version debuts at No. 59. It's the first Mavericks song to appear on the chart since their remake of the **Cat Stevens**-penned "Here Comes My Baby" peaked at No. 42 the week of Nov. 27, 1999. "Air" marks the Mavericks' debut on the **Sanctuary** imprint.

**'HIT' HIT:** The **Offspring's** first chart entry on Modern Rock Tracks, "Come Out and Play (Keep 'Em Separated)," was the first No. 1 hit on an independent label on this survey when **Epitaph** released it in 1994. Ten years later, the Offspring has its second No. 1 hit on this chart, as "Hit That" (**Columbia**) slides into pole position.

"Hit That" is the 17th Offspring song to appear on Modern Rock Tracks and the first since "Defy You" peaked at No. 8 two years ago, in February 2002.

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL											
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1									<b>PACESETTER</b>				
1	NEW	1		TWISTA	ATLANTIC 83598*/AG (10.98/14.98)	Kamikaze	1	50	92	98			SOUNDTRACK	T.U.G./EPIC 90744/SONY MUSIC (11.98 EQ CD)	You Got Served	34	
2	1	1	19	OUTKAST	ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1	51	59	41	10		SOUNDTRACK	REPRISE/WMG SOUNDTRACKS 46521/WARNER BROS. (11.98 CD)	The Lord Of The Rings: The Return Of The King	36	
3	2	2	13	SHERYL CROW	A&M 901521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2	52	55	55	7		THE DARKNESS	ATLANTIC 60817*/AG (12.98 CD) [M]	Permission To Land	39	
4	3	9	48	EVANESCENCE	WIND-UP 13063 (18.98 CD)	Fallen	3	53	50	49	12		KID ROCK	TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8	
5	5	8	8	RUBEN STUDDARD	J 54639*/RMG (12.98/18.98)	Soulful	1	54	46	39	8		KELIS	STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	27	
6	10	11	11	BRITNEY SPEARS	JIVE 53748/ZOMBA (12.98/18.98)	In The Zone	1	55	44	42	61		SIMPLE PLAN	LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	35	
7	6	4	13	TOBY KEITH	DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	56	84	82	18		MARTINA MCBRIDE	RCA NASHVILLE 54201/RLG (11.98/18.98)	Martina	7	
8	4	—	2	VARIOUS ARTISTS	GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	4	57	56	51	80		TOBY KEITH	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	
				<b>GREATEST GAINER</b>													
9	15	19	29	CHINGY	DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	58	60	64	66		LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	14	
10	7	6	13	VARIOUS ARTISTS	COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3	60	54	57	70		MUSIQ	DEF SOUL 001616*/IOJMG (8.98/12.98)	soulstar	13	
11	9	3	9	ALICIA KEYS	J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	61	NEW	1			AIR	SOURCE 96632*/ASTRALWERKS (11.98 CD)	Talkie Walkie	61	
12	8	5	12	JOSH GROBAN	REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1	62	51	43	11		KORN	IMMORTAL/EPIC 90335*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9	
13	11	7	10	NO DOUBT	INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	63	62	60	7		JOE	JIVE 53707/ZOMBA (18.98 CD)	And Then...	26	
14	NEW	1		VARIOUS ARTISTS	RAZOR & TIE 89077 (18.98 CD)	Fired Up!	14	64	57	56	63		AUDIOSLAVE	INTERSCOPE/EPIC 86568*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	
15	14	14	19	NICKELBACK	ROADRUNNER 618400/IOJMG (18.98 CD)	The Long Road	6	65	52	48	63		SHANIA TWAIN	MERCURY 170314/UMGN (12.98 CD)	Up!	1	
16	12	10	12	JAY-Z	ROC-A-FELLA/DEF JAM 001528*/IOJMG (8.98/12.98)	The Black Album	1	66	64	67	19		R. KELLY	JIVE 55077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4	
17	16	28	24	JESSICA SIMPSON	COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10	67	68	69	52		50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1	
18	13	13	12	G-UNIT	G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2	68	61	61	7		MEMPHIS BLEEK	ROC-A-FELLA/DEF JAM 003220*/IOJMG (8.98/12.98)	M.A.D.E.	35	
19	22	21	17	LUDACRIS	DISTURBING THA PEACE/DEF JAM SOUTH 000930*/IOJMG (8.98/12.98)	Chicken*N*Beer	1	69	71	83	19		BABY BASH	UNIVERSAL 001258/UMRG (12.98 CD)	Tha Smokin' Nephew	48	
20	19	22	8	WESTSIDE CONNECTION	HOO-BANGIN' 24030*/CAPITOL (7.98/18.98)	Terrorist Threats	16	70	58	45	67		ROD STEWART	J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	
21	21	16	32	BEYONCE	COLUMBIA 86388*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	71	63	54	8		THE OFFSPRING	COLUMBIA 89026*/SONY MUSIC (18.98 EQ CD)	Splinter	30	
22	23	37	38	MAROONS	OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	22	72	70	68	66		CHRISTINA AGUILERA	RCA 88037*/RMG (12.98/18.98)	Stripped	2	
23	17	18	23	HILARY DUFF	BUENA VISTA 851006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	73	65	62	11		LINKIN PARK	WARNER BROS. 48563 (21.98 CD/DVD)	Live In Texas	23	
24	20	17	45	LINKIN PARK	WARNER BROS. 48186* (19.98 CD)	Meteora	1	74	67	87	8		FEFE DOBSON	ISLAND 001244/IOJMG (12.98 CD) [M]	Fefe Dobson	67	
25	24	27	101	NORAH JONES	BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	75	69	66	8		BIG TYMERS	CASH MONEY 000815*/UMRG (12.98 CD)	Big Money Heavyweight	21	
26	18	15	13	SARAH MCLACHLAN	ARISTA 50150 (12.98/18.98)	Afterglow	2	76	66	58	10		PUDDLE OF MUDD	GEFFEN 001080/INTERSCOPE (8.98/12.98)	Life On Display	20	
27	NEW	1		VARIOUS ARTISTS	WORD/EMI CMG/VERITY 57494/ZOMBA (19.98 CD)	WDW Gospel 2004	27	77	73	71	19		LIMP BIZKIT	FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3	
28	31	32	6	JUVENILE	CASH MONEY 001718*/UMRG (12.98 CD)	Juve The Great	28	78	53	40	11		MICHAEL JACKSON	MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13	
29	NEW	1		VARIOUS ARTISTS	WALT DISNEY 891004 (18.98 CD)	Disneymania 2	29	79	75	74	8		HOOBASTANK	ISLAND 001488/IOJMG (12.98 CD)	The Reason	45	
30	25	25	18	DIDO	ARISTA 50137 (18.98 CD)	Life For Rent	4	80	99	100	69		KEITH URBAN	CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	
31	28	29	64	3 DOORS DOWN	REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8	81	78	81	45		SWITCHFOOT	COLUMBIA 11083/RED INK (9.98 CD)	The Beautiful Letdown	57	
32	27	63	7	ALAN JACKSON	ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	27	82	89	101	93		KENNY CHESNEY	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	
33	26	23	15	ROD STEWART	J 55710*/RMG (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	83	88	89	34		LUTHER VANDROSS	J 51885/RMG (12.98/18.98)	Dance With My Father	1	
34	39	20	25	ALAN JACKSON	ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1	84	85	76	10		MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 62905*/EEG (12.98/18.98)	This Is Not A Test!	13	
35	38	31	3	KEITH SWEAT	ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31	85	90	79	10		LIL JON & THE EAST SIDE BOYZ	BME 2378*/TVT (11.98 CD/DVD)	Part II	37	
36	41	50	16	JOSH TURNER	MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	36	86	130	142	22		T.I.	GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98)	Trap Muzik	4	
37	30	26	11	BLINK-182	GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3	87	72	70	27		SOUNDTRACK	HOLLYWOOD 162404 (18.98 CD)	Freaky Friday	19	
38	33	35	16	CLAY AIKEN	RCA 54638*/RMG (18.98 CD)	Measure Of A Man	1	88	80	77	11		DIXIE CHICKS	MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	27	
39	34	34	25	SOUNDTRACK	WALT DISNEY 860126 (8.98 CD)	The Cheetah Girls (EP)	33	89	93	90	9		TRACE ADKINS	CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31	
40	29	12	3	VARIOUS ARTISTS	WWE RECORDS/COLUMBIA 90881/SONY MUSIC (18.98 EQ CD)	WWE Originals	12	90	77	80	21		JOHN MAYER	AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1	
41	40	47	17	JET	ELEKTRA 62829/EEG (12.98 CD)	Get Born	40	91	83	107	46		JASON MRAZ	ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	55	
42	35	33	75	COLDPLAY	CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	92	76	86	17		THREE DAYS GRACE	JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	76	
43	49	59	20	YING YANG TWINS	COLLIPARK 2480*/TVT (17.98 CD)	Me & My Brother	11	93	117	126	18		GARY ALLAN	MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17	
44	32	24	11	RED HOT CHILI PEPPERS	WARNER BROS. 48545 (18.98 CD)	Greatest Hits	18	94	79	78	63		MATCHBOX TWENTY	MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	
45	45	53	8	AVANT	MAGIC JOHNSON/GEFFEN 001567*/INTERSCOPE (8.98/12.98)	Private Room	18	95	100	103	8		STORY OF THE YEAR	MAVERICK 48438/WARNER BROS. (12.98 CD) [M]	Page Avenue	95	
46	47	38	10	NELLY	FO' REAL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derry Versions - The Reinvention	12	96	111	96	5		SOUNDTRACK	DMZ/COLUMBIA 88843/SONY MUSIC (18.98 EQ CD)	Cold Mountain	94	
47	42	52	28	MICHAEL McDONALD	MOTOWN 000651/UMRG (12.98 CD)	Motown	28	97	110	97	6		DAVID BANNER	SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	69	
48	36	30	15	EAGLES	WARNER STRATEGIC MARKETING 73971 (25.98 CD)	The Very Best Of	3	98	107	102	16		JAGGED EDGE	COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Hard	3	
49	48	44	12	SOUNDTRACK	AMARU 001533*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2	99	101	94	12		3 DOORS DOWN	REPUBLIC/UNIVERSAL 001603/UMRG (9.98 CD)	Another 700 Miles (EP)	21	

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
100	82	73	10	<b>COUNTING CROWS</b> ● Geffen 001676/Interscope (12.98 CD)	Films About Ghosts: The Best Of...	32	151	144	151	38	<b>AFI</b> ● NITRO/DREAMWORKS 450380*/Interscope (9.98 CD)	Sing The Sorrow	5
101	108	139	35	<b>TRAIN</b> ● Columbia 86593/Sony Music (18.98 CD)	My Private Nation	6	152	154	159	28	<b>BRAD PAISLEY</b> ● Arista Nashville 50605/RLG (12.98/18.98)	Mud On The Tires	8
102	86	88	44	<b>THE WHITE STRIPES</b> ▲ Third Man 27148*/V2 (18.98 CD)	Elephant	6	153	151	133	11	<b>112</b> Bad Boy/Def Soul 000927*/JMRG (18.98/12.98)	Hot & Wet	22
103	96	91	54	<b>TRAPT</b> ▲ Warner Bros. 48296 (18.98 CD) [M]	Trapt	42	154	142	124	55	<b>JOHNNY CASH</b> ▲ American 063339*/Lost Highway (12.98 CD)	American IV: The Man Comes Around	22
104	105	118	64	<b>SEAN PAUL</b> ▲ <sup>2</sup> VP/Atlantic 83620*/JAG (12.98/18.98)	Dutty Rock	9	155	159	164	89	<b>EMINEM</b> ▲ <sup>8</sup> Web/Aftermath 433290*/Interscope (8.98/12.98)	The Eminem Show	1
105	95	72	32	<b>BLACK EYED PEAS</b> ● A&M 000699/Interscope (12.98 CD)	Elephunk	26	156	143	150	19	<b>ROB ZOMBIE</b> ● Geffen 001041/UME (12.98 CD/OVD)	Past, Present & Future	11
106	NEW	1		<b>THE CURE</b> Fiction/Elektra 78043/Rhino (54.98 CD)	Join The Dots: B-Side & Rarities 1978-2001 (The Fiction Years)	106	157	134	99	10	<b>NELLY FURTADO</b> ● Dreamworks 001007/Interscope (18.98 CD)	Folklore	38
107	97	75	18	<b>STING</b> ▲ A&M 001141/Interscope (12.98 CD)	Sacred Love	3	158	132	167	4	<b>SOUNDTRACK</b> Warner Bros. (Nashville) 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	132
108	126	129	19	<b>MURPHY LEE</b> ● FD/Rel/Universal 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	8	159	141	132	5	<b>SOUNDTRACK</b> Columbia 90911/Sony Music (18.98 EQ CD)	Something's Gotta Give	132
109	37	—	2	<b>ANI DIFRANCO</b> Righteous Babe 034 (16.98 CD)	Educated Guess	37	160	161	155	66	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
110	113	120	62	<b>TIM MCGRAW</b> ▲ <sup>2</sup> Curb 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	161	150	165	21	<b>YOUNGBLOODZ</b> ● SO SO DEF 50155*/Arista (12.98/18.98)	Drankin' Patnaz	5
111	106	92	13	<b>BOB SEGER</b> ● Capitol 52772 (17.98 CD)	Greatest Hits 2	23	162	125	137	19	<b>ROONEY</b> Geffen 000242/Interscope (9.98 CD) [M]	Rooney	125
112	74	106	3	<b>AMICI FOREVER</b> Victor 52739/AAL (18.98 CD) [M]	The Opera Band	74	163	145	141	32	<b>MICHELLE BRANCH</b> ▲ Maverick 48426/Warner Bros. (18.98 CD)	Hotel Paper	2
113	81	111	18	<b>ANTHONY HAMILTON</b> SO SO DEF 52107/Arista (12.98 CD)	Comin' From Where I'm From	33	164	163	161	14	<b>CECE WINANS</b> PureSprings Gospel/INO 90361/Sony Music (11.98 EQ/18.98)	Throne Room	32
114	112	110	66	<b>RASCAL FLATTS</b> ▲ Lyric Street 165031/Hollywood (12.98/18.98)	Melt	5	165	178	169	11	<b>CYNDI LAUPER</b> Daylight/Epic 90760/Sony Music (18.98 EQ CD)	At Last	38
115	98	93	11	<b>LEANN RIMES</b> ● Curb 78829 (18.98 CD)	Greatest Hits	24	166	138	116	11	<b>DAVE MATTHEWS BAND</b> ▲ BAMA Rags/RCA 57501/RMG (19.98 CD)	The Central Park Concert	14
116	123	119	17	<b>VARIOUS ARTISTS</b> Provident/Worlo-Curb/EMI Christian 90652/SPARROW (21.98 CD)	WOW Hits 2004	51	167	155	157	41	<b>SOUNDTRACK</b> ▲ Walt Disney 860080 (18.98 CD)	The Lizzie McGuire Movie	6
117	120	131	50	<b>R. KELLY</b> ▲ <sup>2</sup> Jive 41812/Zomba (18.98 CD)	Chocolate Factory	1	168	173	179	22	<b>MARY J. BLIGE</b> ▲ Geffen 000956*/Interscope (8.98/12.98)	Love & Life	1
118	119	104	34	<b>THE BEACH BOYS</b> ● Capitol 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	169	NEW	1		<b>BILL &amp; GLORIA GAITHER/T.D. JAKES AND FRIENDS</b> Gaither Music Group 42461 (12.98/18.98)	We Will Stand	169
119	91	65	19	<b>DAVE MATTHEWS</b> ▲ RCA 55167/RMG (18.98 CD)	Some Devil	2	170	189	—	3	<b>FINGER ELEVEN</b> Wind-Up 13058 (16.98 CD) [M]	Finger Eleven	157
120	NEW	1		<b>MICHELLE WILLIAMS</b> Music World/Columbia 89081/Sony Music (14.98 EQ CD)	Do You Know	120	171	196	—	48	<b>JOE NICHOLS</b> ● Universal South 170285 (8.98/12.98) [M]	Man With A Memory	72
121	104	125	32	<b>JAMES TAYLOR</b> ● Warner Bros. 73837/Warner Strategic Marketing (18.98 CD)	The Best Of James Taylor	11	172	157	146	16	<b>JONNY LANG</b> A&M 001145/Interscope (8.98/12.98)	Long Time Coming	17
122	103	—	5	<b>GAVIN DEGRAW</b> J 20058/RMG (11.98 CD) [M]	Chariot	103	173	NEW	1		<b>BILL &amp; GLORIA GAITHER &amp; T.D. JAKES</b> Gaither Music Group 42462 (12.98/18.98)	Build A Bridge	173
123	116	112	37	<b>STAIN'D</b> ▲ Flip/Elektra 62882/EG (18.98 CD)	14 Shades Of Grey	1	174	NEW	1		<b>STEREOLAB</b> Elektra 62926/EG (18.98 CD) [M]	Margerie Eclipse	174
124	87	36	3	<b>THE CRYSTAL METHOD</b> V2 27176 (14.98 CD)	Legion Of Boom	36	175	169	177	25	<b>KIDZ BOP KIDS</b> ● Razor & Tie 89074 (11.98/18.98)	Kidz Bop 4	14
125	115	113	21	<b>SEAL</b> ● Warner Bros. 47947 (18.98 CD)	Seal IV	3	176	153	143	10	<b>ENRIQUE IGLESIAS</b> Interscope 001711 (12.98 CD)	Seven	31
126	94	121	18	<b>BETTE MIDLER</b> ● Columbia 90390/Sony Music (18.98 EQ CD)	Bette Midler Sings The Rosemary Clooney Songbook	14	177	172	144	12	<b>SOUNDTRACK</b> ● J 56760/RMG (18.98 CD)	Love Actually	39
127	114	108	11	<b>OBIE TRICE</b> ● Shady 001105*/Interscope (12.98 CD)	Cheers	5	178	136	138	11	<b>AL GREEN</b> Blue Note 93556* (18.98 CD)	I Can't Stop	53
128	131	123	17	<b>AVRIL LAVIGNE</b> ▲ <sup>6</sup> Arista 14740 (17.98 CD)	Let Go	2	179	199	—	10	<b>GERALD LEVERT</b> Elektra 62903/EG (11.98/18.98)	Stroke Of Genius	6
129	137	127	10	<b>DMX</b> ▲ Ruff Ryders/Def Jam 063369*/DJMG (8.98/12.98)	Grand Champ	1	180	152	140	12	<b>BRUCE SPRINGSTEEN</b> ▲ Legacy/Columbia 90773/Sony Music (25.98 EQ CD)	The Essential Bruce Springsteen	14
130	102	85	11	<b>THE BEATLES</b> ▲ Apple 95713/Capitol (18.98 CD)	Let It Be... Naked	5	181	181	190	40	<b>KEM</b> Motown 067516/UMRG (8.98/12.98) [M]	Kemistry	90
131	NEW	1		<b>YES</b> Elektra 78042/EG (25.98 CD)	The Ultimate Yes: 35th Anniversary Collection	131	182	164	163	25	<b>YELLOWCARD</b> Capitol 39844 (12.98 CD)	Ocean Avenue	99
132	127	105	12	<b>PINK</b> ▲ Arista 52139 (18.98 CD)	Try This	9	183	NEW	1		<b>FANTOMAS</b> Ipecac 45 (17.98 CD) [M]	Delirium Cordia	183
133	129	115	44	<b>CHER</b> ▲ <sup>2</sup> Geffen/MCA/Warner Bros. 73852/Warner Strategic Marketing (18.98 CD)	The Very Best Of Cher	4	184	148	170	11	<b>REBA MCENTIRE</b> ● MCA Nashville 000451/UMGN (8.98/12.98)	Room To Breathe	25
134	128	117	6	<b>BRAVEHEARTS</b> Ill Will/Columbia 86712*/Sony Music (12.98 EQ/18.98)	Bravehearted	75	185	171	154	15	<b>DAVID BOWIE</b> EMI 41929/Virgin (18.98 CD)	Best Of Bowie	70
135	160	180	24	<b>DIERKS BENTLEY</b> Capitol (Nashville) 39814 (12.98/18.98)	Dierks Bentley	26	186	167	158	13	<b>P.O.D.</b> ● Atlantic 83676*/JAG (19.98 CD)	Payable On Death	9
136	122	95	13	<b>COLDPLAY</b> ● Capitol 99014 (24.98 OVD/CD)	Coldplay Live 2003	13	187	177	175	24	<b>BRAND NEW</b> Triple Crown 82896*/Razor & Tie (13.98 CD)	Deja Entendu	63
137	124	128	34	<b>JACK JOHNSON</b> ● Jack Johnson 075012*/UMRG (18.98 CD)	On And On	3	188	NEW	1		<b>SIMPLY RED</b> SimplyRed.com 0001/Red Ink (18.98 CD)	Home	188
138	121	135	8	<b>VARIOUS ARTISTS</b> Def Jam 001614/DJMG (12.98 CD)	The Source Presents Hip Hop Hits Vol. 7	89	189	180	171	35	<b>LONESTAR</b> ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7
139	135	114	10	<b>BROOKS &amp; DUNN</b> ● Arista Nashville 67070/RLG (12.98/18.98)	Red Dirt Road	4	190	185	189	42	<b>GODSMACK</b> ▲ Republic/Universal 067854/UMRG (8.98/12.98)	Faceless	1
140	140	136	11	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>3</sup> Jive 41823*/Zomba (12.98/18.98)	Justified	2	191	RE-ENTRY	29		<b>ASHANTI</b> ▲ Murder Inc./Def Jam 000143*/DJMG (8.98/12.98)	Chapter II	1
141	118	130	10	<b>MICHAEL BUBLE</b> ● 143/Reprise 48376/Warner Bros. (18.98 CD) [M]	Michael Buble	47	192	188	178	65	<b>MONTGOMERY GENTRY</b> ● Columbia (Nashville) 86520/Sony Music (11.98 EQ/17.98)	My Town	26
142	133	—	2	<b>SOUNDTRACK</b> Walt Disney 861056 (7.98 CD)	Pixel Perfect (EP)	133	193	175	184	6	<b>VARIOUS ARTISTS</b> TVT 2500 (17.98 CD)	Crunk And Disorderly	161
143	NEW	1		<b>MINDY SMITH</b> Vanguard 79736 (16.98 CD) [M]	One Moment More	143	194	183	186	32	<b>LED ZEPPELIN</b> Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two Atlantic 83619/AG (18.98 CD)		116
144	147	152	24	<b>BOW WOW</b> ● Columbia 87103/Sony Music (11.98 EQ/18.98)	Bow Wow: Unleashed	3	195	162	156	13	<b>STEVE MILLER BAND</b> Capitol 90509 (18.98 CD)	Young Hearts: Complete Greatest Hits	37
145	146	147	45	<b>STACIE ORRICO</b> ● Frontline 32589/Virgin (12.98/18.98) [M]	Stacie Orrico	59	196	NEW	1		<b>ELBOW</b> V2 27189 (14.98 CD) [M]	Cast Of Thousands	196
146	139	134	20	<b>A PERFECT CIRCLE</b> ● Virgin 80918* (18.98 CD)	Thirteenth Step	2	197	RE-ENTRY	24		<b>TRACE ADKINS</b> ● Capitol (Nashville) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9
147	156	160	8	<b>NICK CANNON</b> Nick/Jive 48500/Zomba (18.98 CD)	Nick Cannon	83	198	158	122	3	<b>JOE COCKER</b> A&M/HIP-D 001572/UME (12.98 CD)	Ultimate Collection	122
148	165	162	6	<b>CASTING CROWNS</b> Beach Street 10723/Reunion (18.98 CD) [M]	Casting Crowns	148	199	190	192	8	<b>TOO SHORT</b> Short/Jive 53722/Zomba (18.98 CD)	Married To The Game	49
149	NEW	1		<b>VARIOUS ARTISTS</b> BMG Special Products 19674/Time Life (18.98 CD)	Committed 2 Rock	149	200	195	—	34	<b>CHRIS CAGLE</b> ● Capitol (Nashville) 40516 (11.98/18.98)	Chris Cagle	15
150	149	166	42	<b>KELLY CLARKSON</b> ▲ <sup>2</sup> RCA 88159/RMG (18.98 CD)	Thankful	1							

● 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. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 14 2004 Billboard TOP INTERNET ALBUM SALES			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	4	<b>JOSH GROBAN</b> ▲ <sup>2</sup> 143/REPRISE 48450/WARNER BROS	<b>Closer</b> 12
2	3	<b>SHERYL CROW</b> ▲ A&M 001521/INTERSCOPE	<b>The Very Best Of Sheryl Crow</b> 3
3	2	<b>OUTKAST</b> ▲ <sup>8</sup> ARISTA 50133*	<b>Speakerboxxx/The Love Below</b> 2
4	12	<b>SOUNDTRACK</b> REPHISE/WMG SOUNDTRACKS 48521/WARNER BROS	<b>The Lord Of The Rings: The Return Of The King</b> 51
5	9	<b>VARIOUS ARTISTS</b> GRAMMY 58022/BMG STRATEGIC MARKETING GROUP	<b>2004 Grammy Nominees</b> 8
6	5	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 50150	<b>Afterglow</b> 26
7	7	<b>NO DOUBT</b> ▲ INTERSCOPE 001495	<b>The Singles 1992-2003</b> 13
8	11	<b>THE CURE</b> FICTION/ELEKTRA 78043/RHINO	<b>Join The Dots: B-Side &amp; Rarities 1978-2001 (The Fiction Years)</b> 106
9	11	<b>EVANESCENCE</b> ▲ <sup>4</sup> WIND-UP 13063	<b>Fallen</b> 4
10	16	<b>NORAH JONES</b> ▲ <sup>8</sup> BLUE NOTE 32088* [M]	<b>Come Away With Me</b> 25
11	15	<b>AIR</b> SOURCE 96632*/ASTRALWERKS	<b>Talkie Walkie</b> 61
12	15	<b>DIDO</b> ▲ ARISTA 50137	<b>Life For Rent</b> 30
13	8	<b>JOSHUA BELL</b> SONY CLASSICAL 87894/SONY MUSIC [M]	<b>Romance Of The Violin</b> -
14	17	<b>TWISTA</b> ATLANTIC 83598*/AG	<b>Kamikaze</b> 1
15	17	<b>SOUNDTRACK</b> DMZ/COLUMBIA 86843/SONY MUSIC	<b>Cold Mountain</b> 96
16	10	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> MAJESTIC 7004	<b>Love Will Go All The Way</b> -
17	10	<b>AMICI FOREVER</b> VICTOR 52739/AAL [M]	<b>The Opera Band</b> 112
18	21	<b>THE BEATLES</b> ▲ APPLE 95713/CAPITOL	<b>Let It Be... Naked</b> 130
19	19	<b>MICHAEL MCDONALD</b> ▲ MDTOWN 006651/UMRG	<b>Motown</b> 47
20	12	<b>LARRY THE CABLE GUY</b> ARK 21 810076	<b>Lord, I Apologize</b> -
21	21	<b>MAROON5</b> ● OCTONE/J 58001/RMG [M]	<b>Songs About Jane</b> 22
22	23	<b>VARIOUS ARTISTS</b> DG 000310/UNIVERSAL CLASSICS GROUP	<b>Stravinsky: Rite Of Spring/Firebird</b> -
23	23	<b>VARIOUS ARTISTS</b> SPARROW 83552	<b>In The Name Of Love: Artists United For Africa</b> -
24	20	<b>ALICIA KEYS</b> ▲ <sup>2</sup> J 55712*/RMG	<b>The Diary Of Alicia Keys</b> 11
25	23	<b>ORIGINAL BROADWAY CAST RECORDING</b> OECCA BROADWAY 001882/UNIVERSAL CLASSICS GROUP	<b>Wicked</b> -

FEBRUARY 14 2004 Billboard TOP SOUNDTRACKS			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	<b>THE CHEETAH GIRLS (EP) ▲</b>	4 Weeks At Number 1 WALT DISNEY 860126
2	2	<b>TUPAC: RESURRECTION ▲</b>	AMARU 001533*/INTERSCOPE
3	5	<b>YOU GOT SERVED</b>	T.U.G./EPIC 90744/SONY MUSIC
4	3	<b>THE LORD OF THE RINGS: THE RETURN OF THE KING</b>	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS
5	4	<b>FREAKY FRIDAY ●</b>	HOLLYWOOD 162404
6	6	<b>COLD MOUNTAIN</b>	DMZ/COLUMBIA 86843/SONY MUSIC
7	8	<b>PIXEL PERFECT (EP)</b>	WALT DISNEY 861056
8	7	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS (NASHVILLE) 48424/WRN
9	9	<b>SOMETHING'S GOTTA GIVE</b>	COLUMBIA 90911/SONY MUSIC
10	10	<b>THE LIZZIE MCGUIRE MOVIE ▲</b>	WALT DISNEY 860080
11	11	<b>LOVE ACTUALLY ●</b>	J 56760/RMG
12	12	<b>PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL</b>	WALT DISNEY 860089
13	14	<b>CHICAGO ▲<sup>2</sup></b>	EPIC 87018/SONY MUSIC
14	13	<b>MONA LISA SMILE</b>	EPIC 90737/SONY MUSIC
15	16	<b>BAD BOYS II ▲</b>	BAD BOY 000716*/UMRG
16	15	<b>DIRTY DANCING: ULTIMATE DIRTY DANCING</b>	RCA 55525/BMG STRATEGIC MARKETING GROUP
17	18	<b>THE LORD OF THE RINGS: THE TWO TOWERS ●</b>	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS
18	20	<b>O BROTHER, WHERE ART THOU? ▲<sup>7</sup></b>	LOST HIGHWAY/MERCURY 170069/IDJMG
19	17	<b>BIG FISH</b>	SONY CLASSICAL 93094/SONY MUSIC
20	22	<b>THICKER THAN WATER</b>	BRUSHFIRE 001674/UMRG
21	19	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ▲</b>	REPRISE 48110/WARNER BROS
22	19	<b>A WALK TO REMEMBER ●</b>	EPIC 86311/SONY MUSIC
23	23	<b>LOST IN TRANSLATION</b>	EMPEROR NDRTON 7068*
24	24	<b>HONEY</b>	ELEKTRA 62925/EEG
25	21	<b>AMERICAN WEDDING</b>	UNIVERSAL 000744/UMRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

112 153 3 Doors Down 31, 99 50 Cent 67	Bravehearts 134 Brooks & Dunn 139 Michael Buble 141	Eagles 48 Elbow 196 Missy Elliott 84 Eminem 155 Evanescence 4	Jet 41 Joe 63 Jack Johnson 137 Norah Jones 25 Juvenile 28	Maroon5 22 matchbox twenty 94 Dave Matthews Band 166 Dave Matthews 119 John Mayer 90 Martina McBride 56 Michael McDonald 47 Reba McEntire 184 Tim McGraw 110 Sarah McLachlan 26 Memphis Bleek 68 Bette Midler 126 Steve Miller Band 195 Montgomery Gentry 192 Jason Mraz 91 MusiQ 59	Pink 132 P.O.D. 186 Elvis Presley 160 Puddle Of Mudd 76	Pixel Perfect (EP) 142 Something's Gotta Give 159 Tupac: Resurrection 49 You Got Served 50	Luther Vandross 83
Trace Adkins 89, 197 AFI 151 Christina Aguilera 72 Clay Aiken 38 Air 61 Gary Allan 93 Amici forever 112 Ashanti 191 Audioslave 64 Avant 45	Chris Cagle 200 Nick Cannon 147 Johnny Cash 154 Casting Crowns 148 Cher 133 Kenny Chesney 82 Chingy 9 Kelly Clarkson 150 Joe Cocker 198 Coldplay 42, 136 Counting Crows 100 Sheryl Crow 3 The Crystal Method 124 The Cure 106	Fantomas 183 Finger Eleven 170 Nelly Furtado 157	Toby Keith 7, 57 Kelis 54 R. Kelly 66, 117 Kem 181 Alicia Keys 11 Kid Rock 53 Kidz Bop Kids 175 Beyonce 21 Korn 62 Jonny Lang 172 Cyndi Lauper 165 Avril Lavigne 128 Led Zeppelin 194 Murphy Lee 108 Gerald Levert 179 Lil Jon & The East Side Boyz 58, 85 Limp Bizkit 77 Linkin Park 24, 73 Lonestar 189 Ludacris 19	Rascal Flatts 114 Red Hot Chili Peppers 44 LeAnn Rimes 115 Rooney 162	Seal 125 Sean Paul 104 Bob Seger 111 Simple Plan 55 Simply Red 188 Jessica Simpson 17 Mindy Smith 143	Britney Spears 6 Bruce Springsteen 180 Staind 123 Stereolab 174 Rod Stewart 33, 70 Sting 107 Story Of The Year 95 Ruben Studdard 5 Keith Sweat 35 Switchfoot 81	VARIOUS ARTISTS 2004 Grammy Nominees 8 Committed 2 Rock 149 Crunk And Disorderly 193 Disney Mania 2 29 Fired Up! 14 Now 14 10 The Source Presents Hip Hop Hits Vol. 7 138 WOW Gospel 2004 27 WOW Hits 2004 116 WWE Originals 40
Baby Bash 69 David Banner 97 The Beach Boys 118 The Beatles 130 Dierks Bentley 135 Big Tymers 75 Black Eyed Peas 105 Mary J. Blige 168 Blink-182 37 David Bowie 185 Bow Wow 144 Michelle Branch 163 Brand New 187	The Darkness 52 Gavin Degraw 122 Dido 30 Ani DiFranco 109 Dixie Chicks 88 DMX 129 Fefe Dobson 74 Hilary Duff 23	Bill & Gloria Gaither & T.D. Jakes 173 Bill & Gloria Gaither/T.D. Jakes And Friends 169 Godsmack 190 Good Charlotte 60 Al Green 178 Josh Groban 12 G-Unit 18	Anthony Hamilton 113 Hooobastank 79 Enrique Iglesias 176 Alan Jackson 32, 34 Michael Jackson 78 Jagged Edge 98 Jay-Z 16	Nelly 46 Joe Nichols 171 Nickelback 15 No Doubt 13	James Taylor 121 Three Days Grace 92 T.I. 86 Justin Timberlake 140 Too Short 199 Train 101 Trapt 103 Obie Trice 127 Josh Turner 36 Shania Twain 65 Twista 1	Westside Connection 20 The White Stripes 102 Michelle Williams 120 CeCe Winans 164 Yellowcard 182 Yes 131 Yang Yang Twins 43 YoungBloodZ 161 Rob Zombie 156	

# Over The Counter

Continued from page 57

neighborhood of 330,000.

Figure **Harry Connick Jr.** to do at least 80,000, which would be good for the top 10, but a release-day visit to "Late Night With David Letterman," which included couch time and a performance, could help build his numbers. Connick's recent Christmas album topped out at No. 12, his highest peak yet.

The sophomore set by **Five for Fighting** is on track for 50,000 or so, which would put it in the top 20. Its first album peaked at No. 54 in 2001.

Momentum continues Feb. 10 when new goods arrive from **Norah Jones**, **Kanye West**, **Kylie**

**Minogue**, **Melissa Etheridge** and **Courtney Love** in the same week that Valentine's Day traffic and the Feb. 8 telecast of the Grammy Awards will impact stores. Wow!

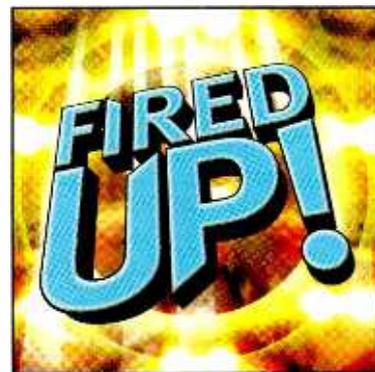
**COMPILED DATA:** Compilations have truly taken root in the U.S. in recent years, as proved by the successes of three different labels that unfold on this issue's Billboard 200.

Dance-packed "Fired Up!" bows at No. 14 with 50,500 copies for **Razor & Tie**, which marks the highest chart peak and the second-best sales week for any compilation in the label's history. This ties **Razor & Tie's** record for best rank; "Kidz Bop 4" bowed at No. 14 last year when it earned the highest-ever Billboard 200 start for a non-soundtrack children's album.

The label's compilation peaks have belonged to a couple of "Monsters": "Monsta Jamz" reached No. 22 in 2002, while "Monster Ballads" still holds

**Razor & Tie's** title for best Nielsen SoundScan week—51,000—set when it bowed at No. 29 in 1999.

A little lower on the list, "Disneymania 2" checks in at No. 29, selling 31,000. That easily beat the best chart rank earned by the first set in



the series, which bowed at No. 61 in 2002. Christmas week of that year was the only time that the original volume had a bigger sales total.

The "Disneymania" line features

Disney songs performed by name artists. This new one includes **Hilary Duff**, **Raven** and **Daniel Bedingfield**.

"Now 14" logs its 13th week in the top 10, which turns out to be a historic feat. This marks the longest top 10 streak by any compilation since 1963, the year *Billboard* replaced its previous Stereo and Mono charts with a single album list.

**'MOMENT' IN TIME:** Before you declare the arrival at No. 143 of rookie **Mindy Smith** an overnight sensation, understand that **Welk Music Group** has been on the case since at least October, when the multi-artist tribute "Just Because I'm a Woman: Songs of Dolly Parton" hit stores.

Smith joined that album's lineup, which featured such well-known artists as **Norah Jones**, **Alison Krauss**, **Emmylou Harris** and **Melissa Etheridge**.

During release week, **NPR's** "Morning Edition" devoted a segment to Smith's album. With 8,000 sold, she also bows at No. 2 on Heatseekers and No. 6 on Top Independent Albums.

A Feb. 2 stop on "Late Night With Conan O'Brien" could help give her air on next issue's charts.

**BOUNCE:** Radio still loves the latest by **Chingy** (18-15 on Hot R&B/Hip-Hop Airplay, 16-12 on Rhythmic Top 40) and **Britney Spears** (see Singles Minded, page 64).

Their albums see increases for a third consecutive week, with Chingy, who's also hot on **BET**, earning The Billboard 200's Greatest Gainer (15-9, up 29%). This issue marks his best rank since September and Spears' best since her album's second week (10-6).

Also, with the **B2K** film "You Got Served" opening at No. 1 at the box office, its soundtrack rises 92-50 on the big chart.

FEBRUARY 14 2004  
**Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b> 8 Weeks At Number 1		
1	1	1	<b>THE BEATLES</b>	APPLE 25325/CAPITOL (12.98/18.98)	1
2	2	2	<b>LINKIN PARK</b>	WARNER BROS. 47355 (12.98/18.98)	[Hybrid Theory]
			<b>HOT SHOT DEBUT</b>		
3	NEW	97	<b>MERCYME</b>	IND 86133/CURB (16.98 CD) [M]	Almost There
			<b>GREATEST GAINER</b>		
4	6	9	<b>KID ROCK</b>	LAVA 839827/AG (12.98/18.98)	Cocky
5	3	3	<b>JOSH GROBAN</b>	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban
6	4	4	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	CAPITOL 30334 (10.98/15.98)	Greatest Hits
7	8	10	<b>MARTINA MCBRIDE</b>	RCA NASHVILLE 67012/RLG (12.98/18.98)	Greatest Hits
8	14	17	<b>KENNY CHESNEY</b>	BNA 67976/RLG (12.98/18.98)	Greatest Hits
9	NEW	33	<b>VARIOUS ARTISTS</b>	SONY MUSIC SPECIAL PRODUCTS 79401/TIME LIFE (17.98/19.98)	Body + Soul: Love Serenade
10	7	7	<b>TIM MCGRAW</b>	CURB 77978 (12.98/18.98)	Greatest Hits
11	10	11	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND 548504/DJMG (8.98/12.98)	Legend
12	11	13	<b>AC/DC</b>	LEGACY/EPIC 80207/SONY MUSIC (18.98 CD)	Back In Black
13	5	5	<b>JOHN MAYER</b>	AWARE/COLUMBIA 85293/SONY MUSIC (7.98 CD/18.98) [M]	Room For Squares
14	9	6	<b>FRANK SINATRA</b>	Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	
15	12	12	<b>PINK FLOYD</b>	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
16	13	16	<b>ROD STEWART</b>	WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart
17	16	18	<b>CELINE DION</b>	550 MUSIC/EPIC 83780/SONY MUSIC (12.98 CD/18.98)	All The Way...A Decade Of Song
18	15	15	<b>JOHNNY CASH</b>	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 CD/11.98)	16 Biggest Hits
19	18	19	<b>METALLICA</b>	ELEKTRA 611137/EEG (11.98/17.98)	Metallica
20	23	24	<b>QUEEN</b>	HOLLYWOOD 181265 (11.98/17.98)	Greatest Hits
21	19	20	<b>SHANIA TWAIN</b>	MERCURY 536603/UMG (8.98/12.98)	Come On Over
22	20	14	<b>COLDPLAY</b>	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
23	24	28	<b>KID ROCK</b>	TOP DOG/LAVA 831137/AG (12.98/18.98) [M]	Devil Without A Cause
24	21	21	<b>AL GREEN</b>	HI/THE RIGHT STUFF 30600/CAPITOL (10.98/17.98)	Greatest Hits
25	33	29	<b>BARRY WHITE</b>	MERCURY 522458/DJMG (8.98/12.98)	All Time Greatest Hits
26	28	25	<b>BROOKS &amp; DUNN</b>	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
27	30	33	<b>ALAN JACKSON</b>	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection
28	26	27	<b>JOURNEY</b>	COLUMBIA 44493/SONY MUSIC (12.98 CD/18.98)	Journey's Greatest Hits
29	22	30	<b>LARRY THE CABLE GUY</b>	ARK 21 810078 (18.98 CD)	Lord, I Apologize
30	27	26	<b>PHIL COLLINS</b>	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
31	29	22	<b>ABBA</b>	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
32	32	42	<b>GUNS N' ROSES</b>	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
33	47	46	<b>ALICIA KEYS</b>	J 20002/RMG (12.98/18.98)	Songs In A Minor
34	37	35	<b>SADE</b>	EPIC 85287/SONY MUSIC (12.98 CD/18.98)	The Best Of Sade
35	25	23	<b>DEAN MARTIN</b>	CAPITOL 94691 (17.98 CD)	Greatest Hits
36	39	38	<b>NICKELBACK</b>	ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up
37	38	36	<b>DISTURBED</b>	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
38	40	—	<b>PINK</b>	ARISTA 14718 (12.98/18.98)	M!ssundaztood
39	NEW	19	<b>TINA TURNER</b>	CAPITOL 97152 (13.98/19.98)	Simply The Best
40	36	31	<b>JACK JOHNSON</b>	ENJOY 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales
41	35	32	<b>MICHAEL JACKSON</b>	EPIC 85250/SONY MUSIC (18.98 CD)	Greatest Hits: HIStory - Volume 1
42	46	—	<b>METALLICA</b>	ELEKTRA 60439/EEG (11.98/18.98)	Master Of Puppets
43	31	34	<b>JAMES TAYLOR</b>	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
44	17	8	<b>VARIOUS ARTISTS</b>	CIRCA 44890/VIRGIN (18.98/22.98)	The Most Relaxing Classical Album In The World...Ever!
45	44	48	<b>AC/DC</b>	LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98)	Live
46	49	—	<b>FRANK SINATRA</b>	REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs
47	NEW	151	<b>EMINEM</b>	WEA/AFTERMATH 430629/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP
48	42	40	<b>JOHN LENNON</b>	PARLOPHONE 219547/CAPITOL (10.98/18.98)	Lennon Legend - The Very Best Of John Lennon
49	48	41	<b>MADONNA</b>	SIRE 264407/WARNER BROS. (13.98/18.98)	The Immaculate Collection
50	45	44	<b>DEF LEPPARD</b>	MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995

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 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 (Platinum). ● Certification of 400,000 units (Multi-Platinum). \*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. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 14 2004  
**Billboard** **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	20	<b>GAVIN DEGRAW</b>	J 20058/RMG (11.98 CD)	Chariot
			<b>HOT SHOT DEBUT</b>		
2	NEW	1	<b>MINDY SMITH</b>	VANGUARD 79736 (16.98 CD)	One Moment More
3	3	5	<b>CASTING CROWNS</b>	BEACH STREET 10733/REUNION (18.98 CD)	Casting Crowns
4	2	3	<b>ROONEY</b>	GEFFEN 030242/INTERSCOPE (9.98 CD)	Rooney
5	5	16	<b>FINGER ELEVEN</b>	WIND-UP 13205 (16.98 CD)	Finger Eleven
6	NEW	1	<b>STEREOLAB</b>	ELEKTRA 62926/EEG (18.98 CD)	Margarine Eclipse
7	NEW	1	<b>FANTOMAS</b>	IPECAC 45 (17.98 CD)	Delirium Cordia
8	NEW	1	<b>ELBOW</b>	V2 27189 (14.98 CD)	Cast Of Thousands
9	10	8	<b>HIM</b>	JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	Razorblade Romance
10	4	10	<b>DAMIEN RICE</b>	DRM/VECTOR 46507/WARNER BROS. (18.98 CD)	O
11	NEW	1	<b>STARSAILOR</b>	CAPITOL 90007 (18.98 CD)	Silence Is Easy
12	8	9	<b>LOS LONELY BOYS</b>	OR 80305 (13.98 CD)	Los Lonely Boys
13	7	7	<b>JOSS STONE</b>	S-CURVE 42234 (9.98 CD)	The Soul Sessions (EP)
14	NEW	1	<b>JOHNNY VICIOUS</b>	ULTRA 1180 (19.98 CD)	Ultra.Trance:3
15	6	6	<b>JOSHUA BELL</b>	SONY CLASSICAL 87894/SONY MUSIC (18.98 CD)	Romance Of The Violin
16	11	12	<b>THE POSTAL SERVICE</b>	SUB POP 595 (14.98 CD)	Give Up
17	NEW	1	<b>THE FLATLANDERS</b>	NEW WEST 6049 (18.98 CD)	Wheels Of Fortune
18	12	18	<b>RON WHITE</b>	PARAL/LELHIP-D 001582/UME (12.98 CD)	Drunk In Public
19	9	11	<b>FOUNTAINS OF WAYNE</b>	S-CURVE 90875 (18.98 CD)	Welcome Interstate Managers
20	13	13	<b>JUANES</b>	SURCO 017532/UNIVERSAL LATIN (16.98 CD)	Un Dia Normal
21	17	17	<b>THE THRILLS</b>	VIRGIN 84968* (9.98 CD)	So Much For The City
22	NEW	1	<b>LYNDA RANDLE</b>	GAITHER MUSIC GROUP 42558 (18.98 CD)	A Tribute To Mahalia Jackson
23	15	15	<b>JEREMY CAMP</b>	BEC 04056 (16.98 CD)	Stay
24	18	14	<b>TEGO CALDERON</b>	WHITE LION 56625/BMG LATIN (15.98 CD)	El Enemy De Los Guasibiri
			<b>GREATEST GAINER</b>		
25	30	40	<b>VICKIE WINANS</b>	VERITY 43214/ZOMBA (11.98/18.98)	Bringing It All Together
26	20	27	<b>SHINEDOWN</b>	ATLANTIC 83566/AG (12.98 CD)	Leave A Whisper
27	14	4	<b>ICED EARTH</b>	STEAMHAMMER/HUNTER 74970/SPV (17.98 CD)	The Glorious Burden
28	28	29	<b>DWELE</b>	VIRGIN 80919* (9.98 CD)	Subject
29	16	—	<b>DIZZEE RASCAL</b>	XL 106007/MATADOR (16.98 CD)	Boy In Da Corner
30	29	42	<b>JOAN SEBASTIAN</b>	MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro
31	22	22	<b>VICENTE Y ALEJANDRO FERNANDEZ</b>	SONY DISCOS 91988 (17.98 CD)	En Vivo: Juntos Por Ultima Vez
32	21	21	<b>DSGB DOWN SOUTH GEORGIA BOYS</b>	UNIVERSAL 0015417/UMRG (12.98 CD)	'Til Death Do Us Part
33	23	28	<b>SIN BANDERA</b>	SONY DISCOS 70633 (16.98 CD)	De Viaje
34	NEW	1	<b>KATY ROSE</b>	ROSE COLORED 27170/V2 (12.98 CD)	Because I Can
35	31	35	<b>BYRON CAGE</b>	GOSPO CENTRIC 70447/ZOMBA (18.98 CD)	Byron Cage
36	24	24	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD)	Tell All Your Friends
37	42	—	<b>AKWID</b>	UNIVISION 310155/UG (13.98 CD)	Proyecto Akwid
38	27	25	<b>JOSH KELLEY</b>	HOLLYWOOD 162377 (12.98 CD)	For The Ride Home
39	32	36	<b>THE WIGGLES</b>	KOCH 8626 (11.98 CD)	Yummy Yummy
40	34	33	<b>PEPE AGUILAR</b>	UNIVISION 310167/UG (9.98/13.98)	Con Orgullo Por Herencia
41	47	—	<b>MARTHA MUNIZZI</b>	MARTHA MUNIZZI 0001 (16.98 CD)	The Best Is Yet To Come
42	25	32	<b>LILLIX</b>	MAVERICK 48323/WARNER BROS. (12.98 CD)	Falling Uphill
43	35	44	<b>LA OREJA DE VAN GOGH</b>	SONY DISCOS 70451 (15.98 CD)	Lo Que Te Conte Mientras Te Hacias La Dormida
44	NEW	1	<b>DOWN TO THE BONE</b>	NARADA 95747 (18.98 CD)	Cellar Funk
45	36	41	<b>DAVE KOZ</b>	CAPITOL 34226 (18.98 CD)	Saxophonic
46	NEW	1	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b>	EMI LATIN 92482 (14.98 CD)	La Historia
47	38	45	<b>KINDRED THE FAMILY SOUL</b>	HIDDEN BEACH/EPIC 85491/SONY MUSIC (18.98 CD)	Surrender To Love
48	NEW	1	<b>NO MOTIV</b>	VAGRANT 388 (14.98 CD)	Daylight Breaking
49	46	—	<b>MATTHEW WEST</b>	ACROBAT/CHERRY 000977/UMRG (12.98 CD)	Happy
50	NEW	1	<b>ZOEGRIL</b>	SPARROW 80666 (18.98 CD)	Different Kind Of Free

FEBRUARY 14 2004  
**Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b> 3 Weeks At Number 1		
1	2	1	<b>YING YANG TWINS</b>	COLLI/PARK 24807/TVT (17.98 CD)	Me & My Brother
2	3	2	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 23707/TVT (13.98/17.98)	Kings Of Crunk
			<b>HOT SHOT DEBUT</b>		
3	NEW	1	<b>AIR</b>	SOURCE 96632*/ASTRALWERKS (19.98 CD)	Talkie Walkie
4	4	3	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 23787/TVT (11.98 CD/DVD)	Part II
5	1	—	<b>ANI DIFRANCO</b>	RIGHTeous BABE 034 (16.98 CD)	Educated Guess
6	NEW	1	<b>MINDY SMITH</b>	VANGUARD 79736 (16.98 CD) [M]	One Moment More
7	NEW	1	<b>FANTOMAS</b>	IPECAC 45 (17.98 CD) [M]	Delirium Cordia
			<b>GREATEST GAINER</b>		
8	21	17	<b>SIMPLY RED</b>	SIMPLY RED CD/M 5001/RED INK (18.98 CD)	Home
9	6	6	<b>VARIOUS ARTISTS</b>	TVT 2500 (17.98 CD)	Crunk And Disorderly
10	10	10	<b>DASHBOARD CONFESSIONAL</b>	VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
11	8	9	<b>LOS LONELY BOYS</b>	OR 80305 (13.98 CD) [M]	Los Lonely Boys
12	7	5	<b>THE SHINS</b>	SUB POP 70625* (15.98 CD)	Chutes Too Narrow
13	NEW	1	<b>JOHNNY VICIOUS</b>	ULTRA 1180 (19.98 CD) [M]	Ultra.Trance:3
14	5	—	<b>AMEL LARRIEUX</b>	BLISS LIFE 0001 (16.98 CD)	Bravebird
15	11	11	<b>THE POSTAL SERVICE</b>	SUB POP 595 (14.98 CD) [M]	Give Up
16	9	8	<b>WARREN ZEVON</b>	ARTEMIS 51156 (18.98 CD)	The Wind
17	NEW	1	<b>THE FLATLANDERS</b>	NEW WEST 6049 (18.98 CD) [M]	Wheels Of Fortune
18	13	7	<b>VARIOUS ARTISTS</b>	Just Because I'm A Woman: Songs Of Dolly Parton SUGAR HILL 3380 (17.98 CD)	
19	16	16	<b>MICHAEL BOLTON</b>	PMG 73973 (19.98 CD)	Vintage
20	18	—	<b>VARIOUS ARTISTS</b>	DIAMOND 9439 (15.98 CD)	12 Discipulos
21	33	26	<b>SOUNDTRACK</b>	EMPEROR NORTON 7058* (17.98 CD)	Lost In Translation
22	15	12	<b>DEFAULT</b>	TVT 2500 (17.98 CD)	Elocation
23	12	4	<b>ICED EARTH</b>	STEAMHAMMER/HUNTER 74970/SPV (17.98 CD) [M]	The Glorious Burden
24	19	14	<b>SEVENDUST</b>	TVT 5993 (17.98 CD)	Seasons
25	14	—	<b>DIZZEE RASCAL</b>	XL 106007/MATADOR (16.98 CD) [M]	Boy In Da Corner
26	27	24	<b>JOAN SEBASTIAN</b>	MUSART 12887/BALBOA (8.98/13.98) [M]	Coleccion De Oro
27	17	13	<b>DEATH CAB FOR CUTIE</b>	BARSK 32 (16.98 CD)	Transatlanticism
28	24	20	<b>2PAC</b>	DEATH ROW 9530*/KDC (18.98 CD)	Nu-Mixx Klazzics
29	22	15	<b>COHEED AND CAMBRIA</b>	EQUAL VISION 87 (13.98 CD)	In Keeping Secrets Of Silent Earth: 3
30	23	19	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
31	25	21	<b>ATMOSPHERE</b>	RHYMESAYERS ENTERTAINMENT/FAT BEATS 86690*/EPITAPH (17.98 CD)	Seven's Travels
32	29	24	<b>THE WIGGLES</b>	KOCH 8626 (11.98 CD) [M]	Yummy Yummy
33	32	32	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	MIRROR IMAGE 01037/CHIBAN (12.98 CD)	Certified Crunk
34	38	41	<b>MARTHA MUNIZZI</b>	MARTHA MUNIZZI 0001 (16.98 CD) [M]	The Best Is Yet To Come
35	30	—	<b>LORRIE MORGAN</b>	IMAGE 9609 (17.98 CD)	

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
1	1	1	1	22	22	1	1	<b>NUMBER 1</b>	22 Weeks At Number 1	SOUNDTRACK	UTV 000704/UMG	Martin Scorsese Presents The Best Of The Blues	
2	2	2	2	10	10	1	1	STEVE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Stevie Ray Vaughan And Double Trouble	LEGACY/EPIC 88423/SONY MUSIC			
3	4	3	3	30	30	1	1	VARIOUS ARTISTS	Get The Blues Vol. 2	NARM 50009			
4	3	4	4	10	10	1	1	JOHN LEE HOOKER	Face To Face	EAGLE 20023/RED INK			
5	5	5	5	10	10	1	1	THE HOLMES BROTHERS	Simple Truths	ALLIGATOR 4893			
6	9	6	6	10	10	1	1	ROBBEN FORD	Keep On Running	CONCORD 2187			
7	6	7	7	10	10	1	1	SUSAN TEDESCHI	Wait For Me	TOPE/CDL 751146/ARTEMIS [M]			
8	13	8	8	10	10	1	1	TYRONE DAVIS	Come To Daddy	FUTURE 1005			
9	7	9	9	10	10	1	1	STEVE RAY VAUGHAN	Martin Scorsese Presents The Blues: Stevie Ray Vaughan	LEGACY/EPIC 88423/SONY MUSIC			
10	14	10	10	10	10	1	1	KEB' MO'	Martin Scorsese Presents The Blues: Keb' Mo'	OKEH/LEGACY 90496/SONY MUSIC [M]			
11	8	11	11	10	10	1	1	JIMI HENDRIX	Martin Scorsese Presents The Blues: Jimi Hendrix	EXPERIENCE HENDRIX/MCA 000698/UMG			
12	10	12	12	10	10	1	1	JOHN MAYALL AND THE BLUESBREAKERS	John Mayall & The Blues Breaker And Friends: 70th Birthday Concert	EAGLE 20017			
13	12	13	13	10	10	1	1	VARIOUS ARTISTS	American Roots Songbook: Electric Blues	ST. CLAIR 6790			
14	11	14	14	10	10	1	1	JOHN MELLENCAMP	Trouble No More	COLUMBIA 90133/SONY MUSIC			
15	NEW	15	15	1	1	1	1	MEL WAITERS	Nite Out	WALDOXY 2839/MALACO			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
1	1	1	1	63	63	1	1	<b>NUMBER 1</b>	63 Weeks At Number 1	SEAN PAUL	VP/ATLANTIC 83627/AG	Dutty Rock	
2	2	2	2	10	10	1	1	ELEPHANT MAN	Good 2 Go	VP/ATLANTIC 83681/AG			
3	3	3	3	10	10	1	1	VARIOUS ARTISTS	Strictly The Best Volume 31	VP 1699*			
4	5	4	4	10	10	1	1	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	TUFF GONG/ISLAND 586714/IDJMG			
5	4	5	5	10	10	1	1	VARIOUS ARTISTS	Reggae Gold 2003	VP 83654*			
6	6	6	6	10	10	1	1	VARIOUS ARTISTS	Red Star Sounds Presents Def Jamaica	RED STAR/DEF JAMAICA 001195*/IDJMG			
7	7	7	7	10	10	1	1	WAYNE WONDER	No Holding Back	VP/ATLANTIC 83628/AG			
8	9	8	8	10	10	1	1	BOB MARLEY AND THE WAILERS	Bob Marley & The Wailers Live At The Roxy	TUFF GONG/ISLAND 000516/IDJMG			
9	8	9	9	10	10	1	1	ZIGGY MARLEY	Dragonfly	TUFF GONG/PRIVATE MUSIC 11636/AAL			
10	10	10	10	10	10	1	1	VARIOUS ARTISTS	Rasta Jamz	RAZOR & TIE 89062			
11	12	11	11	10	10	1	1	BERES HAMMOND	The Ultimate Collection: Beres Hammond - Can't Stop A Man	VP 1664*			
12	11	12	12	10	10	1	1	SIZZLA	Da Real Thing	VP 1649*			
13	14	13	13	10	10	1	1	BUJU BANTON	Friends For Life	VP 83634* [M]			
14	15	14	14	10	10	1	1	EASY STAR ALL-STARS	Dub Side Of The Moon	EASY STAR 1012			
15	NEW	15	15	1	1	1	1	HYLTON THE WHISTLER BROWN	Hits Df Hylton Brown	J&G 56789			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
1	1	1	1	8	8	1	1	<b>NUMBER 1</b>	8 Weeks At Number 1	VARIOUS ARTISTS	WINDHAM HILL 54888/AAL	Celtic Circle	
2	NEW	2	2	1	1	1	1	SOUNDTRACK	The Triplets Of Belleville	HIGHER OCTAVE SOUNDTRACKS 96911/HIGHER OCTAVE			
3	3	3	3	10	10	1	1	SOUNDTRACK	Bend It Like Beckham	MILAN 36010			
4	2	4	4	10	10	1	1	KEALI'I REICHEL	Ke'alaokamaile	PUNAHOLE 11229 [M]			
5	4	5	5	10	10	1	1	VARIOUS ARTISTS	Putumayo Presents: French Cafe	PUTUMAYO 219			
6	5	6	6	10	10	1	1	THE CHIEFTAINS	Further Down The Old Plank Road	VICTOR 52897/AAL			
7	7	7	7	10	10	1	1	VARIOUS ARTISTS	Putumayo Presents: Sahara Lounge	PUTUMAYO 220			
8	6	8	8	10	10	1	1	SOUNDTRACK	Frida	DG 474159/UNIVERSAL CLASSICS GROUP			
9	8	9	9	10	10	1	1	CESARIA EVORA	Voz D'Amor	BLUEBIRD 54380/AAL			
10	NEW	10	10	1	1	1	1	LEAHY	In All Things	NARADA 96732			
11	9	11	11	10	10	1	1	NATALIE MACMASTER	Blueprint	ROUNDER 617056			
12	10	12	12	10	10	1	1	RY COODER MANUEL GALBAN	Mambo Sinuendo	PERRO VERDE/NONESUCH 79691/AG			
13	NEW	13	13	1	1	1	1	LADYSMITH BLACK MAMBAZO	Raise Your Spirit Higher: Wenyukela	HEADS UP 3083			
14	14	14	14	10	10	1	1	DANIEL O'DONNELL	The Daniel O'Donnell Show	DPTV MEDIA 0004			
15	11	15	15	10	10	1	1	KATE RUSBY	Underneath The Stars	COMPASS 4370			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
1	1	1	1	5	5	1	1	<b>NUMBER 1</b>	5 Weeks At Number 1	SWITCHFOOT	SPARROW 1978/CHORDANT	The Beautiful Letdown	
2	2	2	2	17	17	1	1	VARIOUS ARTISTS	WOW Hits 2004	PROVIDENT/WORD-CURB/SPARROW/EMI CHRISTIAN 0652/CHORDANT			
3	NEW	3	3	1	1	1	1	<b>HOT SHOT DEBUT</b>	Do You Know	MUSIC WORLD/INTEGRITY GOSPEL 82980/WORD-CURB			
4	3	4	4	10	10	1	1	STACIE ORRICO	Stacie Orrico	FOREFRONT/VIRGIN 2588/CHORDANT [M]			
5	5	5	5	10	10	1	1	CASTING CROWNS	Casting Crowns	BEACH STREET/REUNION 10723/PROVIDENT [M]			
6	4	6	6	10	10	1	1	CECE WINANS	Throne Room	PURESPRINGS GOSPEL/INO 82685/WORD-CURB			
7	6	7	7	10	10	1	1	BILL & GLORIA GAITHER/T.D. JAKES AND FRIENDS	We Will Stand	GAITHER MUSIC GROUP 2461/CHORDANT			
8	7	8	8	10	10	1	1	BILL & GLORIA GAITHER & T.D. JAKES	Build A Bridge	GAITHER MUSIC GROUP 2462/CHORDANT			
9	8	9	9	10	10	1	1	P.O.D.	Payable On Death	ATLANTIC 83676*/WORD-CURB			
10	9	10	10	10	10	1	1	RANDY TRAVIS	Worship & Faith	WORD-CURB/WARNER BROS. 86273/WORD-CURB			
11	7	11	11	10	10	1	1	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	EMI SPECIAL MARKETS/TIME LIFE 2019/CHORDANT			
12	8	12	12	10	10	1	1	VARIOUS ARTISTS	Here I Am To Worship: 25 Worship Favorites	WORSHIP TOGETHER 4172/CHORDANT			
13	9	13	13	10	10	1	1	VARIOUS ARTISTS	In The Name Of Love: Artists United For Africa	SPARROW 3552/CHORDANT			
14	11	14	14	10	10	1	1	SMOKIE NORFUL	Smokie Norful: Limited Edition (EP)	EMI GOSPEL 5086/CHORDANT			
15	27	15	15	1	1	1	1	<b>GREATEST GAINER</b>	Songs 4 Worship: Devotion	TIME LIFE/INTEGRITY 23952/WORD-CURB			
16	13	16	16	10	10	1	1	SMOKIE NORFUL	I Need You Now	EMI GOSPEL 0374/CHORDANT [M]			
17	12	17	17	10	10	1	1	THIRD DAY	Offerings II: All I Have To Give	ESSENTIAL 10706/PROVIDENT			
18	10	18	18	10	10	1	1	JEREMY CAMP	Stay	BEC 0456/CHORDANT [M]			
19	9	19	19	10	10	1	1	VARIOUS ARTISTS	WOW Worship (Yellow)	EMI CMG/WORD-CURB 80198/PROVIDENT			
20	14	20	20	10	10	1	1	MERCYME	Spoken For	INO 86218/WORD-CURB			
21	17	21	21	10	10	1	1	VARIOUS ARTISTS	Absolute Worship	FERVENT 30045/PROVIDENT			
22	17	22	22	10	10	1	1	JARS OF CLAY	Who We Are Instead	ESSENTIAL 10709/PROVIDENT			
23	18	23	23	10	10	1	1	MICHAEL W. SMITH	The Second Decade: 1993-2003	REUNION 10680/PROVIDENT			
24	23	24	24	10	10	1	1	BYRON CAGE	Byron Cage	GOSPO CENTRIC 70047/PROVIDENT [M]			
25	22	25	25	10	10	1	1	NEWSBOYS	Adoration: The Worship Album	SPARROW 1763/CHORDANT			
26	20	26	26	10	10	1	1	STEVEN CURTIS CHAPMAN	All About Love	SPARROW 1762/CHORDANT			
27	20	27	27	10	10	1	1	VARIOUS ARTISTS	iWorship! A Total Worship Experience	INTEGRITY 82336/WORD-CURB			
28	21	28	28	10	10	1	1	VARIOUS ARTISTS	Worship Together: Be Glorified	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT			
29	16	29	29	10	10	1	1	VARIOUS ARTISTS	iWorship! A Total Worship Experience Vol. 2	MARANATHA/INO/INTEGRITY 82746/WORD-CURB			
30	34	30	30	10	10	1	1	DONNIE MCCLURKIN	Donnie McClurkin... Again	VERITY 43199/PROVIDENT			
31	33	31	31	10	10	1	1	MARTHA MUNIZZI	The Best Is Yet To Come	MARTHA MUNIZZI 0001 [M]			
32	21	32	32	10	10	1	1	RELIENT K	Two Lefts Don't Make A Right...But Three Do	GOTEE 2890/CHORDANT			
33	26	33	33	10	10	1	1	KAREN CLARK-SHEARD	The Heavens Are Telling	ELEKTRA 62894/WORD-CURB			
34	27	34	34	10	10	1	1	VARIOUS ARTISTS	Songs 4 Worship: Platinum	INTEGRITY 18953/TIME LIFE			
35	35	35	35	10	10	1	1	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	GOSPO CENTRIC 70037/PROVIDENT			
36	15	36	36	10	10	1	1	VARIOUS ARTISTS	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	GAITHER MUSIC GROUP 2459/CHORDANT			
37	32	37	37	10	10	1	1	MATTHEW WEST	Happy	ACRDBAT/CHERRY/UNIVERSAL 000977/SPARROW [M]			
38	36	38	38	10	10	1	1	ZOEGIRL	Different Kind Of Free	SPARROW 0666/CHORDANT [M]			
39	36	39	39	10	10	1	1	EMERY	The Weak's End	TDOOTH & NAIL 4044/CHORDANT			
40	29	40	40	10	10	1	1	RANDY TRAVIS	Rise And Shine	WORD-CURB/WARNER BROS. 86236/WORD-CURB			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
1	NEW	1	1	1	1	1	1	<b>NUMBER 1/HOT SHOT DEBUT</b>	1 Week At Number 1	VARIOUS ARTISTS	WORD/EMI CMG/VERITY 57494/ZOMBA	WOW Gospel 2004	
2	2	2	2	10	10	1	1	MICHELLE WILLIAMS	Do You Know	MUSIC WORLD/COLUMBIA 89081/SONY MUSIC			
3	1	3	3	10	10	1	1	CECE WINANS	Throne Room	PURESPRINGS GOSPEL/INO 90361/SONY MUSIC			
4	2	4	4	10	10	1	1	VARIOUS ARTISTS	Gotta Have Gospel!	INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC			
5	3	5	5	10	10	1	1	SMOKIE NORFUL	Smokie Norful: Limited Edition (EP)	EMI GOSPEL 95086			
6	4	6	6	10	10	1	1	LYNDA RANDLE	A Tribute To Mahalia Jackson	GAITHER MUSIC GROUP 42558 [M]			
7	4	7	7	10	10	1	1	SMOKIE NORFUL	I Need You Now	EMI GOSPEL 20374 [M]			
8	6	8	8	10	10	1	1	<b>GREATEST GAINER</b>	Bringing It All Together	VERITY 43214/ZOMBA [M]			
9	5	9	9	10	10	1	1	VARIOUS ARTISTS	WDW Gospel 2003	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA			
10	7	10	10	10	10	1	1	BYRON CAGE	Byron Cage	GOSPO CENTRIC 70047/ZOMBA [M]			
11	11	11	11	10	10	1	1	SOUNDTRACK	The Fighting Temptations	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC			
12	10	12	12	10	10	1	1	DONNIE MCCLURKIN	Donnie McClurkin... Again	VERITY 43			

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 70

## -A-

ADICTO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 25  
AIR THAT I BREATHE (EMI April, ASCAP), HL, CS 59  
ALONE (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 90  
AMERICAN SOLDIER (Tokco Tunes, BMI/Wacissa River, BMI/BPI, BMI), HL, CS 2; H100 32  
AMOR DESCARADO (Flamingo, BMI/Nuevo Mundo, BMI/Telemundo, BMI) LT 30  
ANTES (EMI April, ASCAP) LT 8  
AQUI EN CORTITO (Esmogon, ASCAP) LT 46  
ARE YOU GONNA BE MY GIRL (Copyright Control) H100 61  
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 32  
AVE CAUTIVA (Seg Son, BMI) LT 17  
AWAY FROM ME (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 91

## -B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Musik, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP/Irving, BMI/Hottis, We Do Hits Music, BMI), HL/WBM, H100 38; RBH 46  
BABY I LOVE U (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R.Kelly, BMI), HL/WBM, RBH 78  
BACK FOR MORE (Universal, ASCAP/Dirty Dre, ASCAP/PoolBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/Sounds From The Soul, ASCAP/Warner Chappell, SOCAN/One Man Music, ASCAP), WBM, RBH 97  
BACK IN THE DAY (PUFF) (Divine, BMI/Tribes Of Kedar, ASCAP/JajaPo, ASCAP/I-N-I Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP/Universal, ASCAP), HL, RBH 76  
BADABOOM (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Milo Stokes, ASCAP/EMI April, ASCAP/No Question Ent., ASCAP/J. Brasco, ASCAP/Lady Pegasus, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, RBH 69  
BARAJA DE ORO (Not Listed) LT 50  
BE EASY (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 86  
BREATHE (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 86  
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 44

## -C-

CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 47  
CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI) LT 5  
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 77; RBH 27  
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/DJ Irv, BMI/Ensign, BMI), HL/WBM, RBH 92  
CLOSER TO YOU (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 75  
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joel Buden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, RBH 39  
THE COAST IS CLEAR (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Redairlane, BMI), HL, CS 57  
COMO PUDE ENAMORARME DE TI (Not Listed) LT 34  
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 19  
CRANK IT UP (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbicious, ASCAP), HL, RBH 91  
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 1

## -D-

DALO POR HECHO (Designee, BMI) LT 40  
DAME POR MUERTO (Sonora, ASCAP) LT 37  
DAMNI (Drugstore, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 36; RBH 18  
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomatic Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 39  
DESPERATELY (Tiltawhirl, BMI/Moon Kiss, BMI) CS 28  
DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joins, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 79  
DIDN'T I (Warner-Tamerlane, BMI/Green Ivy, BMI/Nashville DreamWorks Songs, ASCAP/Brian Nash, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Deston, ASCAP/Sony/ATV Cross Keys, ASCAP), CLM/HL/WBM, CS 45  
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 26; RBH 12  
DONDE CORRE LA SANGRE (Estefan, ASCAP) LT 43  
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, RBH 73  
DOWN FOR ME (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Havey Pierre, BMI/Shannon Lawrence, SESAC/Featquo, SESAC/The Writing Factory, ASCAP), HL, RBH 66  
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, H100 82  
DUDE (EMI Blackwood, BMI), HL, H100 97; RBH 52  
DULEVEVER (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 28  
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, RBH 30  
ESTOY ENAMORADA (Arpa, BMI) LT 23  
EVERY FRIDAY AFTERNOON (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 25

## -E-

FALLEN (Sasqua, BMI/Nieze World Music, BMI/One

Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Edy Crahp, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, H100 95; RBH 94  
FALLEN (Sony/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 47  
FALLS ON ME (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 60  
FIGURED YOU OUT (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 76  
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, CS 42; H100 19  
F\*\*K IT (I DON'T WANT YOU BACK) (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 18; RBH 44  
FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) (Wacissa River, BMI/Built On Rock, ASCAP/ICG, BMI/Famous, ASCAP/Song Matters, ASCAP/BPI Administration, ASCAP), HL, CS 47  
FORTHENIGHT (Universal, ASCAP/Tetragrammaton, ASCAP/Soulchild, ASCAP/Nivrac Tyke, ASCAP), WBM, H100 85; RBH 36  
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 0017 Music, BMI), WBM, H100 59; RBH 35  
A FUEGO LENTO (Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 29

## -G-

GAL YUH AH LEAD (X.C.A.R.S., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) RBH 72  
GAME OVER (Neje, SESAC/Lucky, BMI) RBH 59  
GANGSTA GIRL (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 94; RBH 47  
GANGSTA NATION (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP/Cherry Lane, ASCAP), CLM/WBM, H100 33; RBH 25  
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swiss Beatz, ASCAP), HL, RBH 95  
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 35; RBH 34  
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 28; RBH 37  
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 20  
A GUY LIKE ME (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 34

## -H-

HASTA QUE ME OLVIDE DE TI (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 49  
HAZME OLVIDARLA (Vander, ASCAP) LT 21  
HEADSTRONG (WBM, SESAC/Trapism, SESAC), WBM, H100 50  
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, H100 96  
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 10  
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), WBM, H100 3; RBH 16  
HIT THAT (Underachiever, BMI/King, Purlich, Homes, Paterno & Berlinger, BMI), HL, H100 68  
HOLD ON (EMI April, ASCAP/211, ASCAP), HL, H100 63  
HOLIDAE IN (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 42  
HONK IF YOU HONKY TONK (Sony/ATV Tree, BMI/Curb, ASCAP/Justin John, ASCAP), HL/WBM, CS 54  
HORSEPOWER (Wordfarmer, ASCAP) CS 56  
HOTEL (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swiss Beatz, ASCAP), HL/WBM, H100 8; RBH 7  
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 9; H100 56  
HOY (Estefan, ASCAP) LT 38  
HYPHY (Cyphercliff, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 100

## -I-

I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 71  
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 60  
I CAN'T SLEEP (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 33  
I CAN'T WAIT (Organized Noise, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 29  
I'D BE LYING (Mark Hybner, ASCAP/Cagle Blue, ASCAP), WBM, CS 58  
I DON'T WANNA KNOW (Justin Combs, ASCAP/EMI April, ASCAP/Yellow Man, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 58  
IF HEARTACHES HAD WINGS (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 48  
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 54  
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL, CS 46  
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 44  
(I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 75  
I'LL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 74  
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 10; H100 64  
IMMACULATE (Unshackled, ASCAP/Freed Slave, BMI) RBH 99  
I'M REALLY HOT (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 72; RBH 33  
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100

53; RBH 21  
I NEED A VACATION (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP), HL, CS 55  
IN MY DAUGHTER'S EYES (Songs Of Nashville Dream-Works, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 8; H100 48  
IN MY LIFE (Money Mack, BMI) H100 49; RBH 20  
INVISIBLE (Des tundo, ASCAP/Deaton, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 80  
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 11  
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 5; H100 43  
I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 43  
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, H100 92

## -K-

KEEP GON' IT (The Braids, ASCAP/Zomba, ASCAP/Watch My Music, BMI/Songs Of Universal, BMI/T'Ziah, BMI/Dade Co. Project Music, BMI), WBM, RBH 96

## -L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 7  
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 15  
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 38  
LEARN CHINESE (A Shot Of Gin, SESAC/Dead Game, ASCAP/EMI April, ASCAP/Huss Zwingli, ASCAP/Sony/ATV Cross Keys, ASCAP/Te-Bass, BMI/EMI Blackwood, BMI/Donna-Dijon, BMI/MGM Music, BMI/Dynatone, BMI), HL, RBH 89  
LETTERS FROM HOME (Famous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 30  
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 6; H100 45  
LOCA CONMIGO (Premium Latin, ASCAP) LT 33  
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 35  
THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 64  
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, BMI/Songs Of Universal, BMI/T'Ziah, BMI) RBH 85  
LOVE ANGEL (Zomba Songs, BMI/R.Kelly, BMI) RBH 85  
LOVE CALLS (Kem, BMI) RBH 45  
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 99; RBH 50

## -M-

MAS QUE TU AMIGO (Crisma, SESAC) LT 6  
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 16  
ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 39  
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 2  
MEGALOMANIAC (EMI April, ASCAP/Hunglkeyora, ASCAP), HL, H100 57  
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, H100 6; RBH 3  
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI) CS 51  
MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 33  
MI FUNERAL (Universal Musica, ASCAP/Sony/ATV Discos, ASCAP) LT 26  
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raynchaser, BMI/Careers-BMG, BMI), HL, H100 14; RBH 19  
A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 67  
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 65; RBH 24  
MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzik, ASCAP), WBM, H100 93; RBH 51  
MY IMMORTAL (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI), WBM, H100 30  
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 21

## -N-

NEVA EVA (Swole, ASCAP) H100 81; RBH 31  
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 54; RBH 22  
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 31  
NOMAS POR TU CULPA (EMI April, ASCAP) LT 10  
NO REGRETS YET (Make Me Smile, ASCAP/Right Bank, ASCAP/Branc New Sky, ASCAP) CS 36  
NOT TODAY (Universal-MCA, ASCAP/Mary J. Blige, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/WB, ASCAP/CWAB, SESAC/Ain't Nuthin' Goin' On But Funking, ASCAP/Feemstar, ASCAP/Music Of Windswept, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Zomba, ASCAP), WBM, H100 100; RBH 68  
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cake, BMI), WBM, H100 12

## -O-

ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ching Chong, BMI), HL, H100 21; RBH 15  
ONE DAY AT A TIME (Universal, ASCAP/Brothers Street, ASCAP/Malik & Milan's Money, ASCAP/Thug Nation, BMI/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), WBM, H100 83; RBH 57  
ONE MORE CHANCE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 82  
ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 31

## -P-

PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 26  
PARA QUE ME HACES LLORAR (BMG Songs, ASCAP/Alma, BMI) LT 35

PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 41  
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 81  
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 11; H100 58  
PERFECT (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 41  
A PIERNA SUELTA (Ser-Ca, BMI) LT 16  
POPPIN' THEM THINGS (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Music Of Windswept, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 88  
POP THAT BOOTY (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC) RBH 65  
POR QUE NO (Lideres, ASCAP) LT 48  
POR UN RATO (SongLibra, ASCAP) LT 36

## -Q-

QUE LLORO (Sony/ATV Discos, ASCAP) LT 24  
QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 22  
QUICK TO BACK DOWN (Zomba, ASCAP/Il Will, ASCAP/Lil Jon 0017 Music, BMI), WBM, RBH 71  
QUILLEN TE DIJO ESOT? (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 11  
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 38  
QUITEMONOS LA ROPA (Sony/ATV Discos, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP) LT 45

## -R-

READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 25; RBH 6  
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 1; H100 31  
RIDE WIT U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP) RBH 55  
RIGHT HERE FOR U (Da Twelce, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/DeSwing Mob, ASCAP), HL, RBH 84  
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, RBH 48  
ROSAS (Sony/ATV Discos, ASCAP) LT 9  
ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Domani And Ya Majesty's Music, ASCAP/Copyright Control) RBH 60  
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 55; RBH 23  
RUNNIN' (DYING TO LIVE) (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP/Universal, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), HL, H100 52; RBH 26

## -S-

SALT SHAKER (TVT, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 9; RBH 10  
THE SET UP (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Nate Dogg, BMI/Almo, ASCAP), HL/WBM, RBH 80  
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 0017 Music, BMI), WBM, H100 98  
SHE IS (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP) RBH 56  
SHE'S NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 15; H100 79  
SIGNAL DE PLANE (Greensleeves, PRS/EMI, PRS), HL, RBH 87  
SIMPLE LIFE (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI), CLM/HL/WBM, CS 22  
SLOW JAMZ (Stacy High, ASCAP/Konman Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Ye World Music, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 2

SMILE (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No I.D., BMI/Jobete, ASCAP) RBH 90  
SOMEBODY (WB, ASCAP/Gravitrion, SESAC), WBM, CS 32  
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 7  
SOME GIRLS (DANCE WITH WOMEN) (Chasez, ASCAP/Zomba, ASCAP/Alex Greggs, ASCAP/BMG Canada, SOCAN/Internash, SOCAN/BMG Songs, ASCAP), HL/WBM, H100 88  
SONGS ABOUT RAIN (Sony/ATV Timber, SESAC/Hills-boro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Con Country, BMI), HL, CS 17  
SORRY COUNTRY (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nance Muzik, ASCAP/E Two, ASCAP), HL, H100 13; RBH 5  
SOY UN NOVATO (Ser-Ca, BMI) LT 14  
SPEND MY TIME (Blakened, BMI), WBM, CS 18  
SPASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 17; RBH 9  
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, H100 23; RBH 28  
STAND UP IN IT (High Voltage, BMI/Music Gotry, BMI) RBH 93  
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 37; RBH 13  
STILL FRAME (WBM, SESAC/Trapism, SESAC), WBM, H100 89  
STUNT 101 (50 Cent, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/Universal, ASCAP), HL/WBM, H100 84; RBH 41  
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Universal, ASCAP/Amaya-Sophia, ASCAP) H100 16  
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 12; H100 73

## -T-

TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 3  
TE LLEVARE AL CIELO (EMI April, ASCAP/Yelapa Songs, ASCAP) LT 27  
TE NECESITO (Karen, BMI/Elyon, BMI) LT 20  
TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 19

TE QUISE TANTO (Doble Acuarela Songs, ASCAP) LT 12  
TE RETO A QUE ME OLVIDES (Arpa, BMI) LT 41  
TEXAS PLATES (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL/WBM, CS 24  
THAT'S A WOMAN (Sony/ATV Cross Keys, ASCAP/Joesin' For You, ASCAP/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 40  
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Songs, BMI/Showbilly, BMI), HL, CS 50  
THEM JEANS (One Up, BMI) RBH 40  
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 3; H100 39  
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 49  
THIS LOVE (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 37  
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP) H100 66  
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Nerobub, BMI/EMI April, ASCAP), HL/WBM, H100 15; RBH 11  
TIPSY (Jerrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) H100 22; RBH 17  
TOUCHED A DREAM (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 63  
TOUGHER THAN NAILS (Songs Of Daniel Music, BMI/Tanasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Eta Baby Music, BMI/Copyright Solutions, BMI), HL, CS 49  
TOXIC (Colgems-EMI, ASCAP/Murlym, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 29

## -U-

U GOT THAT LOVE (CALL IT A NIGHT) (Divided, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Songs Of Universal, BMI), WBM, RBH 38  
UN AMOR PARA LA HISTORIA (Universal Musica, ASCAP/Unique Hits, ASCAP) LT 44  
UN TE AMO (Manzamusik, ASCAP) LT 42  
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 40

## -V-

VITAMIN S (EMI Blackwood, BMI), HL, RBH 77  
THE VOICE WITHIN (Xtina, BMI/Aerostation, ASCAP/Universal-MCA, ASCAP/Universal, ASCAP), HL/WBM, H100 67

## -W-

WALKED OUTTA HEAVEN (WBM, SESAC/Babyboy's Little, SESAC/Nootline South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, H100 27; RBH 14  
WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP) H100 62; RBH 32  
WATCH THE WIND BLOW (By Universal-Songs Of PolyGram International, BMI/Slowborne, BMI/Hope-N-Cal, BMI), HL/WBM, CS 4; H100 42  
WAT DA HOOK GON BE (Shaniah Cymone, ASCAP/EMI April, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL/WBM, H100 46; RBH 43  
THE WAY I AM (Knoc-Turn'Al, ASCAP/Million Dollar Game Ain't Free, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 83  
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), WBM, H100 1; RBH 8  
WE ALL FALL DOWN (Lone Palm, ASCAP/Music Of Windswept, ASCAP/Island Pacific, ASCAP), WBM, CS 52  
WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/EMI Blackwood, BMI/MC Infinity, BMI), HL, RBH 53  
WHAT WOULD YOU DO (Baby Bee Toonz, BMI/Sony/ATV Tree, BMI/Rye Songs, BMI/Fox Film, BMI/H Hersh H. Bomb, ASCAP/Dogg Foundation, BMI/N With The Words, ASCAP), HL, RBH 70  
WHEN I LOOK TO THE SKY (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 74  
WHEN THE SUN GOES DOWN (Sony/ATV Cross Keys, ASCAP/Onaly, BMI), HL, CS 23  
WHITE FLAG (Warner Chappell, PRS/WB, ASCAP/Future Furniture, ASCAP/EMI April, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 20  
WHOKNOWS (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetragrammaton, ASCAP/Jesse Jaye, ASCAP) RBH 62  
WHY DON'T YOU & I (Anaesthetic, BMI/Warner-Tamerlane, BMI), WBM, H100 34  
WILD WEST SHOW (Big Love, ASCAP/WB, ASCAP/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 29  
WITH YOU (Jess, ASCAP/World Of Andy Music, ASCAP/Universal, ASCAP/Sony/ATV Timber, SESAC/Turte Victory, SESAC), HL/WBM, H100 24  
WONDERFUL (Auser, BMI/Smooth As Silk, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Sillwak, ASCAP/Andre'Sia, ASCAP/E Two, ASCAP) RBH 61

## -Y-

YEAH! (TVT, BMI/Lil Jon 0017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 4; RBH 4  
YOU ARE (BMI/Money Madness, ASCAP) H100 87  
YOU (RDE (Songs Of Universal, BMI/Living Wright, BMI/Wayho, BMI/Steve Dean, BMI/WB, ASCAP/Scott And Soda, ASCAP/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI/Music Of Windswept, ASCAP), WBM, CS 53  
YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL (Sony/ATV Tree, BMI/Love Monkey, BMI/Emrsonbignz, BMI/Songs Of Windswept Pacific, BMI), HL/WBM, CS 7; H100 51  
YOU DON'T KNOW MY NAME (Lellow, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/A-Dish-Of-Tunes, BMI), HL, H100 5; RBH 1  
YOU'LL NEVER FIND (A BETTER WOMAN) (Universal-Duchess, BMI/Perk's, BMI) RBH 98  
YOU'LL THINK OF ME (Almo, ASCAP/Original Bliss, ASCAP/EMI April, ASCAP/Ty Me A River, ASCAP/JesKar, ASCAP) CS 14; H100 69  
YOU'RE IN MY HEAD (EMI Blackwood, BMI/Shane Minor, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept Pacific, BMI), HL/WBM, CS 27  
Y TODO QUEDA EN NADA (World Deep, BMI/Sony/

# OutKast 'Moves' Past Itself To Claim No. 1

After sitting patiently at No. 2 for the past eight weeks, "The Way You Move" by **OutKast Featuring Sleepy Brown** ends OutKast's nine-week run at No. 1 on The Billboard Hot 100 with "Hey Ya!" (See Chart Beat, page 57).

"Move" sneaks to No. 1 in a week where it loses 7 million listener impressions and holds at No. 2 on the Hot 100 Airplay chart behind "Slow Jamz" by **Twista Featuring Kanye West & Jamie Foxx**.

"Jamz" gains 5 million listener impressions and hops over both OutKast tracks on the airplay chart, but the title misses the No. 1 position on the Hot 100 by a measly 10 points, as "Move" posts superior point totals in sales and at non-monitored stations.

The 10-point gap is the smallest between the top two songs on the Hot 100 since two points separated the No. 1 "Angel" by **Shaggy Featuring Rayvon** from **Crazy Town's** "Butterfly" at No. 2 in the March 31, 2001, issue.

With 121 million listener impressions, Twista's main competition for the Hot 100 crown next issue will come from "Yeah!" by **Usher Featuring Lil Jon & Ludacris**, which jumps 6-4 and gains 13 million impressions for a weekly total of 110.5 million.

## TOXIC ZONE: Britney Spears'

"Toxic" enters the top 10 of the Mainstream Top 40 chart (14-9) in its fourth week on the list.

The track is the first top 10 for Spears on this chart since "Lucky" in September 2000 and her fastest climber since "Oops... I Did It Again" hit the top 10 in its fourth chart week in June 2000.

"Toxic" also rises to No. 1 on Hot Digital Tracks with 9,000 paid downloads, ending **OutKast's** run of 17 consecutive weeks at No. 1 on the chart with "Hey Ya!"

As reported on page 6, Hot Digital Tracks expands to 50 positions this issue. We are also adding bullets to the chart. Now that the influx of data providers has stabilized, weekly comparisons of sales totals are more reflective of a title's actual progress.

**BARE FACTS:** Janet Jackson's half-time escapade at the Feb. 1 Super Bowl (see story, page 5) just happened to coincide with the release of her latest single, "Just a Little While," to radio. Although the singer has admitted that her antics were orchestrated, the trail that circulated the track to radio looks to be less calculated.

"While" was mysteriously leaked to stations and first received airplay

Jan. 28. Less than a dozen top 40 stations in markets as large as Dallas and Philadelphia and as small as Toledo, Ohio, and Syracuse, N.Y., played the song that day—not exactly a rollout indicative of a planned leak by the label.

By Feb. 1, there were still only 15 stations playing the song, but the fact that the song had surfaced at some outlets prompted **Virgin** to schedule a Feb. 2 digital delivery of

the chart has seen so far this year, as "When the Sun Goes Down" gains 1,017 detections and rises 40-23.

Uncle Kracker is one of three non-country artists, who are all connected in some way, to appear on the chart in the past year. Kracker's mentor, **Kid Rock**, peaked on the list last April with "Picture," on which he reminisced and traded vocals with former paramour **Sheryl Crow**, who currently resides at No. 42 with her first solo country chart single, "The First Cut Is the Deepest."

Veteran country programming consultant **Jaye Albright** of **Albright & O'Malley Country Consulting** says occasional appearances by such artists bring variety to the format and that the songs, not the artists, are the driving force.

"Picture" was more 'country' than many of the other offerings at the time last year, and so the listeners loved it, no matter who was voicing it," she says. "I don't think country fans or country radio have a problem with it, as long as the music is 'country' and the songs are great."

**MIX TAPE TO RED TAPE:** "I Don't Wanna Know" by **Mario Winans** featuring **P. Diddy & Enya** debuts on Hot R&B/Hip-Hop Singles & Tracks (No. 58) without a label affiliation, despite Winans being signed to **Bad Boy**.

The download surfaced in late 2003 on the mix-tape circuit and

eventually found its way to radio without a label's promotional push.

"Know" samples "Ready or Not" by the **Fugees**, which in turn contained an uncredited sample of "Boadicea"

by Enya that prompted a lawsuit between the two acts when it was released in 1996. At press time, **Bad Boy** was working toward receiving proper clearance for Enya's track.

## SinglesMinded™

**Silvio Pietroluongo**  
silvio@billboard.com

**Minal Patel**  
mpatel@billboard.com

**Wade Jessen**  
wjessen@billboard.com



the track to stations to further piggyback on her game performance.

The accessibility of the track at radio and the reaction to Jackson's choreographed exposure resulted in plays of the song jumping almost 500% to 286 total detections Feb. 2.

Only 25 of those 286 plays happened at R&B/hip-hop stations. No R&B mix has been delivered thus far.

**SAY UNCLE: Kenny Chesney & Uncle Kracker** make the biggest jump on Hot Country Singles & Tracks that

FEBRUARY 14 2004		Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	11	<b>NUMBER 1</b> The Way You Move OUTKAST FEAT. SLEEPY BROWN (ARISTA) ☆ 1 Wks At No. 1
2	3	16	Someday NICHELLE BRANCH (ISLAND/ROCKAWAY)
3	1	18	Hey Ya! OUTKAST (ARISTA)
4	6	12	With You JESSICA SIMPSON (COLUMBIA) ☆
5	4	20	Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
6	5	15	It's My Life NO DOUBT (INTERSCOPE)
7	7	27	Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
8	9	11	Numb LINKIN PARK (WARNER BROS.) ☆
9	14	4	Toxic BRITNEY SPEARS (JIVE) ☆
10	8	17	Perfect SIMPLE PLAN (LAVA) ☆
11	12	8	My Immortal EVANESCENCE (WIND-UP) ☆
12	11	15	Stand Up LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTH/WB/JMG)
13	10	10	Milkshake KELIS (STAR TRAK/ARISTA) ☆
14	15	11	F**k It (I Don't Want You Back) EAMON (JIVE)
15	16	24	Headstrong TRAPT (WARNER BROS.) ☆
16	17	12	Falls On Me FUEL (EPIC)
17	19	9	Hold On GOOD CHARLOTTE (DAYLIGHT/EPIC)
18	20	10	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
19	22	9	Me, Myself And I BEYONCE (COLUMBIA)
20	13	13	The Voice Within CHRISTINA AGUILERA (RCA/RMG) ☆

FEBRUARY 14 2004		Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	27	<b>NUMBER 1</b> Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆ 10 Wks At No. 1
2	2	40	The First Cut Is The Deepest SHERYL CROW (A&M/INTERSCOPE) ☆
3	3	27	Bright Lights MATCHBOX TWENTY (ATLANTIC) ☆
4	6	16	It's My Life NO DOUBT (INTERSCOPE) ☆
5	4	35	Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
6	5	30	White Flag DIDD (ARISTA)
7	8	21	Someday NICHELLE BRANCH (ISLAND/ROCKAWAY) ☆
8	7	22	Fallen SARAH MCCLACHLAN (ARISTA) ☆
9	9	16	When I Look To The Sky TRAIN (COLUMBIA) ☆
10	10	12	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	12	12	My Immortal EVANESCENCE (WIND-UP) ☆
12	11	33	Unwell MATCHBOX TWENTY (ATLANTIC) ☆
13	14	7	Breathe MELISSA ETHRIDGE (ISLAND/ROCKAWAY)
14	16	10	Hey Ya! OUTKAST (ARISTA) ☆
15	19	3	This Love MAROON 5 (OCTONE/J/RMG) ☆
16	15	18	You And I Both JASON MRAZ (ELEKTRA/VEEG) ☆
17	20	4	Clarity JOHN MAYER (AWARE/COLUMBIA) ☆
18	18	23	So Far Away STAINO (FUEL/ELEKTRA/VEEG) ☆
19	17	18	Breathe NICHELLE BRANCH (ISLAND/ROCKAWAY) ☆
20	23	4	Extraordinary LIZ PHAIR (CAPITOL)

HitPredictor™ Monitor		DATA PROVIDED BY PROMOSQUAD™	
MAINSTREAM TOP 40		ADULT CONTEMPORARY	
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
☆	CLAY AIKEN The Way RCA/RMG	☆	KENNY LOGGINS I Miss Us ONLY THE BEST 77.3
☆	HOOBASTANK The Reason DJMG		RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
		1	CHRISTINA AGUILERA The Voice Within RCA/RMG 102.9
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		2	SANTANA Why Don't You And I ARISTA 80.7
1	JET Are You Gonna Be My Girl EEG 88.0	3	MELISSA ETHRIDGE Breathe DJMG 79.6
2	EVANESCENCE My Immortal WIND-UP 87.3	<b>MODERN ROCK</b>	
3	THREE DAYS GRACE (I Hate) Everything About You JIVE 71.0	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	
4	THE OFFSPRING Hit That COLUMBIA 70.9	☆	EDGEWATER Eyes Wired Shut WIND-UP 74.6
5	ROONEY I'm Shakin' GEFEN 70.4	☆	BLINK-182 I Miss You GEFEN 72.0
6	SWITCHFOOT Meant To Live COLUMBIA 67.9	☆	DAMIEN RICE Cannonball WARNER BROS. 70.3
7	MAROON 5 This Love J/RMG 65.6	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL	
8	HILARY DUFF Come Clean HOLLYWOOD 65.1	1	ZEBRAHEAD Rescue Me COLUMBIA 75.3
<b>ADULT TOP 40</b>		2	YELLOWCARD Ocean Avenue CAPITOL 74.8
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL		3	3 DOORS DOWN Away From The Sun UMRG 71.4
☆	NORAH JONES Sunrise EMC 66.5	4	SEVENDUST Broken Down TVT 70.6
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL		5	FOUNTAINS OF WAYNE Mexican Wine S-CURVE/EMC 67.9
1	EVANESCENCE My Immortal WIND-UP 88.6	6	THOUSANDFOOTCRUTCH Rawkfest EMC 67.2
2	OUTKAST Hey Ya! ARISTA 86.6	7	THE LIVING END Who's Gonna Save Us? REPRISE 66.5
3	CHRISTINA AGUILERA The Voice Within RCA/RMG 75.5		
4	MICHAEL MCDONALD Ain't No Mountain High Enough UMRG 75.4		
5	JASON MRAZ You And I Both ELEKTRA/VEEG 72.0		
6	MAROON 5 This Love J/RMG 68.6		
7	JOHN MAYER Clarity COLUMBIA 68.2		
8	FEFE DOBSON Everything DJMG 67.4		

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. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004, Promosquad is a trademark of Think Fast LLC.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 mainstream top 40, 88 adult top 40, 91 adult contemporary and 88 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, 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 four 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. © 2004, VNU Business Media, Inc. All rights reserved.

## FEBRUARY 14 2004 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS  
"New Ones" are those clips with six or more plays for the first time in the chart week.

For week ending  
FEBRUARY 1, 2004

BET		CMT		MTV		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	JUVENILE, IN MY LIFE	1	KENNY CHESNEY, THERE GOES MY LIFE	1	TWISTA, SLOW JAMZ	1	SHERYL CROW, THE FIRST CUT IS THE DEEPEST
2	CHINGY, ONE CALL AWAY	2	BUDDY JEWELL, SWEET SOUTHERN COMFORT	2	BRITNEY SPEARS, TOXIC	2	NO DOUBT, IT'S MY LIFE
3	G-UNIT, POPPIN' THEM THANGS	3	BROOKS & DUNN, YOU CAN'T TAKE THE HONKY-TONK OUT OF THE GIRL	3	BEYONCE, ME MYSELF AND I	3	OUTKAST, THE WAY YOU MOVE
4	TWISTA, SLOW JAMZ	4	SHANIA TWAIN, SHE'S NOT JUST A FRETTY FACE	4	JESSICA SIMPSON, WITH YOU	4	NICKELBACK, SOMEDAY
5	BZK, BADABOOM	5	SARA EVANS, PERFECT	5	MURPHY LEE, WAT DA HOOK GON BE	5	ALICIA KEYS, YOU DON'T KNOW MY NAME
6	YING YANG TWINS, SALT SHAKER	6	BRAD PAINLEY, LITTLE MOMENTS	6	THE DARKNESS, I BELIEVE IN A THING CALLED LOVE	6	JET, ARE YOU GONNA BE MY GIRL
7	WESTSIDE CONNECTION, GANGSTA NATION	7	ALAN JACKSON, REMEMBER WHEN	7	ALICIA KEYS, YOU DON'T KNOW MY NAME	7	BRITNEY SPEARS, TOXIC
8	MARQUEE HOUSTON, POP THAT BOOTY	8	SHERYL CROW, THE FIRST CUT IS THE DEEPEST	8	NO DOUBT, IT'S MY LIFE	8	PINK, GOD IS A DJ
9	BEYONCE, ME MYSELF AND I	9	JOSH TURNER, LONG BLACK TRAIN	9	OUTKAST, THE WAY YOU MOVE	9	JESSICA SIMPSON, WITH YOU
10	MASTER P, THEM JEANS	10	TOBY KEITH, AMERICAN SOLDIER	10	KELIS, MILKSHAKE	10	GOOD CHARLOTTE, HOLD ON
11	MURPHY LEE, LUV ME BABY	11	JIMMY WAYNE, I LOVE YOU THIS MUCH	11	YEAR YEAH YEAHS, MAPS	11	MAROONS, THIS LOVE
12	ALICIA KEYS, YOU DON'T KNOW MY NAME	12	TRACE ADKINS, HOT MANIA	12	CHINGY, ONE CALL AWAY	12	TRIN, WHEN I LOOK TO THE SKY
13	RUBEN STUDDARD, SORRY 2004	13	CLAY WALKER, I CAN'T SLEEP	13	HILARY DUFF, COME CLEAN	13	BEYONCE, ME MYSELF AND I
14	BIG TYMERS, GANGSTA GIRL	14	GARY ALLAN, SONGS ABOUT RAIN	14	OUTKAST, HEY YA	14	FIVE FOR FIGHTING, 100 YEARS
15	R. KELLY, STEP IN THE NAME OF LOVE	15	BILLY CURRINGTON, I GOT A FEELIN'	15	KANYE WEST, THROUGH THE WIRE	15	CHRISTINA AGUILERA, THE VOICE WITHIN
16	AVANT, READ YOUR MIND	16	JOE NICHOLS, COOL TO BE A FOOL	16	G-UNIT, POPPIN' THEM THANGS	16	WIDE LIFE, ALL THINGS
17	TRILLVILLE, NEVA EVA	17	DIERKS BENTLEY, MY LAST NAME	17	MAROONS, THIS LOVE	17	FUEL, FALLS ON ME
18	MARY J. BLIGE, NOT TODAY	18	MARTY STUART/MERLE HAGGARD, FARMER'S BLUES	18	EVANESCENCE, MY IMMORTAL	18	EVANESCENCE, MY IMMORTAL
19	OUTKAST, THE WAY YOU MOVE	19	CLINT BLPCK, SPEND MY TIME	19	GOOD CHARLOTTE, HOLD ON	19	JAY-Z, CHANGE CLOTHES
20	JAGGED EDGE, WALKED OUTTA HEAVEN	20	ALISON KRAUSS & UNION KRUISS, EVERYTIME YOU SAY GOODBYE	20	LINKIN PARK, NUMB	20	JACK JOHNSON, TAYLOR
21	CASSIOV, HOTEL	21	KEITH URBAN, WHO WOULD'T WANNA BE ME	21	INCUBUS, MEGALOMANIAC	21	KELIS, MILKSHAKE
22	T.I., RUBBER BAND MAN	22	WYNNONA, HEAVEN HELP ME	22	NICKELBACK, SOMEDAY	22	MARY J. BLIGE, NOT TODAY
23	KELIS, MILKSHAKE	23	DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE)	23	MARY J. BLIGE, NOT TODAY	23	KID ROCK, FEEL LIKE MAKIN LOVE
24	KANYE WEST, THROUGH THE WIRE	24	BRIAN MC COMAS, YOU'RE IN MY HEAD	24	JASON MRAZ, YOU AND I BOTH	24	STAND, SO FAR AWAY
25	JOE, MORE & MORE	25	JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU	25	YING YANG TWINS, SALT SHAKER	25	DIDD, WHITE FLAG
26	OUTKAST, HEY YA	26	ROONEY CROWLEY, EARTHBOUND	26	KATY ROSE, OVERDRIVE	26	SARAH MCLAACHLAN, FALLEN
27	GLENN LEWIS, BACK FOR MORE	27	TERRI CLARK, I WANNA DO IT ALL	27	FEFE ODBSON, EVERYTHING	27	KELLY CLARKSON, THE TROUBLE WITH LOVE IS
28	JIN, LEARN CHINESE	28	DEL MCCOY BAND, MY LOVE WILL NOT CHANGE	28	PINK, GOD IS A DJ	28	DAVE MATTHEWS, SAVE ME
29	YOUNG GUNZ, NO BETTER LOVE	29	EMERSON DRIVE, LAST ONE STANDING	29	LUDACRIS, SPLASH WATERFALLS	29	PINE, DON'T LET ME GET ME
30	SEAN PAUL, I'M STILL IN LOVE WITH YOU	30	MINDY SMITH, JOLENE	30	SWITCHFOOT, MEANT TO LIVE	30	FOUNTAINS OF WAYNE, STACY'S MOM
31	JAY-Z, CHANGE CLOTHES	31	ALAN JACKSON & JIMMY BUFFETT, IT'S THE OLD CLOCK SOMEWHERE	31	JET, ARE YOU GONNA BE MY GIRL	31	COOLPLAY, CLOCKS
32	CARL THOMAS, SHE IS	32	DIERKS BENTLEY, WHAT WAS I THINKIN'	32	EAMON, F**K IT	32	3 ODORS DOWN, HERE WITHOUT YOU
33	BOW WOW, MY BABY	33	PATTY LOVELESS, ON YOUR WAY HOME	33	CHRISTINA AGUILERA, THE VOICE WITHIN	33	BEYONCE, BABY BOY
34	JAY-Z, ENCORE	34	RASCAL FLATTS, I MELT	34	THE OFFSPRING, HIT THAT	34	BLACK EYED PEAS, WHERE IS THE LOVE
35	LUDACRIS, STAND UP	35	DARRYL WOPEL, HAVE YOU FORGOTTEN	35	WESTSIDE CONNECTION, GANGSTA NATION	35	MATCHBOX TWENTY, BRIGHT LIGHTS
36	NICK CANNON, GIGLO	36	BILLY CURRINGTON, WALK A LITTLE STRAIGHTER	36	JAY-Z, CHANGE CLOTHES	36	OUTKAST, HEY YA
37	G-UNIT, STUNT 101	37	GARY ALLAN, TOUGH LITTLE BOYS	37	BLINK-182, I MISS YOU	37	KYLE MINOGUE, SLOW
38	BIG TYMERS, STILL FLY	38	MONTGOMERY GENTRY, HELL YEAH	38	RUBEN STUDDARD, SORRY 2004	38	R. KELLY, STEP IN THE NAME OF LOVE
39	BABY, DO THAT	39	RHONDA VINCENT, IF HEARTACHES & AD WINGS	39	HOOBASTANK, OUT OF CONTROL	39	UZ, BEAUTIFUL DAY
40	BIG TYMERS, THIS IS HOW WE DO	40	TOBY KEITH, I LOVE THIS BAR	40	NICK CANNON, GIGLO		

# KFOG iPod EP Breaks Ground

With so many radio stations releasing CD compilations of artist visits, it was bound to happen that one station would embrace the mp3 world.

Triple-A KFOG San Francisco partnered with Apple's iTunes Music Store and Virgin for an exclusive EP. "From KFOG to iPod" is a five-song EP from Virgin act the Thrills, which was recorded at the station's Emerging Artists concert series. It went on sale at the iTunes Music Store less than two days after the show was recorded.

"We swore to ourselves as a staff that we weren't going to be afraid of the new technologies," KFOG PD Dave Benson says. The promotion was "more about being proactive and using these technologies the way our listeners use them."

Benson says feedback from his listeners has been great so far, although many listeners were initially shocked, since it is unprecedented for a radio station concert to be available through iTunes. "When we announced it at the Emerging Artists concert, there was an audible gasp from the audience," he says.

Many San Francisco residents and KFOG listeners are technologically savvy. "We're looking for other opportunities to hook the radio station and the iTunes technologies together. The Bay Area is a very Apple-friendly environment," Benson says.

Virgin is looking forward to working on future endeavors with music download services.

"It's the first time that anybody's been able to pull something off this quickly," Virgin director of new-media marketing Lars Murray says. "From KFOG to iPod" will be available for four weeks. It is on sale for \$4.95.

**ALL X-MAS OK:** Flipping to all-Christmas music around the holidays has been a silver bullet in the AC programming arsenal for several years. But with stations flipping to the format as early as November last year, some questioned whether there was a law of diminishing returns lurking around the corner.

Not so, according to Edison Media Research. VP of programming Sean Ross crunched the Arbitron numbers from that period and found that 72% of FM stations that went all-Christmas earned a ratings boost. On average, an FM

**Tuned In: Radio.**  
By Marc Schiffman  
mschiffman@billboard.com



station that gave itself over to holiday fare saw an increase of seven-tenths of a share.

Ross also looked at 25 markets where two FMs each took on the Christmas mantle. In 10 markets, both stations had an increase. Fourteen markets showed mixed results. There was only one market where both stations lost audience.

**XM IS AD-FREE:** As of Feb. 1, XM Satellite Radio is dropping commercials from its music channels. One of the big differences between XM and rival Sirius was that the former had brief commercial sets in its programming.

Along with the new policy comes five new music streams: the Blend (AC), Highway 16 (top country hits), Fungus (punk, ska, hardcore), Lucy (modern rock hits) and Musiclab (jam bands, progressive rock).

**SCIACKY REMEMBERED:** Growing up in the suburbs of Philadelphia, it's

fair to say I got my radio education listening to Ed Sciaky. He was one of a handful of people that I grew up listening to that fired me up about radio simply from my hearing them do their job. Those people charged me with the magic of radio in a time when radio could still hold that magic.

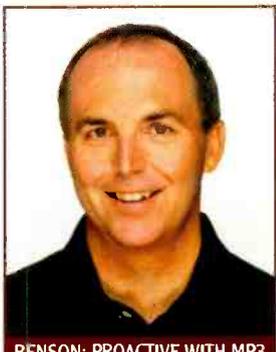
Ed Sciaky died Jan. 29 in New York. He was 55. With his departure, Ed takes one more spark from FM rock radio's golden age.

*Additional reporting from Airplay Monitor's Bram Teitelman in New York.*

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 14, 2004

L		MTV		MTV		VIVA	
Continuous programming 404 Washington Ave., Miami Beach, FL 33139		Continuous programming Harlow Crescent, London NW11ET		Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139		VIVA, Continuous programming Im Media Park 2, 50670 Koin, Germany	
1	CHAYANNE, UN SIGLO SIN TI	1	BLACK EYED PEAS, SHUT UP	1	CAFE TACUBA, ERIS	1	BLACK EYED PEAS, SHUT UP
2	SIN BARRERA, MIENTES TAN BIEN	2	DIDD, LIFE FOR REAL	2	YOMI BODENBERG, MY IMMORTAL	2	EVANESCENCE, MY IMMORTAL
3	JUANES, LA PAGA	3	EVANESCENCE, MY IMMORTAL	3	BLINK-182, FEELING THIS	3	NO DOUBT, IT'S MY LIFE
4	NELLY FURTADO, POWERLESS (ISAY WHAT YOU WANT)	4	NO DOUBT, IT'S MY LIFE	4	SEAN PAUL, I'M STILL IN LOVE WITH YOU	4	JULIETA VENEGAS, ANDAR CONMIGO
5	TRACIE, CERCA DE TI	5	NELLY FURTADO, POWERLESS (ISAY WHAT YOU WANT)	5	NELLY FURTADO, POWERLESS (ISAY WHAT YOU WANT)	5	SIMPLE PLAN, PERFECT
6	THICKY MARTIN, Y TODO QUEDA EN NADA	6	BRITNEY SPEARS, TOXIC	6	FRANK PAPP, ENSEMBLE, LOVE IS ON OUR SIDE	6	DIDD, LIFE FOR REAL
7	LA OREJA DE VAN GOGH, ROSAS	7	PINK, GOD IS A DJ	7	RED HOT CHILI PEPPERS, FORTUNE FADED	7	THE OFFSPRING, HIT THAT
8	Gloria Estefan, Hoy	8	FRANK PAPP, ENSEMBLE, LOVE IS ON OUR SIDE	8	CHRISTINA AGUILERA, THE VOICE WITHIN	8	OB, DESVANECER
9	VOZ VEZ, AUNQUE SEA POCO	9	RED HOT CHILI PEPPERS, FORTUNE FADED	9	ROBBIE WILLIAMS, SEXED UP	9	ALJANDRO SANZ, REGALAME LA SILLA DONDE TE ESPERA
10	ALEJANDRO LERNER, DESPUES DE TI	10	CHRISTINA AGUILERA, THE VOICE WITHIN	10	KEVIN LYTTLE, TURN ME ON	10	CARTEL DE SANTA, LA PELOTONA
11	ENRIQUE IGLESIAS, ADDICTED	11	ROBBIE WILLIAMS, SEXED UP	11	OUTKAST, HEY YA	11	ZOE, PEACE & LOVE
12	LUIS FONSI, QUIEN TE DIJO ESOP?	12	KEVIN LYTTLE, TURN ME ON	12	KELIS, MILKSHAKE	12	OUTKAST, HEY YA
13	TRIBAListas, JA SEI NAMORAR	13	OUTKAST, HEY YA	13	BEYONCE, ME MYSELF AND I	13	JUSTIN TIMBERLAKE, I'M LOVIN' IT
14	ANDRES CEPEDA, CANCION ROTA	14	BEYONCE, ME MYSELF AND I	14	JUSTIN TIMBERLAKE, I'M LOVIN' IT	14	ALICIA KEYS, YOU DON'T KNOW MY NAME
15	DAVID CIVERA, QUE LA DETENGAN	15	JUSTIN TIMBERLAKE, I'M LOVIN' IT	15	ALICIA KEYS, YOU DON'T KNOW MY NAME	15	INCUBUS, MEGALOMANIAC
16	OBIE BERMUDEZ, ME CANSE DE TI	16	ALICIA KEYS, YOU DON'T KNOW MY NAME	16	INCUBUS, MEGALOMANIAC		
17	JUSTIN TIMBERLAKE, SENORITA						
18	LA MOSCA, LOS AMORES SE VAN						
19	TIZIANO FERRAR, PERVERSO						
20	RICARDO ARJONA, MINUTOS						
21	OBIE BERMUDEZ, ANTES						



BENSON: PROACTIVE WITH MP3

# New Deals

Continued from page 1

like concessions and parking income; venues are promoting; and venue management firms are putting tours together.

"The actual deal hasn't changed so much per se, but cutting the deal is a very different process today," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum, which operates such arenas as the Wachovia Center in Philadelphia.

"When I started my career, buildings only worked with the promoter," Luukko says. "We charged the rent, and that was that. Now in many cases, the deal involves the agent, the promoter and the facility working together and often the manager, as well."

According to AEG Live president/CEO Randy Phillips, "Every building deal is different from every other building deal."

Much about the traditional method of doing business was skewed dramatically with the advent of national concert promotion, which exploded in the wake of the late-'90s promoter consolidation. At the time, nationally promoted tours went from one or two annually to two dozen or more per year, seemingly overnight.

Now, even with AEG Live joining Clear Channel Entertainment in the game, the pendulum has swung back to a degree. Nationally promoted tours are common, though not as prevalent as a few years ago. Still, they play a role in the shifting paradigm.

The Internet also has been a huge catalyst for new ways of thinking, a point that CCE chairman/CEO Brian Becker noted in a recent *Billboard* interview.

"With the impact of the Web on our business, which makes it so easy and inexpensive to reach fans and to conduct commerce with them, I

think you're seeing barriers coming down and new opportunities coming up," Becker said.

Ticketing is an area that seems to change weekly. "There's lots of room in the marketplace for new ticketing [options]," says Luukko, whose own company entered the ticketing arena with its Patron Solutions subsidiary.

"Ticketing has historically been viewed as a service. I think over the next 100 years it will become viewed as a marketing tool."

The ticketing process will include maintaining data and reaching consumers directly. "In the future, there will be so much demographic information and direct access to customers, you'll be able to go on sale with only an e-mail blast, without ever buying an ad," Luukko predicts.

So where does the promoter fit in that scenario?

"The promoter will be around, contracting the date and making the guarantees," Luukko says. "Somebody's got to do it."

## THE AGENTS' ROLE

Under the new touring model, in many cases agents are taking the lead in cutting building deals. This appears to be an attempt by agents to solidify their relevance in an era when top tours are often routed by national promoters like CCE and AEG Live, potentially lessening the agent's input.

Today, agents are increasingly negotiating such deal points as rental agreements and merchandise percentages, then turning the show over to a promoter, who simply produces the date.

"That absolutely happens," Luukko confirms. "There are other times when you deal with the manager, who turns it over to the agent, who turns it over to the promoter."

Rob Light, who heads up Creative Artists Agency's music division, says, "Agents and buildings have always talked and made deals. The reason you're just hearing about it more now is the relationships between all parties is so much more complex."

Even so, promoters are not over-

joyed about being relegated to show producer instead of dealmaker.

"I don't think an agent can cut as good a deal as we can," Jam's Mickelson says.

But Evolution Talent president David Zedeck says the agent is protecting the artist. "By cutting the deal with the building, the agent is doing all due diligence in getting the best deal for the client," he says. "It's all about trying to maximize income for the artist."

Light says an agent's involvement in the building deal can be more important on a national tour.

"Artists and managers are looking to make sure that all of the i's are dotted and t's crossed," he observes. "It's our responsibility to call everyone involved in producing a live event, whether it's cutting a deal or going over the marketing plan."

Most agree that ultimately, the act wins. "One thing's for sure: Since the 1970s, the act is still the winner in all this," Luukko says. "The act is being represented very well. They have all the leverage."

## IS NOTHING SACRED?

While the cost of doing shows has increased, promoters have been forced by competition of all sorts to agree to a smaller cut of gross ticket sales in many deals. This has left promoters looking for revenue streams that have typically been off-limits, like parking and concessions.

Historically, the basic act/promoter split was 85%-15%, respectively, of the box office (or a guaranteed minimum, whichever was greater). But now 90%-10% deals are commonplace, and some tilt even worse for the promoter.

"When promoters take more risk and take less from ticket sales, it makes it tough to run our business," Mickelson says. "The risk/reward ratio is not in our favor."

But the mere thought of giving promoters a piece of concessions or parking is heresy to arena managers.

According to Luukko, "Promot-

ers want to share in our parking, concessions and all that, but in our case, that's what pays our debt service. They ask for it, and why not? But the idea is to come up with a good, solid facility deal and a good merchandise deal so everyone can make money."

Mickelson acknowledges that he often asks for a bigger piece of the pie from buildings.

"We ask for a better deal. Buildings don't want to give up any of their revenue streams," he says. "That's why promoters started building amphitheaters—to control all the revenue streams."

TBA Entertainment promoter Steve Moore says venues need to adapt to the new reality. "With the proliferation of venues competing for a limited amount of content, maybe the deal needs to be a little different and [buildings] need to consider some things they never would have in the past, like sharing ancillary revenues with promoter partners."

Indeed, merchandising percentages and rent, set in stone a few years back, now are flexible, particularly when a building is angling for multiple dates from a superstar. "The needle has moved," Moore admits.

"We can adjust our merchandise percentages based on per caps. Rent is also flexible," Luukko says. "We give our managers flexibility but set within a structure. We expect our [facility] managers to be entrepreneurs."

## BUILDINGS AS PROMOTERS

It is not unusual today for the buildings to buy talent and promote.

"We'll step up and believe in our market," Luukko says. "Some smaller buildings will even go with a 97%-3% split, because we want the act. We make the guarantee as a promoter and use our staff in a situation where there's not a promoter."

Such flexibility helped the Everett (Wash.) Events Center—managed by Comcast-Spectacor—nail down an April 3 Rod Stewart

concert, the rocker's only appearance in the state. Though nationally promoted by AEG Live, the building came to the table to assume the risk and buy the date to make the deal work.

"Sometimes the building has a better marketing staff than the local promoter," Phillips notes.

But Luukko stresses that taking the promoter risk is usually not the most preferable situation for a Comcast-Spectacor building. "We made a conscious decision not to be a promoter," he says.

"Buildings may not want to be promoters, but how are they cultivating their relationship with their presenters that do a good job so they can make a living at it?" Moore wonders. "It seems to me that the traditional promoter role has been denigrated to 'whoever, whatever, whenever.' It's like some buildings just get the money they want, and the deal's closed."

On the other hand, SMG, a facility management company, entered the concert promotion fray when it partnered with Jam on the Vince Gill/Amy Grant holiday tour last year (*Billboard*, Sept. 6, 2003).

"We wanted to take more control over our bookings and content," Mike Evans, SMG senior VP of entertainment, told *Billboard* at the time. "The competition for quality [shows] is intense. You can sit back and hope the artist finds your building, or you can be aggressive [and] secure those dates by [being] financially involved."

Multiple-party deals can make for a potentially confusing situation, but the players all know each other.

"This is still a very small business," Jon Stoll of Fantasma Productions says. "There are very few players doing a high volume of shows."

And, in many ways, the players are more open and professional than ever. "The discussions are much more mature now," Luukko says. "There's not as much threatening as there was years ago. There's still posturing, but that's part of what makes it fun."

# Davis

Continued from page 1

Jive label groups.

BMG Distribution, BMG Strategic Marketing and BMG Canada also now fall under his control. He will be based in New York and report to BMG chairman/CEO Rolf Schmidt-Holtz.

But just how long Davis gets to savor the role of chief power broker at BMG remains to be seen. The move comes as the major finds itself in a state of flux.

## ARRAY OF SCENARIOS

BMG senior management, which is in the midst of streamlining operations ahead of a looming merger with Sony Music Entertainment, is preparing for an array of scenarios with the new Davis-fronted structure.

"The continuing difficulties in the

worldwide music market requires us to be well-prepared for the future," Schmidt-Holtz said in a statement.

Sources suggest that BMG is trying to make its operations as lean as possible in an effort to keep the potential post-merger bloodletting of its staff to a minimum.

At the same time, the structure provides a consolidated framework for BMG as a stand-alone entity in the event that regulators, currently in the process of reviewing the deal, reject the proposed union.

Either way, Davis' mandate is the same: cut costs while continuing to prudently invest in creative and A&R.

Whether that ultimately means further label mergers remains to be seen.

Charles Goldstuck, previously Davis' top lieutenant at RCA Music Group and now the new president/COO of BMG North America, tells *Billboard* that all three label groups will continue to be major creative

centers, at least for the foreseeable future.

Sources familiar with the situation say each label is expected to retain its own A&R team.

## INVESTING IN CREATIVE

Davis acknowledges that the company wants to invest in executive talent on the creative side to assist Goldstuck and Jive chief executive Barry Weiss, who is also expected to play a "major role" in the new structure.

"From the creative point of view, we're going to be looking to attract probably two top-level executives to help Charles, Barry and myself to help us move ahead here," he says.

Whether there will be actual replacements for Davis at RCA and for Antonio "L.A." Reid—recently ousted at Arista—is to be determined.

Davis says any new executive hires "would help in any combination" of labels.

More definitive are the antici-

pated cuts on the back end, where the company says administrative operations and certain support functions at the record labels will be consolidated.

Davis says he is looking to follow the model he used in the merger of RCA and J Records.

"There were some administrative and support functions that took over for both labels," he says.

Goldstuck will oversee consolidated back-end operations.

The new alignment does not include RCA Label Group-Nashville, which is led by chairman Joe Galante; BMG Classics, led by chairman Nicholas Firth; or BMG Music Publishing, also under Firth. Galante and Firth report to the office of the chairman, which includes Schmidt-Holtz and BMG COO Michael Smellie.

There is no word yet on the extent of the expected layoffs or when they will occur.

It is unclear whether the new structure at BMG will be reflected in a merged Sony BMG. Indeed, sources close to BMG say the moves are independent of the merger plans.

Some industry sources suggest that the alignment implies that there will be distinct divisions between the BMG and Sony units in the merged company.

In any event, Davis' promotion marks the latest chapter in his long history at BMG and predecessor company RCA.

Davis' relationship with the company dates to 1979, when RCA acquired Arista, which he founded in 1975. Davis led Arista until 2000, when he exited to launch J, which was backed by a Bertelsmann investment of \$177 million.

In 2002, following the ouster of RCA Music Group chairman/CEO Bob Jamieson, Davis was named to lead the new RCA Music Group, which combined the J and RCA labels.

# Jackson

Continued from page 5

like everyone else, the entertainment industry still has a lot of explaining to do about who is pushing the envelope on sex.

"What's really going on here is 'grabbing eyes'—selling," says Dr. Michael Rich, director of Harvard's Center on Media and Child Health.

"Whether people are selling a movie or a CD, they feel they have to do something that has never been done before. And that's what Jackson was doing," he says.

While the singer admitted sole responsibility for the Super Bowl-stunt-gone-awry, Rich says the halftime spectacle was a snapshot of how producers of regulated broadcast TV are pushing to be more like unregulated cable TV.

Rich says Jackson's plan was simple: "It is 'How can I get attention?' It's as simple as that, and it's developmentally immature."

Martin Kirkup, manager of k.d. lang and the B-52's, says the public discourse is getting "more basic and crude."

"It's all about upping the ante. If you're going to have Madonna kissing Britney and Christina, what's the next outrageous thing you can do? In addition to a right nipple, Janet Jackson also has an album coming out," he notes.

Artist attorney Bob Donnelly also thinks the incident was a function of boundary-pushing on network TV.

"The only way to get publicity is to be more outrageous than predecessors," he says. "Any artist and manager knows there's a huge publicity spike. Now there's outrageous things on cable all the

# A Flash Of Political Opportunism

The Janet Jackson peek-a-boo revealed far more than a fleeting glimpse of flesh.

It also showed just how rife political opportunism is in this election year, according to music industry veterans and others.

"Here we have [Federal Communications Commission chairman] Michael Powell upset about this happening in the Super Bowl, but the same Powell has been unwilling to do anything about the violence

on television, where there has been much more research showing it has a harmful impact on kids," says Dr. Michael Rich, director of Harvard's Center on Media and Child Health.

Robert Thompson, founding director of the Center for the Study of Popular Television at Syracuse University, says, "Michael Powell is representing the Super Bowl like everybody in the family sits around knitting booties, or like it's the Macy's Day Parade."

"Come on. There's gambling,

there's a lot of drinking, partying, a carnival atmosphere," he asserts.

Jay Rosenthal, attorney for the Recording Artists' Coalition, says the FCC's involvement is a smoke-screen, a sound-bite attempt by the Republican-led commission to act as if it's doing something.

"When it comes to media consolidation issues affecting consumers and artists, they don't care about that. But when it comes to indecency, after ignoring it for years, all of a

sudden they're snapping to attention," he says.

Simon Renshaw of management group the Firm says he finds it "inappropriate" that Powell is trying to distract people from the real issues of what's going on in the media today.

"What I find 'offensive' is CBS' refusal to carry moveon.org's ad during the Super Bowl." The ad pictures children working in factories to pay off the Bush administration's budget deficit. **BILL HOLLAND**

time. But the problem is, [on regulated network TV] there's a chance for a backlash, and this might be the one to do it."

Donnelly was referring to CBS' announcement the day after the show that there would be an "enhanced" time delay of reportedly five minutes on the upcoming Grammy Awards telecast to prevent such episodes.

However, NARAS president Neil Portnow says the nature of the show doesn't lend itself to such outbursts.

"I say this with all due respect—the Grammys aren't about a halftime show at a football game. When an artist shows up at the Grammys, it's meaningful, it's purposeful, there's an elegance and an air about the evening and a reverence for the process and the awards."

That said, Portnow acknowledges that things can still happen, such as the infamous Soy Bomb incident several years ago. "There's always a certain amount of unpredictability. We can't ever have complete control over peo-

ple's actions," he explains.

Federal Communications Commission chairman Michael Powell expressed criticism of the halftime show in general, which also featured performances by Nelly and Kid Rock before the Jackson/Timberlake routine.

During the show, Nelly continually grabbed his crotch, while Kid Rock draped himself in an American flag-designed poncho while singing non-flag-related lyrics.

Consumers have also chimed in. In a poll conducted Feb. 3 by Washington, D.C., metro area CBS-TV affiliate WUSA, 57% of viewers said Timberlake and Jackson should be banned from appearing on the Feb. 8 Grammys show.

Despite reports to the contrary, NARAS says Justin Timberlake is still slated to perform with Black Eyed Peas, and Janet Jackson is still scheduled to present.

Ironically, Timberlake bandmate J.C. Chasez is suffering from the incident. The National Football League has

canceled his Feb. 8 scheduled appearance at the Pro Bowl, according to AP.

Jon Leshay, manager of Switchfoot and Mandy Moore, says the incident was shocking, in part because of the people involved.

"I think Janet Jackson and Justin Timberlake would be two people in the pop arena who have clearly proved themselves and would not need to go to these lengths. I could give you a list of lots of people where it wouldn't shock me, but not these two."

Lee Cadena of 337 Entertainment says he was upset by the "gimmick," as a father and as a minority. "Speaking as a minority, why do we have to keep doing shit to be in the public eye? Aerosmith, Rolling Stones, Cher... it appears they don't have to do anything like that."

The Jackson/Timberlake incident comes on the heels of other recent, indecent episodes on TV. There have been numerous examples in the past year of music and sports figures using

foul language on network TV that was not censored.

The FCC plans to reverse its ruling last year that the word "fucking," if used in a nonsexual, adjectival context, does not violate commission indecency rules.

Republican lawmakers have signed on to a bill to prohibit the use of what amounts to George Carlin's famous list of seven dirty words that are forbidden on TV, whether they're adjectives, nouns or gerunds.

*Additional reporting by Melinda Newman and Gail Mitchell in Los Angeles.*

# Kennedy

Continued from page 5

lems, and it was very painful. Now, I think most territories I was in charge of are doing well, and to keep going back there does not make a lot of sense."

Kennedy denies any suggestions of recent conflict with UMI chairman/CEO Jorgen Larsen. "They were kind to give me what I wanted," Kennedy says of UMI.

Kennedy was often described by industry insiders as Larsen's possible successor, but he plays down that scenario. "Nobody promised me [Larsen's job], and Larsen is a long way from retiring," Kennedy says.

Larsen was traveling and unavailable for comment at press time. In a statement, he said, "I obviously regret losing such a talented, trustworthy and hard-working fellow executive, with whom I have been sharing the considerable workload for several years."

Kennedy took the job in July 2001, moving from chairman/CEO of Universal Music U.K. He joined PolyGram in 1996 as chairman of the U.K. company. Prior to that, he had been a successful entertainment lawyer.

Kennedy says he plans to take some time off before working on his new project, a representation and consultancy firm.

# Grammys Return To 'Host-Less' Format

Similar to last year's "host-less" Grammy Awards ceremony, the 2004 event will utilize music, film and TV personalities to introduce performance segments of the show. Madonna, Beck, Queen Latifah and Evanescence singer Amy Lee have been tapped to represent the music world during Sunday's (Feb. 8) CBS broadcast from the Staples Center

in Los Angeles.

Also on hand will be actors Marg Helgenberger, Samuel L. Jackson, Cuba Gooding Jr. and Sarah Jessica Parker, actor/comedians Jack Black and George Lopez and comedian/talk-show host Ellen DeGeneres.

Justin Timberlake is listed among the show's performers. He

is part of a bill that includes Sting, Dave Matthews, Vince Gill and the Neptunes' Pharrell Williams in a tribute to the 40th anniversary of the Beatles' first U.S. TV appearance on "The Ed Sullivan Show" and a funk tribute with Robert Randolph & the Family Band; Earth, Wind & Fire; OutKast and Parliament/Funkadelic.

Also set to perform are Keys, 50 Cent, Foo Fighters and Chick Corea, the White Stripes, Martina McBride, Christina Aguilera, Beyoncé, Black Eyed Peas, Jackson Browne, Emmylou Harris, Prince, the Eagles' Timothy B. Schmit, Sean Paul, Billy Bob Thornton and Dwight Yoakam.

**BARRY A. JEKELL**

# NARAS

Continued from page 5

what the options are."

Portnow also feels that other campaigns featuring superstars addressing the downloading issue—including Billboard's "I Download—Legally" campaign—are having an

impact, though he feels there is always room for another voice.

"At the beginning of our focus groups, we'd ask how do the producer, songwriter and engineer get paid [in illegal downloading], and there would be silence because it's something they've never considered. We want to create a scenario where it's someone you've never heard of at risk. It's a grassroots campaign."

The television PSA has been sub-

mitted to 350 local stations, and radio and print spots driving people back to the Web site are also being prepared.

Additionally, a number of entertainment entities, ranging from "Entertainment Tonight" and "Access Hollywood" to MTV and VH1, have agreed to carry a link to what-yourdownload.com on their Web sites.

NARAS has invested a "significant" amount in the campaign, Portnow

says, although he would not give a price tag.

The campaign's educational tone is being applauded by managers.

"Persuasion always beats coercion," says Martin Kirkup, manager of k.d. lang and the B-52's.

Jon Leshay, manager of Switchfoot and Mandy Moore, also likes the idea of education rather than punishment. "My take is that there's a way to educate people in a positive sense."

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# 'I Don't Care If The Transmissions Take Place Through Linguine Noodles'

BY MELINDA NEWMAN

Marilyn Bergman has a mantra: "Every transmission is a performance."

It's a fitting credo for Bergman. As president/chairman of the board of ASCAP since 1994, it has been her role to protect the livelihood of the performing rights organization's (PRO) more than 170,000 member songwriters and publishers.

The American Society of Composers and Performers was founded Feb. 13, 1914, by a small group of songwriters that believed it was being left out of the burgeoning revenue stream being produced by music transmissions.

Ninety years later, much remains the same. ASCAP operates as a nonprofit organization run by a board of directors comprising 12 writers and 12 music publishers.

However, much has changed. ASCAP's repertory now includes more than 7.5 million works. In 2002, ASCAP became the world's first PRO to distribute more than \$500 million to its members, the society claims.

Bergman, herself a songwriter and three-time Academy Award winner, has overseen a period of tremendous growth. Members say her creative skills are more than matched by her business acumen.

"Marilyn has managed to combine her genuine caring for songwriters and the craft of songwriting, along with her years of experience and savvy, into leading an executive team that has truly delivered an outstanding performance for the songwriter and publisher members of ASCAP," says David Renzer, Universal Music Publishing Group worldwide president.

She continues steering ASCAP into new areas of growth. Under her watch, the society announced the birth in 2003 of Mediaguide, a performance-tracking system that monitors more than 2,000 radio stations.

ASCAP will celebrate its 90th birthday Feb. 10 at its annual membership meeting in Beverly Hills.

**Q: What is the state of the union at ASCAP in its 90th anniversary?**

**A:** I think the state of the union of ASCAP is very healthy. If you look at the revenue of ASCAP, it's gone in an upward path every year. We've grown considerably this past year, and I understand that the future looks very good. But we have to be forward-looking, and we have to recognize that the world has changed and that we are living in a different world to which we have to adapt. There's no looking back.

**Q: Where is there work still to be done?**

**A:** I think it's work that still needs to be done by all of us, not just ASCAP. I think it's the whole question of how we're going to resolve the transmission of music so that songwriters get paid. I think it's fitting and proper that bands like Dave Matthews and Phish put things on the [Internet] for free, but I think if I were a songwriter of any of the songs they were doing in concert, I would wonder how I was going to get paid.

I don't know how you form a career today as a songwriter, unless you're an artist. It's very difficult. How would I have gotten started today?

**Q: Many people would say that publishing companies have been too slow to react to digital piracy and legitimate payment solutions.**

**A:** I think we've all been inordinately slow. The most fluid area in the business is how we're going to transmit music and how are writers and publishers going to be paid for their performances of this work. I don't care if the transmissions take place through the Internet or through linguine noodles. They are performances for profit that go from point A to point B and in the beginning of that point is the creator of that music, and that's my main concern—not just as a songwriter, but as a representative of hundreds of thousands of songwriters.



PHOTO: SPIKE NANNARELLO

## The Last Word



### A Q&A With Marilyn Bergman

#### Marilyn Bergman: Career Highlights

- 1968: Wins best song Oscar for "The Windmills of Your Mind"
- 1973: Wins best song Oscar for "The Way We Were"
- 1980: Inducted into the Songwriters Hall of Fame
- 1984: Wins Oscar for score to "Yentl"
- 1985: Becomes first woman elected to the ASCAP board of directors
- 1994: Elected president/chairman of the board of ASCAP
- 1994: Named president of CISAC, the International Confederation of Performing Rights Societies
- 1995: Receives Lifetime Achievement Award from the National Academy of Songwriters

**Q: The passage of the Copyright Term Extension Act was very important to you and all PROs. What legislative issues are now on your radar?**

**A:** The whole issue of compulsory licensing in all its forms and in all areas is a red flag issue for writers and publishers. I've always been intrigued by the fact that legislators, most of all, don't understand how a writer gets paid or how this pie is constructed and divided. It's always shocking to them that it's 8 cents split in half and then split in half again, depending on how many collaborators there are on the work and that we're then talking about pennies.

**Q: The amount songwriters get paid per song is set by law. Is that fair?**

**A:** It was 2 cents when I started. It's 8 cents now. You know everybody else gets paid on a percentage of the retail-selling price and yet our compensation is a finite number, not a percentage of any wholesale or retail-selling price. It's the only number that deals with a maximum—not a minimum, but a maximum. We still have a long way to go to establish the primacy and the face of the songwriter.

**Q: How has radio consolidation affected songwriters?**

**A:** It's fewer songwriters getting more money. The funnel gets narrower and narrower. It's very unhealthy for music in general, because there are fewer voices to be heard. From that standpoint, the Internet opening up the ears of so many people in new music and emerging music is wonderful. I encourage that as fully as I can. But they have to be compensated.

**Q: Where do you expect ASCAP's revenue growth to come from in the next five years?**

**A:** I think the pioneering work that's being done in new technology is where progress is going to be made all across the board in our society, and it will certainly affect how effective performance rights organizations are in new streams of revenue as well as their ability to track better. Databases will be fuller, more complete, more accessible.

**Q: Do you feel today's crop of songwriters is writing standards that will be around for years to come?**

**A:** Yes. I'm sure [standards] are being written, [but] not in profusion, because I think in order to know where you're going, you have to know where you've been, and I don't think a lot of these new writers know where they've been.

You talk to a film student and they can tell you every frame of an Eisenstein movie, or you talk to writers and they know the tradition of American and European writing. It's true also of painters. It's not true of songwriters.

**Q: ASCAP has made great membership strides in Latin and urban music in the past few years. What other genres are you targeting?**

**A:** Whenever a talented new voice makes itself heard, our membership people are all over them, because that's our future. We must keep reseeding this field with new writers—new, exciting, creative talent—which can come from anywhere now.

When I started writing . . . in a way, it was more closed. I talk about the funnel being closed because of consolidation of radio, but when we started, the funnel was narrow, because a song couldn't come from nowhere. Publishers would look at a song and if it was a writer they'd heard of, it would get much more attention than a writer they hadn't heard of, and that is not at all true today.

**Q: What's your proudest accomplishment at ASCAP?**

**A:** I think it's [establishing] the presence of the songwriter in Washington and that we're now on the radar screen. The chairman of the Senate [judiciary] committee that holds our fate in his hands, really, is Orrin Hatch. Orrin Hatch is an ASCAP songwriter. He really understands what the needs are and what justice is as far as a creator's rights are. That's something that I feel strongly about. I think I've had the ear of a lot of legislators on the subject of the rights of the creator.

**Q: So the songwriter now has a seat at the table?**

**A:** I think so. But I'd like it to be a seat with arms (laughs). I'd like it to be an easy chair.



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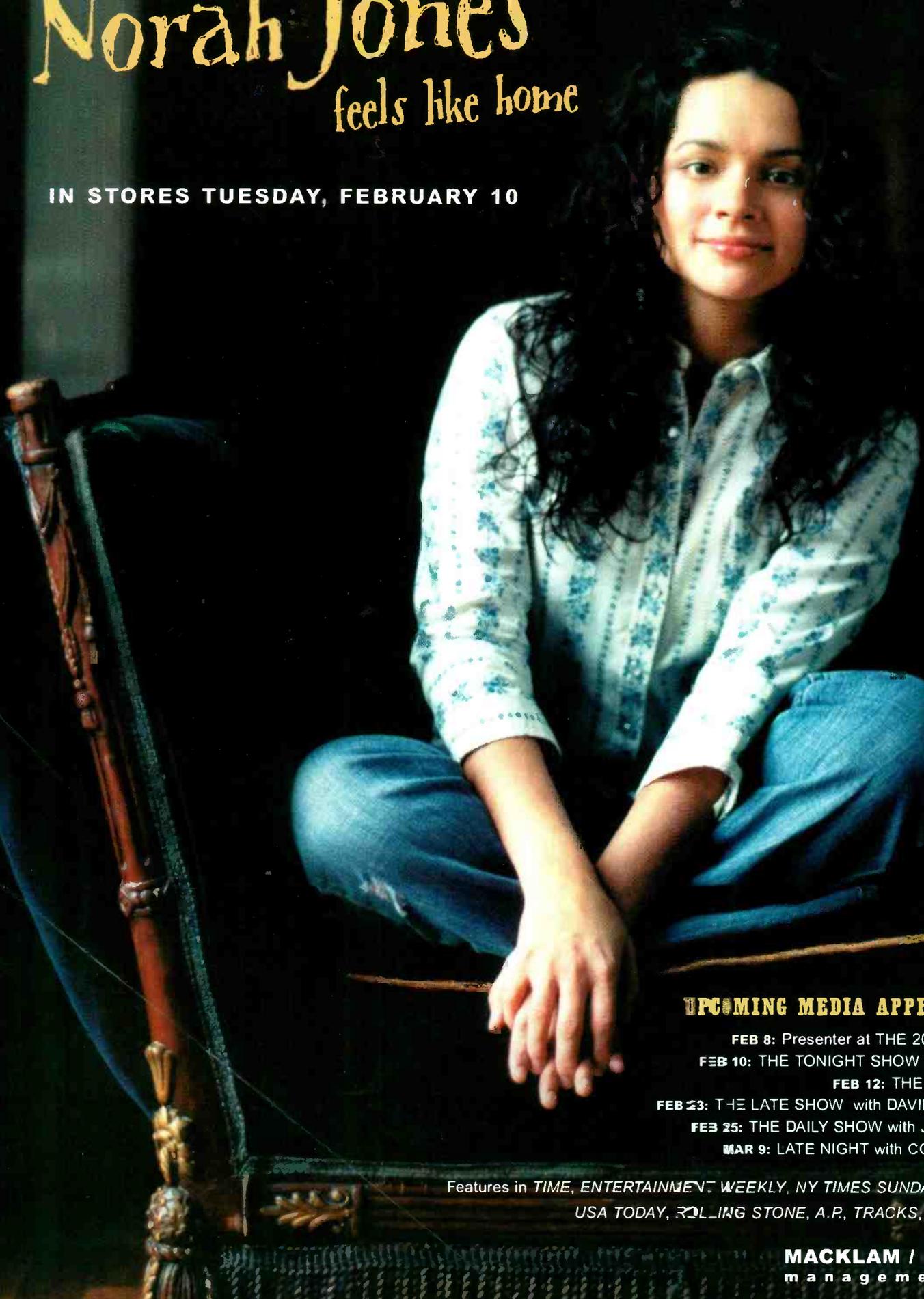
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